

PIPESTONE VISITOR CENTER
Pipestone National Monument
36 Reservation Avenue
Pipestone
Pipestone County
Minnesota

HABS MN-167
HABS MN-167

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
Interior Regions 3, 4, and 5
U.S. Department of the Interior
601 Riverfront Drive
Omaha, NE 68102

HISTORIC AMERICAN BUILDINGS SURVEY

PIPESTONE VISITOR CENTER

HABS No. MN-167

Location: Pipestone National Monument, 36 Reservation Avenue, Pipestone, Pipestone County, Minnesota

USGS Pipestone North Quadrangle – Minnesota 7.5 Minute Series, 2010
UTM: Zone 14, Easting 714421, Northing 4876833 (NAD 83)

Significance: The Pipestone Visitor Center was constructed as part of the Mission 66 development. The development is eligible under National Register of Historic Places criterion A, as the Mission 66 program changed Pipestone from an underdeveloped park to a classic National Park Service (NPS) visitor experience. Moreover, park managers used Pipestone as a success story to promote Mission 66 to Congress and to the public. The development is also eligible under criterion C, as an example of “Park Service Modern” design at a small park. This includes the 1971 “Parkscape” era rear addition to the visitor center that provided an American Indian cultural center. The planning and development at Pipestone epitomized the team design process of Mission 66, featured a design by a leading architect, John Cabot of the Eastern Office of Design, and reflected understated contemporary architecture in harmony with the park landscape.

Description: Supervising architect John Cabot of the Eastern Office of Design and Construction (EODC) prepared the concept designs for the Pipestone Visitor Center as well as for other visitor centers in the early development of Mission 66 facilities.¹ Architecturally, the Pipestone design is typical of the program’s other buildings from the same time period through its emphasis on regular organization of plan, absence of ornamentation, use of modern materials, and the inclusion of finer materials near main entrances to mask the inexpensive nature of the buildings.

The Pipestone Visitor Center is constructed of concrete block on a concrete slab foundation with a masonry veneer of standard running-bond brick with a Sioux quartzite stone facing surround at the entrance. The one-story building has an angled L-shaped footprint that creates both long and narrow front and rear sides. All sides of the building have in common a limited range of materials, colors and decorative details, emphasizing the spare, unassuming design intent. Shallow (2:12), gabled, built-up profiles with wide eaves are supported by exposed beams to maintain the low horizontal appearance of the complex.

The front, west-facing facade is dominated by the well-defined entry. Placed at the center of the facade of the public wing of the building, the main entrance is adorned by flanking quartzite stone slab veneers at the door opening and sheltered by exposed beams supporting the low-pitched, gabled roof portico. The portico is supported by pillars, which were originally covered in a mosaic, but are now covered with quartzite rockwork similar to that of the flanking stone veneer at the entrance door. The mosaics were covered sometime before 1987. Two sets of double glass doors with surrounding, stationary glazed windows create an air-lock space. Purple-brown slate flagstone flooring denotes

¹ Kathleen Fitzgerald, “Pipestone National Monument, Ethnographic Landscape Report,” U.S. Department of the Interior, National Park Service, 2007, 179.

the transition from the exterior walkway through the entrance doors into the air-lock space. The quartzite stone slag veneer continues onto the walls of the air-lock space.

The south side of the main façade features a band of quartzite rock that covers an original band of clerestory windows, which denotes a small auditorium on the interior of the visitor center. On the opposite, north, side of the entrance is another, larger band of quartzite rock, which again covers an original band of windows. The only operable window is located on this side, situated within the quartzite infill, replacing a larger window at the same location. To the northwest, the maintenance wing is placed at an angle with a partially perforated upper brick wall. This perforated upper brick wall remains intact.

The addition of a garage bay further extended the north wing with running bond masonry at full wall height out from the original. A blank running-bond masonry wall continues to the northwest side of the addition to the maintenance wing, repeating the original design. The maintenance wing north wall originally had two overhead doors and a covered porch. Presently this side has three overhead doors for vehicle storage and an inset door, plus a small window unit with rock infill at the porch enclosure. This small operable window originally was a double-high casement.

The Upper Midwest American Indian Cultural Center brick addition connects to the north side of the building via a glass hyphen. Constructed in 1971, the cultural center wing blocks the view of the prairie landscape that was a key feature of the original design. This addition is larger in square footage than the original building but fits the size and proportion of the building within the landscape. Central doors provide access to the quarry trails. The cultural center is now a blank masonry wall, also made of running bond masonry similar in color to the original building with no perforations and a matching full height brick wing wall extending out to the eastside. The garage bay was added to the north and the passageway to the maintenance area was enclosed in 1985 to increase office and storage space.

The rear, east-facing side of the visitor center originally had a large band of operable windows to the north of the central entryway, which looked out onto the prairie landscape of the park. These windows have been removed and were replaced with smaller windows and also partially filled with quartzite rockwork. With the addition of the Indian Cultural Center, this view of the prairie landscape is now obscured. The addition also created layered roof profiles on the rear side of the building with a metal, archival facility, door access and utilitarian uses exposed on the eastside. Though larger in square footage and of greater height, the cultural center matches the original building in scale and proportion and appears to fit into the landscape as the original building does. Similar roof configuration and brick wall surface treatment create a blending that makes the two units seem like one. The glazed connection to the trails and crafts center addition is also a unique feature of the complex. Now a large masonry wing wall extends out at the north side, preventing most of this wall from being seen by the public from the trails, even though it faces the quarries.

The original running bond brick wall on the south side of the visitor center has no perforations and is still intact as built. With the addition of the cultural center, the south wall now has a central exit located at the glass-enclosed connection between the two structures, which lead to the quarry trails just on the north side. Windows on the front and rear walls were in-filled in 1992 with insulation and

quartzite rock for energy efficiency. The cultural center also features a blank masonry wall of running bond brick with flat-roofed bump-outs housing restrooms and offices. The south wall of this wing features a band of windows flanked by two short wing walls. With the exception of the quartzite covering of many of the windows and entry columns and the sensitive additions to the west and north, the exterior walls are almost entirely intact.

The lobby of the Visitor Center is a large open area with an open ceiling that reveals the roof structure's exposed beams and pitch. This T-shaped breezeway leads to the cultural center and provides access to the beginning of the Circle Trail or to the right for the Quarry Trail. A small auditorium and exhibition area are located to the right of the entrance. Bathrooms, offices and maintenance areas are to the left.

Acoustical ceiling tiles have been added to the coffer spaces between the exposed wood beams, slightly changing the original appearance. The original lighting is intact with American Indian decorative motifs painted in turquoise and coral on the wood trough lighting. Additional lighting is supplemented by brushed aluminum double spotlights. The original wood-slatted room dividers, exhibit cases, and exhibits remain as-built indicated by photographs from the 1950s and early 1960s.

The purple-brown slate flagging used to transition from the exterior portico floors into the main lobby space and similar slate flagstone was also used in the glass-enclosed connection to the Upper Midwest American Indian Cultural Center. Carpet has been installed over the original vinyl tile in the main lobby area and in much of the administrative space. Most of the interior public space has remained intact from the original design. While the information desk and restrooms have been modified, their locations have remained the same.

Entering the cultural center addition from the breezeway, the area is large and open, with a gift shop set up on right. Three platforms divided by wood semicircles stand at the center of the exhibit area. The fronts of each of the demonstration spaces are defined by a semi-circle metal railing. Additional office space and the park archives are housed behind the demonstration spaces.

The Pipestone Visitor Center retains substantial historic integrity. It has experienced some loss of historic fabric over time, primarily on exterior surfaces. The building has not, however, suffered any of the alterations identified by Sarah Allaback in *Mission 66 Visitor Centers: The History of a Building Type* as damaging to a visitor center's essential historic Mission 66-era integrity.² These include permanent alteration of the facade, entrance sequence, and roof or primary interior spatial relationships. Changes to the building, such as covering the windows and entry columns with quartzite veneer, are reversible. The Pipestone Visitor Center's location, setting, feeling, and association remain intact. The visitor center building is in overall fair to good condition, with the exterior and interior remaining somewhat true to its original design and construction.

History: Located in the southwest corner of Minnesota, the Pipestone area had been a sacred place for American Indians for hundreds of years. Long before it became a National Monument, tribes

² Sarah Allaback, *Mission 66 Visitor Centers: The History of a Building Type* (Washington D.C.: U.S. Government Printing Office, 2000), 274.

from around the country traveled miles to the site to quarry sacred pipestone. After being designated a National Monument in 1937, and categorized as a small, cultural park, the monument was mostly overlooked by the NPS. It would not be until the 1950s before any true park development occurred.

The situation changed in 1951 when Conrad Wirth became Director of the NPS. In the interest of both modernizing the national parks and making them available to larger crowds of visitors, Wirth spearheaded the development of the Mission 66 program. It was under this program that Pipestone received funding for major developments that included the primary focus of Mission 66 planning, the visitor center.

Over a two-year period, 1957-58, an NPS team designed and managed the construction of the Mission 66 facilities and completely transformed the visitor experience at Pipestone National Monument. This included the new visitor center, administrative offices, maintenance facilities, a new entrance road and parking lots, improvements to the quarry exhibit and trail system, and a new residence near the previous park housing.

After the shortages and struggles of the Great Depression and World War II, Americans of the late forties and fifties were ready to engage in leisure and recreation. At that time, car ownership was increasing exponentially across the United States and the developing interstate highway system allowed for accelerated travel across the country. Annual visits to national parks jumped from 3.5 million in 1931 to 30 million in 1948.³ By 1950, 99 percent of visitors arrived in national parks by automobile.⁴

Despite the large rise in attendance, government funding for parks within the NPS remained low and in some cases, funding was less than what was received during the 1930s.⁵ Park concessions and visitor areas were unable to handle the influx of modern park visitors because they did not have enough staff to handle the increase in interpretive and custodial operations. In addition, older roads and trails were not equipped to handle the surge of automobiles and larger crowds.

Lack of funding for park operations soon became an issue for the American public. In 1953 Bernard DeVoto of *Harper's Magazine* wrote an article that highlighted the national parks' deterioration. In "Let's Close the National Parks," DeVoto called for parks activities to be shut down, which he said would save them from further harm. In the meantime, the NPS could work to procure the additional funding needed to properly manage the parks.⁶ Similar articles soon followed. It was not just poor funding that these writers complained about, they also argued that the parks were losing the very core values that visitors were meant to experience.⁷ In response to this criticism, Director Conrad L. Wirth crafted a program that would increase Congressional funding to the parks.⁸

³ Ibid., 1.

⁴ Ethan Carr, *Mission 66: Modernism and the National Park Dilemma* (Amherst: University of Massachusetts, 2007), 5.

⁵ Ibid., 4.

⁶ Ibid., 6-7.

⁷ Ibid., 55.

⁸ Ibid., 57.

Wirth was born in 1899 and grew up in Minnesota, where his father was a well-known superintendent of the Minneapolis park system. Wirth studied landscape architecture at Massachusetts Agricultural College (now the University of Massachusetts). In 1931, he began working for the NPS under the recommendation of Frederick Law Olmstead, Jr. In 1933, Wirth became chief director of the Civilian Conservation Corps (CCC) program in state parks and was appointed director of the NPS in 1951.⁹

In February 1955, Wirth began to develop a comprehensive project for the entire National Park System that could respond to the modernization occurring in the United States and incorporate it into NPS plans and facilities. To accomplish these goals without having to submit a yearly budget to the U.S. Congress and wait for passage, Wirth preemptively asked for funding for an entire decade as a way to ensure enough money to modernize the parks.¹⁰ The program was to receive money slowly over the following decade and use that funding for updating park buildings, structures, roads, and concessions, along with hiring new staff. Named Mission 66, the project would launch in 1956, and conclude in 1966 in conjunction with the fiftieth anniversary of the Organic Act and the establishment of the national parks. After several dry runs and administrative delays, Wirth introduced Mission 66 to President Eisenhower and his cabinet on January 27, 1956. The program received immediate approval from the President. The necessary documents for final authorization were signed in early February.¹¹

A central component of the Mission 66 program included the construction of a new type of structure, which the Park Service called the “visitor center.” The centers were intended to be “the hub of the park interpretive program where museum exhibits, dioramas, relief models, recorded slide talks and other graphic devices would help visitors understand the meaning of the park and its features, and how best to protect, use, and appreciate them.”¹² With the new program, the NPS planned to design a visitor center that was uniform in its function throughout the system. Prior to Mission 66, various park buildings were used for visitor service.

Wirth summarized his guiding design principles for Mission 66 visitor centers in a phone call to the Western Office of Design and Construction (WODC). The new visitor centers needed to be suitable for the terrain, have durability, and provide economic efficiency. At this time, Wirth also stated: “Sound planning is basic to economic results; nothing should be built unless the need is already realized... Don’t try to lead your profession in fancy design.”¹³ The design for the new visitor centers adopted modern architectural and construction components. Architect Cecil Doty, of the WODC, advanced the initial concept designs and contributed greatly to the development of the building type. From 1956 to 1966, Doty designed 54 visitor centers for western states.¹⁴ In the plans, Doty took advantage of open layouts, flat roofs, and other elements of

⁹ JoAnn Wilkins and Donald L. Stevens, Jr., “Pipestone National Monument,” National Register of Historic Places Nomination, U.S. Department of the Interior, National Park Service, Washington D.C., 2003, Section 7: 1.

¹⁰ Allaback, 3.

¹¹ Ibid., 4.

¹² Carr, 111.

¹³ Ibid., 141.

¹⁴ Ibid., 147.

modern design.¹⁵ Historians Roy Appleman and Ronald Lee also assisted in the development of the planning process by proposing that visitor centers should be placed as close to or even on top of the resources. They believed that this would improve park interpretation and allow a traveler to see “virtually everything from the visitor center.”¹⁶

In the 1920s, the NPS had developed its “rustic-style,” which emphasized the use of natural materials that blended into the surrounding landscape. The rustic-style included using pueblo design on buildings in the southwestern parks and using mountain lodges in the northwestern parks. Although NPS architects were familiar with modern architecture in the 1930s, they chose to reject it on its aesthetic values as not appropriate for a natural environment.¹⁷ In contrast, Mission 66 buildings were intended to stand apart from their settings and to be more obvious as park visitor centers. Instead of blending into the national area, visitor centers also became less ornamented and used more man-made material, also indicative of the modern style.

While NPS architects embraced modernism in the design of visitor centers, construction and cost were more important than an interest in advancing or adding to the new style. The use of mass-manufactured building materials like steel, concrete, and glass were cheaper and saved money that could be used to construct additional buildings elsewhere.¹⁸ By using these new, more functional building styles and construction, the NPS was able to utilize local contractors, who could be found at a reasonable cost within the region.¹⁹

Although Pipestone was established in 1937 without an operating budget or full-time staff, throughout the years plans for development moved forward.²⁰ Several smaller construction projects preceded the Mission 66 initiative. As early as 1925, the Daughters of the American Revolution (DAR) erected a small brass plaque to commemorate the first Euro-American exploration of the area by the Fremont-Nicollet Expedition.²¹ Based in the City of Pipestone, Minnesota, the Indian Division of the Civilian Conservation Corps (CCC) constructed footbridges, built dams, and cleared paths throughout the area during the Great Depression.²² In the early 1950s, a new Circle Trail was developed by Pipestone residents and park officials. Also at this time, a new ranch-style house was built for use as a residence for the park superintendent and as an administration and visitor information contact station for the Monument.²³

¹⁵ Allaback, 22.

¹⁶ Ibid., 26-27.

¹⁷ Carr, 157.

¹⁸ Allaback, 13.

¹⁹ Carr, 91.

²⁰ Hal K. Rothman and Daniel K. Holder, *Managing the Sacred and the Secular: An Administrative History of Pipestone National Monument*, (U.S. Department of the Interior, National Park Service: 1992), 73-74.

²¹ “List of Classified Structures,” Internal assessments, National Park Service, Midwest Regional Office, Omaha, Nebraska, Accessed 2 August 2010.

²² Kathleen Fitzgerald, “Cultural Landscapes Inventory: Pipestone National Monument,” Internal draft, National Park Service, Midwest Regional Office, Omaha, Nebraska, 2006, 44.

²³ Kathleen Fitzgerald, “Pipestone National Monument, Ethnographic Landscape Report,” U.S. Department of the Interior, National Park Service, 2007, 102.

In the decade before Mission 66, Pipestone National Monument almost doubled in size, growing from 115 to 279 acres.²⁴ Although the Three Maidens area was included in the Monument's enabling legislation in 1937, the land was not officially transferred from the City of Pipestone to the NPS until 1949. Four years later, the Monument acquired 250 acres from the Pipestone Indian School when the school graduated its last class and abandoned the premises.²⁵ The additional land made it possible for the Monument to accomplish some of the park's improvements both before and during the Mission 66 initiative. With the land from the Indian School, the park's entrance was realigned to use North Hiawatha Avenue as the primary access road.²⁶

The change also influenced the siting of the Mission 66 visitor center in the now center of the park. The Pipestone Visitor Center was typical of other Mission 66 buildings. Situated near the center of the monument, it was built close to and on top of pipestone quarries, allowing visitors to easily access the resource. The Circle Trail was altered to intersect with the new building. The visitor center easily fit into the trail design and allowed park staff to guide guests to the trail.

As a result of several factors, Pipestone National Monument was the first small cultural park to receive funding for Mission 66 development, but largely because NPS Director Wirth had a personal connection with Minnesota and Pipestone was the only NPS unit in the state in 1957. The centennial anniversaries of both the State of Minnesota and the Pipestone Indian Reservation coincided in 1958.²⁷ Pipestone National Monument received more than \$250,000 for the modern development of the park, which would include construction of a visitor center and another new residence for the additional full-time employees that the park was planning to hire.²⁸

Development and plans for the Monument were outlined in the "Mission 66 Prospectus, Pipestone National Monument," which was prepared by park superintendent Paul L. Webb and Minnesota archeologist Paul L. Beaubien. Within the prospectus, they laid out the demonstrative goals of the Pipestone Visitor Center:

The principal interpretive device for the area...will be exhibits in the Visitor Center which related to the prehistory, ethnohistory, and recent history of the area, the methods of manufacturing pipestone, the role played by smoking customs among the aboriginal societies, and the important cultural influence of the red pipestone.²⁹

Their planned needs for the building included:

²⁴ Fitzgerald, 91.

²⁵ Ibid.

²⁶ Ibid., 90.

²⁷ Wilkins and Stevens, Section 8: 8.

²⁸ Rothman and Holder, 108-109.

²⁹ Paul L. Webb and Paul L. Beaubien, "Mission 66 Prospectus: Pipestone National Monument," U.S. Department of the Interior, National Park Service, 1956, 8.

[I]n this building, all interpretation, and visitor services will be centered. Office space will be required for superintendent, interpreter, and stenographer, and for the required museum exhibits, accessories, storage, and museum work space. Ample counter space will be provided for dispensing information and sales service of the cooperating association. In addition, visitor comfort facilities and an adequate room for assembly of groups will be required in this building.³⁰

The construction of the visitor center was completed in 1958, in time for the centennial celebrations. Several important figures attended the dedication of the new facilities; including Minnesota Lieutenant Governor Karl F. Rölvaag, Minnesota Representative H. Carl Anderson, and NPS Regional Director Howard W. Baker. The ceremony was presided over by NPS Director Conrad Wirth.³¹ All the Mission 66 development was completed in 1959, including an additional residence for park staff, the Quarry Line Trail (an extension of the Circle Trail), and a comfort station near the Three Maidens, a spiritual site consisting of three large boulders of granite. The NPS labeled the project an instant success.³² In the first year, visitation increased from 64,459 visitors in 1957 to 126,604 visitors in 1958. Visitation remained above 100,000 for all but one year of the next three decades.³³

Post-Mission 66, Pipestone focused on the further inclusion of American Indian Tribes, who valued the area and its pipestone quarries. The Pipestone Indian Shrine Association reorganized in 1955 with a new purpose to “preserve and encourage the tradition of pipemaking.”³⁴ Local Indian pipemakers participating in the newly restructured association included George and Winona Bryan, Harvey and Ethel Derby, and Ephraim Taylor. The restructuring contributed to the development of a better relationship between the Association and Pipestone National Monument.³⁵ Also at this time, Raymond L. “Chuck” Derby became the first American Indian permanent employee at the Monument. Derby, a member of the Sisseton-Wahpeton Oyate (Dakota), worked as the first maintenance supervisor. By 1968, the park had its first American Indian Superintendent, Cecil Lewis, who was a member of the Sac and Fox, Delaware, and Pottawatomie Tribes.³⁶

In August 1966, the new NPS Director George B. Hartzog, Jr., began a new agency initiative, the Parkscape program.³⁷ Although it included much of the Mission 66 policies, the new program also focused on including American Indians within its goals. It was during the Parkscape era that Superintendent Lewis developed plans to add the Upper American Indian Cultural Craft Center to the rear of the visitor center.³⁸ Lewis envisioned the building as “a teaching center, providing young American Indians with the opportunity to learn traditional arts and crafts from full-time

³⁰ Ibid.

³¹ Fitzgerald, 111.

³² Ibid., 98.

³³ Wilkins and Stevens, Section 8: 9

³⁴ Ibid.

³⁵ Ibid., Section 8: 10.

³⁶ Ibid., Section 8: 11.

³⁷ Carr, 324.

³⁸ Wilkins and Stevens, Section 8: 11.

demonstrators.”³⁹ In 1970, Lewis’s plan was approved and funded in 1971 for \$487,000.⁴⁰ Construction was completed the following year.⁴¹

The center was attached to the back of the visitor center through a T-shaped breezeway that had doors opening to either side of the Circle Trail. The addition complemented the Mission 66 design and was not visible from the front of the building. The addition also had a large area that provided space for American Indians to demonstrate the crafting of pipestone objects and sell their artwork. The cultural center proved to be a great success by enhancing the partnership between the Indian community and the NPS. Some American Indians chose to remain at the park during the winter months to learn more about resource management for use in their reservation parks and cultural areas.⁴²

Sources:

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³⁹ Fitzgerald, 101-102.

⁴⁰ Ibid.

⁴¹ Ibid., 102.

⁴² Ibid., 101-102.

Webb, Paul L., and Paul L. Beaubien. "Mission 66 Prospectus: Pipestone National Monument." Internal document. U.S. Department of the Interior, National Park Service, Midwest Regional Office, Omaha, Nebraska, 1956.

Wilkins, JoAnn, and Donald L. Stevens. "Pipestone National Monument." National Register of Historic Places Nomination. U.S. Department of the Interior, National Park Service, Washington D.C. Listed 2003.

Historian: Pipestone National Monument was recorded from 2009-10 by Katherine Kaliszewski, NPS Midwest Regional Office (MWRO) intern with supplemental material provided by Donald L. Stevens, Jr., Chief of History and National Register Programs MWRO. Photographs were taken by Daniel R. Pratt in July 2009. The survey was reformatted and edited for transmittal in 2021 by Alesha Cerny, MWRO Historian. As a result of the Pipestone General Management Plan (GMP), the Pipestone Visitor Center is slated for demolition.

Project Information: This report was commissioned in order to comply with a stipulation in a programmatic agreement between the National Park Service and the Minnesota State Historic Preservation Officer regarding the demolition of Pipestone Mission 66 development buildings and structures. The visitor center, a contributing building in the park historic district, will be demolished as a result of general management planning for Pipestone National Monument.

The Mission 66 Residence (HABS No. MN-168), Restroom (HABS No. MN-169) and Entry Road (HAER No. MN-116), as well as the 1950 Residence (HABS No. MN-170) and the Residence Access Road (HAER No. MN-117) also will be demolished as part of the programmatic agreement that implements the preferred alternative of the GMP. The buildings and structures interfere with the spiritual significance of the Pipestone quarries and associated natural/ethnographic elements of the National Monument. The ethnographic landscape will be restored to a more natural appearance. HABS, HAER, and HALS documentation will be completed on several buildings, structures, and landscapes in the park to mitigate the adverse impacts of this extensive restoration project.

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The photographs of Pipestone Visitor Center were taken in three phases:

July 2009: HABS MN-167-1 through HABS MN-167-18

April 2017: HABS MN-167-19 through HABS MN-167-43

July 2019: HABS MN-167-44 through HABS MN-167-49

Scale stick in photographs is 4 feet long.

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Daniel R. Pratt, photographer, July 2009

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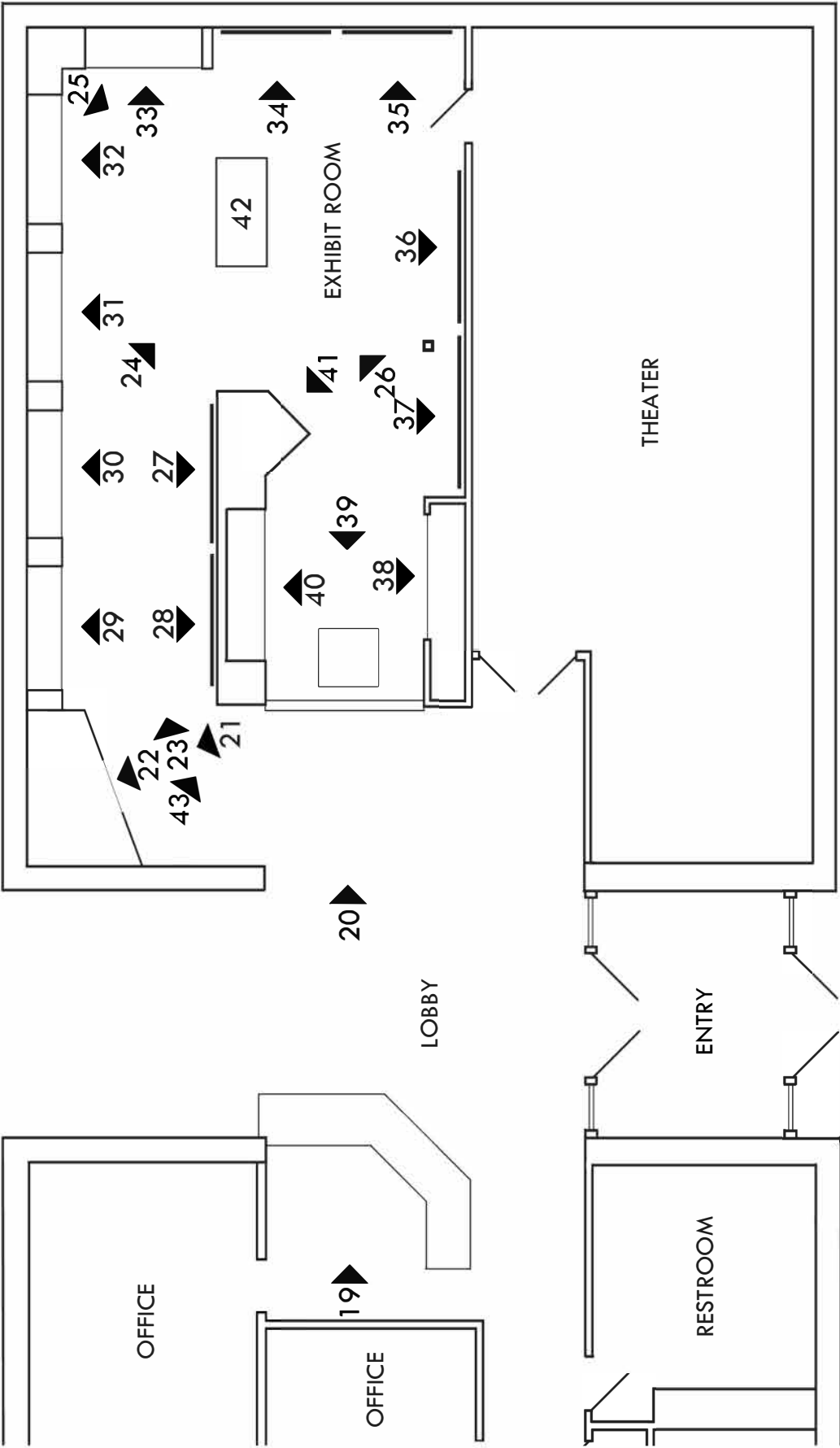
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MN-167-36	View of Pipestone Visitor Center exhibit panel: "Three Flags over Pipestone," looking west.
MN-167-37	View of Pipestone Visitor Center exhibit panel: "George Catlin, Paintbrush Pioneer," looking west.
MN-167-38	View of Pipestone Visitor Center exhibit panel: "The Plains Indians," looking west.
MN-167-39	View of Pipestone Visitor Center exhibit display: "Headdress and Indian Flag," looking north.
MN-167-40	View of Pipestone Visitor Center exhibit panel: "Pipestone Crafts," looking east.
MN-167-41	View of Pipestone Visitor Center exhibit panel: "Hiawatha" quote, looking northeast.
MN-167-42	View of Pipestone Visitor Center exhibit panel: "American Indians Treasured These Pipes," looking down.
MN-167-43	Detail view of Pipestone Visitor Center typical lighting fixture in lobby and exhibit room.

Daniel R. Pratt, photographer, July 2019

MN-167-44	Oblique view of Pipestone Visitor Center hallway interior, looking southwest.
MN-167-45	Oblique view of Pipestone Visitor Center hallway interior, looking southeast.
MN-167-46	Oblique view of Pipestone Visitor Center hallway interior, looking north-northeast.
MN-167-47	Oblique view of Pipestone Visitor Center hallway interior, exhibit material removed, looking north-northeast.
MN-167-48	Oblique view of Pipestone Visitor Center hallway interior, looking northwest.
MN-167-49	Oblique view of Pipestone Visitor Center hallway interior, exhibit material removed, looking northwest.



PARTIAL FIRST FLOOR PLAN

PARTIAL FIRST FLOOR PLAN
(NOT TO SCALE)

