

THE JOURNEY MUSEUM

THE TURTLE  TIMES

“Grandfather, You Have Pleased Us: *Tunkasila Pilaunyaya pi*”

A free opening reception at The Journey Museum will be held on Fri., Apr. 25 between 5 – 7 p.m. for the new exhibit in the Stanford Adelstein Gallery, “Grandfather, You Have Pleased Us: *Tunkasila Pilaunyaya pi*.”

Paulette Montileaux, collection director for The Sioux Indian Museum (a part of The Journey Museum), will select items from the permanent collection. Montileaux plans to display works of deceased artists Oscar Howe, Herman Red Elk, Andrew Standing Soldier, Jake Herman, Robert Penn, Calvin Larvie, and Tom Claymore.

Living artists Arthur Amiotte, Geraldine Sherman, Martin Red Bear, Don Ruleaux, Robert Freeman, Ed Two Bulls, and Roger Broer will also have work in the exhibit. Many of these artists will attend the reception on Friday.

The exhibit can be seen without charge in the Gallery from Apr. 26 – June 8 during regular museum hours.

Spring Storyteller Series at The Journey Museum

The next Storyteller Series at The Journey Museum begins at 2 p.m. on Sun., April 27 with Dr. Ron Theisz, professor at Black Hills State University speaking on “The Living Tradition of Native American/Lakota People.” He will share his perceptions of how Lakota culture today adheres to historical values whose elements have evolved but continue to provide guidance and meaningful context. He will focus on a dialogic, cross-cultural perspective.

On Sun., May 4 at 2 p.m. Lydia Whirlwind Soldier, Indian Studies Coordinator in the Todd County School system will present her “Reflections of a Lakota Poet and Beadworker.” Whirlwind soldier’s published works include *Memory Songs*. She will talk about the tradition of beading, an art in which she is accomplished. She will also read and discuss her own poetry.



Cover from *Memory Songs*, photo by Eric Haase

Memories herald my love for the history of my people I remember questions I asked as I lay in the buffalo grass watching the ants carry beads from shallow graves on hilltops that held the bones of many generations beads we never gathered she said, “Don’t, leave them be they are not yours.”

From *Memory Songs* by Lydia Whirlwind Soldier, Center for Western Studies, 1999

On Sun., May 11 at 2 p.m. Prof. Jerome Kills Small, Institute of Indian Studies and Department of Modern Languages, USD, will tell “Stories for Children of All Ages.” His trickster stories, personal anecdotes, animal fables, and spiritual understandings should intrigue both children and adults. He will also sing Lakota songs related to his presentation.


The three presentations are made possible by a Speakers Bureau grant from the South Dakota Humanities Council, an affiliate of the National Endowment for the Humanities, and are accessible to the disabled.


News from Collections


Schedule of Events	3
Geology	4
Archaeology	5
Sioux Indian	6
Pioneer	6
Gardens	8



SPECIAL POINTS OF INTEREST

 April 25 – June 8
“Grandfather, you have pleased us: *Tunkasila Pilaunyaya pi*” Items from the Sioux Indian Museum collection of many Lakota/Nakota/Dakota artists, past and present — p.1

 Spring Storyteller Series features traditional and contemporary voices of Native American/Lakota People—p.1.

 *Caring for Your Photographs*, a special feature by Wini Michael, is crammed with helpful tips —p.7

DATES FOR YOUR CALENDAR

Sat. Sept.20 –Sun. Sept 21
Wild West Days – enactors, demonstrators, food and family fun

Thurs. Oct. 3–Nov. 16
World War II Exhibit

Memorial Day – Monday, May 26 Summer Hours Begin: 9 a.m. – 5 p.m. daily

The Journey Museum • 222 New York Street • Rapid City, SD 57701 • 605-394-6923
www.journeymuseum.org



News from the Director's Corner

**THE
JOURNEY MUSEUM
MISSION STATEMENT**

The Journey Museum serves as a forum to preserve and explore the heritage of the cultures of the Black Hills region and the knowledge of its natural environment to understand and value our past, enrich our present, and meet the challenges of the future.

Please direct all inquiries to:
Ray Summers, Executive Director
(605) 394-2249
The Journey Museum
222 New York St.
Rapid City, SD 57701
rsummers@journeymuseum.org

**Visit us on the web at
www.journeymuseum.org**

The Turtle Times is published 4 times a year to entertain and inform the friends and patrons of The Journey Museum, a 501 3(c) Non-Profit organization dedicated to preserving the heritage of the Black Hills area.
Editor: Donna Fisher

The Journey Museum held its first annual dinner theater event, titled "*The Journey Soirée: a Historical Journey Through the 1880s*" on Sunday March 30, 2003. The event was a tremendous success. The proceeds of the event will seed the Journey Museum Foundation's endowment fund.



Ray Summers,
Executive Director

Each year the museum will sponsor a soiree with a theme from a decade in history. This year's 1880s theme brought guests dressed as outlaws, sheriffs, cowboys, ladies of the night, preachers and miners. Community actors provided the entertainment bringing to the packed house "voices from the past". Thank you to Mollie O. Krafska and Tom Fonck for coordinating and directing the performance.

The soiree was a total sellout; in fact, we had a waiting list of people wanting to attend. The gross revenue for the event was \$28,947 and included nearly \$5000 from the silent and live auctions, \$1851 from server tips as well as ticket sales and other donations. Our expenses were approximately \$6300, the resulting net revenue is nearly \$23,000! This is a preliminary report; we should be able to provide a final report soon.

I want to express my sincere thanks to Val Simpson, Joan Hunter and the entire Soiree Planning Committee. This event was a success due to your hard work!!

We are already planning the soiree for next year; the Victorian Age of the 1890s will be our theme.



Stan Hope as Custer returns to the Hills for the March 30 Soiree. Joining Custer were Sharon Stephens as Nancy Mucks Johnson (Custer's maid), Mollie O. Krafska as Patricia Colleen (Trix) O'Hara, Marylou Torrey, Trixie's accompanist, and Joyce Jefferson as Sarah "Aunt Sally" Campbell, Custer's cook. Carol and Doug Cameron enjoy the setting.

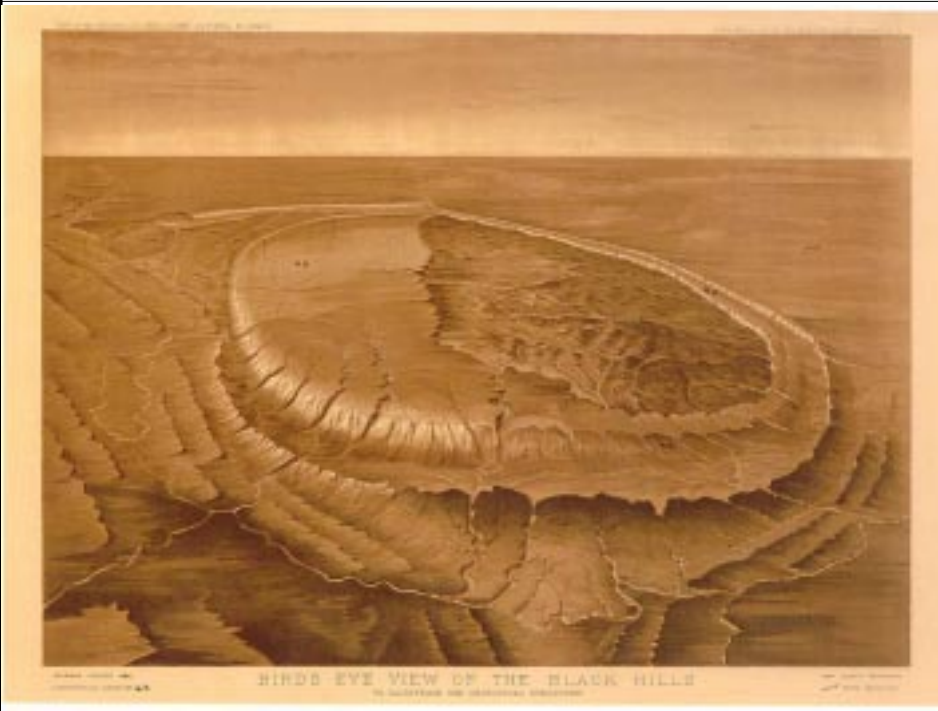


THE JOURNEY MUSEUM STORE

- New and fun educational games for Kids
- Animal backpacks, bags and coin purses
- REMEMBER—Your purchases in the store help support the Journey. Members receive 10% off most purchases, few exceptions apply.
- New Dinosaur games



South Dakota's Great Wall: Part 1. — A Cross Section of the Black Hills



taceous age were folded as attested by the tilted layers of the Pierre Shale near the Black Hills. No other sedimentary rocks were deposited until Late Eocene when the sediments of the White River Badlands were deposited horizontally on top and across the upturned edges of the folded older rocks of the Black Hills.

The hiatus in time between the late Cretaceous (Pierre Shale-Fox Hills Sandstone-Hell Creek Formations) and Late Eocene and Oligocene Epochs (White River Group) is marked by the formation of a prominent soil horizon seen in the Big Badlands, **The Interior Paleosol**.

These three lines of evidence: 1) folded rocks overlain by horizontal rocks, 2) the development of an extensive paleosol cutting across different aged rocks, and 3) the unrepresented rocks of Paleocene and Early and Middle Eocene age all indicate this interval as the time of uplift of the Black Hills, during the Laramide Orogeny.

Simultaneously, large masses of molten igneous rocks of Eocene age were intruded into the metamorphic and sedimentary rocks of the Northern Black Hills forming numerous dikes, sills, and igneous blisters called laccoliths. These blisters of igneous rock formed Bear Butte, Vanocker Mountain, Elkhorn Peak, many of the mountains of the Tinton Dome, as well as Inyan Kara, Green, and Sundance Mountains, Devils Tower and Missouri Buttes of Wyoming.

After deposition of the rocks of the White River Badlands little deposition occurred in the Black Hills region. The next major event was the repeated formation of Canadian ice sheets which ploughed southward eroding the rocks across which they passed and scraping up and depositing glacial debris and strongly modifying the lands across which they flowed, including forming the present course of the Missouri River separating the unglaciated West River grazing district from the glaciated East River farming district.

In the next issue: South Dakota's Great Wall: 2 — The Ancient Rocks

The Black Hills is a geological dome, an upwarped portion of the Earth's crust which due to subsequent erosion has resulted in an elliptical bull's-eye pattern of outcropping rocks with the oldest rocks exposed in the center of the uplift.

The Journey's Geology Exhibit opens this pattern to our investigation by exposing a vertical view of the uplift, as if we cut a giant trench across the central core and out onto the surrounding plains. In this view, rocks are depicted in their correct sequence of deposition as exposed in the trench wall with the name and representative samples of each geologic formation on the slope board explaining the exhibit.

Light tubes indicate major episodes of erosion or non-deposition indicating significant missing intervals of geologic time. The exhibit begins in the central core, traverses the tilted Paleozoic and Mesozoic sedimentary rocks, and as you

turn the corner by the Paleontology Tent the Late Mesozoic and Tertiary rocks become nearly horizontal just as they do on the plains surrounding the Black Hills.

The **central core** of the Black Hills consists of ancient metamorphic rocks up to 2.56 billion years old. Surrounding the ancient core are younger sedimentary rocks laid down one upon another horizontally as the sea waxed and waned during the Paleozoic and Mesozoic Eras. These uplifted and eroded layers form a series of concentric bands around the Black Hills just as the layers exposed in a cut onion. Also involved in the folding and uplift of the Black Hills are Mesozoic rocks forming the expanding concentric pattern.

Resistant sandstones of the Cretaceous form a prominent ridge, or **hogback**, around the Black Hills separating the red clays and silts of the Triassic "**Red Race-track**" from the gray shales and claystones of the later Cretaceous. Rocks of late Cre-

THE JOURNEY MUSEUM STORE

- Jewelry from regional artists
- Many different styles and all price ranges
- Great gifts for Mother's Day and Father's Day

You made a difference at The Journey



‘It’s Like a Mystery’—Volunteer Jon Boone on Working in the Paleo Tent

Stop by The Journey’s paleontology tent most Tuesday and Thursday afternoons. I introduce yourself to fossil preparer Jon Boon, a retired university librarian with a passion for his volunteer job.

Five years ago or so Boone was part of a group of trainees who took lessons on fossil preparation from South Dakota School of Mines and Technology staff. “We’re charter members; we’ve been with it all along,” Jon says.

Like the docents who give tours, paleo tent volunteers like Jon answer questions and interpret the work of a paleontologist. But even more importantly, these technically trained volunteers help get fossils found on the

SDSMT summer digs ready for the curator. “We prepare it for a curator to identify and the curator does scientific finishing touches and catalogues the fossil. We do the ‘scut work’—sort of low class playing with the mud,” Jon chuckles.

Jon doesn’t dream of working in the field, uncovering a tyrannosaurus these days. “I don’t want to sleep out with the scorpions any more— that’s really for the graduate students!”

After The Journey volunteers finish the fossil preparation, many of the fossils may studied for years. “Graduate students focus in on something they’re studying; they don’t have time to do this stuff with the hundreds of fossils that come in from field. Schools like

Mines can’t afford to pay people to do this work; and graduate students and professors certainly don’t have time.”

Boone, who spent his library career in collection development, understands the importance of preparing these fossils for future study. “A researcher may come in every 10 years and ask to see all the ankle bones of a mammoth or something and we’re ready.”

Jon loves preparing fossils. “Every time you flick a little piece of dirt off a bone, no one else has ever seen what you see. It’s like a mystery story. The younger kids think that’s pretty cool to see something 24 million years old and think—nobody else has ever seen that!”

The Archaeological Research Center James Haug, Director



Ancient Architects

The primary home of the ancient Mandan and Arikara peoples was the earthlodge.

These builders of these ingenious structures took advantage of the building materials at hand to create homes that kept out the rain and snow and were cool in the summer and warm in the winter.

The first phase of earthlodge construction was to sink a living floor 2-3 feet into the ground. Large cottonwood timbers were then used to create a massive system of pillars and main support beams. Smaller lumber was used to build up wall supports and the roof. Often, branches were woven through the supports to create a wattle-and-daub wall.

The entire structure was then banked with soil as insulation against the elements. At least one central firepit provided heat



rounded form of lodge.

Over the next couple of centuries, interaction between the Plains Village peoples led to the development of the four-post round earthlodge so familiar from historic paintings by artists such as Bodmer and Catlin.

and cooking space. Storage pits were dug into the floor to keep food dry and cool. Family living space was arranged against the walls.

Earthlodges first appeared a thousand years ago, as the ancestors of the Mandans moved into the Dakotas. These early earthlodges were rectangular in shape.

A few centuries later, the ancestors of the Arikara people moved into the region from the Central Plains. They brought with them a somewhat more

THE JOURNEY MUSEUM STORE



- Pottery from Area Artists
- Unique leaf dishes by Gail Heilmann
- Buffalo Pottery
- Natural Stoneware - plates, bookends, bowls, candle holders
- Art Pottery with horse designs
- Horse hair and Buffalo hair Pottery

The Sioux Indian Museum

Paulette Montileaux, Director



Audiss Exhibition in Sioux Indian Museum Gallery

The Sioux Indian Museum currently exhibits Wall Hangings and Quilts by Jeff Audiss and Frances Audiss, mother and son. The exhibit will be on display through May 16, 2003.

Jeff Audiss's inspiration came from his mother and he from her learned about the techniques and materials in quilting, whether they are hand or machine quilted.

He draws on his heritage and the traditional symbols for creating his pieces. They incorporate animals, such as the horse, buffalo, wolves, eagle, elk and the turtle along with other symbolism in the finished piece.

The designs and patterns in the materials chosen greatly enhance the beauty and texture, along with the choice of vibrant to earthy colors. Many of his ideas simply

come to him, and much of the encouragement comes from his family, who have told him that 'it is a vision' and that he should earnestly pursue his talents.

Audiss has had no formal training in this area, only that which he learned from watching and doing as his mother has shown him. He says he really has been sewing and finding his way around a sewing machine since he was six years old, and only just in the past three years became serious about his talents.

Besides wall hangings and quilts, Audiss makes vests and ribbon shirts.



The Minnilusa Pioneer Museum

Robert Preszler, Director



Here comes the bride...19th century style

Two 19th century wedding garments from the permanent collection of the Minnilusa Pioneer Museum are the most recent additions to the museum's exhibits at The Journey Museum.

The first consists of a wool embroidered ensemble worn by Frances Stevens at her wedding to pioneer Black Hills merchant, Isaac H. Chase, Sr., in 1896. Frances Stevens' father, John Harrington Stevens, homesteaded on land which, today, comprises a part of Minneapolis, Minnesota and is accorded the distinction of being the founder of that city.

The dress was donated to the Pioneer Museum in 1969 by the daughter of Frances Chase, Mrs. Clarence Hughes, whose husband was one of the founders of the Minnilusa Historical Association. She was also the mother of current-day Minnilusa board member, Bill Hughes, who, along with his sister, have donated a large number of important family items to the Pioneer Museum's collection over the years.

The second garment was worn by someone requiring little introduction to

anyone familiar with the history of Rapid City and Black Hills - Alice (nee Bower) Gossage.

Recently restored by costume designer Cris Lee, it was worn at Alice's wedding to the founder and publisher of the Rapid City Journal, Joseph Gossage, in 1882.

Joining Gossage's newspaper shortly after her marriage and arrival in Rapid City, she went on to become the paper's editor, widely read columnist and, during the period of Joseph Gossage's declining health, the Journal's manager.

Alice's parents, brothers and sisters also gained prominence throughout the region performing at 4th of July picnics and other holiday celebrations as a popular family band.

At a much later time, family band member Laura Bower-Van Nuys went on to a career as an author and composer and featured the band in her 1961 book, *The Family Band*, which the Walt Disney Studios made into a movie in 1968.

Coincidentally, the grandson of Laura Van Nuys, James Van Nuys - himself an art-



Wedding dress on left worn by Mrs. Isaac H. Chase, Sr. in 1896. On right: dress worn by Alice Gossage, in 1882.

ist, writer and musician - currently writes a weekly column for the same Rapid City newspaper his grandmother's sister, Alice, wrote for all those many years ago.

Caring for Your Photographs by Wini Michael

Your photographs are special memories, not only for your generation, but generations to come. There are certain steps you can take to make sure that they are there for the future.

You should have archival albums. It is best if they say acid and lignin-free. If you use a notebook with plastic sheets with pockets to hold the pictures, the sheets should be made of polypropylene. Label your albums with your full name.

The first step is to organize your pictures by category. For short time archival storage, you can put your pictures in the ZIPLOC brand of baggies - these are the only acceptable brand. Label the bags with the particular category, i.e. person, year etc. The task will be less overwhelming if you start with your most recent photographs.

Wash your hands before handling your photographs and always hold them by the edges. Oily fingerprints will damage the photographs. If the pictures are fragile, use white cotton gloves which have been washed and thoroughly rinsed

of all soap and other residue. Crop the pictures if the edges are damaged. Do not crop Polaroid prints. Be selective, use only the best. Of course, if it is the only picture of a family member, you will use it. If you have duplicates of special pictures store them in archival envelopes, with identification, and put them in a safe deposit box or with another family member in a different location.

If you want to include newspaper clippings, photo copy them on archival paper. Newsprint is highly acidic. If you want to keep the original clipping, encapsulate it or have it sprayed with a de-acidifying spray (this is expensive). You might also scan the clipping if you have the proper computer equipment.

It is important to label your photographs, so that others will know who or what is shown in the picture. Example: Aunt Betty (Jones) Smith, sister of my mother, Molly (Jones) Brown. When labeling a photograph of a large group, make a silhouette key of the group and number them. Using your key, identify the people in the picture. This key should be drawn on acid free paper with an archival pen, and kept with the

photograph. If you write on the back of your pictures, use a STABLIO* pencil. Do not use ink or a ball point pen.

Mount your photographs to the page with acid free tape or comers. Comers being the preferred method as you are not damaging the photograph in any way. If you are using plastic pockets, label the outside of the pocket with the identity of the photo and give it a number. Write the same number on the back of the picture. For the paper label use an archival pen (they can be found in most craft stores.)

Store your albums upright. Try to keep the room between 65 to 70 degrees. Do not store in attics, basements or garages. Keep framed pictures away from lamps and direct sunlight. Heirloom photographs should be covered with ultraviolet plexi-glass, preferably in a metal frame with an acid free mat. Do not use oak frames. Oak products are very damaging to anything that you might want to preserve.

*Mind & Matter in Rapid City is one source for archival materials. Call 343-0171.

Help needed now for World War II exhibit

The Journey Museum will be presenting a World War II exhibit in the Stanford Adelstein Gallery from October 3 through November 16 in honor of the many Black Hills people who participated in the conflict and supported the war on the home-front.

The WWII Exhibit Committee is hard at work developing the exhibit and could use your help. We need help in developing curriculum for middle and high school classrooms. We would like to develop the classroom support material this spring so that it could be made available to teachers in preparation for next year's lessons.

We are also in need of corporate and individual sponsors of the exhibit. Your financial support will help meet the cost of photograph reproduction, construction materials, publishing the exhibit guide and other expenses.

We will need help in collecting and cataloging artifacts, marketing the exhibit and publishing the exhibit guide.

We are very excited about this exhibit in honor of the "greatest generation". Please contact Ray Summers or mail your designated donation to the Journey Museum.

WE NEED YOU TO HELP RECRUIT

- Grant writers •Computer literates
- Docent and area guide trainees
- Fossil preparators
- Telephone workers-mailing, etc.

Call Sheryl Starnes (718-0332) or Janet Rathbun (341-5663)



THE JOURNEY MUSEUM STORE

- Pottery from Area Artists •Unique leaf dishes by Gail Heilmann
- Natural Stoneware - plates, bookends, bowls, candle holders
- Buffalo Pottery •Art Pottery with horse designs
- Horse hair and Buffalo hair Pottery

The Journey Museum Board of Directors

- | | |
|------------------------------|----------------------------|
| • Bill Colson | • John Schmit (Chair) |
| • Park Owens | • Mike Sabers |
| • Al Cornella | • Pat Wyss |
| • Sam Kooiker (Council) | • Val Simpson (Vice Chair) |
| • Martha Rodriguez (Council) | • Tom Greene |
| • Jim Preston (non-voting) | • Bev Schlosser |
| • Lon VanDuesen (non-voting) | |

West River Gardens**Pennington County Master Gardeners****Spring in the Gardens by Cathie Draine**

As spring wakes up the Western Dakota Native Gardens at the Journey, it really is a time of beginnings.

We begin the first year with the gardens first listed in American Horticultural Gardens reciprocal gardens. That means that we are the only garden they list in South Dakota. Visitors who include seeing gardens on their travels will know to stop and see ours. The membership in the American Horticultural Society also gives us access to crucial information and assistance as we grow and develop.

This is also our first year as part of the South Dakota state-wide arboretum. Gladys Storm, Pam Hendricksen and Cindy Pappel are the first committee to develop the long-term plan for the trees and shrubs. They are working on ideas for signage and some development areas. We have a limited budget to use to acquire some more native trees this spring.

We have begun the work to clean and re-design the east side of the building. As spring moves along, that area will be planted to a native meadow. We will use several varieties of native grass, sunflowers, asters, goldenrod and some other prairie plants. This area will be left relatively undisturbed and mowed each spring. Look for detailed information about this as time goes on.

We will be planting the University of Nebraska GreatPlants demonstration garden just north of the building. Our partner in this is Jolly Lane Greenhouse. This is meant to be a teaching and demonstration garden featuring worthy but under-used plants that are suited to this area.

In early April the gardens at The Journey, Jolly Lane Greenhouse and the Pennington County Master Gardeners hosted an afternoon workshop on Xeriscape in the Wells Fargo Theater. We had a standing room only crowd. The presentations were well re-

ceived and we are pleased that the garden's commitment to community education is on track.

The Star Woman Garden will be cared for by the children from the Palm Home School. They harvested and dried seeds from the garden and will have some of those to share at the Plant Swap to be held at the Journey on the morning of Saturday, May 17th.

We are working on information cards about the plants in the gardens and more brochures in boxes throughout the gardens.

Plan to come down, wander through the gardens, picnic on the lawns, read a book under a tree. We always welcome folks to work with us. Actually we have a lot of fun at what we do but it seems strange to say, "Come have fun with us!"

Let's just say it: "Come have fun with us in the Journey gardens."

THE JOURNEY  MUSEUM

222 NEW YORK STREET
RAPID CITY, SD 57701

NON-PROFIT ORG
US POSTAGE
PAID
RAPID CITY, SD
PERMIT #11



VISIT YOUR HISTORY!
www.journeymuseum.org