

The Powerful Popularity of Pipestone

David K. Hackett

Every year that passes, brings more and more requests for the red stone mined from the quarries in Southwest Minnesota. It is carved into sculptures, fetishes, trinkets, pipes and jewelry. Its popularity and price continues to climb steadily. It can only be mined by “card-carrying” Indians. Contrary to current popularized myths though, Minnesota Pipestone, a.k.a. Catlinite, was not the stone of choice for aboriginal sacred pipes. Firstly, most Native American peoples carved a suitable local stone into pipes. In most cultures, the preferred color for the most sacred of pipes, was black. Any and all types of rock were used, but a smooth textured rock which was both soft and durable, was most esteemed.

During the early Colonial contact period, pipes of red stone were valued for what became widely known as the Peace Pipe. Most such early red stone pipes were carved from stone quarried from Wisconsin and Ohio, along with some Bauxites from Alabama. The Red Shale of Ohio is a bit more Maroon, but the Wisconsin red stone is very similar to the now popular Catlinite even though it is not bauxitic. Extensive scientific testing has shown that nearly all red stone pipes carved before the 19th century, came from sites other than the Catlinite quarries of Minnesota (Richard M. Pearl, Earth Sc. Mag. Nov/Dec 1977 after J.N. Gunderson).

The current popularity of Catlinite over all other native carving stones can be traced directly to artist, George Catlin. He made several claims, and had a good PR agent. Firstly he claimed that there was only one source of such red stone, and that all such red stone pipes were carved from this material. Catlin said he was the first white man to visit the quarries at Pipestone, Minnesota in 1836. However, Philander Prescott was there in 1832. Catlin believed the stone to be a new mineral. It is actually a mix of sericite, diaspore, and pyrophyllite with trace amounts of hematite.

Catlin’s claims have been combined with the high popularity of the Plains Indian Culture. In fact, the majority of Americans are convinced that there were only a couple of tribes of American Indians. Usually Sioux (Lakota) and Cherokee are named. In fact there were over 500 separate peoples. The immense popularization of the Plains culture has promoted the Minnesota pipestone through the very popular myth of the red stone as the blood of our Grandfathers. The rise of the Pan-Indian movement, too, has drawn heavily on dominant cultural stereotypes of what is Indian.

There is no quibbling with the fact that Catlinite is a first rate pipestone (carving stone), with a rarely duplicated rich red color. Nor, can it be denied that it is a material deemed sacred by the Lakota and their Plains neighbors, and has become a part of their legends and culture. However, most of the other claims for Catlinite are the stuff of which legends are made: more fancy than fact. Of course all too often our most cherished landmarks of history will not stand the detailed scrutiny of an archivist. We as humans prefer to live by our cherished myths, rather than to yield to the verifiable records.

The facts are not likely to dim the desire for **THE Pipestone** in the hearts and minds of people seeking to find magic in stone. But then they have not discovered the most important part of our predicament: magic is where you find it. Just for the record, pipes from local sites (Yuchi & Creek) are carved in local stones, mostly argillites (black) and dolostones, however, many Yuchean pipes are carved in Cumberland Mountain sandstone a.k.a. Crab Orchard stone. The Cherokee are fond of a dark greenstone that outcrops near the Qualla Boundary, which they often darken with walnut stain. Greenstones are generally metabasalts, and are rich in steatite, chlorite, and other iron and magnesium rich minerals.

All facts and legends aside, Catlinite seems to be a unique material. While a number of similar red claystones are being marketed as substitutes today, particularly the Arizona red, no one seems to have returned to the dozens of quarries in and around the Rice Lake area of Wisconsin. Here, the red stone composed almost completely of shistose kaolinite, was the original red pipestone of the Plains people. If this carver is to try some of this pipestone, he’s going to have to make the long drive up there and get some.

Carved in Stone; the Origins of the Lapidary Arts

By David K. Hackett

Fundamental to all human enterprise is the desire to shape the world around us to our own images of what it should be. Humans have found themselves in a predicament unlike their fellow animals, long on ideas and potential, but short on the basic tools of survival. Mankind is without sharp claws and big teeth. However the human animal is perfectly disposed to adapt the things around him into the tools of survival and the accoutrements of aesthetics. Among the most available of these resources were wood, shell, bone, and stone.

Stone stands out of these earliest materials primarily because of its durability. While somewhat more challenging to fashion, it is our very symbol of lasting permanence. The Rock of Ages has been worked into the graven images of gods and kings, and even common things. And while stone today has been mostly replaced by manufactured materials with engineered properties, we still have a mysterious bond to earth's lithic flesh as a material for aesthetic objects. Its infinite variety of texture and color, along with its primal nature continue to make it a material for sculpture and carving of objects of beauty and devotion.

From soapstone, which may be carved with fingernails, to ruby, which requires diamond tools, stones of every sort are carved into jewelry, figurines, statues, monuments and buildings. Even diamonds themselves are now being carved into intricate shapes. The stone crafts, once a set of survival skills, have become the diverse fields of mining, sculpting, and the lapidary arts. And too, the nearly lost art of flint knapping of arrowheads and knives has become a popular hobby. What started in the Paleolithic did not die out at the end of the Neolithic. It just became a passionate attachment to the very stuff out of which everything around us was born — a passion to turn the rocks beneath our feet into form without the need of function. With all due respect to Mr. McLuhan the medium has always been an important part of the message. The carver just elucidates and enhances the message already inherent in the stone.

There is more to carving stone than a simple passion for rock and art. Carving is a meditation. Becoming one with the stone. I carve therefore I am. These are not statements of jest, but serious views of the act of carving. Others will tell of the preexistence of the form within the rock, and that they merely liberate it from its matrix, i.e. “the cat was already in the rock, I merely freed it.” These serious statements are often mistaken for lightheartedness, but they represent a serious involvement with the unity of spirit, stone and creativity. Stone carving is a true art, and real creativity is the genesis of all that exists.

Speaking of the stone-bowled pipes oft known as “peace pipes” or sacred pipes, Black Elk has said, “If one truly understands the Medicine Pipe then one comprehends the infinite Universe, for all is reflected in the Pipe.” From the meditations of the carver, to the stone formed ages before mankind, all creation comes together in a carved stone pipe and its use. The same meditations of carver and animal spirit are forever linked in the carving of Zuni fetishes. Abstract or realistic, in the act of carving, the soul joins the stone in an act of creation that will likely outlast us all. One's thoughts and fantasies give form to the formless, living stone. The once mostly mute crystalline chunks, now give permanent expression to what was only an abstract thought. It then, like the Commandments of old, becomes “Carved in Stone.”

Some people find a stone, and see only a object to skip on the water. Others will read the history of the earth in the textural fabric of a stone. Still others may mortar it into a wall. While a few will just kick it down the road. Some will only look for precious jewels. And, too many still beat their clothes clean on them. But, the Creator only moves a few to join Her in becoming one with the very stuff of creation, becoming carvers of stone.

Pipestone Varieties

There is a pervasive myth that Catlinite was used as the predominant pipestone since the most ancient times. However, most ancient pipes were made from stones local to the many regions of this great land. Mineral analysis shows that most red stone pipes too were from other deposits besides the pipestone quarries of Minnesota. Extensive mining of a similar red stone in around Rice Lake Wisconsin, in Ohio and the red bauxites of Alabama all contribute more pipestone than the Catlinite quarry. Certainly few stones are more suited than Catlinite for pipe carving, but the evidence points to this stone first coming into wide use about 1800.

In stone carving one generally gives preference to soft, durable stones that are easily worked, but are not easily scratched or broken. In the absence of this ideal or for other reasons including spiritual ones, many other stones were brought into such service. The color of the stone often was chosen as a significant factor in selecting a pipestone. Some tribes selected red stone for common pipes, but reserved the use of black stone pipes for the most important pipes. Tribal idiosyncrasies vary widely, in form and specific meaning of pipe materials, but nearly every tribe held the pipe in great reverence. It has served as both an altar, communion, and symbol of universal brotherhood among all creatures.

Some common stones in use include:

Black -- Argillite, a lightly metamorphosed or low grade slate, it is a soft, fine-grained marine sediment stone which varies in color from tans and greys to reds, greens and blacks. Argillite has been widely used, but is most common among the tribes of Pacific Northwest. The black slates are colored by biogenic carbon and yield a smooth black texture when carved. Argillites are moderately easy to carve, but must be orientated with the platy grain so as to avoid splitting. Argillites occur all along the Appalachians in many colors, and have been made into Chalk boards and pool tables in more recent times.

Green -- Greenstones, are often metamorphosed basalts, which have become rich in minerals talc and chlorite, some becoming so rich in the former as to be called soapstones. The Appalachians have a number of such greenstones including the Catoctin greenstone. This has long been used as carving stone in the Southeast, though it is frequently dyed nearly black with walnut juice. Greenstone carves with moderate ease, and has a good durability.

White -- Pure talc stone has long been mined near Murphy, North Carolina. This soft metamorphic rock carves easily with one fingernails, and yields an onyx or alabaster-like finish. Its low durability, and increasing rarity make it essentially a pipestone of the past.

Red -- Catlinite is a red meta-claystone from the National Monument in Minnesota. This mythically embellished material has become highly prized as a pipestone based largely in the marketing of "Lakota spiritualities." It is a moderately soft, durable material that carves to a nice smooth surface. It has been erroneously assumed that all red stone pipes are carved from this material, when in fact it only came into widespread use some two hundred years ago. While pipestone was widely traded over the last thousand years, Minnesota Catlinite was not a significant part of such trade. Red stone from Wisconsin, Ohio and Alabama is more widely distributed and is represented in the bulk of the red stone pipes carved before 1800. Catlinite is a bauxitic claystone often with pyrophyllite and sercite mineralization, and colored by hematite. It carves with moderate ease, and when treated has a smooth red finish. Catlinite and many other red pipestones are all nearly indistinguishable except by lab analysis. More recently a slightly browner, red pipestone from Arizona has entered the market.

Other stones used as pipestone include: limestones, sandstones, marlstones, and moulded pipes of fired and unfired clay. Very rarely pipes were carved in granite and porphyry which are very hard to carve without modern tools. In summary there was no traditional material for pipes, though Catlinite has become mythically so in modern times. The details of pipe design and use varied widely across the land, but the basic meaning and reverence cut across all the many cultures.

Tobacco and Kinnickinnick Smoking Mixes



It was of course the American Indian that introduced tobacco and smoking to the world. However, for most Indians smoking was not about the hedonistic addiction as we know it today. **Tobacco** (*Nicotiana tabacum/rusticum*) was a sacred and valuable commodity, and rare enough not to be wasted or used frivolously. Tobacco was both an incense, and a sacred offering, not to be casually used. Tobacco was often mixed with other herbs that were fragrant or sustained burning, confirming the incense nature of its use. This also made the valuable commodity last longer and go further. Other herbs that went into the Native pipes as part of the kinnickinnick mixes, or even as a tobacco substitute when the supply ran short, most commonly included the following:

- Bearberry** (*Arctostaphylos uva-ursi*)
- Dogwood bark** (*Cornus florida*)
- Sumac leaves** (*Rhus glabra*)
- Lobelia leaves** (*Lobelia inflata*)*
- Mullein leaves** (*Verbascum thapsis*)
- Raspberry leaves** (*Rubus strigosus*)
- Passion Flower leaves** (*Passiflora incarnata*)*
- Life Everlasting** (*Gnaphalium polycephalum*)
- Sassafras bark** (*Sassafras albidum*)
- Cedar chips** (*Juniperus virginiana*)
- Damianna** (*Tunera aphrodisiaca*)*
- Coltsfoot** (*Tussilago farfara*)



Many other herbs were used locally or to suit individual tastes.

* Some of these contain alkaloid chemistry and should not be used without expert or medical advice.

Notice: Tobacco and smoking in the American Indian traditional context is a method of incensing and ritual sacrament which does not equate with the smoking habit. Imbibing smoke into the oral cavity and lungs on a regular basis is certainly an unhealthy practice, and is strongly discouraged as both a trivialization of this sacrament and a health destructive act. In the same profane sense that binge drinking-drunkenness and wine taken as a sacrament in Christian communion are in polar opposition, so is the immoderate use of tobacco to the use herein described. The use of tobacco for nicotine intoxication on a regular basis is an abuse of the sacredness of tobacco and self-abuse of one's own body. It is one of the profound ironies of the cultural clash that the Native American Indian sacrament has become a major scourge of the dominant society, and the sacrament of the Christian communion of the dominant culture is the a major scourge among the Indigenous Americans.



History and Nature of the Sacred Pipe

Known by various names: the Great Pipe, the Sacred Pipe, the Medicine Pipe, Peace Pipe, & Calumet -- these all refer to the most important element of a very ancient American Indian spiritual tradition. Among the hundreds of Indigenous peoples that populated the Americas, most embraced a tobacco ceremony that was a central ritual, and was quite comparable to Christian communion. The Pipe was the most potent symbol in this rite of harmony and brotherly love -- not just among tribal members, or even among all men, but all of creation. The pipe ritual served as a potent reminder that **we are all related** and one, while at the same time being apart and separate. For many of us this tradition is still very much alive in the present as well as the past.

The pipe ceremony served not only to consecrate peace alliances, but was used at all solemn gatherings and councils, including declarations of war. The open display of the pipe in battle was a flag of truce. It was also often openly displayed as a passport of peace and acceptance when traveling among unfriendly tribes. The pipe has thus played many roles in its use as a icon of harmony and connection to Creation and Creator. Among the Yuchi the Great Confederacy of Southeastern Moundbuilding Peoples was known as the *Tsotaneweano Yudaha* (Sacred Brotherhood of the Pipe).

Archaeological evidence indicates that the roots of these traditions go back two to three thousand years, coming to the Southeast from the meso-American cultures such as the Olmec when the Yuchi first migrated into the Southeast. Tobacco veneration came in with the horticulture of corn, squash and beans. The mound builders were cultural outposts and trade partners with the Mayan cultures and greatly influenced by them. The pipe was very likely invented in the Southeast, and early tube pipes have been found in the oldest burial mounds. Pipes quickly became a medium of expression for art and spirituality here in the Southeastern part of North America. Today, the Catlinite Calumet of the Sioux represents the classic style of the Great Pipe, but it was greatly influenced by the pipes that came before it from the mound cultures in the central and southeastern portions of North America.

The Sacred Pipe arose out of the ritual use of tobacco as a sacrament. Such tobacco use was embraced as part of the cultivation of corn and beans, as the people became farmers rather than hunters of wild game. That which sustains a people, buffalo, corn and the Sun, became spiritually significant -- sacred and revered. Certain plants, such as tobacco, sage and cedar took on sacred roles too as they were placed in the fire for their aroma and smoke which lifted to the heavens along with the peoples hopes and prayers. For the people did not live by frybread alone, but needed symbols, ideas and understanding to sustain the spirit as well as the body.

“ If one truly understand the Medicine Pipe than one comprehends the infinite universe, for all is reflected in the Pipe.” This quote from Black Elk (Lakota Sioux) reveals the magnitude of the Pipe as a spiritual symbol and metaphor. It is clear that for Black Elk the Pipe is a map for the whole of creation. The Sioux Peoples and the Yuchi shared a pipe during their dwelling at Cahokia. The Great Pipe is part of a living spiritual tradition which has diversely manifested into hundreds of subcultures each with their own specific observances. Some of these are open and embracing others are more jealously guarded. Some hold strong beliefs that the pipe should never be displayed assembled except during ceremony, others hold other reverent notions. Some have advocated that pipes transferred to non-Indians should be permanently attached or plugged to prevent use. I think that the reverence for the Pipe is to be encouraged in all who feel drawn to it. While it is nice to respect others beliefs, it is also obvious that one cannot honor them all equally. While use of the pipe and tobacco as a sacrament crosscuts many Indian cultures, specific rituals are varied. Be this as it may, the pipe reminds us of the underlying unity of us all: two-legged, four-legged, six-legged, winged, finned, green and stone. The Pipe is a link and a gift to all in remembering our relationship one to another. An appreciation of the pipe is central to understanding what it is to be Indian, just as our Elders have said.

The design of the pipe is varied and subject to the whim and symbolism of its use. Pipes designs have varied from simple straight tubes, which were probably preceded by use of wood or cane tubes, as well as cigars, to elaborate effigy pipes. Designs have developed through styles, and been subject to much individualistic flare. However, a design that has an intersection of the bowl forming an elbow or tee is most common. It gives the practicality of using gravity to hold the dottle in the bowl. Other practicalities include the forward extension of the stem into a projection which serves as a handle to grasp the often very warm pipe. The stem and the projection often serve as a base for effigy ornamentation. Any "stone" plumbed to receive a stem, and a bowl for placing the smoking mix becomes a pipe. The exact structure is subject to practical use and design whim. This has led to an array of pipes from disk pipes and pendant pipes to the seven-stemmed communal pipe of the Cherokee -- and detailed sculptural effigies to simple elbow pipes. A pipe is merely a container that holds a burning offering and links the user via the stem and smoke to the great beyond. Yuchi pipes often have a flared rim around the bowl and/or the stem symbolic of the Sun.

Even more expressive than the design of the pipe is the design of the pipestem. While a simple river cane reed serves to draw cooled smoke from the pipe, it is traditional for the stem to be decorated in a fashion befitting of the consecrated use of the Pipe. Therefore the pipestem is often bedecked with a mantle of leather or skins and draped with beads and feathers or other symbolic tokens with meaning for the user. Such designs are usually based in an individualized vision and may evolve with time. Stems often are carved ornately in a pith-centered wood. Befitting of an object of veneration form is subject not only to function, but symbolism and fancy as well.

Basic Pipe Ceremony

The essential aspects of the ritual include a reverent filling of the pipe bowl with the smoking mix. The Pipebearer may then light the pipe and pay respects to the Cardinal directions. An invocation may be given or a prayer either before or after lighting the pipe. The pipe is then passed around to all present to take a puff, and in large gatherings may be passed back to be refilled and lit one or more times. It helps to be seated in a circle, and the pipe is generally passed in a Sunward direction, but this may be clockwise or counterclockwise depending on whether the tradition looks to South or North as the prime direction. There may be a number of observed taboos including women's monthly cycles, and ritual disposal of the dottle (ash), but most important is to respect the reverence for the pipe and the ritual and to follow the pipebearer's lead. The whole ritual may include other attendant ritual practices. At the conclusion the pipe returns to the pipebearer and is cleaned and retired.

This ceremony has been performed in many variations for thousands of years here in the Southeast. It is clearly a ceremony meant to bind together the participants. The symbolism of smoke rising up to join the earth to the sky, perhaps as a message carrier to the Great Breath Master as it wafts on the winds of His breath. Each puff of smoke makes one's breath visible, as such, it is life affirming. A more complete understanding of the pipes use can be found by consulting the texts listed in the bibliography.

The Pipe Ceremony in the Southeast (from Part III Chapter VIII of Travels of William Bartram)

The king stands before the white people: when each presents his shell, one to the king and the other to the chief of the white people, and as soon as he raises it to his mouth, the slave utters or sings two notes, each of which continues as long as he has breath: and as long as the note continues, so long must the person drink, or at least keep the shell to his mouth. These two long notes are very solemn, and at once strike the imagination with a religious awe or homage to the Supreme, sounding somewhat like "a-hoo-- o-jah" and "a-lu--yah." After this matter the whole assembly are treated, as long as the drink and light continue to hold out; and as soon as the drinking begins, tobacco and pipes are brought. The skin of a wildcat or young tyger stuffed with tobacco is brought and laid at the king's feet; with the great or royal pipe beautifully adorned: the skin is usually of the animals of the king's family or tribe, as the wildcat, otter, bear, rattlesnake &c. A skin of tobacco is also brought and cast at the feet of the white chief of the town, and from him it passes one to another to fill their pipes from, though each person has besides his own peculiar skin of tobacco. The king or chief smokes first in the **Great Pipe** a few whiffs, blowing it off ceremoniously, first toward the Sun, or as it is generally supposed the **Great Spirit [Gohatany]**, for it is puffed upwards, next towards the four cardinal points, then towards the white people in the house, then the **Great Pipe** is taken from the hand of the Mico by a slave, and presented to the chief white man, and then to the great war chief, whence it circulates through the rank of head men and warriors then returns to the king. After each one fills his pipe from his own or his neighbor's skin.

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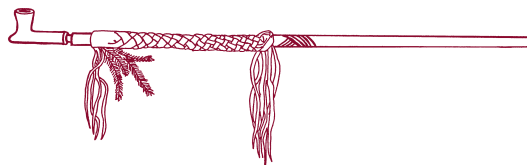
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The Pipe Comes to the People

While there are many stories of how the pipe came among the Nations, this is the story my grandmother told me. After Grandmother Spider collected Sun's blood and wove it into her web of life as the Tsoyaha, the people soon lost touch with the harmony and balance of the Web. They abused their fellow creatures, killing them without due need in the Giveaway, and without respect for their gift of life. The people were able to understand, but chose not to understand the unity of all things. They were caught up in their own lives, filled with pride and ego, and cut off from the brotherhood of creation.

Grandmother Sun, the giver of all life, shown down and saw the hubris of the people. It saddened Her greatly to see Her children behave so thoughtlessly. They had hunted many of the great beast to extinction, and they felt no loss at their brothers' passing. They took life for granted and were thankless. Sun sent the Great Eagle to remind the people of their relationship to Her and all creatures, but they killed Great Eagle and laughed and danced over his fallen body.

Sun saw that more than just a simple reminder was needed, and he sent a huge fireball down. It struck with a terrible force, leaving a huge hole which still can be seen far to the west. It set fires to the great forests, some of which never regrew, but became a great grassland prairie. The Sun turned dark for many days, and famine came to the land. Times of plenty became times of great need, and the people suffered greatly. It became important that all peoples bind together to survive.

The people cried out, and hid from the angry blackened sky. Many became sick. The people all ask why had not this terrible thing been seen coming by the tribal suns. They cried out to hear the sacred stories again of their descent from the Sun. However, the stories of power were only poorly remembered by the tribal suns. As Slumbering Cat slept Yonweeke, the spider came and whispered in his ear. Night after night She recounted the stories of old as vivid dreams, and by day he related them to the people. He told them of the people of their divine descent from the Sun, and how Grandmother Spider wove Sun's droplets of blood into the Web of Life creating a brotherhood of all creatures into a single unity. The people vowed to remember their divine lineage and the unity, but needed a way to memorialize it all for they did not want to forget again.

Sun seeing that the Tsoyaha remembered, and yet feared forgetting again, answered their need by sending Thundering Eagle to them with a black stone pipe in which to smoke the sacred tobacco. Thundering Eagle instructed the people in the symbolism of the pipe and how each part of the unity and each story was encoded in the pipe. How the stone represented their Grandmother the earth, being her flesh, and how the fire represented the flesh of their grandmother the Sun, and how the smoke formed a link between them. How the stone represented the female element and the wooden stem represented the male element. He instructed them in how wherever they went, the center was always in the pipe or the squareground fire pit. He instructed them by leading them in the first pipe ceremony. He also taught them many other ceremonies to keep each year at the Green Corn Gathering. He taught them many things that one begins to learn as a pole boy on the square ground.

This is how the people remembered that we are all related and one. It is how they still remember. Now not all people remember, nor do all respect the unity or the pipe, but the Tsoyaha have kept it for all people. This is what is told and should be sufficient for now.

The Origin of Tobacco

Now the people already had tobacco before the pipe was given to them, but Thundering Eagle taught them how to smoke it as an offering in the Great Pipe. The Tsoyaha Grandfathers tell this story of how tobacco came to the people.

Very long ago it is told, Sun, as a man, and a woman were off in the woods together. They became amorous and had sexual intercourse. Afterward some of the semen fell from the woman onto the ground. When sometime later she returned to the spot, she found a strange and wonderful plant growing there. She was struck by the aroma and the beauty of its lush green leaves.

She brought some leaves and seeds of it back for the people to see. They were all moved by the beauty and aroma of this strange and wonderful plant, but none could decide what to call it, or how to use it. Then the woman's "fatherless" son saw it. He said to his mother that this was the very plant of which he had dreamed. He had dreamed that it was his brother green, and he named it "i" (eeh) tobacco.

He carefully planted the seeds, and cared for the plants. He showed the people how this medicine plant had a cleansing effect (purgative), and how its fine aroma was wafted about on Gohantey's breath as smoke as it burned. Here too, it had a cleansing effect which could be used in smudging and in the sweatlodge. The boy grew to become a great sun and taught the people to live well. This is what is told and should be sufficient for now.

Now cleansing inside and out (purgatives, smudging & sweatlodge) are important to renewal, spiritual and physical. One is being reborn continually and becomes a new person in due course. It is important to leave behind that which has encumbered, in order to embrace the new and become renewed. Sweats and purgatives help us shed our outworn insufficiencies, failings and ideas, in order to forgive and forget, and enter renewal into a more harmonious unity. Tobacco has long been a corner stone along with cedar, snake button root, and red root in our cleansing rituals.



Dave Dieter/Huntsville Times

Drilled for facts

The Huntsville Times, Sunday, October 31, 1993

David K. Hackett of Knoxville, Tenn., demonstrates a hand powered drill early Indians used to drill holes into rock. Hackett, who is well known for making pipes, was at the Native American & Southwestern Fine Arts Show and Sale at the Von Braun Civic

Center Saturday. One of the pipes Hackett made featuring a bear and an eagle was taken by former President Reagan to Moscow. The show continues today from 11 a.m. to 6 p.m.