Interview with Earl (Wally) Henderson
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Interviewer: Newlyn Hosea

Hosea: This is Newlyn Hosea on July 27, 2010. We're conducting an interview with Wally Henderson at his home in Springfield, Illinois as part of the Historic Preservation Agency Legacy Project. Well, welcome Wally, and, of course, we're mostly interested in what you did in Springfield, but could you give us a brief description of how life led you to be an architect in Springfield, Illinois.

Henderson: It's a wandering story. I went to Springfield High School and I enrolled in the University of Illinois in the fall of 1949 as an aeronautical engineer. I was fascinated with what the future meant in space. After spending a semester and a half at the university with reasonably good grades and was home for Easter vacation—as an only child, my folks were very proud of their son who was at the big university—had a group of people over for the occasion, an Easter event. Everybody was, you know, saying what are you studying? Aeronautical engineering was the answer and they said, of course, designing airplanes. And I said, no, I want to be the first man on the moon, which is exactly— I meant what I said. Interestingly enough, when everybody left, my mother said, "Your dad and I want to talk to you a minute. It's an interesting thing to tell that to people, but you do understand that most people think you're crazy." Because in 1949—today, of course we have had people on the moon—but in 1949 the moon, everybody referred to as a big chunk of cheese up there. We were never going to get there. And there were other circumstances that made me think that maybe I wasn't belonging in

aeronautical engineering. But I went back and got my review with the counselor at the university and he came up with architectural engineering, which I've never regretted. Certainly, it's a challenge. It's a creative-type thing and I guess that's what I had in the back of my mind when I talked about being the first man on the moon: innovative, creative, out in space. In the case of architecture, that's exactly what you deal with, is out in space or dealing with empty space and you fill it up with a building.

Hosea: So your actual degree ended up in architectural engineering?

Henderson: Both my undergraduate degree, which I received—it was a five year course then in architecture—so my undergraduate degree was a Bachelor of Architecture in the engineering option. Then my graduate work, which I got my master's after the stint of going to work and being drafted into the service, and practicing a little longer, I got my master's in 1959.

Hosea: From which institution?

Henderson: University of Illinois again.

Hosea: The same one.

Henderson: I say '59, '58, '59, I'm not real certain about that. In any event, but those two degrees are required now by all architects. An undergraduate degree doesn't get you your license at all, so you have to go for six years to become an architect today. So that's my start into architecture. I left Springfield in 1949 to go to the University of Illinois and when I said good-bye, I was saying, so long, sucker, I'm not coming back to Springfield. Well, the end product was that after, again, during my five years and opening up my first job out of the university was with an engineering firm in Indianapolis, Indiana, and from there I was drafted. I ended up spending time in the states and then on airlift orders to Korea. No emergency in my case, but I went over and spent a little time there and when I came back, I was stationed in Denver, Colorado. Not Denver, I'm sorry, Fort Carson, Colorado, which is Colorado Springs, but Denver is my first stop and I ended up going to work in Denver and then back to do my master's degree at the University of Illinois and returned to Denver after that. And from Denver, Colorado, I moved to Springfield.

I learned so much. I worked in the office of William C. Muchow. It's not the oriental name, Asian name, it's a German name. He was probably the most outstanding architect in the Rocky Mountain region, which was an eight-state region, and I ended up getting to work there by pure chance. I was just looking for a job because in the period of time I was stationed at Fort Carson, I had met a young woman who was at the University of Colorado but finishing, but lived in Colorado Springs which is where Fort Carson was. While a year and six days later after I met her, I married her and I wanted to stay in Colorado, of course.

Hosea: What caused your move to Springfield, then?

Henderson: Well, after working with Muchow for four years… By the way, I want to tout about Muchow, because he had more influence on my architectural attitude and experience than probably much of the academic work that I had. Bill Muchow studied under Eliel Saarinen, not Eero, but Eliel, in Detroit. I can't remember the school that Eliel was head of, but Eliel Saarinen was one of the international architects of great fame. Muchow's office had total respect for design and, as a result, the eleven-man office, or ten or eleven people we had in the office, everybody was design-oriented, but Bill Muchow was the design person. The rest of us were trying to some way enhance his design work. Same thing when we hired in Bill Muchow's office consulting engineers, we wanted creative engineers. In our case, design was everything.

When I came back to Springfield… to answer your question directly, a good friend of mine, Don Ferry and I had gone to high school together and he was about a year behind me at the University of Illinois. Originally, he went to Bradley and then transferred to University of Illinois. But he had gone to work, came back from his five-year course, to Springfield and worked with the Department of Public Health doing hospital architecture. He was head of, I think, his department at the time and he was trying to get an additional architect in that particular area. He knew that I was out in Colorado and would I be interested in taking a look at it. The Thanksgiving of 1960, I believe it was, yes, 1960, I came back on the train from Colorado, and looked over this potential offer that Don Ferry had said was available; it was in the Stratton Building and that it was a little too enclosed. I had been working in a free-flowing office where everything was, you know, criticized for its design and environment, and to go into the Stratton Building was a little bit of a downplay. In any event, I went back after that Thanksgiving vacation.

I was working on a project up in the first range mountains of the Rockies. It was a non-denominational church designed by Bill Muchow. I'd had the project for at least a year and a half and we were just finishing up and when I returned from this Thanksgiving "do nothing about what I'm doing trip", it's time to dedicate the church. Bill Muchow, who again was the design architect, the whole, the concept, every line in there was a Muchow idea, had to come to me and he said, "We're going up to the dedication. I want to bring one of my kids, but I've forgotten how to get up there," because it was a Rocky Mountain road and so forth and so he followed me up with my wife. The church itself was built up against some rock outcroppings which had green moss lichens growing on them and the back end of the church then was just built right into that. The back pew of the church was up against the lichens and we were looking towards the west and the chancel, which was at the far end of that church. It wasn't, like, extraordinarily big, but it was a large church, was all glass, and so part of what was being built into this whole thing as a non-denominational church, is that the minister, from the pulpit, could make his remarks and at his **will** can say "and we bring God in." Push the

button and these transparent curtains open up and there would be the whitecaps of the second range of the Rocky Mountains. Very dramatic, type thing.

We were in the back row: Mr. Muchow and one of his children and my wife and I. She had put up with him ever since we'd gotten married. I'd get calls from the pastor when it was snowing up in the mountains; he was concerned that the materials might be getting wet and so forth. There wasn't anything I could do at three o'clock in the morning except, you know, say I'll mention it to the contractor tomorrow morning. But none of us were working that closely on the thing. It wasn't a normal working eight-to-five relationship. The minister gets up and begins the opening remarks about the beauty of the church and so forth and he said, "We owe this beauty to our God…" and he hits that button and the curtain opens up and our architect and my wife leans forward and the minister says, "…Bill Muchow." She nudges me and just said, "You're leaving." And that's how I got to Springfield.

Three weeks after that event, with malice towards none, I don't mean that as being **negative**; it was exactly the right thing to say, except she knew that I had put sweat and blood into this particular thing, which was my job. I was doing it well, and I was an associate in the firm now at this point, which was impressive to everybody. Whatever you said to other architects, "I'm with Bill Muchow," its like, "Whoa, how did you get that job?"

Hosea: So you came to Springfield to work in hospital architecture?

Henderson: No, I called Don Ferry as soon as I got back, because we had said a little bit, "Why don't you get out on your own?" And he had said you know, this is a pretty good thing, and we were exchanging ideas. Well, part of the exchange of ideas, if I ever come back and we'd make a deal, we'll do something. Well, it was the previous Thanksgiving when that little message came along I was getting out of there. I mean, my wife didn't say do this, do that. I just called Don Ferry and said, "What do you think about it?" And he said, "That sounds great." So I said, "I'm coming." So that was exactly what happened. I ended up there and he hadn't **quite hit** the point, which was, you know, smart. What I did wasn't necessarily intelligent, but it was sort of motivated, you know, inspired. He hadn't quit his job yet. And I said, "We've got a misunderstanding here. This is a partnership and you know, you get all the good times like I do if you get here into this." We rented one room, about a twelve by fourteen room on the second floor in a residence that was actually a dental office downstairs over on East Jackson Street, one block from Lincoln's home, as a matter-of-fact. It was on the corner of Seventh and Jackson. It's now been razed just recently, as a matter of fact, but that house was where we opened our office. But Don Ferry quit his job, a paying job.

Hosea: So you had set up shop with Mr. Ferry and you were near the Lincoln home. How did your firm get together with doing things of an historic nature?

Henderson: This was one of these stories that we have to go backwards, now. We're going to go all the way back to Korea in a tent, as you have seen on television, the eight-man tents that they had, their barracks loaded up. Do we have time for this? The tent area was on a hillside outside of a major Air Force base and the biggest one the U.S. had in Asia. In any event, the children, and I say this, everybody was doing anything they could to be able to sustain themselves, and the kids from the village would do all kinds of handy stuff; this little boy was in the tent polishing boots. And he could get, I think, probably a quarter to polish the boot. Well, the interesting thing was that when you're in a war zone, there wasn't any shooting going on at that time, this was about three months after the actual shooting had stopped, so there wasn't danger from that. In any event, they take your money and they give you military payment certificates, which is like Monopoly money. Different sizes, different colors for all the coins and so you had no coins, except they just happened the pennies weren't worth too much, so they didn't get a coin for that, I mean a payment certificate.

We got to talking to this little boy and he's talking about where he's from. I think it was Su Wan or another village area. Like the typical American does, "Well you ought to hear about my town." I just happened to reach in my pocket, and there was a penny. I held up the penny to this little eleven year-old Korean boy who did speak English, I mean, not well, but he did. I showed it to him and I said, "I'm from his hometown," and showed him the image of Lincoln; his little slant eyes got very round, and he said, "You are from Abraham Lincoln's home." Like an amazement, like all of a sudden my stature just rose up like, you know, big sunlight. He told me in the next hour more about Abraham Lincoln than I knew, and I was raised at 206 and 410 West Edwards, both now vacant sites in our town, but those were houses and we moved from 206 right after the war to 410, but they were within a dozen blocks of Abraham Lincoln's home. And I'm talking to an eleven year-old who can tell me more about Abraham Lincoln than I did and I came to Springfield when I was nine and by this time I was in my twenties. Amazing experience.

Several months later, I'm in Japan on an R and R, rest and recuperation. They call it open rest management, but that's a misnomer if there ever was one. In any event, I'm taking a steam train after taking a high speed train to a remote location from Osaka, I'm taking a steam train back, which cost less money to the Japanese, but I wanted the experience just as an individual travelling. They had soba stops. Soba means noodle in Japanese and the little lacquered bowls was really what everybody was collecting. The train stops and everybody jumps off the coach and I, frankly, didn't know the schedule, didn't speak any Japanese whatsoever, so I wasn't about to get off the train, because I didn't know when it was going to leave. But while I'm sitting there with nobody else in the coach, I hear a voice say, "Springfield, Illinois," and I knew it wasn't the Good Lord talking to me because it wasn't the right setting. I ran to the back of the coach, literally ran back there, and

here's two people. Facing me was an American who I learned later—I mean when we wanted to exchange ideas—had taken his separation from the service out of World War II in the Far East and had never gone home. But it was the gentleman facing him who was a Japanese papasan, very elegantly dressed with a stovepipe hat and a kimono and the whole elegant Japanese dress, he said, "No, I was just telling my friend here I was in your country in 1923, in Springfield, Illinois, Abraham Lincoln's home, you know." And I went, "Whoa, brother, something is going on here." Because in Asia, and the same thing is in Europe, Abraham Lincoln is just bigger than we ever thought in Springfield, Illinois, Abraham Lincoln was.

Hosea: So when you arrived as an architect in Springfield, you knew, or had some idea of the enormity of the reputation of Lincoln?

Henderson: Well, yes, and you know, I didn't hesitate to tell that story. Alright, now while my wife and I are getting used to being married—we're in Denver, Colorado and I'm working for Bill Muchow.

I'd gotten interested in Asian systems and painting, as a matter of fact; they had a small Japanese colony in downtown Springfield, I got the stink ink and the whole bit.

On Fridays we would put a cushion on the floor and turn on our black and white television set and sit there and learn to paint "bomboo" [bamboo], as they said; the bomboo, of course, was the reason to be together in the early evening on Friday evening, immediately followed by a thing call the Civil War Round Table. Now the Civil War Round Table was a quartet of four middle-aged men who wore white shirts and garters on their sleeves, a string tie, and just read in front of a microphone, and like I said, no backdrop and allusions or anything else, no acting, trying to be performed. They just read from the script. T There was a gentleman who was the leader of the group called Winn Strackey. Winn Strackey I later met in Chicago. This was a Chicago drama quartet, that's where they were broadcasting from. When Winn Strackey would reach into his shirt pocket and put the cigar in his mouth, it was General Grant. I was so amazed because these guys, the whole stories that they told was about the Civil War. I understand that in 1960, beginning of 1961 was the centennial of the Civil War, the War Between the States, so this was something happening all over the country.

I come back to Springfield and, of course, we have no work. Part of my job, not by assignment, but just by the fact that if they don't know you're there, you can't get work. So I'm sort of on the street kind of doing things, but I also turn up in the paper a meeting of the chapter of the local Civil War Round Table to be held at, I can't remember the gentleman's name now, but it was a residence on Williams Boulevard and the public was welcome. I walk in the door to this very beautiful home and there's probably thirty gentlemen in the room, and of the thirty gentlemen—most of them had grey hair, as I

have now—and I had black hair. There were two or three other people who at least appeared to be as young as I was, and I got to sit with sort of a little group that way. I guess you identify with your kind and I put them from my age standpoint. After a few exchange of words, and I don't remember for sure whether that very first evening or a follow-up, because they met every month, and I do believe it was one of the first evenings, anyway, I sitting with one of the gentlemen and he asked me what I had been doing and I went into this whole story and he said, "What are you doing at a Civil War Round Table, because you're an architect?" And I went back to the story I just told you about the Korean event and the Japanese event on the train. I guess it could have been later on or in a following session, he said to me, "You're an architect." I said, "Yes." And he said, "What do you know about restoration of old buildings?" And I said, "Well," and I was being honest because I think I had mentioned during an earlier visit we had, preservation was not in the vocabulary of architecture anytime that I was in school and that was for the whole decade of the '60s that I told you about. I'm now of the '50s, and we're now in 1961 and -2 in Springfield. But preservation wasn't something architects were going to do. We were really taught that we were going to rebuild all of the built environment, which means buildings in the United States, two and a half times in our lifetimes. Now that's one of those sort of abstract irrelevants, but what they were trying to say to you, that boy, the opportunities are great and we've got some of this old stuff we've got to get out of the way. We're going to rebuild it. Now all of a sudden somebody comes over with preservation, what do you know about it? And I say, "As much as anybody." And I wasn't being facetious or trying to, you know, be a smart aleck but I ended up saying to him in response, I guess, "Well what do you do?" And he said, "I'm the state historian."

Hosea: And who was that?

Henderson: Clyde Walton.

Hosea: Clyde Walton?

Henderson: Clyde Walton. He was the State Historian, head of the State Historical Library, a good friend of Ralph Newman of Chicago and in turn a close personal contact with the newly-elected governor, who was Otto Kerner. Now, part of the story, which I had nothing to do with, when the election in the previous November—right around the same time when I came back for Thanksgiving—that November was the election of 1960. People who were starting on-board, and everybody who was a candidate for governor was interviewed by what they called the clearinghouse. The clearinghouse was a group of the three major bankers in Springfield and Al Schlipf was one, Bunch Bunn, certainly, he was sort of the leader of that group, and the third one's name slips my mind right now. In any event, they interviewed all of the candidates—because these were the money guys and they were all trying to get additional funding and so on—but interviewed the major candidates—"If,

sir, you are elected governor, will you support us?"—because the Old State Capitol was right in the front door of each of those three banks, but it was no longer the State Capitol. It was the county courthouse and it was in shabby, shabby shape. It had become the county courthouse in 1876 when the present State House was built.

That was a grand courthouse, but in 1898, they said, we haven't enough space, so they had hired two architects, Haines and Bullard, who were local people: Sam Haines and I can't remember Bullard's first name; it might have been Sam as well. In any event, Sam Haines' son was still alive and a practicing architect when we opened our office in 1961. In other words, we've got sixty years since theses two guys came up with an extraordinary stroke of an idea. Instead of building wings and tearing out part of the building on the sides and so forth to expand it, they physically had the building lifted up, intact, and inserted the floor at the bottom level. Now this, you say that, and you say, wait a minute, that was made out of stone. Yes it was and if somebody would have just told me the story I'd say, "Well, you've got to make a believer out of me." Except they had done this, what you call needling; it's like you pop a hole, the foundation, at the bottom floor of the building.

When they took it over in 1898 to raise, it was forty-two inches thick and it feathered out to about eighteen inches at the top. But they had to pick up that whole building, and lift it, with the cupola on top. I say that because that was a big clue to how to restore the building. The cupola meant that you had two bearing walls in there below it and so we had information on those walls that were part of the original building. When they lifted the building up in 1898, they were lifting a building. Nobody said don't touch anything on there, the walls or anything else, it's just get it up. What they did is they punched holes every four feet through that building and threaded in railroad ties, or the equivalent of railroad ties. On each end of the railroad ties was a man and a jack and the jack who's the son of Murray Haines, was Sam Haines' son. Old Murray Haines. He was the only one of a dozen architects when Ferry and I opened up in our one-room office; one architect came from the profession over and welcomed us to Springfield and it was old Murray Haines. He had to be in his eighties at this particular time, but he came over, climbed up the stairs to our one-room office and welcomed us to Springfield.

In any event, his dad, along with his partner, Bullard, had raised the building using this system where, by putting main retaining walls all the way around the building and underneath it, too, these two by fours, and with jacks on either end, with men on each jack. At a given signal, they would turn the jack a quarter of a turn simultaneously. I mean, they had to, because you don't want something going up fast. But a quarter of a turn might raise it an eighth of an inch. They raised the building and in this whole, I can't tell you how many men, I suppose we an count the number of people it takes to go

every four feet around there on the inside; I just don't know how you'd get brave enough guys to get on the inside and do that.

In any event, the signal: the question always was, well what kind of a signal could you make to get everybody to do it simultaneously? I can't verify my source of this story now, though I didn't originate it. I believe it was in the paper, because most of the information was, when we restored this building. He went back as far as 1837. The paper was the main resource we had for the restoration of that building. In any event, at least the story I've told many a time at service clubs and others. A big Chinese gong was right at the corner of Adams and Fifth Street. A black man stripped to his waist would swing a mallet and hit the gong, and at that signal everybody would turn their jack a quarter of a turn. Very exciting to me because they raised that building eleven feet in the air in twelve days. I have pictures and all kinds of archives have pictures of the building on this whole first level of these railroad ties all stacked up all the way through. It's a very impressive piece of engineering, once we got the building in the air, At this point, they now had converted this to the county courthouse. When I was a kid, the relatives would come to Springfield. Of course, they always wanted to go to the Lincoln home and then to the Old State Capitol where Lincoln gave the House Divided Speech. You went up a stair and it was not the stair that you're used to seeing if you go to the Capitol today. It was a completely different layout which had been changed when the building went up.

They took out all the interior partitions They no longer had the same kind of reasons to duplicate the ornamental plastering and so forth. So you had a courtroom where the House chamber was and it was a courtroom. It wasn't laid out to be a legislative chamber at all. And the other spaces had been absorbed in all kinds of different offices. And so we didn't get a building that we violated when we took it apart, and that's what's bothered many, many people. In fact, I think I diverted here when I told you I was very disappointed in this other project, wanting to get the support of another architect who was, well, as a matter of fact, with one of the agencies and he said well, how much he disagreed with the building because it wasn't an authentic restoration or preservation. Well, it could never have been preserved because it didn't exist anymore. The only thing that was lost was the plaster that backed up the walls on the perimeter, and these two bearing walls in the center. The cupola was different. Everything was totally changed.

Hosea: The whole interior had been gutted by the time the Haines and Bullard take over?

Henderson: That's right. When they completed it, I mean, Haines and Bullard were responsible for it, for gutting it. In other words, their job was to expand for the county, for the city. Well, the county courthouse existed clear up to when we got a hold of it in 1962,which was our first experience to do the restoring,

whatever we could do to get off of these plaster walls. This is a technique which, you'll probably want to have a little more report on later on, but if you hang a picture on a wall so long—at least in the old days when I was a kid raised up—and you pulled that picture off the wall, there was enough soot and dust in the air that you could see an outline, a shadow of where that picture was. Same thing exactly happens whenever you start building a building. You can have a masonry wall, bricks, and you need to nail, what you call a nailer or a stud to the wall in order to build a partition. So you attached that to the wall. Well, there are holes that you drill into the masonry wall and a piece of wood that's laying up against that masonry and now we come along, you know, seventy years later, and we start knocking the plaster off. If we found either those holes or those two-by-fours themselves, or the shadow—what they gave us was a staff of three people—and the instructions I gave them, was—from three feet above the floor to six feet above it, I mean the total of three feet panel, just start chopping the plaster out, all the way to the brick, and as you went around the wall, if you found the discoloration that I'm talking about, or a change in brick, or you can actually see where the door jambs we were looking for were, because we had newspaper articles that said that there was a location of, they didn't describe that, the entrance to the House chamber, for example, or whatever room they were talking about. We're looking for those doors in those two walls because that was the common space from where everybody got into the building.

Hosea: So when Clyde Walton at that round table asked you if you'd ever done any restoring, knew anything about restoring, did he have the Old State Capitol in mind already?

Henderson: Oh, yes.

Hosea: Is that what he was thinking about?

Henderson: Oh, yes. Oh, yes. He was the main driver behind this. I mean, he was the State Historian. There was not such a thing as the preservation agency. In fact, they had to decide who would be responsible for this thing and several things were unknown. First of all, we didn't know anything about preservation. We sure didn't know how to charge for the work that we had to do, just the investigative work to get to what we said was correct and try to rebuild it. So we didn't have any ideas what the fees should be.

Hosea: So after this casual conversation with Clyde Walton, when did you next hear of this? What happened after that to get you the actual project?

Henderson: We had actually become friends. He said we have to do a feasibility study and we'd like to hire you to do the feasibility study. Okay. That's fine. That means go in there and investigate this building the best you can and come up with a recommendation as to what could and should be done with the building. Now understand that Lake Springfield, once upon a time, was a

farmland and pastures; a little bit of change in its layouts, so you start a crevice to hold water. Well, they also did an awful lot of excavation to create Lake Springfield. In the 1930s when that excavation was taking place, the ideas came by those who kept saying, "We love the Old State Capitol. Save the Old State Capitol." Well, first of all, the Old State Capitol wasn't there anymore. It was the county building, and it's also sitting eleven feet above where it was originally, so now if you save the old state capitol, and you don't take that bottom out, you've got a hill. In 1930s, they said, "And we've got the dirt to build that hill." And so a proposal came up to actually mound the dirt from the four streets, Washington, Adams, Fifth and Sixth Street, from the sidewalk areas, the surrounding area, up to the bottom of where the Old State Capitol would appear.

Hosea: To cover up the first floor.

Henderson: To cover it up. Now you'd see something, but it wouldn't be anything to do with the Old State Capitol either in volume, in the angles, nobody could have ever seen it from that kind of an angle. And to me, well, to us, we considered that as another alternative. The only thing that we could find out, or thought made sense is, by the way, the condition of the old courthouse was such that they had gotten money during this administration to replace the old courthouse with the one that we have now on Seventh Street, Seventh and Monroe. So now we've got a vacant building. But up until that time, and I say this just because it's hard to imagine, but this was the public toilet of downtown Springfield. Now this is before handicap accessibility was ever considered and, you know, as I'm gotten older and it's more difficult to walk, I'm saying that was probably one of the greatest acts that ever came along, accessibility. I mean, how people ever left their homes without proper facilities and with curbs that you couldn't get over and so forth, but in the case of the Old Capitol, the lower level which was, well, we'd call it the basement. They would call it their storage apartments. They used the word apartment for a room. But they had converted in 1898 to put the public toilets on that; there was a well that went around to get natural light into that lower level and that's where they put the public toilets. And you could smell the urine on a hot summer day clear over on the south side of Adams Street. I mean, it was revolting. So, nobody's going to miss that, except that when the time came and we had finished our feasibility study.

Hosea: How long did that take? How long was your feasibility study?

Henderson: I think about eighteen months.

Hosea: About a year and a half?

Henderson: Well, it had to take less time than that because it was a year and a half before we actually started the construction and so the feasibility study preceded it and

then once we had completed that, we were chosen to do the working drawings.

Hosea: So you turned this feasibility study in to Mr. Walton, or what agency or who were you dealing with?

Henderson: Well, there was a state architect's office then. And so the state architect would have been the person to do it, but it was being done at the urgency of the governor's office and the State Historian, I mean, state library. Director Lodge was the director of conservation. Now he came on to the scene at what time I don't know or remember exactly, except that, you know, he was part of the reason that it went towards him was because New Salem was part of his territory and it was under construction at that time. And so Director Lodge, Bill Lodge, good guy, we ended up with several people going to the World's Fair in, I guess, it was 1965 in New York because the Old Capitol was on an exhibit in the Illinois Pavilion there and there was some sculpture, the horse with the Lincoln on its back out at New Salem, in the front yard of that today, was on exhibit out there and Director Lodge went out to inspect that. So we went out with Director Lodge and the State Historian with his chief engineer, I think it was Carl Thunman. There was a fifth person, there were five of us altogether. Anyway, that was 1965. But to go back to our story, I was reporting to Clyde Walton first and then it was state architect and someplace along the way, we were recommended and approved as, well, if there isn't anybody else, these guys can do it.

Hosea: Was your recommendation essentially what?

Henderson: Take it apart, block by block. I remember saying it with the Governor sitting right in that chair over there. I said, "Our recommendation is to dismantle this building, stone by stone, and carefully take it out to the fairgrounds and store it, protect it, and put it back exactly in place. And the Governor says, "You think you can do that?" And I said, "If the British can move this," if you all remember, the Iron Curtain speech which was given by Winston Churchill in Westminster College in Fulton, Missouri, previously, a new building was to be erected on the site. Not new, it was to be a Seventeenth Century Christopher Wren building, who was the architect after the fire in the 1600s in London, England. He built fifty-some churches. They said they would bring that as a gift from England to Westminster College in Fulton, Missouri. When the Governor asked me, I said, "If the British can move that building, we can move this one."

Hosea: Was your recommendation to the parking lot and the library offices down there, was that part of your recommendation?

Henderson: The State Historian, again, was lacking for space, but he didn't want to use the Old Capitol building. That Old Capitol building was to be restored to sixteenth of June, 1865. Now I'm sorry, 1858—I'm letting my mind wander--

June 16, 1858, when Lincoln gave his House Divided speech. Now, remember, this was a speech that, and I've always going to say, we haven't done enough acknowledgement of Stephen A. Douglas, whose statue is on exhibit in that building right today. Stephen A. Douglas lived in Jacksonville, Illinois; he was in the election, also running against the President, I mean, this other gentleman from Illinois, but it was a bill of Stephen A. Douglas' that was being debated by Lincoln when he said we gotta have either, it's got to be all one thing or all the other state's right solution. In other words, we can't have slaves in this state, and not slaves in the other, or we need freedom in all.

Hosea: So that was your aim date? You were aiming at that date?

Henderson: That was what was, I'd even bet if I had the contract. It's probably written in there by Clyde Walton. He said, someplace you've got to stop remodeling and adjusting and doing all these things, so assume that everything that you are doing stopped right on that date. And so we didn't have to read any further. I mean when I say read any further, when they did buildings in those days, the way they did them. Architects, remember, we're sort of the wild west out here, and so when buildings started to happen and we were just now getting, I think this was the fifth capitol in Illinois. They were wandering around and they finally said we've got to stop this temporary capitol type thing; they voted and they moved it to Springfield, Illinois. Also, Lincoln was part of the group who in his history had had a part in having it moved up here, okay, in the center of the town, which was a small town. I think it was three thousand people lived in Springfield, and forgive me if some of this memory is bad.

Hosea: No problem.

Henderson: It's the best I can do right at the moment. At any rate, the building itself was something that everybody had a great deal of pride in, but had different ways of doing business; how you actually did this, they chose an architect and it was one of these things originally when we started trying to track the history of the building, they had an architectural firm out of Ohio listed as responsible for restoring, putting that building together before. They were totally wrong. Just because this particular firm had done two other capitol buildings east of here, in Ohio—Columbus was one of them—maybe that's who they had done it. In the newspaper, in 1837, there was a little four inch column strip that had the announcement that newly arrived from New York, experienced in modern architecture, so forth and so forth, John Rague.

Hosea: How do you spell Rague?

Henderson: R-a-g-u-e. John Rague. There was one of these little devices that they do when they change subjects, there's this little device, space, and it starts off, …newly arrived from New York, capable of doing faux stone" and he goes on and describes essentially concrete block work that would appear to be stone.

John Rague. I mean, and then another little device, same column, just one, two, three, newly arrived from New York, they all started the same way, capable of doing whatever delicacy and so forth as a baker, John Rague. In other words, John Rague was going to stay one way or the other if he didn't get it. He was chosen to do the architecture.

Hosea: So it was the State Historian who drove this having his offices down there because he didn't want to disturb the….

Henderson: Yes. Thank you for bringing me back to that one. Yeah. That was it. He saw an opportunity to be right there where history was. So we said well, if we're not going to do something that even Haines and Bullard, almost two-thirds of a century before, weren't going to do, if we're going to expand, keep it a historical library and the State Historian's office and reading room and so forth there, there's only one place we can do it and not go up again, it's go down. So we went fifty feet into the ground. And fifty feet into the ground was the foundation of the building. We knew that there was a potential we were going to cross into the old former stream that went through here, so we had pumps and everything ready, knowing when we excavated that there was a possibility. Again, remember, I practiced in Denver where they had some tricky foundation work in there; it was a standard procedure of photographing key places, and putting strain gauges in a lot of locations on surrounding buildings, so that if there was a legal suit brought by somebody, "Hey, everything worked fine in my building until you guys started the excavation and now its settled and my elevator doesn't work, or I just cracked a window or something like that." So we photographed practically the whole, every surrounding block in there, details and putting these stress gauges in case there was a settlement, but there was never one. But at least we were taking care of this, is the experience that I have had.

Hosea: So your recommendations were accepted. You were now being given the formal contract to go ahead and do this. Was the funding all coming from the Department of Conservation and the State of Illinois then?

Henderson: Again, I mean the hero of this whole show is Otto Kerner. Now the Governor had made a commitment to the clearinghouse, you know, "If I'm elected governor I will work with you if it's a feasible thing to do." And his word was good. At a meeting in my office, and you've got to understand Otto Kerner was a different kind of governor and I think those preceding him were much like him. Since, they've all changed differently. But Otto Kerner, literally, you could meet him at a grocery store. I mean, he walked from the mansion where he lived full-time with his wife Helena. He walked from the mansion down to the job site and you'd see him at the fence watching the construction. Well, Otto Kerner came to our office, which is incredible. I was over on South State Street and we had a plaque on the wall, much as we've got these pictures you see, and he's looking at this picture which I had framed. Brad Taylor, who was city planner for the City of Springfield, had come up with,

they came up with a monthly publication. In one study they're showing in color a two-dimensional map of the downtown area, not the downtown area, but specifically the Old State Capitol which, you know that hadn't been restored or anything else: this was what could happen, and he showed what looked like down ramp and showed something that looked like an up ramp and suggested with this thing that it would be a great place to surround the Old Capitol with a parking structure. That was two years before we ever started talking with anything. I just thought it was an attractive piece to be hanging on the wall. So, all of these things are just sort of unbelievably fit together.

The Governor, at this particular meeting—I won't say somebody didn't prime him, but he was always observant and a wonderful man to deal with—he points to that and he says, "Is that possible?" And I remember saying, "Well, it's not something we've budgeted for." And he said, "Isn't this going to impact? Aren't visitors going to be coming to the city and so forth in the downtown area? Is this going to impact the downtown area?" And I said, "Yes, Governor, it definitely is." And he said, "Then don't we need that underground parking?" And I said, "Yes, Governor we do." I'm about to jump out of my chair because, I mean, we need him, but really what you need is some way to pay for it. And he said, "If I go to bat on trying to raise this," as historically, something in Otto Kerner's personality or his just general thought about Springfield was.

I remember saying early on at a Chamber of Commerce luncheon and Otto Kerner was the guest speaker; at that particular time, we had some of the factories that still existed after World War II, even though it was fifteen years previously, but everything had shut down. Sangamo Electric was here. Allis Chalmers was here. These were smokestacks and everybody was watching them disappear, one at a time. I think, about that time was when the announcement that Sangamo Electric was leaving and the Governor says from the podium, "Smokestacks is not your industry. It's tourism." It was like, what the hell is he talking about? And that, coming from the Governor, but Springfield had never thought about tourism. You know, we were a little naïve. We all went someplace occasionally and saw something because it was historic, but you didn't think about how many people do and would come. So he's sitting there saying, isn't this going to impact it, because he'd already said on his mind this is going to attract a lot of people, and so the answer to the Governor is yes. And he said, "I'm willing to present this in spite of the fact…" It was one of those questionable times of whether we had money or didn't have money. We didn't have money, but the State of Illinois, you know, you can always put together something with the great hope that you survive with it. Thank goodness for Otto Kerner, because he wasn't a gambler and he sure wasn't guilty of anything that they ever addressed he was. He had judgment and he trusted people. In fact, if he had a shortcoming, it was he trusted somebody, coming to a group of thirty year-old people who haven't quite built too many front porches yet, to take about the most important historic building east of the Mississippi.

Hosea: So the whole funding came from the State of Illinois then?

Henderson: Yes, sir.

Hosea: And as you started this process, who were you reporting to, what office in Illinois, or what people?

Henderson: Well, architecture is one of these things that you sign your contract, you get your program written, of course, the feasibility study, we actually wrote it, we wrote the program. Of course, there were advisers to the Governor. Certainly the clearinghouse had their opinions and suggestions. I can't tell you the exact group. I do remember when the announcement was made, and this was, you know, one of these high points in everybody's life, everybody if they've had the experience. I am going over to the Capitol Building because now our previous work had been approved and we got our direction what we're trying to get done. It's going to be at the Governor's Mansion and there will be a group invited over to that announcement. And so I am walking over, they pick me up. It was Al Schlipf, who was the President of the Illinois National Bank and—oh, I wish I could remember this, it may come to be later on—a good friend of his was one of these crude jovial guys who always acted like he was about half angry at you about something. So I'm sitting between the two of them. I think he was an attorney here in Springfield. Anyway, I'm sitting between the two of them and the Governor is in the meeting hall up in the mansion. There's a whole crowd in there and we're just part of the crowd. And the Governor says, "I want to announce that we've chosen Ferry and Henderson, Wally Henderson, to become the architect of the Old State Capitol." And, anyway, now I'm with these two people and right next to me, gosh, whatever his name is, we'll get it and then plug it in, he says, "Who the hell is Wally Henderson?" And I'm sitting next to him; he just walked over there with me. He knew who I was. And what it was, and it was sort of like a cue to the Governor, and the Governor says, "Wally, would you introduce yourself?"

Well, I knew these people; I knew most of them, but we were still a little bit new in town, so to speak, though I was raised here, but I left. In any event, that was the introduction to the project and as far as who we reported to, still was the state architect's office. We were working closely, you know, we had time schedules. Also, we had, thank goodness, brought on-board as our team, Dr. Ernest Connolly, who was professor of history at the University of Illinois. Now Dr. Connolly, I had known him from both my undergraduate and graduate days at the university. I didn't put it all together, which, in fact, it's only been in the last few years that I really realized what I was doing. Ernest Connolly spoke with a very almost British accent. He was just a pristine type professor, but he was from Texas. Now that was the key that had gone past me on earlier times.

This was after the completion of the Old State Capitol. Ernest Connolly was appointed like number two or number three guy in the Department of Interior and made a special trip back to help us, us being Springfield, and me personally, as at that time I was chairman of the Historic Sites Commission Springfield, who was trying to defend the location of the Lincoln Home becoming a national historic site. We had a proposal at the rear of the Lincoln Home. Now remember, this whole area was zoned C, commercial, and here came a person who wanted to build an eleven-story simulated aluminum log cabin motel with the balconies overlooking the Lincoln property. Well, I mean, as you smiled, I had to cover my face because it was preposterous. We're trying to preserve something and we don't even have a real log cabin; it's a simulated log cabin, aluminum, but it's eleven stories tall, just a whole ridiculous idea. But it was probably the point there that we either had to get something done or we could lose the whole battle because he had every right in the world to build that building.

Hosea: So he was going to do what for you with this project?

Henderson: Ernest Connolly?

Hosea: Helped do historic research?

Henderson: Oh, yes. We were clearing everything with him. Everything we did, he was reading with us. And so he could (say), this is what they're anticipating and this is what was appropriate. And I was all over the country trying to get a background. We ended up going to several capitols: Frankfort, Kentucky, the Iowa territorial capitol in Iowa City, to the Dred Scott courthouse in St. Louis. Those are three that come to mind. The New York City Rare Books Library at Columbia University. I tried to build the case of what is appropriate in the way of millwork and ornamental plastering and so forth and from this we tracked down, I went, again, trying to find out what's the background on Rague, who did he work for when he was in New York City? Millard Lafever was the answer to that one. Millard Lafever happened to be one of the outstanding architects, so Rague wasn't getting, he had a great background coming from New York City to the Wild West out here. We weren't quite shoot'em-up Wild West, but we were pretty naïve in what we were doing. So he knew the components of historic buildings.

Millard Lafever was one of the few architects at that time who had published anything. He had published three books on architecture. I'm in the Rare Books Library at the University of Illinois getting a hold of that book and turn the page and there is, from the few photographs and details that came to us from *Harper's Weekly* magazine. I said weekly, maybe it wasn't, Harper's magazine, that showed some of the spaces when Lincoln was elected President and the old photographs, which were blurred, but they also showed the ornamentation in the room where Lincoln's body was in state; it was the House of Representatives room at that particular time when and where

Lincoln gave his House Divided Speech. I will show you some of this before you leave. And the interesting part of that thing was, here it is in Millard Lafever's. We now had the source that taught John Rague and so we were very comfortable with approaching it from that particular angle. Rague was preaching out of the very book that I had in my hand. So, that was the resources and we just kept going. Whenever there was something to be done, and the Junior League was very, very able and willing and supportive of the whole project, they took on reading what they had of weekly or daily papers and were available and the Journal was the paper here in Springfield. Lincoln as he departed [for Washington D.C. and the Presidency, had said, "The Journal paper has always been my friend." Well, it was our friend as well, because here starting in 1837 [issues of the Journal], the Junior League would read the paper; our instructions to them: "If you saw the mention of John Rague or materials for the Old Capitol or any mention of the construction taking place, bring it to us." So they read it.

I think I mentioned to you, I was invited to speak to the first class of preservation architects, that's their title, at Columbia University, which was the mainstream leader in preservation in 1971. When I spoke, I seriously believe most of the people in there were older than I was, and most of them, again, spoke with an accent. They are the old timers we looked for to find out how to do things, but I was teaching them. It was a strange, strange experience. But our logic was—one of the lines I used in speaking there and many other times to others—"You build it exactly as you think you would, but with a handicap tied behind you." You didn't have steam cranes. You didn't have this and that, so you can only span so much with wood. You don't have steel beams and all that. So let's get yourself turned back to the Nineteenth Century and then start figuring out how to put it together, because you're dealing with the Nineteenth Century. In that Nineteenth Century, then, and we are now reading—and this is a process I used—that "John Rague, an architect for the Old Capitol will be on the project site at two o'clock Thursday to discuss the molding in the proposed such and such area of the Old Capitol." You know, that just told us that John Rague's on the site and molding in that area, great, and this is the date. We know that the first thing that they did was not to raise the flag on the building; it was to dig the hole to put the foundation in. We know that after the foundation, they started putting structure in. After you get structure, you start putting finish materials in. You put ornamentation in and so forth. And you finally work your way all the up to the flagpole. So if we start doing the pace of this and we put out a notice all over the state in papers that we were looking for any information on the Old Capitol, whether it was personal letters, or evidence of what was there, just send it to us.

Hosea: Did you ever find any actual drawings or any of this kind of things?

Henderson: No. There were drawings—obviously you couldn't build it without them—but there was a big fire, apparently, in the '30s with our armory, which was

replaced by the one we have at the present time. They assume much of the historic buildings, that any records they did have, was lost in that fire. And so, no, there was never a single scrap; we checked in the Library of Congress, again, rare books, the libraries and all the major stuff and the university, all of these. That was, again, part of Dr. Connolly's efforts; he was helping us look those things up. I was teaching Sunday school at Westminster Presbyterian in those days. What we did, we had our time line, this is where we should have written our book because, this is coming literally out of experiences. You know, how do you do it? Just say, if by golly if you don't get this right, by Friday we're going to string you up and then give you a good whipping or something, you all of a sudden start to think. Well, we were going to get this right no matter what else—if we went broke, Ferry and I already agreed to that—we're going to leave no stone unturned, and so we were getting advice and tried to apply it. Then like I say, I was sort of gluing all these pieces together and so what do you do?

Now we've said with a big bag as full as we could, send us information, and so we got trickle in. We got people who had reference letters. Suddenly we turned up things; these Junior League readers, boy oh boy, they've got *John Rague is in trouble and so were these town fathers who made this deal who brought the property together, they were the responsible committee, that's who John Rague was reporting to. Fire the lot.* I mean, that's the way the paper's reading. You're getting rid of the architect. You're getting rid of the town fathers. Where are the records? The records are put in the hands of the State Auditor. Nobody ever thought to look in the State Auditor's office. We rush over to the State Auditor's files and there they are, the bills and so forth, of materials that went in, dates. We got a pile of stuff like that. I mean, it was just an amazing thing. It was like, whatever these mystery stories, they show you how a piece of evidence leads here and there. Going back to how we've got a pile coming in and we know even the source on that one, but what is a letter or a bill except a date of a happening? Well, what we did, in our little room, again, we marked off three foot squares and that square going all the way around the wall, started 1837 and ending up in 18-, I think it was '50; they might have taken that to '60, just to clean up the stack. And if we got a letter and it was dated 1841, we'd throw it down on the 1841 square.

Well some of the squares got busy and busy and busy, and all of a sudden there's a couple of squares nothing. What happened here? You know, we're trying to figure this one out. There was a depression. They didn't vote for anything. And so there was every bit of the work was held off and they finished things in areas. They faked us out on another one, but again, the sequence, as I told you—and I can follow it all the way through—we know that now we've got the walls in. We know the plastering is going in. And now all of a sudden they're finishing the second floor and there was no mention of the first floor. What happened? Same thing. They were out of money, but up on the second floor is where the two legislative chambers are

and the governor's office. Get that out of the way. The State Library and the Supreme Court and the treasury can be resolved later on. They whitewashed the walls on the first level at the same time they finished the plaster on the second level. Strange, but the explanation was there. But it also solved a problem for us because we could see at this particular point where they had described the stairs they were getting up there. They hadn't put the new stair in yet, and on the walls where they whitewashed, the framing for the stair was in place. And so as a result, the whitewash had stair steps in there, but that wasn't for the finished building, that was for the construction part of it. So we now know this building to the point that, and again, because we have the book from Millard Lafever that came all the way back to us through the Rare Books Library of the building that they're trying to put [copy] the ornamentation from.

Now we know, what they've done is follow the traditional Greek orders. The base starts off. You start off as a second course is ionic, and finally Corinthian. The first one, it starts with a d. It's out of my mind. In any event, in other words, it becomes more ornate as it increases in height and in finish. And so we're reading and we now think we're at a point we know a lot. So I walk into the Junior [League] readers and I said, when you're reading, you're going to find four columns, or whatever it was at the time, and they're going to be ionic column capitols and I'm expecting them to write about this particular thing. And doggone, if within the week, I didn't get a call from the readers and said we have your columns and that when we did that, I get the same feeling right now, you know, your hair stands up on your back, it's like "wow." I mean, we called that one just like you shot a gun a hundred years backwards. And so we got to where we were really confident and then we had the key to that building. And so, we put it all together and that's the kind of, I suppose, the information that I was trading back and forth.

Hosea: How long did this process take, the research and developing the plans and all of that?

Henderson: I'm trying to think, maybe we did the whole doggone thing in eighteen months, because I was trying to figure it out. We had the feasibility study first, but we started the actual work, I want to say in '64 or '65 and finished it in—here was the dedication poster that was used in '68. So it took about three years to do the building and about, roughly two years to put a whole from start to finish.

Hosea: Take us a little bit through the decision as to who was going to do the actual physical work, the construction firm, choosing them.

Henderson: That was a competitive bid thing. Our drawings were complete. Still are, as a matter of fact. I don't have any of them anymore. I've got a couple of sheets that I'm using on this I'll show you. But they were very well done set of drawings. Like I say, Ferry and I made the commitment that if it was our last

job, it was going to be our best job. Nobody was ever going to fault us for cutting corners and it's been kind to us. I mean, it's proven out to me there, except when you get the comment that I told you that came from an inexperienced person who said it exactly right, Well, you know, I can't support you as a preservationist when I disagree with what you did. Well, he's only around to disagree in his particular field because they started teaching it after we finished the building. I mean, like years afterwards. It was kind of one of these things that, you know, why would you think of building an airfield when you could land on the highway. Well, because it's a special king of thing that you've got to do and so don't bring danger against danger. Don't try to satisfy a problem and then come back years later and say, "Well that wasn't good enough. We'd never do it that way again." Neither would I.

Hosea: So what firm was finally chosen, then? Your plans were complete; it was put out for bid?

Henderson: Competitive bid. I want to say Evans Construction Company was the major contractor. My consulting engineers was Carroll Henneman were mechanical. They were out of Champaign. And on the underground parking, which is a very unique thing altogether. If you've been in the underground parking, the form is an upside down pyramid so we can plant trees in it. So we've got six feet of earth in at the bottom of these things. That's called a hyperbolic parabola, which is always a fun word to say. Everybody thinks you know what you're talking about. But it's an upside-down hollow pyramid and they were thirty feet on the side so we could put the planting in that we could observe from photographs that were taken when the Lincoln body was in state and in a couple of significant ice storms and so forth during the period before the building was raised in 1898. Now, all that vegetation was growing up and somebody made a decision, because the toughest thing, if you go to the underground parking today, there's no agreement on the maintenance, and I'm talking about preventive maintenance. I understand that people are getting upset with it, but there's seepage in there, and you can stop the seepage by maintaining it, but they didn't do that. If you exit that underground parking by car right this day, all the plastering and finish work is starting to fall apart; also, the connecting tunnels that went to all four sides. That's because there was no budget, or whoever was spending the budget didn't apply it to actually preventive maintenance. And so those trees had to be cut out of there because the seepage was starting to deteriorate inside the garage. But it's because they didn't do it as they should have during the whole process.

Hosea: So during the planning, now you're overseeing the construction. In terms of the state presence, are you still working with the architect's office and the State Historian? Is that the state people you're working with?

Henderson: Once you put it down on paper, you've got a contract and anything that you go to the contractor with and say, well, we want you to change this to that,

costs more money. I mean, that's where you've heard of change orders; in most cases, change orders will eat you alive. In our case, they didn't eat us alive, though at the very end. Bill Ford was the gentleman's name and he is head of, oh, I can't tell you what agency, but he was the one who was balancing the book. We were down to the last days of it, and the budget was over by a few thousand dollars, a few thousand out of a hundred thousand, a few thousand, and he said how could he save money on this thing. And I said to him off-the-cuff and with being as naïve as you can be after working your way through this thing for five years, I said, "Well, there's a thousand dollars in the plaque that says we did the building and the thing of it." I said, "There's a thousand." He said, "You want to do that?" I said, "No, I don't want to do it, but you asked me where there's money." And he said, "We're going to take it out." And I said, "Okay, I gave it to you," which today I can cry, because I'd love to go over there and see my own name there, my own name, my firm's name and we had a group of people doing this. One guy doesn't do a building like that. I will say from experience, about any ten people with good consultants can do the Empire State Building. You don't have to just see how many people to get big buildings done. You have to get the thinking organized and it goes together. We each had a good group of people working together.

Hosea: And so you supervised this through the end of the construction, through the whole thing.

Henderson: Oh, yes. Oh, yes. We took one of our key people, Augie Wistowsky who was one of the young men we had hired and he had worked on the drawings, and moved him into an office downtown and so he was right there looking out the window at the job site, or could walk over if they had a question on the job site. But he was familiar with the drawings because he'd worked on them and, of course, you know, it was like Ferry and I were there also, but to have somebody on the job site was a key thing. We didn't want the contractor to pull some cute stunt, though Evans was a very reliable and probably again, not only the most competitive in that particular case, probably the best contractor in town at the time and they had a great history of working with us, so we were happy with him. The same thing with the mechanical people. Everybody was standing tall. Everybody was proud to work on that building.

Hosea: Now, it ended up that the area that the State Historian wanted ended up as being part of the State Historic Library, it also ended up housing some Lincoln artifacts and became the precursor of the modern museum, in a way. Was that being thought of as you drew up the plans for that area? Was that a consideration?

Henderson: In the way you described it, in other words, that space was dedicated to whatever the State Historian was wanting to do. The stack themselves for the State Historical Library was the center portion that was deeper than the rest of this. It was ten feet deeper than the lowest level of the parking garage; it's

still another ten feet down. As you enter the building today, these were all design things. I wish people could get the thrill of how you become creative here. You get inspiration from different experiences and all this. We wanted to say that you are now entering a library, knowledge. How do you say knowledge? How do you say library? You can put a sign up there and say State Library, and we did that, and, of course, people worked on that one. They finally put wooden doors where we had glass doors so you could look in. But what we did say, as you and I are talking, if I hold up my fingers like this and you see me, you're seeing what's behind it. We wanted to let the people see the backs of those books, but not row after row of them. You're peeking between my fingers and if now that you've seen it, when you go down there and on the upper level, walk in those doors and there you're going to see this all done in two story height, the fingers and not now, because the stacks are no longer there, they've been moved over to the new library. They've put the photographic images of our building under construction so you're seeing it, its enlightenment. But right beyond that, now you've got work stations, because we had put that in as a removable stack type area, so they were seven foot heights because you can't reach any higher than that. So that was the next one up, so all of those that came out became working levels. That's how they've done it.

Matter-of-fact, I've only been back to it once now, but once you go, I'm encouraging you now to take a look at it. We worked in different things that I think were a fun piece of architecture, that until you've heard it, the story will go on and may go on now for a hundred years, thanks to this interview type thing. But when get into what was to be the main reading room of the State Historical Library, that's the large area you walk in from the upper level of the parking garage. You walk in, turn to the left and walk through the doors. It's called, I think, the great room or something. In any event, it's a large space and it has a balcony at the north end, which is now the Abraham Lincoln Association Lyceum. I mean, it's a meeting space, but it also has a hallway that you walk under as you leave that entrance space. Well, you'll notice on both walls above the storage area of the books, which is in woodwork, it's a plaster and the ceiling casts over. In fact, I was going to say, you're looking at something from the Old State Capitol construction, right there. See these squares are in the wall and what you see in the wall is a random pattern. When we did this whole building, everything was kept on the idea of a punch card.[1] If you remember, they had those things; they did that sort process. Well, there's never two of them alike. You know, you'd use a key for something else. So they were scattered, very abstract.

Now we wanted to get heating and cooling. In the whole process of doing the building, I also was in the White House, and happened to be in there. I was working on a national committee of architects; it was planning

[1] Before digital computer recording was available, all information was represented with coded holes punched into cards, then processed mechanically. Invention of electronic systems created a vast change in data handling.

and the planning group was invited to the White House. Also it was talking about urban planning in the D.C. area. It was the first time since World War II that they had turned lights out. They had put a tent out in the big plaza area, mall area there, and turned out the lights in the city of Washington and then comes this voice that was like, well like Westbrook Van Morris, to old timers, was like the good Lord speaking. And Pierre L'Enfant declared there will be, you know, here's this vibration, a building and a searchlight hit the building. I mean, it was one of those thrilling moments. Well, from that reception, we went to the White House and to the green room, which you've seen. I was astounded that in this very important house that for one whole wall, about as much of this, was a big return air duct with some ornamental thing in front of it. But that's what convinced me that we weren't trying to sell ornamental ducts or anything else if we could do these things with a little finesse. We did that upstairs, where you've got a heating and cooling system there that nobody can find, but it's all right there in your face. We worked at it. On the lower level, when you get into the historical library, you're going to look up and you're going to see these things turn facing you. Behind it on the west wall is a continuous duct. It's the air supply that cools that whole space. Above your head there's this open hallway that leads to the south end of the building, and it's just an ornamental pattern. But I remember telling that to one of the later historians after Clyde Walton; he left here to go to, I think to Northern Illinois University and then became head librarian for the University of Colorado. In any event, when I told that story to one of the successors of his, and he saw this thing, he couldn't believe it. He thought I was kidding. I said I'll take you back there and show you the duct. It's all framed into this thing, but it's just part of the fun we did in that building.

Hosea: In bringing up ducts and so on, is there a tension when you're doing preservation or restoration work, is there a tension between historic accuracy on the one hand and modern building codes and requirements on the other hand?

Henderson: Oh, absolutely. Absolutely. Absolutely. The codes are not designed for preservation. Again, this is a long time coming. Preservation in the sense of abandoning what we've spent millions of dollars and decades to perfect, there's a big reluctance to say wait a minute, wait a minute. You know, we can go along with just this one duct across the wall in the green room. Well, you can until you bring some joker in who says, "Not me," and so we didn't do it in our case. And it wouldn't have been that much, but just sort of disappointing to see it compromised. The codes can be met, but you've got to work hard to get them there; so air circulation was important as are codes. You know, right now there's a lot of difficulty in making security and fire systems; sprinkler heads showing up in a restored building are not exactly appreciated, and that's where people will say, well, we're going to lose the building or we're going to put the sprinkler heads in. They're not showing in the Lincoln Home, though we've got them in there. We did the Lincoln Home, too. Now, from this building, we ended up doing Iowa Territorial

Capitol. And it resembles, and part of that was in my pursuit of being correct in what John Rague did. John Rague got fired, and that firing was not incompetence. The whole thing was, "Is anybody keeping the store about the money?" and was actually the laborers were to be paid a dollar and a quarter a day and weren't being paid. And that's what the objection was.

Hosea: So, okay, you've finished this building. Was the reaction good to it? Are you happy with how that building was received?

Henderson: Oh, man. I mean, that day, which that poster represents in December, the crowd was out there just ready to go. When they opened the doors initially, I'm standing there and watching it and afraid that the balusters would be pushed. I mean, the kids ran up that thing, about ten abreast; if ten abreast wouldn't do it, they'd put two more in. But the whole thing was just aching to stay together. But yes, it was, wow, you know, and I still get that.

Hosea: Have you done more work for the State of Illinois after this? Now that you mentioned the Lincoln Home, which was a federal project, right?

Henderson: Oh, yes. Oh, yes. Well, that's an interesting question. You asked me have I done more preservation work?

Hosea: Yeah, for the State of Illinois.

Henderson: No. The closest thing that was done here (laughs) was the mansion restoration, the Governor's Mansion; it was a couple of people that worked for us, did that particular job.

Hosea: So you've done a lot more restoration work, but not interacting with the Historic Preservation Agency.

Henderson: Oh, no, I see what your question is. No, that's right, and as a matter of fact, I think I explained to you early in the game that there wasn't such a thing as the Historic Preservation Agency.

Hosea: Right.

Henderson: It was the Department of Conservation, Director Bill Lodge. That came along later and all those things were transferred, but, you know, certainly IHPA. No we have not done. I'm trying to think. I know I'm quite familiar with many of the people who are over at part of that agency.

Hosea: Now as you worked on the Lincoln Home, when was that? When did you work on that?

Henderson: Well, I've got a picture I will show you that has President Nixon in the Old Capitol House of Representatives signing the bill in 1971 that made the Lincoln Home a national historic site.

Hosea: Now of the people who you had mentioned, that you were one of the people that had been trying to get that done, who else from the state or local Springfield were working to have that done?

Henderson: Clyde Walton, again.

Hosea: Again.

Henderson: Clyde Walton was the big driver behind that. I was part of this. Again, remember, since preservation didn't exist, there was no zoning for preservation. In other words, you had it for commercial, for industry, industrial, for housing, all kinds of things, but the word preservation wasn't there, or historical zoning. In order to protect the Lincoln Home, Clyde Walton was certainly the author. I can't recall whether, I don't think I was. Clyde Walton, preceding me, was the chairman of the Historical Commission of the City of Springfield. Now we still have the Historical Commission of Springfield, but when Walton was there, he was instrumental in pushing that thing and I became the chairman of it. I was on that commission for twenty years and the area around the Governor's Mansion became the second properties known with that particular bill which was put in at that time.

Hosea: Okay.

Henderson: So the first was state (unintelligible) legislation.

Hosea: So there was a Springfield presence; the State Historian was pushing that. Did you involve the senators, other people, in it?

Henderson: Oh, absolutely. Yeah, you had to, I mean, there were other people behind it. Let's go back to the Old Capitol. George Drack, who was a senator, was certainly supportive in the Old Capitol work.

Hosea: Now was that a state senator?

Henderson: State senator, yes, sir. I'm trying to recall. My awareness of the political area was a little slim in those days.

Hosea: No, I meant, did our federal legislators, did we work through our federal senators and was the governor involved with that process at all?

Henderson: I do not believe there was any federal money at all that went into that. This is the era of Everett Dirksen and Paul Douglas. But when you go to the Lincoln Home, it's a different ballgame and the heroes in that one, at least the major hero, was Paul Finley. Now Paul Finley, who is still alive and well and he's getting older, too. This might be somebody that you folks would be interested in talking with. He's from Jacksonville. Again, we got cooking on this thing and Paul Finley took an interest into it. Also, when the occasion came, Everett Dirksen was in town. I almost sat in his lap trying to explain to him

the importance of it, because in fact, our big argument was why it was needed. Oliver, I can't remember who was the young fellow who lived in the northern Chicago, the other senator, but he was also a Republican. Anyway, my argument was, he's your man. You know, if you're going to do anything good for the Republican Party, you've got to help us save the presidents and this is forever going to be there. So, yes, the politicians, the feds did that one.

Now, (unintelligible) that category, for a long time, it was resisted that the State of Illinois would have anything to do with the Federal Government with any of the Lincoln documents or anything else, simply because the Federal Government would take over. Now, I sat in on meetings where the big argument was—I'm talking specifically now about the Lincoln Home—the Lincoln Home was given to the State of Illinois by Robert Lincoln to be open in perpetuity free to the people. I mean, that was something that had to be done. Well, so the Lincoln Home was sitting in a deteriorating neighborhood. It wasn't slum, but also what used to be when it started off as single family dwelling, was being converted to multi-family or not even family, just apartments. And so these things were efficiencies and all kinds of things and I've got some photos to show you that when we were remodeling a few of them, which by the way, across the street from Lincoln, on the west side of Eighth Street, about three doors down, the Rosenwald family had a son who was raised here, named Julius Rosenwald. Now, does that name ring any bells to you? He founded Sears and Roebuck. While he didn't see Lincoln because he wasn't born until six years after Lincoln left Springfield, but at least that house is one of them that's part of the historic fabric. (cough) But, again, the Federal Government was not welcomed. In fact, it was a little embarrassing when we finally got around to begging them, because we had said, "no, no, no," because we didn't want the federal controls of it. That's part of that, I guess, preservation attitude of conservatism. Don't share it unless you have to.

Hosea: So was that resistance from the state or resistance from local or both?

Henderson: It was state all, as far as I was concerned. An interesting thing is that in the pursuit of that thing, again in my capacity as vice-chairman or co-chairman of the Lincoln Home area, not Lincoln Home area…

Hosea: Historic sites?

Henderson: …Historic Sites Commission. Thank you. I kept saying historical commission, Historic Sites Commission. We went to Williamsburg. Williamsburg was financed by the Rockefeller family. I ended up going to meet with Nelson Rockefeller in New York City, which was a thrill, except that, it's amazing some of the places you go to, to meet some of these people. In this case it was like, I'm only in the neighborhood, I'm not very close. Nelson Rockefeller's office in New York City, I guess he was, while he was Governor. He wasn't Vice President at that time. Anyway, it was like Fifty-

third and Third Avenue or something like this. It was in that area which was almost the theater district and it was a door—I mean, here's a restaurant, all kinds of things, the busiest street in the world—and here's this little door. You walk out a hall and you look like you're in a poor farm someplace, down another hall and here you are and Nelson Rockefeller's office. It was his office, but it looked like this, which was amazing to me. I met with him twice there. One time to invite him to speak at the Abraham Lincoln Association Annual Dinner, which is always on Lincoln's birthday, and I was the banquet chairman. He did come, along with Happy Rockefeller. And the whole purpose was, Governor, we have an exciting thing here and it is the Lincoln Home and the Lincoln Home area. We think it ought to be an area. At this point it hadn't been endorsed, "it" being the four blocks for that. Well, he got interested. He sent people into the area to look at it from Williamsburg, while somebody's here dressed in short pants and the ball cap and the whole bit, they laid a mattress off the porch next to Lincoln's home, a second story porch, threw it over the side right in front of the representative of the Governor of New York. Now, I mean, we heard about that one big time, I'll tell you. But that convinced him that something needed to be done. He took it back and it turned out that the Williamsburg Foundation could not get involved because, what do they call it? The province of Virginia was the only ones that could benefit from Williamsburg. So we're stuck and we lost our big ace there. I made a trip to the successors, the Rosenwald Trust. One thing that they said is that they wanted no identification with the Lincoln project, but they did give me a check for thirty thousand dollars, which helped us preserve that particular building, and that was a key. But see, these things are important. We had a hearing in Springfield by the legislative body that considers these things, so we had several representatives and so forth. When they met, they met in our courthouse, of course, not the Old Capitol, but our courtrooms. In any event, we had to persuade. In my judgment, you don't go beg until you've (unknown noise). Okay.

Hosea: So you received a thirty thousand dollar check and you were going to use that for what?

Henderson: Well, it wasn't up to me what I was going to use it for; it was just part of the whole thing. It was their gesture saying we're supporting what you're trying to do for Abraham Lincoln. And, again, it was one of these mystery offices up on the fifth floor, the tiniest little space you've ever seen in your life with a young black lady there and here's this great old Jewish gentleman who just wrote the check. It was amazing. Amazing.

Hosea: And you at this time were still representing the Historic Sites Commission? That was essentially who you were representing?

Henderson: Oh, yes. Sure. Yeah. That was my authority, and, you know, in the city of Springfield or anybody else, we were trying to preserve that site. Now the site, again, the key to it was the home and the site was just the figment of our

imagination. When we were founded, this was in, I want to say 1961, we weren't called that. It was called the Lincoln Home Advisory Group, and that's when all of a sudden somebody had discovered Lincoln's home was still sitting there and you wouldn't know it except that there was an American flag on the property, as there is still today. Across the street was a Piggly Wiggly mom and pop shop. Sitting in front of that mom and pop shop were the old ice chest that you get your coca cola out of, so the visitor could go to the Lincoln home and buy coke right across the street and you know, that's how run down it was. The buses were still traversing on the streets and most of the time, the bus would unload right in front of the Lincoln home because the state managed that property only, nothing else, so the streets were wide open and people lived there and, of course, as people live there, they've got their cars and so it was just another lost little street that was going to pieces in a hurry.

Hosea: Was it the Department of Conservation then that managed that site? Who was it that managed that site?

Henderson: No, no, no. Nobody managed the site. All these events where we got the money was before it was a site. It didn't become a site until President Nixon signed that thing saying they would acquire that site.

Hosea: But it was owned by the state?

Henderson: Only the Lincoln home property.

Hosea: And who?

Henderson: That was maintained by the state.

Hosea: That was maintained, but do you know whether, that was the Department of Conservation or who was that?

Henderson: No, as a matter of fact, I think we're back to Clyde Walton again.

Hosea: Okay.

Henderson: Because, remember, there's another gentleman whose name slips my mind. By the way, and the time was ripe, I guess is the best way to say it. Oliver J. Keller's home is where I met him that particular time I told you about, Oliver J. Keller, Sr. His daughter-in-law, who was Joan Keller, had visited Williamsburg and had, with another Junior League lady, several of them, and was impressed by the fact that they had people in dress who were sort of like docents. But actually, if you've been to Williamsburg, you don't see cars, you don't see anything; everything is sort of as it should be in another century. They said, "Why can't the Junior League take that on as a project?" My own wife ended up as one of those ladies who went down once a week and stood in

one of the rooms and explained that when Mr. Lincoln lived here, such and such happened.

Hosea: So it was open to the public through this whole time?

Henderson: By decree by Robert Lincoln when he gave it to the state. So it was open, and like I say, the buses and the traffic was there and you couldn't say you can't park there; the guy says, "I live there." And so, the first thing we had to do is to stop the traffic. The first thing we did, before we had anything, was say, what we're trained to do is to turn this into something that honors Lincoln. Let's try something and so we had a Sunday, let's call it a social, with cider and donuts and a few things and invited the whole neighborhood, those four blocks. Actually we were trying to go all the way down to Cook Street, six blocks. Come down to our party and we'll tell you all about it. We made presentations talking about how all these different things could happen. Well, the people were more cordial than they ever needed to be. I mean, I should say needed to be, could ever have been expected to do. And they thought it was a good idea. But finally, most of them are gone now; gone not only in age but just gone because there wasn't anyplace for them when the feds bought the buildings. They now have control of the buildings and they can tell you who's going to be there and how they're going to be improved. So that's what the state people were afraid of: if in fact they turned it over to the Federal Government, they wouldn't have anything to say about it. They say what the zoning's going to be. They say how late the lights are going to be on, and on and on and on. All that stuff.

Hosea: So when it became a federal project, the Lincoln home I'm talking about, is that what happened? Essentially everything went to the federal then and the state was pretty much out of the picture on that?

Henderson: Now, you know, I really don't know the answer to that question. I guess the answer is yes, because I made several trips. Their regional office is out in Denver; Omaha, Nebraska, first, but Denver is the big one. Yes, I was dealing with them; they did the master plan of that area and the Lincoln home. There's got to be some kind of an agreement, but I can't.

Hosea: But as you did your architectural work regarding the Lincoln home, you were dealing essentially with federal people?

Henderson: Yes. Yes.

Hosea: Okay.

Henderson: Yes, I'm sure, and then they in turn were reacting with state people, but the standards were met. I had to meet the accessibility codes and all that stuff; that's a trick as best you can do it.

Hosea: I guess in ending this, looking back on your work with history in Springfield and so on, what's the most satisfying thing to you? What do you personally feel best about in terms of all this?

Henderson: I seriously believe we've made a contribution. Not in bricks and mortar but in the whole philosophy of how, what a fine city Springfield is and what great history they have had at their front door all the time. We made them aware of it and it's because, well, it's a spectacular job. You dug a big hole and everybody grumped and the whole bit and then it came up shining and more people come and say, boy its great and little eleven-year-old Asian saying you're from Springfield, Illinois. Whew, that's satisfying.

Hosea: Well, thank you very much for your time, Wally.

(End of interview #1. #2 continues)

Interview with Earl (Wally) Henderson
HP-A-L-2010-032.02

Interview # 2: March 14, 2011
Interviewer: Newlyn Hosea

Hosea: This is Newlyn Hosea and we are at Earl (Wally) Henderson's house in Springfield, Illinois, on March 14, 2011, doing an oral history interview as part of the Historic Preservation Agency's Legacy Project. Wally, first of all, thank you for doing this additional interview. Earlier on we talked about the major topic, which is all the events of your life and preparation, in general, for doing the historic capitol here in Springfield. I'd like to talk about some other events beginning with, in this March of 2011, you just received a very important award. Can you say what that was and how that happened?

Henderson: Yes. I'm pleased to get the award. It's a sponsorship and election to the College of Fellows of the American Institute of Architects, which is the national professional organization of architects. It was awarded—I received notice of it in January. I was sponsored by Professor Bob Selby, Robert Selby, at the University of Illinois, who spent the better part of last year putting together a collection of materials that are required for consideration by the College of Fellows for membership, and that included the kind of history I think we're doing right here, just buildings that I had worked on, my education, interests that I have and any other awards—I supposed nobody asked if there was any negative side—but basically that took about a year to put that whole thing together. It was both a photo exhibit along with words and that was submitted to them. I was notified in January that the college had chosen me. Now, at least I can carry the letters of Fellow, FAIA, with my name whenever I apply it to any work or any way I want to use it. But the actual investiture will be in New Orleans on the thirteenth of May; all of the members of the college get together and it's quite an event. It's three days' worth of pomp and ceremony or something.

Hosea: The other thing that has been in the newspaper of late is interesting; it's the saga of the penny. (laughter) And I understand that took you to be in contact with senators and various other things. Could you tell us about that a little bit, about the design of the Lincoln penny?

Henderson: Yes, I will. I'll take you all the way back to 2002 when the Abraham Lincoln Bicentennial Commission in Washington was put together legislative-wise. Senator Durbin was the national chairman. Actually, there was a troika, I call it, Harold Holzer and I'm not sure who the third one was. There were going to be the three chairmen; Senator Durbin was the number one chair. They had twelve members and each of those members, including the three chairmen and members, had ten advisors. In 2003, Senator Durbin asked me to be one of the advisors to him about the events that would come ahead and I was very pleased, of course, to do it and not being sure I'd live long enough to get through it because this, the Lincoln Bicentennial, was on February 12 in 2009. So in other words, that was the two hundredth birth date. So in 2003 was when I started and went through it. I made several visits to Washington when they had their general meetings that did include the advisors and then broke into several committees. One of the committees—I think we started off calling it the public relations committee—and communications was what it ended up with finally. Harold Holzer of New York City (which all of us have seen a number of times with the story of Lincoln being told with the History Channel and many, many other areas) has written, I think he's told me, thirty-two books in the last time since I talked with him. In any event, we had meetings on occasions, but most of them were by telephone.

What we were doing was considering different things of how we would apply our public relations communications. One of the things that had happened when they wrote the original bill, was that to celebrate the

bicentennial of Lincoln's birthday, that the life of Lincoln could be celebrated particularly by just the very few states. Lincoln was born in Kentucky. He spent part of his youth up until about the very earliest part of twenties in Indiana and came to Illinois. When he left Illinois, he left and didn't come back from Washington, D. C. So there were four events in Lincoln's life that needed to be represented, and they proposed a penny. Of course, the very first coin in the United States that had a president's face on it was the Lincoln penny and that was done at the centennial of Lincoln's birthday which was at his hundredth birthday. But here on the second hundred celebration, the proposal was that we would use the back side of the penny to represent the several locations of Lincoln's life. So the birthplace was Lincoln's home. As I say, it was a young Lincoln growing up in Indiana, and when he came to Illinois, how do you say Illinois on a coin? And then Washington, D. C. All of these had to be original artwork. When the mint gets a hold of something like this, they don't just do something, they contacted all of the four locations and said, What do you think are the important things in Illinois or Indiana, D. C., and so forth, that should be the representation on the coin. We sent a big list, I mean, our committee. We met with Holzer on several occasions, again by conference telephone, and sent the list to the artist group in Washington, D.C.

Hosea: Now we being who?

Henderson: This is the communications committee.

Hosea: The communications committee. This was a national group?

Henderson: Oh, yes. They're not just Illinois people, but there was a group of us from Illinois, some of us from Illinois, and some from other places. But there were three committees, as a matter of fact, that went over all of these different lists. Our specific one, of course, was Illinois. And so, like we had turned in everything you could think of. The debates between Stephen A. Douglas, that had key persons and banners and so forth. It had another representation of Lincoln's home, the family and all different kinds of things and so over the years. This took two full years from the time we started with our list until we got the first rendition that came back from artists. Apparently there's a whole cadre of people who first of all make sketches to show what they believe is important, then after it's refined they keep pruning them down and finally select a single artist to do the job. So we are looking at these renditions and, (asking) if we could do this in living color. I've got still a stack of those papers. We took it pretty seriously and we came back with our recommendations. I think it was 2007 or 2008, we got down to just a few and, of course, Indiana was doing their thing. We didn't get to vote on that one, but they did feel strongly about Illinois because that's where we're all trying to work from, anyway. The end product was we made a choice and Indiana made its choice and the same thing what happened.

Hosea: I'm a little confused. This publicity committee you said wasn't just Illinois, but it was to concentrate on Illinois?

Henderson: Well, I shouldn't say it wasn't just Illinois because Harold Holzer, who starts as the chairman, from New York City. I don't know where everybody else was from.

Hosea: But you had to concentrate on things in Illinois?

Henderson: Sure. And I may be mistaken. Maybe everybody on that particular group that voted on this coin was from Illinois. But we did it all by conference telephone, so where exactly they were I'm not sure, but there were people I know from Chicago and several—Cullom Davis, I think, was another member here in Springfield—but I'd rather not try to remember those names.

Hosea: But there was another publicity committee for Indiana and another one for Kentucky?

Henderson: Yes, sir. Actually, I don't know what. The communications committee was the key, I mean, our word. They didn't call it publicity, necessarily, but in that particular thing, this was one of the decisions we had to make and it was that committee. So, we came back with a recommendation that, first of all, Lincoln didn't have a beard while he was in Illinois, so we're not going to come up with a Lincoln with a beard. Now we're doing the reverse side, the side that was originally designed back in the centennial is going to be still the longest running coin in the country. They've never had any that's gone longer than that one, so his face is still perpetuated. But there was going to be a segment of each event of the bicentennial year, but they would produce the coin of the state that was representing it. So, Kentucky's came out first on Lincoln's birthday in 2009, then there were three months; the next three months were put out with the Indiana coin. Then came the Illinois coin and that was released in June or July, along in that area. But in the preparation of making the decision, we made our recommendation and it came back; all this was done by fax machine so we would get overnight layouts what the final drawing or final design would look like. So we made our recommendation from those choices and the recommendation came back approved.

Then we get a notice that time is getting close now. We're into, I think early '08, maybe '09. In any event, either '08 or '09, we got a notice that the U. S. Mint wanted to be on our next state communications conversation, our long distance conference call. There was something, I can't remember what it was, that triggered to me a sense that there was something not right in this whole thing because we never talked directly to the Treasury before. But when the Treasury does speak up, this is June the sixth was when the conference call was, about the tail-end of May, twenty-eighth of May or along in there, we get a new packet of these coin designs and here is Kentucky, Indiana, Illinois and the District of Columbia. The District of

Columbia was the U. S. Capitol under construction, which was very important. Lincoln's birth was celebrated by the cabin which was in Kentucky, and you had Lincoln sitting on a log with a book in his hand and a hand out to his knee for Indiana.

Illinois, which we already had gotten information was approved, came back that it was not the one approved by us at all. It was a picture of probably Stephen A. Douglas, though we didn't recognize either one. Of course, Lincoln with no beard is not Lincoln to most of us, but here are two faces. No, I take that back, there wasn't. That was the number two. It was a Lincoln with a sheaf of papers in his hands and the reason I came back and corrected myself, because I made a—the word smart-ass isn't a right word (laughter)—made a smart-ass remark about when I looked at it—"This could be anybody"—you know, the beardless Lincoln—"anyplace in the world reading Playboy Magazine". (laughter). It hadn't anything whatsoever to do with Lincoln in Illinois. We'd already made a good decision. We [wanted one by an] artist who had since even been in this house, Joel Iskowitz from New York state; he is one of the very proficient designers for coins with the U. S. Mint. And, anyway, Joel Iskowitz produced a Lincoln standing in front of the old state Capitol. We had made the recommendation that Lincoln was closely associated with the Old State Capitol. His office was across the street and he had given the House Divided Speech there. He lived four blocks from there, where his home was. So if you're ever going to say Illinois, and it's still standing, the Old State Capitol is the perfect backdrop. As a result, we've got from Joel Iskowitz the plan we had selected, and here comes the Treasury saying, "We'll talk to you on the sixth of June about the design that is going to be used in the Lincoln penny for Illinois".

Well, I'm saying it exactly right: I didn't explode, I didn't explode, but all if a sudden I became very restless. I thought, Wait just a minute. I said it as clearly as I could, "It didn't mean anything to Illinois!" So I made a few remarks like that; it became a couple of sleepless nights for me. Finally, thank goodness, I had a working fax machine that I sent off (a message) to Harold Holzer. I said, "What is this thing that they're trying to convince us to use?" Harold answered quickly, again, "we need to talk about this." Well, I finally got Harold on the telephone and said I want to be on when the conference call comes, put me on the agenda, because if we're going to be talking to the mint, I want to talk about this particular subject, and I told him what my problem was. And he said, "I can't argue with them about this. I'm the national chairman." I said, "No, sir, you don't have to, just put me on." There was a woman who represented them, and this is exactly as best as I can do. I can't remember her name now and I mean, she was a nice person. I met her a year later, but on the phone. She was on the agenda to speak and we cleared our business up to that point and now the Treasury's going to make a report and then suddenly this woman—and I can say it that way because she is a female (chuckle)—she started talking and I never heard anybody talk faster. I mean it was just like this: she was just going to go ahead and say that the decision had

been made and there is absolutely no way can we change this because that's the Director of the Treasury and nobody overrides the Director of the Treasury and there was no hesitation; she didn't take a breath. She talked for probably ten minutes; I keep trying to interrupt because I wanted to say some of these things, but she did a very strong point that there isn't going to be any change. This is the decision.

Well, when we got done, I am down in the hole with this except, someplace along the way I really believed what my folks said, This is America and you can speak up! I'm on a committee and so I started letting go with this thing and wrote about a three-page letter to Harold Holzer saying the reasons that this is inappropriate, and repeated that same thing about reading Playboy Magazine. This was circulated within our committee and all of a sudden our committee says, We've got to take this to the national and get them to back it up because this has got to be changed! All of a sudden it started really moving. I talked back and forth, again, with Dick Durbin, who's always been a good personal friend but, in addition to him being the chairman of the committee, to speak with his office and his assistants. I didn't talk to Dick but a couple of times during the whole. Well, Ray LaHood may have been the third member there. Anyway, I remember contacting Ray LaHood and speaking to him about the whole importance.

So now we've got all the heavies saying, wait a minute, we're getting a lot of static all from the communications committee from Illinois about that coin and there are two other committees, one was the fine arts something I can't tell you, but they had one in Washington that helped advise and there was a third. One of those other committees had also selected the one we did. So now its two committees to three, but everybody is saying well, the Treasury is it and nobody overrides the Director of the Treasury. I wasn't picking on anybody, I was picking on the fact that what I had written, which I'll find a copy of it and send you a copy. As a matter of fact, you can insert with this thing. I simply said the coins are around for millennia and when you there's a Roman coin, you dig it up and all of a sudden you know something about Rome 2000 years ago. Well, when they dig up a penny from another date, when they pick it up to have that Lincoln representation without that Old Capitol or other than not showing Illinois, would be something missed that shouldn't be missed, and a disservice to Illinois.

Well, Dick Durbin personally goes to the Secretary of the Treasury, but it's the only thing that can override the Director of the Treasury, or Director of the Mint. You have to remember that—I want to say Paulson, who is the Secretary of the Treasury, and I can't give you the name of the Director of the Mint at the time—but he has since been here and I have met him. I wouldn't say we kissed and made up, but, you know, I was sitting in part of the group when they brought the coin to Springfield and dedicated it. But it was reversed and they get this great letter from the staff of Durbin's in

Washington that I can go back and take some rest because the Secretary of the Treasury direction will be done. And that's the short story.

Hosea: A wonderful story. You also then were a part of the bicentennial commission in Illinois?

Henderson: No, sir. I was not.

Hosea: Oh, you were not?

Henderson: Oh, no. I was not.

Hosea: Did you have anything to do with the bicentennial celebration in Illinois?

Henderson: Not particularly.

Hosea: Not particularly.

Henderson: No. No.

Hosea: You did do quite a bit of work in terms of city planning, then?

Henderson: Well, city planning came about a different way. I'm an architect. I'm not a city planner. I belong, with the American Institute of Architects, to a group that was a design committee and one of the leaders of that particular committee. Again, we met three times a year and the subject matter was really what it was. But one of the leaders of that particular committee back in the '60s, was an urban planner from New Jersey. The name slips my mind right at the moment. But in any event, our committee kept leaning towards urban design and then the real issue was a city planner. Many communities didn't have city planners. We happened to have a great city planner once upon a time. Brad Taylor was his name. And when there was a budget situation, they dissolved the city planning office and they took it the direction that the planning for the city would be with the regional planning commission, which is essentially Sangamon County, and the contract was made; I think Mayor Telford was the mayor at the time. So he dissolved the office of city planning and a contract was made, I was told. I wasn't sitting there watching the numbers go down, but some kind of a contract, like $90,000 to have available the services of the regional planner. Well, if anybody wants to ever look up the definition of planning, it's planning to solve a problem, at least in anticipation of what is needed and not reactive, which is the way it worked out. In other words, if something goes haywire, you call the city planner up and say, "Oh yeah, well, at intersection we've got to make some changes" or whatever it is. So we never did, from that period on, get pro-active planning. We got reactive plans and as a result, anything that happens right now, you and I are living in this past year where nearly three-quarters of a million dollars in fees have been paid to planners.

Hosea: Okay, after our short break, we're talking about the city planning process.

Henderson: Yes, I think, here's the way it ended up. We were without a city planner and we worked that way for years, as I say, through a number of mayors. Because of my experience with the American Institute of Architects, the committee was turned into an urban planning committee on the American Institute of Architects. Again, the idea was to go to communities that did not have city planners and needed city planners. If you're going to do it, you need somebody who's active. Now Springfield, again, understand, is without a city planner. So I got my ears up at this one all the way. I went and participated in one of the earliest and probably one of the most influential of what is called RUDAT, Regional and Urban Design Assistance Team, that's R-U-D-A-T. The Regional and Urban Design Assistance Team would, by invitation, go to communities. Part of the selection of the community was that the make-up of the group, and the resources, and their architects, not just the committee itself, but the committee was the contact with the American Institute of Architects. The people who would go to the communities were not supposed to be aware of the community. In other words, everybody knows that Detroit—or Detroit isn't a good example—a small community someplace, say Springfield, Illinois, yes. They know there's a capital city named Springfield, but never been there. Now, that's the real advantage, is you get a group of people made up of architects and made up of an attorney, real estate people, a banker and so you go with a group of about a half a dozen to ten and go to a community, by their invitation, meet with them and spend three or four days with them. No compensation back and forth except expenses, and at the end of those several days, make a report as to what you would do if somebody was there.

Now the whole idea is to spark interest by the community in getting some more information; you get that by getting yourself a city planner, somebody who can spend the time, other than this four blind days in there. My experience, which I will never be sorry for—it was a wonderful thing—was Falls Church, Virginia, which was a bedroom community right outside of Washington, D. C. Most of the people there are like—I've always called it Radio Free Europe—but they're our propaganda bunch for the United States. I mean, they're an intellectual community and all the rest of these things. We were invited to go down there. I will just tell you of that short experience.

We met in a high school on a Thursday night. The team got off the plane, we all got together. We hadn't sat with each other, or talked, either. We were fresh shaking hands at the airport, practically. They walked in and sat on the stage; it was a broad auditorium and had a couple aisles. There was a group of people out around the far left of center, I mean, on that side of the aisle, nobody in the center and on the far right was another group of people. Some were the village preservationists and others wanted to do something else in an economic sense. The product that came out of that was, we went around and I spent days talking to people and looking at the architecture, all the rest of this thing, and then we got together and wrote this thing; At the end, this is

four days later, we go back to the same auditorium space and we report what we have discovered and leave behind the written copy and photographs that we had done. This is back in the '60s when nobody stayed. You could get photographs overnight or instantaneous-type stuff. But part of the agreement was you would keep somebody at the availability to copy our pictures and so forth so they could include it. So, it was one of those special arrangements being made.

Hosea: Was that process ever done in Springfield?

Henderson: Twice. Yes, sir. It's interesting you'd ask that question, because it's right now what is driving things that should never happen right now. I mean, I've got the highest regard for all the steps that were took to it, except that Springfield, we can't resolve property [issues]. I guess you can cut your tapes off anyplace you want to on this thing.

Hosea: I want to hear what you have to say.

Henderson: In any event, yes, RUDAT was in 1979; that was a preservation RUDAT. Preservationists came downtown and looked at the town and said these are things that ought to be considered.

Hosea: Now did the Historic Preservation Agency and other state agencies have input into that process?

Henderson: Oh, they did not. Their function was simply to arrange the space and give us suggestions of people that needed to be included, and we made newspaper announcements. I think it was part of the deal that you did everything you could because you want the community, like I described that first one at Falls Church, we want them interested. Well, I'll go back to Falls Church for a moment and then I'll pick up on our own. When we got done, the Falls Church people, we made the reports and one of the observations that I had made at the time—I mean I hadn't written it in there—but the positions that the majority of those people were into, again, were with public relations and talking about social events and so forth for the Federal Government to foreign countries. There weren't any black people that lived in Falls Church. They worked there. And that was something that had to be presented. I mean, we decided that, if you're going to need a job, you do your job. Everybody that was joking with me, "You're in the south, you know", "This is in Virginia, you'd better be ready to go out the back door because people don't want to hear this." But that was part of my remarks. And again, the people listened and there were other remarks about you guys in the village preservation have got good ideas, but, the other people had good ideas. We told them just exactly like it was and walked out. That's the way it was supposed to be. But as we finished, the people on the left and the people on the right—this is one of these thrilling moments and I still get a cold chill every time. They started

clapping. They started clapping and walked together and shook hands. It was amazing because we had told them, just in the honest fact exactly like it was.

Part of the deal in those days was that you couldn't go back. I was called a couple of times and that's why I found out about the rule. They called and said, "Will you come back?" This is after the committee had left and everything. The AIA would not agree to that. No, the purpose is to get a city planner who can do this. Okay, now, when they come to Springfield, we had a second in 2002 (cough). We had a RUDAT and there's a long report on it. I can show that to you if you're interested in it. But these were people that … Again, I sat on the committee watching but not even testifying, but making arrangements because I knew what it was about. But the key was not my opinion, it was the opinion that these people would have after they had heard everybody's opinion. If I got persuasive to my own buddies, they'd say, well, you know, this is what Wally Henderson said, he's one of us, that kind of thing. But the issue was that they did come and did a good job. But, again, the vocal people who were in there sought so far and they had no city planner to pick up the words, so the follow-up committee was the real key. They took the report, which is exactly what we left in Falls Church and, by the way, there's been a hundred and some of them since that one I told you about in Falls Church. I think we were number fourteen in the whole system, at Falls Church. But the big point that was made, that I'm festering over at the present time, is, you know, the Third Street rail that goes right across in front of the State House, there where the Union Pacific is going.

Hosea: Where the train tracks are going to be located.

Henderson: That's right. That's right. Now that's where they would put another train track in. You know, nobody in the world says that's a good idea. But everybody in the world said put it on Tenth Street, which there is where I say that I go a different direction than anybody else. Well, not anybody else; there's people who understand it and I'm beginning to think it's going to turn around because it's so damn obvious that the train—high speed rail is a misnomer because they're not even attempting any longer to get anything other than a faster train. They're hoping, hoping to get better than seventy-nine miles an hour, but they've talked high speed rail. Fifty years ago when I was in the service in Japan, I rode two-hundred-mile-an-hour trains. And I've been in Europe and rode theirs that are a hundred and fifty to two hundred miles an hour. We have never gotten above seventy miles an hour anyplace, I mean anyplace in Illinois. But the issue should have been asked, What do we do with high speed rail? We're talking about passenger trains, high speed rail; we're talking about freight trains. They're heavy, they're dangerous as far as whatever they haul if it's not carefully monitored. So we're not talking about huge increases in passenger trains.

If we double it, we'll be getting ten to twelve a day, double. Right now I think we get five or six round trips that go through here a day. But right

now our freight trains, we've got fifteen to twenty, and now they're talking about—well I think it was said by somebody but now they're backing down—once it was said we were going to have sixty round trip trains a day going through Springfield. I shouldn't say round trips, sixty freights a day going through Springfield. If you do that, that's one every twenty-four minutes. And so they say, well, we're going to solve it and put it all on Tenth. So you take that sixty or forty that they've recently backed that down to, put it together, you've got sixty trains a day on Tenth Street. That means every twenty-four minutes you've got a train and they say that's going to bring Springfield together? I mean, the east side is going to be forever lost over there. Somebody has sold this idea: But you know, the commuters are going to come down because they can go to the hospital and they will immediately bring business to downtown. It's almost like a smoke screen; it's going to bring vibrations to the hospital area and compromise that.

They're also saying we're pulling Third Street. That would be no longer a railroad. That will be a bike trail. But we'll put all the trains on that track, only it's going through Springfield. The latest report was we would have five tracks. So take five tracks, that's a hundred and forty foot opening. I'm quoting out of the newspaper now. I didn't make all of that one up. And with overpasses and underpasses, that means on either side at least a minimum of three hundred feet. That's a five percent grade. Three hundred feet starting before it starts to rise on either side, so that's a total of six hundred feet, plus a hundred and forty feet. You're getting awful close to a thousand feet, which is a good piece of a mile that you can't [use] if you live on it. That yard right there's either got an overpass or an underpass and as a result, you've compromised properties and that's private property, commercial property, whatever it is.

The question should have been asked is how much use is the freight that goes through Springfield from St. Louis to Chicago. Right now we have no stops, zero stops of freight. But they're forecasting up to sixty trains, up to forty trains, taking the last compromise they backed down to me , going through, and the word through has never been changed, through Springfield. They should have said let's take that money and go around Springfield. We can take all the passenger trains, seven cars. Some of the freight trains are a hundred cars long. So I'm feeling that, you know, any common sense, any third grader can look at this and say it costs money, but it costs money to make all these overpasses and underpasses and all the inconveniences within a city, but what does Springfield get out of sixty trains going through it? Nothing. Zero.

Hosea: So you're saying the problem now is the follow-up to this report? It was the process after the report was issued?

Henderson: Well, it was the position that was taken and everybody said, well, you know, the city spoke right up and said we're going to go to Tenth Street. That was

the fallacy in the thing. Now, that was something that came out of it, but the RUDAT follow-up committee said… Well, here's what they said and that was a nice idea to say it, but it was never meant that a RUDAT report would be in place of a city planner. It was meant to get stimulation saying, well, that's a great idea. Let's get that off of there. But are we right in saying Tenth Street? Nobody ever challenged that. And that's what I'm saying is, it's a total mistake and I don't know how a town like Bloomington, for example, could possibly even consider carrying all those freights and high speed rail next to the college, right straight through Normal, Illinois university.

Hosea: But now the state didn't have any presence in this other than providing facilities and that kind of thing, is that what?

Henderson: Well, that's right, that's right. But no, as a matter of fact, their immediate response was this land was given to the Union Pacific by Abraham Lincoln because this was how we expanded our country. Half a mile on either side of the railroad tracks, as I understand it, clear out to the West Coast, was part of the idea of future expansion for the nation. So Union Pacific is the big dog, but Union Pacific could spend their money if they are serious about the fast train freights, instead of bringing all that. That's not, any challenge whether all this stuff is safe goods on there. They're carrying fuels, they're carrying acids, they're carrying everything else right through the heart of the capital city. Well they'll have to reduce the speed of the railroads when they go through Springfield at forty miles an hour. But forty to sixty times a day? Come on. Now you don't have to be smart to say that's not good for this community. As a matter of fact, there's a report which I have, in booklet form, by Myron West in 1923, the city plan. They had five railroads at that time, and he has a key page statement in there saying that trains are beneficial to a point, but find the right choice for them and he had even had the train station at the end of Capitol on a grand boulevard much like they have in Washington, D. C., on 19th Street. Well, right now, that's the area that separates the shopping area on the east side of town, as we call it. We don't have an affluent black neighborhood, but we have a neighborhood that they've kept much of their properties up and unfortunately that train would go through at that time. I am always talking no more than the fast trains. The freight trains, to me, there's no question, they go around Springfield.

Hosea: If you could go ahead now and talk now, you were obviously critically central to the Old State Capitol and that process. We've talked in the last interview about what you did, had quite a bit of input in terms of the Abraham Lincoln's Home and getting that as a federal area and so on. Were you involved with any other historical areas in Springfield or in their redevelopment or anything?

Henderson: Well, we did the railroad station where Lincoln made his departure. As a matter of fact, that influenced Jim Copley to buy the property to build the *Journal-Register*. He wanted to be associated with the Lincoln sites. That old railroad station was going to waste and he bought it and we restored that.

Hosea: You were the architects for restoring that? Were there any particular problems with that? Did you have designs and know what it looked like and so on?

Henderson: Well, there wasn't too much to be done. You're familiar with the building?

Hosea: Yes.

Henderson: It had a little ticket area. The interesting part of it was, socially men and women didn't meet in the general waiting area. There's a women's waiting area and a men's waiting area, with stove pipes and so forth there. The upper area was used more or less storage space and it's used that way, so it wasn't so much a big restoration project. It was a preservation project. What was there, we wanted to save as much as we could and make it authentic as we could.

Hosea: Was it pretty much original materials there?

Henderson: Oh, yeah. Yeah the brick.

Hosea: So it had stayed that way?

Henderson: Yes, sir. It was ready to fall down.

Hosea: One of the other things—and this isn't strictly about the Historic Preservation Agency—but one of the major buildings in town was the Willard Ice Building, the Illinois Department of Revenue new building. You were one of the architects or chief architect on that building?

Henderson: Well, let's put it this way. It was a major project and the Capital Development Board, we were contacted because, again, we were being recognized as competent architects and contemporary architects, to do the design of the building. But the building size was such, because it's, one of the largest buildings in Springfield. When you get down there, I mean, a hundred thousand square feet we've got in there, but it's quite large. We were the design architects with a direction to associate by suggestion of the Capital Development Board with, of my goodness gracious, I can't forget their name, Epstein and Son out of Chicago, to do the production drawings. **Now the phasing** in architecture: you design it and everybody starts to agree that the design is there. Now we have to put it together again, so you need consultants and the consultants would be mechanical, electrical engineers; we participated in the selection of those people and we put together the total design ideas. Then it's the work of putting it down in drawings, which is another way of communicating, sort of like you're translating this, was done by Epstein and Son in Chicago. So we worked with them all the way through and when it came down to the bidding, the bidding was done by us, with contractors, and all the construction work until the completion of the building.

Hosea: Now where the Department of Revenue, or Willard Ice Building is, that in itself is a pretty historical area of Springfield, is it not? Wasn't that where the original part of Springfield was?

Henderson: Boy, I'd hate to answer that one because, that never came to us at all. That site was selected and I mean, even part of the demolition was done before we got to it.

Hosea: Well, that was going to be my next question. When you build a major building like that in Springfield, whether that's part of an historical area of Springfield doesn't come into it, or that was already over with by the time you got involved?

Henderson: The state owned the property. Yes. That's the answer to that part of it. No, whenever we're doing something like that, I mean, these are all influences as to how you approach a building. Well, Springfield High School for example, where it's located, right across the street from it is what they used to call the purple Ghost. We didn't do the building, but it was the Department of Revenue federal building. They acquired properties that had to be handled carefully because it had been part of the early part of Springfield and, again, we had nothing to do with the purchase in this case. We were just getting started, so we did some function for another architect from out of the city. So, yes, you always want to know what you are getting into and other things, like Jefferson Street, for example, is a state highway. So you can't do certain things on a state highway that you might do someplace else without clearing through IDOT (Illinois Department of Transportation). So yes, you have to consider that, zoning controls, and all the rest of that.

Hosea: When you're working, you've described working with Senator Durbin and federal officials and obviously a large number of state officials and so on. In a state capital like Springfield where you have city people, you have a federal presence, you have state presence with the state capital historic preservation agency, how do all these things work together? Is it just trying to get people together as individuals?

Henderson: With any luck at all, (laughter) carefully. With great trepidation, I assure you. Well, it's we all understand the industry. There's certain levels that you've got to acknowledge. While I was working on that national committee, I remember being in New York City and somebody making a presentation that if you build a building in downtown New York City, you had fifty-seven different agencies to talk with and that included going down to subway, sanitation and so forth, all that stuff all the way under ground, and then you go to people on the outside. So, no, the process is pretty straight, but again, you know the territory. My firm, Ferry-Henderson—at different times, not the same time—had an office in San Antonio as well as an office in Chicago. In both cases, they have city planners and the city plan office really is sort of the collecting spot where you've got zoning; whereas we have a zoning

commissioner in Springfield, and you can go in and get the building committee or the, excuse me, my vocabulary is slipping. There are rules that you work with in all these things. There are standards and they accept them all the way across the country. And so you get whatever code is prevalent and you work out of that and you get familiar with them. But again, getting to know the territory is part of the deal.

Hosea: I guess in kind of conclusion here, what if you were to get a brand new historic building and were a consultant in reconstructing that, what are the things that are most important to you? What are the kind of principles that guide you in that kind of process?

Henderson: Well, the first thing in my judgment, and maybe this is a personal thing—I just made a few remarks at the university on exactly this thing—is, you've got to know the territory. That goes back to that Music Man show. You've got to know the territory and the best thing we learned about the Old State Capitol—I made this single remark and spoke once at Columbia University to their first graduate of preservation architects, I said—You do just exactly like you think you should. Now, when I say know the territory, who did it. Now don't ask how old and what color their eyes were, but, you know, what's their background? Would they know about architecture? What equipment was available to be able to accomplish this thing? What materials did they have on site or could get within a reasonable distance? You don't, you know, talk about an aluminum tower for a building when they didn't even have aluminum. So, you put yourself in the state of mind. This is what my partner and I did. Certainly our people who worked with us on the Old State Capitol which was a hundred percent a Ferry and Henderson project, we did have structural engineers. We did have mechanical engineers. But everything that was driving this thing, when we got done with the building, this building would be, if Mr. Lincoln walked in, he'd say, "Well, there's my desk." And that makes you want to know what actually did the windows look like? How could they pull shutters closed on them? How did they keep warm? Better have a stovepipe over here and you start to get the idea. We're even right now toying with improving the acoustics in the House Chamber where Lincoln gave his House Divided Speech because we're using it more and more and more. Recently when they had the immigration (bestowing citizenship ceremony), they do it once a year in that area. People are getting married in that room, doing all kinds of different things. They didn't have acoustics in Lincoln's day. And we know that. So, what we are doing is changing how to do acoustics, which changes it, but when you think about it, they also had spittoons sitting on the floor and you've got to, if you proudly put the coat on and you say okay, now I'm a Nineteenth Century architect, this is how we would have done it. I ended up going to, what am I trying to say, not Summerset, the state capitol of Kentucky.

Hosea: Lexington?

Henderson: No, not Lexington. It will come to me, and to Iowa City, which is the Iowa Territorial Capitol, and ended up at the Dred Scott Courthouse in St. Louis looking for details, particularly the Iowa Territorial Capitol, because we found out that John Rague—now this was found out because when we did that building—there was not a book, no pieces of paper or anything that said how you restore or preserve a building and the word preservation was never in the architectural curriculum in the sixties.

We got the job in the sixties and so this was when it all started. We got our education in the fifties, so, we were the first to do it. A few books had; supposedly Towne and Davis out of, I think, Cincinnati or someplace in Ohio, had done the old state capitol, so let's find out more about it. That's all we found out, was that somebody assumed because they had done state capitols, which they had done, I think, was Ohio and South Carolina, that they surely did this one because there was a similarity to it. Well, finally the State Historian, Clyde Walton, got in some materials that he found that out of the newspaper. He and Otto Kerner and Nelson Howarth are always going to be the champions in these particular events, because in those days they didn't have the same kind of specifications and norms we did. The architect would meet down at the Old Capitol by announcement to say that I'll be down there Tuesday at two o'clock for any contractor that wants some explanation on a part of the building.

The Junior League did the reading of the paper for us and as a result, we could track that. We had our timeline and we actually, to answer your question then, we having no materials, the drawings were gone, had been lost in a fire in the thirties when the armory burned down, so as a result, we're saying, "Does anybody know anything about this?" We're literally shouting from the hilltop and put it in the newspapers and all the historical societies. We started collecting information. The newspaper had been a big source, not that they wrote about it, that was technical, not reporting, but technical devices they talked about.

So you've got the name of the architect, John Rague, who was chosen to do the building. Well, the next thing (unintelligible) the job up (unintelligible). I liked the way he described that: the brand new historic building. (laughter) If you're going to build a brand new historic building, get the background of the guy who designed it because he got his ideas from somebody, and it was from Millard Lafever who was an architect in New York City. When John Rague came to Springfield in 1837, he put a little piece in the paper that said he was coming from New York City and he was an expert architect in modern buildings. He had a couple more little things and I've always laughed about this because it was also eight column inches. The first column inches talked about how capable an architect he was and it had this little device and the next thing said he could also produce faux stone which is fake marble or anything, it's concrete with brush and things that go onto it, but you can make it look like marble. He described that well. And

then he had another little device and the final two inches says he can also do the finest pastries. And so I said the other day, you need to stay in Springfield one way or the other. They chose him to be the architect.

When we get this, then what did this guy really know that came from New York. It turns out he was with Millard Lefever and it turns out after going to Columbia to their library, and the Rare Books Library at the University of Illinois and I guess those were the two real sources, that Millard Lefever had written three books on architecture. Whoa now. Now let's (unintelligible) because it's by you and me and with a building that we're going to restore, but we're modern people, but he was modern in 1837 and that's obviously if he packed anything besides his pastry materials, it might have been those books with Millard Lefever. We got ahold of this thing and started looking in here for the details that we could get from when Lincoln was assassinated. Before he was, when he was elected, Leslie's magazine of Harper's Bazaar, Harper's Magazine it was called then, sent out artists because photography was just kind of tinkling in at that point, so they sent artists out and they made sketches. If you get a chance to look at it and follow up on this, up on the second floor of the Old State Capitol and you go into the reception room for the governor's office which is in the southeast corner on the second floor and they've got a little rail there and in front of it was out of Harper's magazine, which shows the waiting area or the reception area where Lincoln met with well-wishers and you look at it and the sketch which now is a hundred, two hundred years old, 1840, 1861, yes, he was elected in 1860, they came down, sketched it and we rebuilt it. We've got the stove right and we started the repair. The outside wall was the original outside wall, but that's all. Everything else was gone that counted and when we had the workmen in there, I said to them, chop in there because you're going find there's going to be a hole where there's a stove fitting in there. These guys thought I was crazy because we're on a twelve foot high ceiling. I pointed out to a space and nobody had ever been behind this thing since 1898 and they knocked it. From there on I could tell these guys, stand near that head because of this, (laughter) because they believed me. It was kind of neat.

Hosea: Is there anything else that you would like to say about your time here in Springfield and the contributions you've made?

Henderson: It was a good decision to come back to Springfield. (laughter) It really, truly has been kind to me. I've enjoyed it and I appreciate you putting this down for the record because I'm very proud of it.

Hosea: Thanks for your time, Wally.

(end of interview)