

An Interview with

Lorna Domke

at the Prairie Garden Trust in
New Bloomfield, Missouri

30 July 2014

interviewed by Jeff D. Corrigan



Oral History Program

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PREFACE

Lorna Domke was born in Pottstown, Pennsylvania in 1953. During her childhood, she lived in Longmeadow, Massachusetts, and Wheaton, Illinois. It was in New England that she developed an affinity for nature and the outdoors. After graduating from Wheaton Central High School in 1972, Domke enrolled at the College of William & Mary for a semester before eventually gaining admittance to the University of Oregon. Following completing a degree in anthropology and journalism, Domke sought employment opportunities in Boston, Nashville, and Chicago, before pursuing a master's degree in anthropology and archaeology at the University of Missouri-Columbia. Inspired by her love of nature and some film production classes she took in graduate school, Domke accepted a position with the Missouri Department of Conservation in 1983. Over the next twenty-seven years, she served as the conservation department's film production assistant, cinematographer, audio-visual supervisor, and assistant public affairs division chief. She retired in 2010 as the chief for the outreach and education division. Along with her husband, Henry, Lorna Domke has been actively involved in the continual growth of the Prairie Garden Trust. Founded in the late 1980s, the Prairie Garden Trust began as the idea of her father-in-law and mother-in-law, Herb and Joan Domke. Over the past thirty years, the Prairie Garden trust has grown to become a nonprofit foundation that seeks to bring people into nature landscapes. The land utilized by the Prairie Garden Trust is located along Hillers Creek in Callaway County.

The interview was taped on a CompactFlash card, using a Marantz PMD-660 digital recorder and an audio-technica AT825 microphone placed on a tripod. There are periodic background sounds but the recording is of generally high quality.

The following transcript represents a rendering of the oral history interview. Stylistic alterations have been made as part of a general transcription policy. The interviewee offered clarifications and suggestions, which the following transcript reflects. Any use of brackets [] indicates editorial insertions not found on the original audio recordings. Physical gestures, certain vocal inflections such as imitation, and/or pauses are designated by a combination of italics and brackets []. Any use of parentheses () indicates a spoken aside evident from the speaker's intonation, or laughter. Quotation marks [“”] identify speech depicting dialogue, speech patterns, or the initial use of nicknames. Em dashes [—] are used as a stylistic method to show a meaningful pause or an attempt to capture nuances of dialogue or speech patterns. Words are *italicized* when emphasized in speech or when indicating a court case title. Particularly animated speech is identified with **bold** lettering. Underlining [] indicates a proper title of a publication. The use of underlining and double question marks in parentheses [(??)] denotes unintelligible phrases. Although substantial care has been taken to render this transcript as accurately as possible, any remaining errors are the responsibility of the editor, Sean Rost.

Narrator: Lorna Domke
Interviewer: Jeff Corrigan
Date: July 30, 2014
Transcribed by: Teresa Bergen

5

[Begin Interview. Begin Track 1.]

10 Corrigan: And then we'll start from there.

Domke: Okay.

15 Corrigan: This is Jeff Corrigan, oral historian for the State Historical Society of Missouri. And I'm in New Bloomfield, Missouri today, at the Prairie Garden Trust to interview Lorna Domke. Today's date is Wednesday, July 30, 2014. Mrs. Domke is being interviewed today for the first time for our Missouri Environmental Oral History Project. Could you start by telling me when and where you were born?

20 Domke: I was born in Pottstown, Pennsylvania in 1953.

Corrigan: Do you have any siblings?

Domke: I have three sisters. I'm the third from the top.

25

Corrigan: Do you mind telling me their first names?

Domke: Susan, Andrea and Nancy. One lives in North Carolina, one in Louisiana, and one in Los Angeles. So we're spread far apart.

30

Corrigan: So Susan, Andrea and Nancy.

Domke: Nancy.

35 Corrigan: Okay. What was your father's name? And what did he do for a living?

Domke: Thomas Andrew Henry. And he was in direct mail advertising. Earlier he was in Pearl Harbor when it was bombed, which was kind of interesting. And he lived to about eighty-nine years old. Died about ten years ago.

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Corrigan: What was your mother's name?

Domke: Marion Clara Linquist Henry. She just died in January. She was born in Connecticut. My dad was born in Massachusetts but then moved to Ireland for six years as a kid, from age six to twelve and back to Massachusetts.

45

Corrigan: And did she work outside of the home?

Domke: She became a realtor after my dad had a heart attack when he was in his fifties. But other than that, she was a wonderful mother at home. Before that, I mean.

5

Corrigan: Marion Clara Linqvist Henry.

Domke: Marin Henry was her name. (laughs)

10

Corrigan: Okay. I wanted to make sure I got it all right.

Domke: (laughs) I'm giving you all the details.

Corrigan: That's what we like for history. Genealogical. It's perfect.

15

Domke: Yeah, that's what I figured.

Corrigan: Could you describe a little bit maybe, you said you kind of moved around a little different places. Could you just kind of describe those places and were they urban, rural?

20

Domke: Well, I was born in Pottstown. Lived there for about three years. And then we moved to western Massachusetts, to a place called Longmeadow, Massachusetts, which is along the Connecticut River. And it's kind of a bedroom community to Springfield, Mass. And Longmeadow is wonderful. We had woods in the backyard. We had pink lady slippers. I had wintergreen berries that I used to collect and eat. And my mother was horrified, she thought I'd die. But I did it anyway and I haven't, so. I used to love hanging around in the woods behind the house in Massachusetts. It was just magical building forts and all that stuff. Then when I was in fifth grade, we moved to Wheaton, Illinois, which I was kind of horrified by because it was all telephone poles and cornfields. There was hardly any trees. And if you wanted to see trees, you had to go to Morton Arboretum. Which was nice, but it wasn't like being a kid and being able to go out into the woods. So I wanted to leave Wheaton so I went to school after that in Williamsburg, Virginia. And then did that for a while. But I had a boyfriend I thought I had to be with. So we went to Oregon together and I went to Eugene, Oregon. I'm jumping ahead. Do you want me to back up?

35

Corrigan: No. That's okay. We can back up in a second. So you went to the University of Oregon. What was your major?

Domke: I had a double major in anthropology and journalism.

40

Corrigan: And do I have it correctly that you were there from '73 to '76?

Domke: Yes.

45

Corrigan: Okay. So stepping back just a little bit, so you graduated high school, was that in Wheaton?

Domke: Yes. In 1972.

Corrigan: Is that Wheaton Warrenville High School? Or is it—

5

Domke: It was Wheaton Central, which I understand was just demolished this year.

Corrigan: So Wheaton Central High School, okay.

10

Domke: The former Wheaton Central.

Corrigan: Former. Okay. And what was the name of your elementary school?

Domke: In Long Meadow, it was Blueberry Hill School. And in Illinois, it was Whittier.

15

Corrigan: Whittier?

Domke: Whittier Elementary School.

20

Corrigan: Now what is the earliest or fondest memory of spending time outdoors as a kid that you have?

[End Track 1. Begin Track 2.]

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Domke: Back to probably Massachusetts, my fondest and earliest was, like I said, going scavenging and climbing the trees. There were white pines. I'll show you later, but we have about two acres of white pines that I planted here because I wanted to smell that pine fragrance when I was seventy. And I'm sixty now and the pines are forty feet tall. Anyway, back to Massachusetts, that's climbing the pines. I remember sitting watching the sunset

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from the top of a pine, which was a small pine, I'm sure. And just feeling in awe of being out there and connected to the trees and the life out there. I just loved being out there.

Corrigan: Now I read an article in the *Missouri Conservationist* that you wrote. And it said, "I used to spend hours as a child in the woods behind our house. I climbed trees."

35

Domke: Did I? (laughs) At least I'm consistent.

Corrigan: "Built hidden forts, scavenged for berries. I never knew what I'd find, and that was half the fun." So that's still true, then.

40

Domke: Oh my gosh! I forgot I wrote that. (laughs)

Corrigan: I did some research. But I'm glad that it's connection.

45

Domke: I'm surprised I wrote that.

Corrigan: Yeah, no, you did. It was one of the articles that you wrote. And that, it didn't say where that was.

Domke: That was in Longmeadow.

5

Corrigan: That's what I was hoping, to figure out where that was. And then what kind of outdoor activities did you and your family do when you were young?

Domke: My parents were not really big outdoor, you know, we'd go on picnics. Picnics, to museums, stuff like that. We went to Cape Cod. We used to go to Watch Hill, Rhode Island, which is a beach town. Go to the beach. We stayed at Lake Champlain one year. We fished. My mother fished. My father didn't like to fish. So I fished a little with my mother.

10

Corrigan: You said Hill Road?

15

Domke: Watch Hill, Rhode Island. It's a beach town.

Corrigan: Okay. Now going a little bit when you were older, when you were a teenager, you were in Wheaton.

20

Domke: I was in Wheaton.

Corrigan: Did you have any outlets for nature there that you went to or could experience?

25

Domke: The old, oh was it the railroad tracks? I forget what they call it. But they've converted it to a nature trail now. One of the railroad lines went by just a few doors down from our house. So it was actually kind of wooded behind our house. Just not what I'd call beautiful woods. So it was sort of wooded. And I could go back there. But, you know, it's a lot of lawns and very controlled, boxed nature.

30

Corrigan: Now was it during this time that you decided that when you went away to college you had to go somewhere else? Were you looking for something more outdoorsy or no?

35

Domke: I was looking to get away from Wheaton because it seemed very boring and suburban to me. And William & Mary, College of William & Mary, is fabulous for history. It's a really good school for out of state, too.

Corrigan: Because that's where you started at, right? Was at William & Mary?

40

Domke: Yeah, William & Mary. And I would have stayed there if I didn't have this boyfriend from Wheaton.

Corrigan: What was your major there?

Domke: At William & Mary? Well, I was a freshman for one semester. But it would have been anthropology, archeology. I was especially interested in American archeology then, too. So William & Mary was where I was.

5 Corrigan: And then you went to Oregon.

Domke: Yeah. Well, there was a stop off, I won't even mention the junior college, because I wanted to be with him. So he was back in Wheaton and we applied to Oregon together.

10 Corrigan: Okay.

Domke: But I like to forget that part of my life. (laughs)

15 Corrigan: So what was it about journalism or anthropology? What is it about those subjects? Why did you pick them?

20 Domke: Anthropology was, archeology, especially, I love human history. I'm just, I love rocks, too. Geology. The other thing I was thinking of was paleontology. But I didn't like geology because you had to do chemical geology and all that, physical geology. I just like history of life. And whether it's in rocks or whether it's human history. And archeology was the human history.

Corrigan: Now you graduated there in '76.

25 Domke: Uh huh.

Corrigan: And then where did you go from there?

[End Track 2. Begin Track 3.]

30

Domke: I went to Boston to look for work, because I wanted to go back to New England. And while I was in Boston, I applied, I didn't really have work experience. So it was kind of hard to get a job. And it was a bad economic time, 1976, economically. So I ended up applying for a job at the Association of State and Local History in Nashville. And they had a grant, so they were kind of waiting to see if they'd get the grant. And so I went home, since I had no money, to wait to see if they got the grant. And then they didn't get it. So that's when I got a job as a PR writer at Walgreens' headquarters in Northern Chicago. In Deerfield, Illinois. Which would be the opposite of what you'd think I'd end up doing, and it was the opposite of what I wanted to do.

40

Corrigan: How long did you do that?

Domke: I think it was nine months. I got the job in November and I started applying for grad school. (laughter)

45

Corrigan: So you knew you wanted to go back into anthropology or something. You used grad school to get out of your cubicle.

Domke: Yes. (laughs)

5

Corrigan: So you ended up at the University of Missouri. But you said earlier to me you had applied to—

10

Domke: I applied to University of Washington and Louisiana State University. Because at the time, they all had fairly good reputations in American archeology. And I was especially interested in American archeology. It turns out MU's reputation actually, probably it had been great with Carl Chapman, but they weren't doing as much in American archeology at the time when I started. But they offered me a teaching assistantship, so that's why I ended up going to MU.

15

Corrigan: Had you been in Missouri before?

20

Domke: Never. Never. And again, I was horrified. Drove down from Wheaton, Illinois with all my possessions in my crummy little Gremlin car. And driving on I-70, as you know, between Saint Louis and Columbia, is flat. And I thought, oh, no! I thought I was going to, you know, the Ozarks or something. And it was all like Wheaton. But it turned out you get a little past it, there are woods. So.

25

Corrigan: So you came to Missouri in 1973?

Domke: No.

Corrigan: I'm sorry, no, I have that wrong.

30

Domke: No, that was '77. Eight? When did I come to Missouri? '77, the fall of '77, I think.

Corrigan: Okay. And that was as an anthropology major and you had a teaching assistantship?

35

Domke: Yes.

Corrigan: And you were here how long? Well, you've never left, I guess.

40

Domke: I never left.

Corrigan: When did you graduate with your master's?

45

Domke: Maybe '81. Maybe '80. I don't know when I got the master's. I probably got the master's in '80. I wasn't in any rush, shall we say, to write my research paper.

Corrigan: What was your thesis on?

Domke: Well, my thesis had nothing to do with archeology. It was on mentors and career development. Because at that point, I was figuring my career was not developing. And what was wrong with me? And then I thought, I was taking a lot of sociology courses, like
5 sociology and psychology as well. So I thought well I'll figure out why things aren't working for me. And I didn't have a mentor. And I don't know why I didn't, but I didn't. So I interviewed physicians, a sample of men and women who are teachers who are physicians, social scientists and artists. And heard about their experiences.

10 Corrigan: Okay.

Domke: It was very interesting. Had nothing to do with archeology. But it was anthropology, loosely writ. When I was also in grad school, I went on a dig. This was the most fun thing, in Sequim, Washington, the Olympic Peninsula. There was a mastodon found there with a bone
15 point embedded in its ribs. So it had been a kill site about 9,000 or 11,000 years ago or something. That was a great summer in the Olympic Peninsula. That was a high point. That's why when I met Henry, who is my husband, and he talked about when we got done with school, I said I wanted to go either to New England or the Pacific Northwest because I loved it there so much in the Olympic Peninsula.

20 Corrigan: And when did you meet him, actually? We can skip ahead a little bit.

Domke: I met Henry in, so—

25 **[End Track 3. Begin Track 4.]**

Domke: —that summer after, I started grad school in the fall of '78. And then that summer went to this dig in '78. And he was traveling around the world. Took a third year off med
30 school. And I saw slide shows that he sent back to his twin sister, Beth, who was also in anthropology in grad school. And he sent slide and audio shows back of his trip. So I met him when he got back from his trip in '78, the fall of '78. And we got married in 1980. But when we were talking about places to live, I said I didn't want to stay in Missouri. (laughs) So of course here I am in Missouri.

35 Corrigan: So we'll come back to your current family a little bit later. Now could you after, can you tell me what happened after you graduated MU?

Domke: Well, let's see. Since I don't remember whether it was '80 or '81, I had part time
40 jobs. I was doing research with Hans Mauch(??), who was a medical sociologist. I was just a research assistant. That was a part time job. But the other cool thing and key thing, which I hadn't mentioned, was I took courses in film making. I took one in high school and I took some at MU when I was in grad school. And film production classes. And my other thought that I wanted to be was an ethnographic filmmaker. But you know, people don't pay you to make ethnographic films. So that didn't seem very practical. Anyway, so I took that. And
45 Henry was, we were together at that time, but not married. Or maybe we were married. And Henry was a resident in family practice. And some woman was working for a film company

in Columbia. And they were doing some film thing on family practice. And he said, “Oh, my wife’s interested in film.” And so this guy who had this company in Columbia hired me as a part time film production assistant. And because of that, that’s how I got the job with the conservation department in 1983, because I had been a film production assistant. And they
5 needed a film production assistant at the conservation department. So it was this perfect serendipity of things coming together.

Corrigan: So that’s how you became involved with the conservation department was from a kind of a part time job in film.
10

Domke: That’s right.

Corrigan: What was the actual film work you were doing in Columbia?

15 Domke: The guy did PR films. So I went to Montana with him for a film on the Angus Association, something for them. That’s the main one he was working on when I was doing it. It was 16mm film. So when I started with the department, it was 16mm.

Corrigan: So can you tell me a little bit about your early career, then?
20

Domke: The department?

Corrigan: What you were doing, yeah, at the department. What projects you were working on.
25

Domke: Well, I was a film production assistant. And the person I worked with eventually left after about two years. And went back to Upstate New York where he was from. And then they eventually hired me as the filmmaker. So I had helped him with a film on deer. So then I got to do a film on spring wildflowers called *Blooming Secrets*. And I did all the audio. I did all the cinematography. I did all the sound editing. I did the recording, the editing. I did the
30 Foley work for the snakes moving through the grass. I had snakes in my front entrance, the non-venomous ones, so the UPS guy wouldn’t come drop stuff out at the front because I had these snakes in the front entrance. That was for the snake movie, *The Snake’s Tale* is what it’s called. And the department still has these movies.

35 Corrigan: That was called what, you say?

Domke: *The Snake’s Tale*. T-a-l-e.

40 Corrigan: So *Blooming Secrets* was, I think I have it down 1987?

Domke: My first. ’86, I think. I forget. I think it was ’86. I think *The Snake’s Tale* might have been ’87 or ’88.

45 Corrigan: But *Blooming Secrets* was your first—

Domke: My—

[End Track 4. Begin Track 5.]

5 Domke: —first filmmaker.

Corrigan: You did everything, it sounds like, for the film. So that was your first full film. Did you have a lot of leeway in creative outlet? You could do whatever? Was there a script that you wrote?

10

Domke: I wrote a script, too. Forgot that. And I got some woman to narrate it from Saint Louis. But for *The Snake's Tale*, I got Richard Kiley to narrate it. Who, I don't know if you know Richard Kiley. He died recently. But there was even a joke in *Jurassic Park*, I think. They were talking about sparing no expense. They got Richard Kiley to narrate something. Because he was an actor, had been in a lot of movies and Broadway and stuff. And he did a lot of narration. But he was in L.A. So it was kind of funny. But he's a wonderful man, wonderful voice. So it was a really fun thing. Anyway, then after that, eventually I moved up, became the AV supervisor. And Glenn Chambers was hired to be the filmmaker. And I know you interviewed Glenn.

20

Corrigan: Mm hmm. So he took over after you moved up.

Domke: Yeah. Yeah.

25 Corrigan: So what does an AV supervisor do?

Domke: Um, they supervise the AV department, which was not the magazine. You know, we had the magazine to print stuff. Then we had film, then we got into video when I was there. We had somebody, actually, already who had started Missouri Outdoors TV show. And so I ended up supervising that. And in the meantime, I produced, I was the producer for a few of the TV spots for the TV show. And I wrote scripts. I still wrote some scripts when Glenn was filming them.

30

Corrigan: Now how would you describe, what was your mission back then? What was the purpose of the films, the AV? What did you see as the goal?

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Domke: To communicate about nature to Missourians. Help them understand.

Corrigan: So it was just a very basic, broad goal. And then however you guys thought you could best accomplish that, that's what you did.

40

Domke: Yeah. Yeah.

Corrigan: Did you enjoy that?

45

Domke: I loved it. I loved it. I loved it when I was actually, being a supervisor's not so much hands-on. But I loved doing it. Then after the AV supervisor, eventually I was the assistant public affairs division chief. We changed names. (laughs) And then we became the Outreach and Education Division, and I was assistant division chief for that over public affairs, and then over outreach. And then for the last 10 years, I was the division chief for Outreach and Education Division. And we had the nature centers, all the magazine, the movies, well, we were not doing movies. I also got us to get into the web and start a website when I was over public affairs. Or O&E, whatever it was. And I did a, also early on we did a CD game for kids called Habitactics. That was, I think, '95 when digital stuff was just really getting going. And then at the end, one of the things that I was really happy with being part of legacy or whatever was working with the staff to develop the Discover Nature program for the department. And the staff really did all the work of developing instructional units to give the teachers for the different grades to connect kids to nature and the outdoors. And give grants to the schools to get the kids actually to the outdoors.

15

Corrigan: Now were those the grants that helped pay for bussing?

Domke: Yeah.

20 Corrigan: Okay.

Domke: And some equipment at one point. I don't know what they're doing now. So, and the nature centers, of course.

25 Corrigan: Now so, the *Missouri Conservation Magazine* was underneath you. The field trips or grants for children. The Learning Outdoors school program. Is that right?

Domke: That preceded Discover Nature. Sort of trying to promote it under a big umbrella, the idea. So then we developed the Discover Nature—

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[End Track 5. Begin Track 6.]

Domke: —theme. And then the instructional units came after that. They had always had an education division from the beginning, or education whatever from the '30s, I think. And then they had the communication kind of branch. And then it was eventually combined into Outreach & Education.

35

Corrigan: And that's what you retired as, as the division head, right?

40 Domke: Division chief. Yeah, in 2010.

Corrigan: So you worked there from 1980—

Domke: December of '83 to June of 2010. I think it was actually part time for a month, technically, in the beginning.

45

Corrigan: Oh, in '83?

Domke: Yeah, it was probably listed as January or February of '84, because the job—

5 Corrigan: So it was fulltime employment from '84 to—

Domke: It was fulltime from '83.

Corrigan: Okay. Just a month?

10

Domke: I'm speaking technically with HR stuff. Yeah.

Corrigan: Um, are there particular areas of that time that you have an affinity for? Or things
15 that you look back on whether you were the division chief or some specific program? Is there
things that out of that, from '83 to 2010, that you think about or look back on that—

Domke: As I said, I think making those two movies, that was complete hands-on, it was total
joy. And the, another thing, getting the video stuff up going and then getting the web
20 program up and going. And just moving into new technology and also the educational
transition to the Discover Nature, getting a real program that could possibly affect kids for
the future. The No More Trash, I don't know if you've seen signs. I spearheaded that
campaign and got us partnered with MODOT and it was supposed to be called No Mo'
Trash. But I won't castigate people, but there was some nasty person in Saint Louis who got
25 the governor's ear and said that that sounded like a certain kind of language and she didn't
want it to say No Mo' Trash, even though it was very catchy. We are Missouri, after all. So
they stuck that stupid r and e after it, so it became No More Trash. (laughs)

Corrigan: So No More Trash. But it was No Mo' Trash.

30 Domke: No Mo' Trash. It's more catchy.

Corrigan: Did you come up with it, the title? Okay. Both the original and the—

Domke: No.

35

Corrigan: Oh. Well, you were forced into the other one.

Domke: Yeah, I was forced into it.

40 Corrigan: And when was that started?

Domke: Gosh. I don't know. I don't remember. It was probably the 1990s, sometime. It was
because, actually, one of our commissioners wanted us to do some anti-litter campaign is
45 what happened.

45

Corrigan: Was that a big problem?

Domke: I don't know if it was a big problem. But Missouri, we had no anti-litter anything. So that's why you see all those signs all over. I don't know if it's really reduced the litter or not.

5

Corrigan: Was there anything back then like fines for littering? Was there kind of a multi-step approach to try to—

Domke: I think there already were fines, but nobody knew about them. And I just, you know, one of the things, back to the social research and sociology and all that. I did a lot of literature search and one way you can really affect people's behavior is peer pressure and social awareness. So that was part of the idea of the signs. Yes, the negative threat of a fine is one thing. But peer pressure is another. So getting kids to, there's a litter can decorating contest or something they're doing now. I don't know what really keeps people. But if things are clean, then they stay clean. If things get messy then they are messy. It's that whole theory with neighborhoods in urban areas. If you clean it up, then it's less crime-ridden. So.

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Corrigan: And a visual reminder to people just not to do it?

20

Domke: Yeah.

Corrigan: Okay.

[End Track 6. Begin Track 7.]

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Corrigan: I did see, you hadn't mentioned this yet, but besides the films I saw that you wrote a children's book?

Domke: Oh. I forgot that. (laughs)

30

Corrigan: Could you talk about that?

Domke: That was fun, too. How could I forget that?

35

Corrigan: Well, that's okay. No, could you talk about that?

Domke: *Fox in the Forest*.

Corrigan: *Fox in the Forest*?

40

Domke: One of our staff, Karen Hudson, she was our marketing person, and she started in our film library. We used to loan films out to school. And she was looking at the books we had. We had a long history of having books for sale. And we didn't have anything for kids. And it goes back to, again, trying to reach kids at a young age. So I wrote a book. It's not really for kids to read themselves so much, because the words are too long, probably. But it's for parents to read to kids, young kids, about a young fox that goes out and kind of gets lost

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and sees all kinds of wildlife. And basically that's the gist of it. But it was really fun. And like I said earlier, too, before we started the interview, I really want to write a novel. I always wanted to write a novel. But I'm too critical of myself. So everything I write, I think, stinks. But writing a kid's thing, it's like you can play. It's really fun.

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Corrigan: And did you have a co-writer?

Domke: No. I wrote it. But Dave Besenger did the art, and he did fabulous art. It was wonderful art.

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Corrigan: Besenger?

Domke: Dave Besenger. B-e-s-e-n-g-e-r. He did the art with it. And we worked back and forth together. You know, the art, for a kids' book, makes it. So.

15

Corrigan: It sounds like, and correct me if I'm wrong, but there was a willingness from the department to experiment and try things. Is that correct?

Domke: Yes. Yes. I mean, I had free rein to do all these things. Guess you could say, I did.

20

Corrigan: I just wondered if that was, you know, well, we have a long-standing tradition of books that are educational. And then somebody says, "I want to draw a kids' book." Is that kind of "Great idea!" Or is kind of, "Well..." I'm wondering is it—

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Domke: I didn't have to take it to anybody for approval. Except the person who was the division chief at the time. And she wasn't against it.

Corrigan: It was okay as another avenue to try to educate children.

30

Domke: Right. Right.

Corrigan: Okay.

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Domke: There was a trend, like any large organization, there was certain limits to approaches sometimes. And I myself had to cut back on, I think our book program, I think that's cut back some because books aren't selling as much. And just cost for where you put your dollars. So things change over time. It's like the web. We never used to have a web. Now we have a website. So where you can afford to put your money changes. So that's the main limiting factor in the department. But they have a long history of doing really creative things to communicate.

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Corrigan: And you felt like you could take your creativity and run with it?

Domke: Yeah.

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Corrigan: Okay. Now looking back on your entire career there, is there anything in particular, like one thing that just sticks out in your mind that you're really fond of? With a long career, there's probably many things. But is there one thing that you—

5 Domke: I love? That I feel—

Corrigan: Or proud of, or that you were happy that you accomplished while you were there?

10 Domke: I'm happy I made the movies that I did. I'm happy I wrote the kids' book. I'm happy I got the website going. I'm happy with the trash campaign, well, sort of. And the Discover Nature program, even though obviously a lot of staff really worked on it to make that be wonderful. I'm happy that I was in a position that I could sort of push it forward. And the use of the word "nature" in the masthead of the magazine. "Serving nature and you." That didn't used to be there. I'm proud of that.

15 Corrigan: So "serving nature and you." So "nature" is in the masthead of *The Conservationist*.

20 Domke: Till they take it out. (laughter)

Corrigan: But you thought that that was important to put—

[End Track 7. Begin Track 8.]

25 Corrigan: —to insert there. That it's not just conservation, it's—

30 Domke: Well, an interesting thing. We did marketing research at one point and hired I can't think of her name, in Saint Louis. Huge marketing PR firm. And we interviewed, did a series of panel interview type things with people. Focus groups. And one of the questions we asked them, it was more about whether we were going to develop a children's magazine, because that came on, too. And one of the questions we ended up asking people was "what comes to mind when you hear these words." One of the word was "environment." One was "conservation." One was, well, two. "Fish and wildlife." "Nature." I forget, there was something else. But those words. And what did those mean to you? Well, it was funny because there's a segment of people in the conservation agency for whom "fish and wildlife," you know, it was called "fish and wildlife." It was the fish and wildlife department. And for them, fish and wildlife is what you talk about. For me, not coming from that background, necessarily, "nature" was a more all-encompassing word for me. But it was interesting that that was the same for a lot of people. When they thought of "fish and wildlife" they thought more hunting, fishing. When they thought of nature they thought of all plants and animals. All, you know, just living things. Plants and animals, basically. When they thought of environment, they thought of pollution. They thought of other things. When they thought of conservation, conservation didn't really mean like parks, or what's conservation, didn't really resonate to any sense. So that was helpful in getting the word, like Discover Nature, that's why the word's in there. Because it means more of what we're broadly about, I think.

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Whether you hunt, fish, don't, look at butterflies, whatever you do, I think "nature" is a broader, less negative. There's no negative-laden qualities to that word for most people.

Corrigan: But for "environment" there was.

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Domke: For "environment" it was kind of like what's environment? Is that air, water, environment doesn't sound like living things to people.

Corrigan: So it sounds like, did you do a lot of things like that, where there really was a science behind why you were doing things?

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Domke: No. (laughs) No. This was highly unusual. And I credit Eric Kurzejeski for making that happen. I came up with the idea of making that happen. But he's the one that really pushed doing focus groups.

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Corrigan: What was his last name?

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Domke: K-u-r-z-e-j-e-s-k-i or something like that. He's in Columbia. And he was part time teaching at the School of Natural Resources. After he retired. And he was the assistant public affairs, or assistant O&E division chief under me for one of the time. But he really pushed it whether for a kids' magazine, or other things, or *The Conservationist*.

Corrigan: So it was really the first time you had tried something like that?

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Domke: I was too cheap. Eric really was pushing it. (laughs) And it was a good thing he did.

Corrigan: So hired a professional firm.

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Domke: Yes.

Corrigan: And did some focus groups and research.

Domke: Did focus groups so we could get some—

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Corrigan: And it's still in there now. The nature words are still there.

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Domke: Yeah. Discover Nature. You notice, big program. And it's funny. My own fellow, some division chiefs, it doesn't, there was a "We are fish and wildlife, that's who we are." But you can be that and be—and the state agency is for all the people. So you've got to deal with different backgrounds and appeal to everybody, because everybody's paying the tax.

Corrigan: Mm hmm. So it's not just a much broader view, a much—

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Domke: I see it as more inclusive. And apparently—

[End Track 8. Begin Track 9.]

Domke: —so did these people. Because at least it had no negative associations. Or limiting associations.

5 Corrigan: That's interesting.

Domke: It was. Fleischman Hillard. That was the firm that did the research. Focus group.

Corrigan: I have heard of them.

10

Domke: Yeah. They're a big, huge.

Corrigan: Fleischman Hillard. Now kind of to tie in to where we're at now, at what point did you know that you were going to be staying in Missouri? Because you said you wanted to go east or west.

15

Domke: When we decided to buy the land from Henry's parents to live out here.

Corrigan: And that was when?

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Domke: That was '81. We got married in '80.

Corrigan: So not too long after you graduated—so right after your master's, kind of, not too far after that.

25

Domke: Yeah.

Corrigan: So I guess before that, before you got married, had you been exposed out here to this, the property?

30

Domke: Yes. Beth, Henry's twin sister, took me out to the farm, we called it, when I met her. So I actually was out here before I met Henry.

Corrigan: Okay. Now to kind of switch gears a little bit to the trust here, could you talk about the Prairie Garden Trust? The idea for it. And talk about how it's kind of evolved. But starting with Henry's parents.

35

Domke: Okay. In 1970, Henry's parents, Herb and Joan Domke moved out here from Saint Louis. Herb became the head of the Department of Health for Missouri, the state of Missouri. And they were gardeners. And Herb also had a specific interest in prairie. He had been born in Kansas and prairie was of interest to him. And he wanted to share the beauty. He wanted to make a beautiful prairie, because prairie doesn't look like beauty to a lot of people. So he started putting in, he wanted to sort of garden the landscape. So he put in the lotus ponds, the water lily and lotus ponds. He built what we now call Beaver Lake. So some of the other ponds had been there already. But he put those in. And then he started, in 1986, converting some of the fescue patches too, and Joan helped physically. They planted some plants. And

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they worked with Merv Wallace, who now owns Missouri Wildflower Nurseries. And we've gotten a lot of seed from them since then. Merv was just starting his native plant business up, too. So it was a complimentary thing where Herb was trying to get this going and Merv needed clients for native plants. So it was a nice start time.

5

Corrigan: Now Herb was a physician by trade?

Domke: He was. Public health.

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Corrigan: Sorry?

Domke: He was in public health.

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Corrigan: Oh, public health. When you said he came from Saint Louis, was that from the—

Domke: City of Saint Louis.

Corrigan: So he lived in the city.

20

Domke: They lived in the city. Yeah. They lived actually, they were housed, because he was the health director for the city of Saint Louis, I think. So they had housing as part of the salary, it was actually on The Hill.

Corrigan: Okay. So no, he was not in nature or rural Saint Louis.

25

Domke: He was not a nature boy. No.

Corrigan: And his job here was probably in Jefferson City, is that correct?

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Domke: It was.

Corrigan: And he chose not to live there. Do you know how he came across the property?

35

Domke: I do know. Will Marshall, who's our neighbor to the north, actually worked at the department of health. I think in statistics or something, I forget. So somehow he must have, and he lived here at the time. And he was moving to Columbia or something. So he kept, Will kept some of his property. And he kept that whole Hillers Creek portion that Henry and I bought about ten years ago. But he sold the 180 acres to Herb and Joan, or whatever part of it. And so that's how he heard about it, through Will.

40

Corrigan: Okay. And right from the beginning, he wanted it to be a beautiful place?

Domke: Well, who knows? From the very beginning, he—

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[End Track 9. Begin Track 10.]

Domke: —was interested in gardening. And then he was interested in the big picture of gardening. Like landscapes. He was like a kid with toys and he got a guy who had a bulldozer, so they made the pond. So he read a lot, Capability Brown and other landscape kind of people. He read a lot about garden design. And he was a thinker. And so then that was starting in '70. So then it evolved. They actually created an entity that was more of, it was an irrevocable trust. But it was all, the family was the trustees. They did that in '89. He had cancer in, I think, '87 or, I forget when he found he had prostate cancer. So they put the land into this trust, though, and I think he died in '91.

10 Corrigan: And so Henry and is it just Henry and his sister?

Domke: No, they have four. There's Cathy, who's the oldest, who's in California. And then Beth is in Saint Louis. She's Henry's twin sister. And then Jane is between Cathy and the two of them. Jane's in Columbia.

15 Corrigan: And did they all grow up here?

Domke: No. Henry and Beth were the youngest. And they had just graduated high school in Saint Louis.

20 Corrigan: Okay. So they all grew up in Saint Louis.

Domke: Yeah. Well, and Pittsburgh before that.

25 Corrigan: Okay. So they were adults when their parents—

Domke: Essentially. Yeah.

30 Corrigan: —bought the property and moved out here. Now—

Domke: Well, they were eighteen. Beth and Henry were. So if you call that an adult. (laughs)

35 Corrigan: Legal adults.

Domke: Yeah, they were. Henry was into Euell Gibbons stuff. You know, it was the '70s kind of stuff, or '60s. So he did a lot, he made cattail pollen pancakes and all that earthy stuff out of here. Learned about the natural history. Henry was a natural history major at KU. So before he became a physician, he studied natural history as an undergrad. So he has a particular interest in all things plants and animals.

40 Corrigan: So his undergrad wasn't in—

Domke: It was in natural history.

45 Corrigan: Natural history, okay. And that was at KU?

Domke: Biology. Natural history. Premed.

Corrigan: Okay. So then he was premed. So did he go to med school at—

5

Domke: MU.

Corrigan: MU. Okay.

10 Domke: Then he went to his residency in family practice at MU.

Corrigan: Okay. Okay. So he, although he was in Kansas for a little bit, he was around this area quite a bit.

15 Domke: Yes. Summers when he was in college.

Corrigan: Yeah. Okay. Now when did, I guess you said you bought the property in 1980 from his—

20 Domke: '81.

Corrigan: '81 from his parents?

Domke: Yeah.

25

Corrigan: Okay. And can you kind of talk a little bit about how the plan started? Or, I mean, was the trust, or kind of take me through that, if you could.

30 Domke: So Henry's parents had put, they had already converted some stuff to prairie. And Herb wanted something to last beyond him. And he wanted to share the beauty of nature. That was in his notes. He had written a whole book, which I never did anything with. I could do sometime. It would be challenging to publish. But he, anyway, so wanted to have this thing go on. So I was the president of the board for a while.

35 Corrigan: And this was formed before he passed?

40 Domke: Yeah. I guess I was the president after he died. I think he was the president while he was alive. But so I was carrying on with the planting, that five-acre planting that's to the north of Beaver Lake. We started that in '93, killing the fescue and then doing, finally it was too wet, that was the flood year, so we finally got it planted in '95. So that was the first planting that I was responsible for. And then we had Jamie Coe, he did the later plantings. And Ann Wakeman actually helped with one of the plantings, or maybe more than one of the plantings, subsequent to that. So—

45 Corrigan: And could you talk a little bit about, you mentioned to me earlier before we started about Jamie, what he did on the property?

Domke: Jamie, well, he was our, he did TSI, Timber Stand Improvement, for—

[End Track 10. Begin Track 11.]

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Domke: —us, for Herb. Probably that would have been in the '80s when he did that for Herb. In the south woods, especially, and I was saying the area just on the way to Beaver Lake, the woods there, he thinned those, also. And then he basically was hired as the land management person. I don't know when we formalized that. But it was basically about a day a week he did that. So he was essentially doing that for the trust. And you know, Henry was working as a physician full time, and I was at the department full time. And then Joan was living here after Herb died. And then after, I can't remember when we converted the trust to not be a family thing, per se, even though it's Henry and I. But to put our money into it and to make it be a 501c3 independent of everybody. And that was probably, I think it was before I retired. I retired four years ago. I think it was before that.

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15

Corrigan: So the Prairie Garden Trust, when did it get, not necessarily the time period, but the name?

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Domke: When they set the first irrevocable trust in '89 or '90, that was called the Prairie Garden Trust.

Corrigan: Okay.

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Domke: The legal entity name is technically now the Prairie Gardens Charitable Foundation. Doing business as Prairie Garden Trust.

Corrigan: Okay. Okay. So you converted the trust to what it is now, a nonprofit trust. And that's the, you mentioned, is 180—

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Domke: Acres.

Corrigan: 180 acres. Okay.

35

Domke: But we're managing all the rest of the four-hundred-and-some acres that Henry and I have with it with the plan that eventually it will all be one big public nature garden.

Corrigan: So 180 acres in the trust right now. Total you guys have roughly 600 acres. And the long term goal is that all of it will be in this trust?

40

Domke: Yes.

Corrigan: Okay. So can you talk to me a little bit about, you kind of mentioned some stuff before. But kind of how you've evolved the trust. Did some master planning. You have staff now. Can you talk a little bit about how that evolved and your thought process and how you wanted it to evolve?

45

Domke: Before I talk about the current iteration of the trust, when we had, and Herb was still alive for this, when it was the first Prairie Garden Trust with the family, we hired an environmental planner. Gary, I forget his last name. I just saw him in Florida a few years ago. Anyway, he came out from Ohio State and he worked us through a master planning session for what the Prairie Garden Trust could become at that time. And came up with the idea that we liked the idea of landscapes for learning was the theme of it. So I guess my point is, early on the idea of using this as a place people could come and share the beauty of nature and learn about nature was part of it. So since we put it into this other trust entity—and the other thing is, in all those years, our thought was well, before we really are ready for prime time, we're going to have to get rid of the fescue fields and convert the land. So part of this timber stand improvement, and part of the thinning of the woods, getting rid of the old fence rows, was working with the plants, the landscape. So we feel like we've got the landscape in pretty good shape now, although we're constantly working on killing invasives and stuff like that. But then we decided, Henry and I decided we needed to work, we joined the Public Garden Association. The American Public Garden Association. APGA. And we talked to Peter Raven, actually. Peter Raven was very helpful, and actually came out here and collected with his wife. He talked to us about how to start a garden and how to fund a garden. And so he told us, you know, we were saying well, we'd like to make this garden last beyond us—

[End Track 11. Begin Track 12.]

Domke: —and we don't want to have to do fundraising. And we want it to be successful. So from Peter, he put us in touch with the directors of two different gardens that had started from families, from individuals. And so we went to Connecticut to meet with the owner or the woman who, she and her husband founded a place called Highstead. I forget where in Connecticut it is. So we visited that and interviewed her. Elizabeth Dudley is her name. And then they've partnered with the Harvard Arboretum. I think that's what it's called. But then Peter Raven also put us in touch with the then-director, who's since retired, Dick Brown, at Bloedel Reserve. B-l-o-e-d-e-l Reserve. And that's in Bainbridge, Washington. So we went and interviewed Dick. And Dick had worked with the man whose name I forget, who started the whole thing. He was dead at the time we interviewed Dick. And they have this fabulous, I mean, it's a garden. They have twenty, staff of twenty or more. But they had several buildings. It was very different.

Corrigan: What was Dick's last name?

Domke: Brown.

Corrigan: Brown.

Domke: He retired since then. But I did a big interview with him, just as you're doing with me, on him and the whole development of it. Because Henry and I were trying to understand well, is it feasible for us to try to develop a garden? And is it even possible that we could create an endowment to fund it? And these people were doing it. So thanks to Peter's advice,

putting us in touch with that. And we also then talked with the head of the Powell Garden. And Peter at that time was head of the Missouri Botanical Garden. And then we've attended the APGA meetings and learned about garden management and all that. So we decided we needed a master plan. So that's when I did bids and we interviewed a bunch of landscape architects who did gardens, especially. And Cindy Tyler of Terra Design is who we ended up hiring for a master plan. Which was completed in actually January of last year, February. We finalized it. And originally, when Henry and I were interviewing landscape architects, our thought was do a 1.3 mile paved loop all the way out to, not the point, but to the Savannah Bluff overlook and all around. And then we realized well A, the cost. But B, if somebody's willing to walk 1.3 miles, they probably don't need a paved trail. It's the people that don't want to walk that far that do need the paved trail. So that's when part of our planning brought us to the idea of doing the paved trail to Beaver Lake and then another to the lotus ponds and back. So that will be about a half a mile of paved trail. And that's when we also realized we needed more restrooms, so that's what we're building now. And we have the space to the west of the building that we'll leave open, even though we had it designed for an expanded visitor's center with a big meeting room and more restrooms. I think we'll leave that for the future. Because I really don't want to increase our infrastructure cost. And I also don't—you know, if you build it, they will come. And the meeting room we have now is fairly limited for a smaller group of people, and with the porch. But if we build a 100-person meeting room, we're going to have people here for meetings. And I really want to have people here to be out enjoying the magic of the fields, the woods, the flowers, the trees, and not sitting in a building. So.

Corrigan: So the master plan that you worked with Cindy, did you kind of, I want to understand that more. Did you really put in your, did you tell her your thoughts and ideas? Or did you let her experience the property and kind of—how did that—

Domke: We told her our thoughts and ideas. And then we drove her all around the property. And she came up with her own ideas. And then we interviewed, we had a focus group with some people who had been out here, some people who were—

[End Track 12. Begin Track 13.]

Domke: —people we knew who would be logical for giving input. Like somebody who heads the nature center in Jeff City. People who are teachers. Other kinds of people. To get their perspectives on what kind of features they would want out here. So it was a multiple input process.

Corrigan: And it's a twenty year plan, you said? Is that correct? Roughly.

Domke: Yeah. I say that. That's what we call it, the twenty year plan.

Corrigan: And I guess have you decided, when the plan was presented to you, have you kind of picked and choosed what you are going to proceed with?

Domke: Well, yes. So we got the plan. And so Henry and I, I was going to, I had worked with Brad Wright in Columbia, an architect. And he came up with this whole design for the expanded visitors' center and for the two platform things. And then I was going to do bids and try to figure out getting it going. And I'm looking at the money and I'm thinking about is this really the best way to spend our money right now? Or would it be better to do less in that way and invest it for the future right now? And the decision Henry agreed, probably instead of spending \$300,000 on the partial expanded center, spend maybe, I don't know, 50, 60, whatever it's going to be for the other stuff. And then I had hoped to get the paved trails in this year, but I didn't get around to it too much going on. So I'm interviewing different companies in Columbia who might help construct the paved trails. And I want to use exposed aggregate. We'll see if that's what we end up using. But I like the way it looks. And I want a low-maintenance trail. And concrete trails are the most low-maintenance of anything. And since we don't want to have a high overhead of staff, you've got to keep the infrastructure to be as minimal maintenance as possible.

Corrigan: So it sounds like it's an evolving process. And you go back and forth with ideas. But that you kind of employ some of the things you may have done in your job about focus groups and interviewing the people who—is that a good assumption, or a good overview of it? That it's kind of a give and take on ideas and financing and—

Domke: Yeah.

Corrigan: Now so I don't know if we've actually said this on the tape. But you have two staff members, right?

Domke: Yes. A horticulturalist and a groundskeeper.

Corrigan: Okay.

Domke: We hired two other part-time people to help in the winter. And burning some cedar and oak and stuff that was down from the tree-thinning to beautify it. So.

Corrigan: And then you and your husband are, so there's about four of you total, and then occasionally some part time help?

Domke: Yes.

Corrigan: Okay. And then is, I guess how do I want to phrase this, it seems like you've, from your descriptions that you've toyed with, bigger and smaller and right now it seems like you're leaning towards smaller. I guess could you kind of describe to me what you envision this place to be? How many people and where are these people coming from and how do they find out about you? Can you kind of tell me what your vision is in this ten, twenty years? What people will experience here, how they'll experience, and in what size? Or how do you envision people finding out about the Prairie Garden Trust? Can you kind of just talk to me about this evolving process?

Domke: I can brainstorm where my brain is at the moment, but that's all it will be.

Corrigan: Yeah.

5 Domke: We have certainly talked when we were master planning about what kind of
visitation, Cindy with us, throughout 25,000. And Henry and I were both like “What? Are
you kidding me?” That's not really that much for a garden. But we were thinking more like
5,000 a year. Especially if memberships, we would charge a fee. But it would be minimal.
Because I think you need to charge something for people—

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[End Track 13. Begin Track 14.]

Domke: —to actually value it. It's sort of weird, but I think that's the way it is. So we would
charge a minimal fee. Of course we'd have to have somebody be here to accept the fee, so
15 there's staffing. But okay, I'm picturing five thousand people a year. We're closed in the
winter from, say, November into March sometime. So we don't have to deal with snow
shovel removal or whatever, ice. And I would like it to be so groups, school groups, buses of
kids could come. Kids with families could come. Individuals who just wanted to stroll in
nature. It's those kind of people who just really enjoy being out in nature are the people I
20 want here. Or the people who might enjoy it. And I want them to feel comfortable enough so
if they're a little uncomfortable with it we have enough tidy, not too rugged places, like the
paved trails, where they feel they're protected but they're also in these beautiful scenes of
nature. And with the kids, this is another detail which I'm not quite sure how this works out,
but I want kids to be able to touch something, and feel like they can take something with
25 them. And that's a problem, because you don't want people just ripping stuff up. But like the
cattails. I had a bunch of Girl Scouts. And I walked them around. And they earned a badge in
two hours, an environmental badge or something, that we came up with to meet their needs.
And one of the things was they were just supposed to explore the lotus pond. So they went
around and they got cattails, you know, the brown things. So they had these treasures.
30 Another one had some kind of flower top or something. And so they were in the field. And
we said, “Where did you get that one?” So coming away with a personal connection to being
out here, I would like us to somehow make it be that comfortable without being a place
where people come and rip off the flowers and make it unlovely. But it's a hard thing to do
and not have, have information. Maybe you could do it with iPhones or whatever the future
35 is. But not have it be a bunch of signage all over the place. So when you're looking at
something it's like wow, it's just beautiful. And I would like to create a place like that so
people come here and they feel like they're in heaven. That's what I want.

Corrigan: And you mentioned kind of just now but also when we were talking earlier that
40 there will be varying degrees of stages to walk people through it in a sense of you mentioned
some people they need that paved trail. And then some can go a little bit further. And then
you mentioned earlier at the picnic area where it was maybe a twenty-five minute walk, but
that it was a little more rugged to get out there. But is that kind of how you envision, that you
understand or see that people aren't as comfortable, say, maybe as you are, that you've got to
45 ease them into nature?

Domke: Yes. Definitely. They've got to be eased into nature. And some will never go all the way down to Hillers Creek. But people, we've had a group here picnic. I took them down to Hillers Creek and they had kids with them. And kids in a creek? The kids were going crazy. I mean, they were just kids in a creek. That's just so wonderful. So, yes. Varying degrees of exposure. Some people—we've had garden clubs with some older people who can't really walk anywhere. And they were just sitting on the porch and enjoying the birds and the flowers. And they were very happy.

Corrigan: Did you see that in your—not to jump back into your work at the conservation department, did you see that as something to always keep in mind? Because I imagine the people that work there love the environment, love conservation. Scientists. And you have a wide variety of people doing that. But that not everyone as you say is that comfortable, or their exposure. Did you always have to keep that in mind that maybe you guys weren't the audience, the only audience? Was that a struggle?

Domke: (laughs) Well, yes. That was a struggle. That's always a struggle. In a number of ways. One, there was the people who—

[End Track 14. Begin Track 15.]

Domke: —there are people who like to hunt and fish and trap, even. And there are people who don't like to do that. And there are people who like to do that and be in nature. There are, so there are splits. And there are people who like it all. And there are different audiences. And to provide for all those audiences and keep them all feeling like they're all—yes. Definitely had to keep that in mind.

Corrigan: Was it hard?

Domke: Yes. But hard in the sense of hard? Somebody paid me to think about these things? Are you kidding? How hard is that? Going back to grad school, I was like, a degree in anthropology and journalism. What in the world am I going to do for a living with my life? And it's just a miracle somebody would pay me to think about nature and to communicate that to people. It was truly nirvana. It was shocking. So, hard? (laughs) Well, yes, it's hard to keep in mind that not everybody thinks the way you do. But as a communicator, you always have to do that. And sometimes we're successful, and sometimes we're not so good at it.

Corrigan: Okay. And moving back to the trust, you mentioned eventually having some of these things. And I know one thing you mentioned while we were out earlier, but also just now, was signage.

Domke: Yeah.

Corrigan: And I'm wondering how, because there really isn't any at all—

Domke: There will be some.

Corrigan: Yes. But there isn't right now. Is that something, do you envision or struggle with whether you will mark like you have gone a quarter of a mile, a half a mile? Or is it, but you don't want to block any views or things.

5 Domke: Right. We expressed this to Cindy. And one of her ideas was to take a rock and etch in something to the rock. Of marking things.

Corrigan: So it would be more on the ground versus line of sight.

10 Domke: Visual, sight. It's a possibility. I'm not sure what we're going to do. And part of it you can do with the way you mow the trails. But as you see, we've got trails all over the place. So. And having maps that somebody could use. But we'll come up with something. That's my goal in the next year, to get my act together and figure that out. We don't even have a sign, of course, down the road. But until we get the paved trails in and the stuff, I'm
15 not really trying to pull people. You're asking again where I see people coming from. Certainly the local communities. Columbia and Jeff City and stuff. People come from Saint Louis out here, and people have come from Kansas City out here. We have walks, that's another thing we do. And one of the things in the focus group people have said they would like, they do like. Because people don't know what's here. And they enjoy being led. And so
20 these, we have a bird walk, warbler walk, essentially bird walk in the spring. And then a wildflower walk. And we're having a butterfly walk. And so that gives people a chance to have somebody who knows what they're talking about leading them around. And then they can see more and understand more what's here.

25 Corrigan: And do you think right now it's more of a, well, I guess right now it's by appointment that you would come out here.

Domke: I say by appointment. If they just tell me they're coming, then that's fine. And the only reason we're doing that is so we know. But the other thing is, if they've never been here
30 before, they really won't know where to go.

Corrigan: Well I wonder if that's part of that signage and things that people feel like have I gone too far? Am I on somebody else's property? Am I where I'm not supposed to be? All those things that you struggle with maybe that when people do discover it that they discover
35 what you want them to discover?

Domke: You definitely have to give people—I hate going places and not knowing where the heck I am. It drives me ballistic. I hate it. So I'm very mindful of that. You have to make people feel comfortable. It's very disconcerting to go out and not know where you are. It
40 drives me nuts.

Corrigan: and earlier also for another purpose though when we were at some of the areas, there are some very delicate—

45 **[End Track 15. Begin Track 16.]**

Corrigan: —moss and lichen that you mentioned maybe putting up some ropes or chains along that area for, so that people understand kind of what you're doing here. Or that this is actually, it takes a long time for this to grow.

5 Domke: And you know, there are some places where maybe you'd want some modest signage to explain it.

Corrigan: Well I'm wondering, you mentioned there's other history here. And I wondered are you thinking signage along the lines of the 360 million year old coral—

10

Domke: Reef.

Corrigan: The reef.

15 Domke: The Native American rock shelters, although I don't really want people going under the rock shelter.

Corrigan: No but I'm wondering that kind of, whether it be a stand or something that kind of explains the history of the place. Because you mentioned that you like history, and you like human history. Which isn't always explained maybe at a garden that you may go to that there is a human history here. I'm wondering, almost more like you would see maybe at like a—

20

Domke: Nature center.

25 Corrigan: —a nature center, maybe.

Domke: Well of course certainly here we can tell the story inside here and outside here. This would be the place where if you wanted storytelling about what's out there, you could do that. And then if you had maps, whether they're digital, virtual maps.

30

Corrigan: Kind of getting some form of interpretation of a guided—

Domke: And there's Wi-Fi. I mean, there's internet. Whatever it is, 4G at the moment, all down in Hillers Creek. You can get cell phone reception you can get reception—

35

Corrigan: Oh, you put—

Domke: No, it's cellular. Not Wi-Fi. Wi-Fi's in the center. But there's cellular reception down on Hillers Creek. So you can use a GPS thing down in the middle of, using your iPhone.

40

Corrigan: So you could create, say, a walking tour using your iPhone and you'd still have reception or—

45 Domke: Right. Right. And God knows what it will be in fifty years. Who knows?

Corrigan: Okay.

Domke: So that would be, there are all sorts of ways of guiding people. And one thing I don't think we've covered that should, for this thing, be covered, is some of those historical key points. Did I mention those yet?

Corrigan: No, I don't think, not really, no. Just very briefly, just right now.

Domke: I'd like to get that on the record.

Corrigan: Yeah, yeah, absolutely.

Domke: Because to me that's one of the key things. Aside from the wonderful plants and animals that are here now with the prairie, when was the prairie, large truck coming up.

Corrigan: Do you want to take a break a second? Hold on one second. [pause] Okay, we paused briefly for a delivery truck to make some deliveries for the construction here that's going on for the bathrooms. So you were about to tell me, let's talk about some of the history of the property so we get that on here. And some of those human history that you like to talk about, too, and you're interested in.

Domke: I will start with the prehistory. Three hundred sixty million years ago, give or take a few million, there were where we are now was under warm, shallow seas. And there was coral reef that developed. And one of the coral types was called hexagonaria. And it's the same fossil coral that shows up and is called the Petoskey stone in Michigan. Anyway, so we have an exposed slab, it's kind of a gray, you can see various corals including hexagonaria exposed in Hillers Creek. And I find that very exciting. And it's not exposed in that many parts of the U.S. So it's pretty cool.

Corrigan: And it was here and in Michigan. Right, you said?

Domke: Yes. And I can't remember, a few more places in the U.S., it's exposed. But from the Devonian period. So then, we'll take a huge leap to about 1500 to 2000 years ago. I think it was about 1500 years ago. Native Americans were living and using the shallow indented rock shelters on the south-facing side of what we now call the Point, the spit of land that's surrounded, Hillers Creek loops around it and creates sort of this peninsula. And on the south side of that, Native Americans were using that 1500 or so years ago. And I know this because in 1970s, 1976 and seven, I think it was, Westminster College did a dig there. And they found a variety of—

[End Track 16. Begin Track 17.]

Domke: —points and flakes and little bits of charcoal. They also found, supposedly, although the evidence seems to have disappeared, three ears of corn. Small ears of corn. Maybe not modern corn. But somehow that disappeared before they could have anyone look at it. So I'm not sure what that was. But they found that at the very back of one of the shelter

areas. So it may actually have been real. So when we got the property, bought it from Will Marshall, that professor had retired and given Will all the boxes with the dig notes and all the lithic remains. So those are now in my garage. So at some point they'll be part of, I don't know where we'll store them. So it's very cool to think about Native Americans being here.

5 Then in 1826, Thomas Caldwell and his wife Eleanor, with some of their kids, moved out here from Kentucky and started a pottery business, Caldwell Pottery. And the main area where there's still evidence of that, mainly broken potshards, hills of debris piles, and you can see where the kilns, there would have been underground kilns, you can see the lumps where they are remaining. That's closer to our house, over on the eastern side of this chunk
10 of property. The Caldwells, so they owned this property too where we're sitting now, at the PGT center, and some other property. And they had several kids. And one of them, Newton Caldwell, started another pottery in Arrow Rock. They've done a dig on that, too. But, so 1826 to, I think Thomas Caldwell died in 1868 now or in 1863. And the pottery was on and off after that for a few decades. So it's very amazing. We also, the cemetery where Thomas
15 and Eleanor's gravestones, and their grandson, Henry N. Caldwell, those gravestones were just laying on the ground when we bought our property. So we just set them up against some cedars. And just a few years ago, a member of the New Bloomfield Historical Society, they were having a speaker who fixes old gravestones. So he came out. And he had some cement bases. And took these stones and put them into the cement bases and set them up. So now
20 they're not exactly probably where their bodies are, but it's roughly somewhere around that area that we've got Thomas, Eleanor and Henry's gravestones there. And that's where we gave a deed, deeded an acre or whatever to the county so we could have that be the Domke Caldwell Cemetery. And that's where Herb and Joan are buried. And that's where Henry and I, I guess we'll be buried. And right now we don't have a fence or anything around it, so
25 we'll probably need to do that. Because I think what happened was there were cattle probably who knocked over the original Caldwell stones.

Corrigan: And where's that at on the property?

30 Domke: It's east of here. It's on the eastern edge of the property that we own.

Corrigan: Eastern edge.

35 Domke: So my thought in the future, another phase of this would be, since our house is near all that stuff, at some point, I want to make it, that will be sort of the history leg of one of the possible tours. So we have an old barn, a very cool old barn. And we have Potter's Lake, we call it, that we've done a lot of plantings around. So you could tour, you could be at the old barn. And then you could go down to the pottery site. And you could walk up to the Caldwell Cemetery and have this sort of the potter tour. That's my other vision for part of the Prairie
40 Garden Trust.

Corrigan: Okay. Now if you had to put a percentage on it or something, starting at 01 to future envision of the project that you see it during your lifetime, where do you see yourself
45 at?

Domke: Hmm.

Corrigan: Are you and your husband fifty percent done?

Domke: That's an interesting question. Well—

5

[End Track 17. Begin Track 18.]

Domke: —fifty percent, what the heck. I'll probably live another thirty years, I hope.

20 Twenty. So time-wise, I think we've done most of the landscape, not most. We've done a
10 huge chunk of land work. If we get, you know I mentioned the paved trails. We're going to
be putting in hopefully next year also a new overlook at the lotus ponds to replace the funky
old one that's there. And we're going to put in an overlook to protect the lichens and moss at
the Savanna Bluff. And also sort of a little pad with two benches and maybe a little semi-roof
15 over it for people who walk all the way down to the bottom of Hillers Creek bottom, just up
from the Devonian coral reef. So we've got those to put in. But after we put those in and the
paved trails, and the parking area, I think there's not a lot of critical infrastructure that we
need to put in.

Corrigan: So maybe you'll be at seventy-five percent then?

20

Domke: Yeah. In terms of structural stuff. But then you know with the master plan, the
twenty year plan, there was a plan to put in a road through the, so you could eventually come
off of BB through the prairie and never be on the gravel road. Being the frugal person that I
am and knowing what it costs to maintain roads, it's hard for me to spend the money when
25 the county road 431 is maintained by the county so far. So. But the whole history lake thing.
So maybe we'll be seventy-five percent.

Corrigan: Okay. And you don't need to get into specifics. But you and your husband are
funding this yourselves, this trust. And you're funding it for the future. And you have this
30 vision of an endowment that pays for it. Because you'll always need some staff of some sort
to maintain the property.

30

Domke: We're hoping to. Right.

35

Corrigan: And you interviewed people that were successfully doing it.

Domke: Twenty million. That's my goal. To have twenty million dollars in the endowment.
If that's your question.

40

Corrigan: Oh. I wasn't going to ask that specific question. But I wondered if it's realistic to,
it's not a small undertaking is what I was trying to—

Domke: Right. And I don't have twenty million at this time. So I'm hoping that with the
marvelous aspect of compounding and the stock market and bonds and increasing over time
45 that in twenty-five years we'll have in it maybe a twenty million dollar endowment. And also
the art business that Henry, the Henry Domke Fine Art, he's taking pictures elsewhere, too.

But a lot were taken here. So our crop on our property is nature pictures. And then by selling those to hospitals around the country, we are able to get money. And any money we make from that, we donate to the Prairie Garden Trust. So we're getting funding from the trust.

5 Corrigan: Because you mentioned you don't want to have to be the place that turns into a wedding chapel and a business to fund and to do fundraisers. You want to avoid that, is what you said to me earlier.

Domke: I want to avoid that.

10

Corrigan: But yeah, will you talk a little bit about the business, you mentioned Domke Fine Art. But will you mention a little bit more what that is? I mean, that's your husband's, he takes photographs.

15 Domke: He takes photos and I do the invoicing and billing and manage the website and stuff. Henry wanted to be an artist before he became a doctor. But then he decided he'd be a doctor. But then he decided he wanted to do art again. So he went part time in medicine. And then went back to art school and worked on art with a master's program. Didn't get a
20 master's, because he didn't need it. So then he, his sister Beth, the interior designer, had one of his pieces of art behind her desk at an interior design firm. And this interior designer said, "That's just what I'm looking for." And at this time, Henry had been doing gallery shows and stuff like that, selling one-off paintings and art photos. And they said, "Well, we need this for a new cancer hospital in Quincy, Illinois." And it was an ah-ha moment, because they bought like twenty or thirty prints. And it also tied in. Henry was in family practice. Henry was in
25 healthcare. He's trying to make people feel good. There's the whole evidence-based design thing with nature art.

[End Track 18. Begin Track 19.]

30 Domke: I mean evidence-based design in design. It's like evidence-based anything. You know, have reasons for why you're choosing certain things. Well there was Roger Ulrich did research in the 1980s, I think it was, with a patient for the speed at which they recovered from gallbladder surgery or something. And the amount of time, and the pain meds they took and the amount of time they took to recover. And some patients were in a room that just
35 looked out on a brick wall. And some had a window onto the outdoors. Nature. So from that, and then doing more research, there's been a lot of other research, that sort of healing images of nature can help reduce pain, reduce stress. And therefore help healing when people are in hospitals. And it makes sense, too but there has been some research. So this is like this perfect thing. Henry loves taking nature and then digital cameras, digital prints, the whole
40 thing came together perfectly. And he's been a physician and an artist. So then he gets connected to some key interior designers. He sent out portfolios of his stuff and they said, "Oh, we love this". And so the business just started growing. And then he realized he had to stop being, he had been a family practice doc for twenty-five years. So he decided he would just full time do this. And fortunately about two years after that, I was able to retire after
45 twenty-five years or so at the Conservation Department. And it's a good thing, because we had this 500-print order for Fort Belvoir Army Hospital a few years ago in DC. And you

5 know, it's like really busy. So he takes images here and wherever we travel. And then sells them. And then the money that we get from it then can help fund the trust. So we've have money. We have no kids. And we don't have a particularly ritzy lifestyle, except we like eating really well in New York City periodically. But, other than that. So any money that we have we put into, hopefully it will grow and then the money we're getting from the art business year to year is helping right now, also.

10 Corrigan: So the art business kind of fills in for fundraising, say events where you need people to drop money for things to fund—

Domke: It is. It's a cash flow thing right now.

15 Corrigan: It's a different way, but it doesn't need to, it doesn't, as you said, bring in hundreds of people to the property. So you're still raising funds for it, it's just different type of fundraising, I guess. It's not fundraising. It's a business. But it's a different revenue stream, I guess, is what I was trying to document.

20 Domke: We're donating it to the trust because the trust it's a 501c3. So the business is separate.

Corrigan: Yes. No, no, no. I mean that. But with the purpose of—

Domke: Yeah. It's great. It's the crop, you know.

25 Corrigan: Yeah.

30 Domke: The coolest thing, okay. So get these beautiful images here. And then we share them with people. And they make them feel better who are not well, or their families who are visiting them. So nature is healing people, or nature is making people feel good when they visit the PGT. Nature is making people feel good by images shipped all over the country. It's really cool.

35 Corrigan: I wonder, does any literature accompany the photos so that someday somebody who sees something may be able to travel and visit it?

Domke: Well, if they go to the website, we talk about stuff that the Prairie Garden Trust, we mention the Prairie Garden Trust on his business website. So people could do that.

40 Corrigan: Okay.

Domke: But it's not exactly that way.

45 Corrigan: Okay. I was just curious. Before we move on from the trust, is there anything else we should document or learn about the trust or this place? Before we kind of slightly move on?

Domke: I can't think so.

Corrigan: Okay. Now these are kind of broad questions regarding just your own opinions on—

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[End Track 19. Begin Track 20.]

Corrigan: —you know, Missouri's known as the conservation state.

10 Domke: Yes.

Corrigan: And I'm wondering, whether positive or negative, things that you've noticed in your, I guess, since the '80s here, the last thirty-some years here. As a whole, how is Missouri doing on things like health of water, fish and animal populations, growth? Do you think Missouri is striking a good or bad balance as a, I mean, it's kind of broadly as a state, or as much as you can comment on it, even in this region about—

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Domke: Well, you know, the water quality and all that, I'm just like you, I don't know, it seems like Missourians are, certainly through the conservation sales tax, they're putting money into supporting healthy nature populations. And I feel like the Grow Native program that we started, and now it's the Missouri Prairie Foundation, is working on that, supporting and managing that, is good to help people understand about native plants. And hopefully we're moving more towards that. I think overall, probably compared to a lot of states, Missouri's in good shape. But like all states, Missouri's got a lot of threats by population shifts and urban sprawl. Although I think we kind of, the speed of that, I get a gut sense, has slowed down some, but that may pick up again. But I think the biggest threat is the whole exotic, invasive species. That's nationally and globally it's a threat. But Henry and I were just talking about this the other day, though, because we see in Saint Louis the bush honeysuckle, places that they're concerned with the emerald ash borers. And there's some new Asian, or some other long-horned beetle, that's killing stuff in the east. And the gypsy moth and invasive, the boars, the pigs, the wild pigs in places. It just seems like it's overwhelming. I haven't read a book, Henry told me to read it. *The Sixth Extinction*. It's on my to-do reading list. It sounds kind of depressing like the first five were caused by things other than people. But the sixth one might be caused by ourselves.

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Corrigan: So it's called *The Sixth Extinction*?

Domke: *The Sixth Extinction*. And you know, we tend to, our conservation ability is limited, and our willingness to put the effort into what it's going to take to keep out some of these invasives. And what's happening with the balance of nature. And can we really shift it back? And the whole climate change issue, which I believe is from the evidence, actually is human-impacted. And I believe it's real and it's scary. And if we're past the tipping point, are we going to be even able to deal with that? It's a much bigger impact than just some invasive coming in. So it's kind of scary when you talk conservation because there's conservation on a small scale. And then there's the really big picture of what we're living in. And sometimes I'm glad I didn't have kids because I think it's really scary. It's going to be, talking a more

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limited time frame, the idea of keeping the Prairie Garden Trust from being overtaken by invasives. Well, maybe, maybe we can. Maybe we won't be able to. Who knows what kind of plants or animals come in and shift it? So is Missouri doing a good job? I think Missouri is doing a pretty good job. But like everywhere, I think there are some things that are just,
5 people won't have the will to really shift things back.

Corrigan: You mentioned native plants.

Domke: Yeah.

10

Corrigan: Has there been kind of a, I mean, it seems like there's a renewed—

[End Track 20. Begin Track 21.]

15 Corrigan: —effort to educate people about native plants. And do you think that is shifting things? Or people think more about these things, especially in droughts?

Domke: I think people certainly are thinking more about it. Are they doing it? I'm sure there's an increase in people putting native plants in. But is it significant enough to, I don't
20 know? It seems like its spreading.

Corrigan: Because you mentioned last year, the year before, that there was that bad drought. And people did lose a lot of trees, a lot of plants. And I wonder if it's stuff like that, or if it's the marketplace. Native plants have been brought in accidentally and sometimes on purpose.
25 Maybe didn't know their long-term effects.

Domke: You mean non-natives?

Corrigan: Yeah, I'm sorry. Non-natives.

30

Domke: I, we, Henry and I planted a wind break of autumn olive. And then we had to spend money on having people kill the autumn olive that we put in. And the multiflora rose that the Conservation Department promoted for wildlife in the whenever it was—

35 Corrigan: Those are kind of some of the two I was thinking of where at one time, now the science has changed, but it was recommended to people to put in.

Domke: Yes! Sure!

40 Corrigan: And these were, bring in these plants from other places and they will fix these things.

Domke: Yeah! We've done it ourselves.

45 Corrigan: So there's a learning curve there. But now the department and people have to spend money to get rid of all those things you mentioned. Autumn olive and—

Domke: And there's not the will to do that. And the Bradford pear that was supposed to be neutral and not breed other Bradford pears. And now they're cross-breeding, so now you have Columbia's, I guess, really problematic situation with Bradford pears overtaking areas.

5

Corrigan: And also builders and landscapers using them—

Domke: Yes. You'll see on the way out, my new neighbor in the last few years put a whole row of Bradford pears on their field edge. Yes. Education. That whole thing, I see it as it's nice and it's good, but the juggernaut of other stuff is—

10

Corrigan: Or the marketplace that provides the items.

Domke: All of the above. The knowledge. People don't even know, you know. Or if non-native, if natives are more expensive initially to put in than say a, whatever, then they might do that. Because it's money. So economics make big decisions. I haven't really answered your question about, but I don't know. Missouri seems like a good state, as much as anything.

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Corrigan: That's okay. It's just your opinion, yeah.

20

Domke: I think we're not spending enough money on education, I'll tell you that. But that has nothing to do with the conservation thing.

Corrigan: No, but that's okay. You're entitled to whatever opinion you would like. But you're right, you mentioned earlier that Missourians do have that sales tax that they passed, and therefore funds a lot of things. So there is, at least at some point, the desire to pay for those things and want those things, you mentioned, so that is probably true that not a lot of states have that.

25

Domke: No. Very few. Arkansas and then Minnesota did something. Didn't Minnesota, I think?

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Corrigan: I'm not sure. I know it's limited.

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Domke: Yeah, it's very limited.

Corrigan: So switching gears just a little bit again, back to your family. So you've already mentioned that, though. Henry, he's a family medical doctor. And the Domke Fine Art. Hold on a second. [pause] It's okay. Okay, so we just mentioned Henry. He just showed up. So I got to meet him. And then you kind of mention these, but I just want you to kind of say some of these. So you are retired. But you're busy. And so could you tell me a little bit about how you spend your time nowadays? And also kind of tell me about some of your hobbies and interests you have besides the trust?

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Domke: Well, I—

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[End Track 21. Begin Track 22.]

Domke: —in addition to managing the Prairie Garden Trust, and supervising Matt and Jen, I am the CFO for Henry Domke Fine Art, as I like to put it. I do all the invoicing, billing, quoting, talking to clients about stuff, and all our website updates and all that. So I do all that stuff. So it's sort of like I went from an eight-hour, ten-hour a day job at the Conservation Department to 24/7 for PGT and Henry Domke Fine Art. So I feel, actually, like my days are full. As far as hobbies, I've never been a real hobby person. But reading. I like to eat well. I like wine. Like I said, I like fishing occasionally, although I haven't done any this year, in our pond, because we've got a nice little pond with bluegill and bass that I fish in, periodically.

Corrigan: What do you like to read?

Domke: Mostly fiction. I like fiction a lot. Things like *The Sixth Extinction*, an occasional non. Biographies. I like biographies. Things of that sort.

Corrigan: You want to tell me like what you're currently reading? Your current book?

Domke: I just finished—(laughs)

Corrigan: That's okay.

Domke: Elizabeth Gilbert wrote it. It's not *Eat, Pray, Love*. It was her second book. *The Signature of All Things*. It's about a woman botanist in the 1800s, basically.

Corrigan: So even though it's fiction and that, but it still ties to the environment in some way.

Domke: It does.

Corrigan: And then, oh—and you mentioned earlier, you said you like eating and sometimes you like fine eating. I guess what is your favorite meal and what's your favorite restaurant?

Domke: Oh, I've got several.

Corrigan: They don't have to be the same thing.

Domke: Well, we just went to New York. We haven't been traveling that much. But we just went to New York City. And French restaurants. You know, Jean Georges. Café Boulud. And Le Bernardin were three French restaurants. I think they're all three star Michelin rated restaurants. Which is high. I think it's as high as you get. And there's only, I don't know how many, but not that many Michelin-starred restaurants in the US. And these are all that. And the food is just incredible. It's exquisite. I can't even describe it, it's so good. So you can get a five-course meal with wine tasting pairing. So it's not heavy. It's funny. People sometimes

complain about how you don't get much food. And they were so cheap on the food. But that's a good thing. Because you don't want to, it's not about quantity; it's about quality and exquisite flavors. So no particular one meal. It could be whatever combinations of things.

5 Corrigan: But you like French food, though. Or French cuisine, it sounds like.

Domke: Yes.

Corrigan: If you had your choice, that would be your selection?

10

Domke: I probably would, I like Indian, I like Thai, I like Italian. But I don't like heavy stuff.

15 Corrigan: And you had mentioned earlier you liked wine. And then, this may be an obvious question, but maybe not. I think we've discussed it a lot today. My last question is, what do you hope that you'll be remembered for?

20 Domke: Oh. The great novel I haven't written yet. (laughs) I'm going to be Grandma Moses, you know. When I'm eighty, I'm finally going to do it. Or not. And if not that, then probably for working with the Prairie Garden Trust.

Corrigan: Is that kind of you and your husband's legacy is the Prairie Garden Trust that you hope to leave behind for people?

25 Domke: I have a very geologic view of life. And I'm just a little speck of nothingness. So legacy is like legacy for how long? How many people? And then you're gone. You're poof. You're history. You're prehistory. Post-history. So my legacy is, I don't really feel. It would be nice if when I'm dead—

30 **[End Track 22. Begin Track 23.]**

35 Domke: —that's why I like novels, that's why I like books. Because you can touch somebody even though you're not there anymore. You're still touching them. And the Prairie Garden Trust, if we've got someplace that's so beautiful and people are experiencing the same, are seeing the same things and I made that possible in any way, then I've touched them in an indirect way.

40 Corrigan: Mm hmm. And then just as an open question, is there anything else that we left out or forgot about to talk about today? Or we didn't discuss yet? We covered a lot.

Domke: We did. I can't think of anything. Except just to mention if that panting of my dog Sam who's laying here does show up on the tape, they'll know it's not me panting like that.

45 Corrigan: Yes. Sam and what's the other dog?

Domke: Pete.

Corrigan: Pete, okay.

Domke: Pete's not panting.

5

Corrigan: No. But that's okay. I don't think the microphone will really pick it up. So, okay. Thank you very much. This will end the interview for now. And hold on until I turn off the recorder.

10 **[End Interview.]**