

*The
Kerr County Historical Commission
presents*

An ORAL HISTORY

of

JO ANN LOCHTE REDDEN

Kerrville, Texas 2011

Kerr County Historical Commission

ORAL HISTORY PROJECT

Interviewee: Jo Ann Lochte Redden

Interviewers: Francelle Robison Collins
Bonnie Pipes Flory

Date: December 6, 2016

Place: Kerr County Courthouse
Kerrville, Texas

*The Oral History Project is a project of
The Kerr County Historical Commission,
a volunteer organization. Oral History
Committee chair is Francelle Robison Collins.*

Transcribed and Edited by Jeanie Archer Webb

Kerr County Historical Commission
ORAL HISTORY PROJECT

Name: Jo Ann Lochte Redden

Date of Birth: December 27, 1932

Place of Birth: Kerrville

Education: Tivy High School 1950
Schreiner Institute
Trinity University B.A. 1954
Teachers College, Columbia University
Montessori Training

Father: Arthur Joe Lochte
Mother: Marguerite Louise Henke Lochte
Sibling: Carolyn Lochte
Husband: John Redden, D.V.M.

SUMMARY

Many communities in central Texas were settled by German immigrants in the 19th Century and retain their German cultural flavor into the 21st Century. Jo Ann Lochte was born into such a family in Kerrville, Texas, in the Depression year 1932. Her great grandparents immigrated from Germany, both the Lochte's and the Henke's had settled in Fredericksburg, Texas, where those family branches continued to speak German. The Henke family traditionally were butchers, and Jo Ann's grandfather and great uncle operated the well known Henke's meat market in Kerrville, where Jo Ann's father was a banker and her mother a homemaker and music teacher who played piano for silent pictures at the downtown theatre. Jo Ann graduated from Tivy High School in 1950, then earned a degree in Christian Education at Trinity University in San Antonio. She later spent several years in New York City and New Jersey studying at Teachers College, Columbia University and receiving Montessori training. In 1966 Jo Ann married veterinarian John Redden in Kerrville. She then established and ran for 12 years a Montessori school at her birthplace at Water and Washington streets. Jo Ann and John retired early and spent many years traveling Texas and the western United States searching, photographing, cataloguing, and reproducing native American rock paintings – called pictographs. John replicated those paintings on his own rock art which were displayed in private galleries. Jo Ann became a stained glass artist. In this interview she tells about her German roots and mid-century Kerrville, her devotion to education and learning, and the many projects that she and John pursued. In this interview we are treated to the journey of a traditional conservative background in a small town, developed into a life of wide interests, self-sufficiency, and always curious exploration of many subjects and projects.

An Oral History of Jo Ann “Josie” Lochte Redden

My name is Francelle Robison Collins and I am with the Kerr County Historical Commission, Oral History Project. Today is December 6, 2016, and I am here at the Kerr County Courthouse, Kerrville, Texas, with Bonnie Pipes Flory. We are talking to Jo Ann Redden, who understands that we are making audio and video recordings of this interview and that a typewritten transcript of our interview will be provided so that changes can be made. The audio and video tapes, however, cannot be edited. This information along with copies of any family pictures and documents provided by you will then be turned over to the History Center, Schreiner University Archives, and the University of North Texas Portals to Texas History where they will be available to the public unless specific restrictions are placed on them by you. These restrictions will be noted in the Release forms after you have had a chance to review the transcripts. Are you clear on what we are doing today?

JO ANN: Yes I am.

FRANCELLE: What is your given name?

JO ANN: Jo Ann Lochte Redden.

FRANCELLE: And when and where were you born?

JO ANN: In Kerrville in a small house across from Spring Street where Kerrville started, on December 27, 1932, the same house Clarabelle Snodgrass was born in.

FRANCELLE: Was that your family home?

JO ANN: It was.

FRANCELLE: And was there a delivering physician?

JO ANN: Dr. McDonald.

FRANCELLE: Do you have any siblings?

JO ANN: I have an older sister named Carolyn, who is now deceased.

FRANCELLE: And what was your father's name?

JO ANN: Arthur Joe Lochte.

FRANCELLE: And what was his profession?

JO ANN: He was a banker.

FRANCELLE: Here in Kerrville?

JO ANN: Yes.

FRANCELLE: With what bank?

JO ANN: He started out at the First State. He got a degree from, I think it was Draughan's Business College in San Antonio, came over here from Fredericksburg and went to work there at, I think about 19. He was with that bank as it changed names and everything, for almost 50 years.

JO ANN: Yes, he retired from that.

FRANCELLE: OK, and where was your father born?

JO ANN: In Fredericksburg. All of my family are from Fredericksburg. I'm as "square-headed" as they come.

FRANCELLE: And what was your mother's name?

JO ANN: My mother's name was Marguerite Louise Henke.

FRANCELLE: And was she also from Fredericksburg?

JO ANN: Actually, she was born in Kerrville and lived in that house and one other house her whole life, which is very rare. She moved over to the house where I was born when they married, and then after grandfather died, we all moved back to the main house on Main Street. And that's interesting. She traveled but she only lived in two houses in Kerrville her entire life.

FRANCELLE: Now am I right in saying that that house was moved out to Bushwhack Trail, is that the same house?

JO ANN: No. That's my aunt's house. Our house was moved over to Bandera. And was redone over there.

FRANCELLE: And it's still standing?

JO ANN: Yes, the lady's name is Jean Darling, and she is a darling lady. And she has fixed it up very beautifully, and I've been over there several times.

FRANCELLE: How did you find it?

JO ANN: Very very difficult. I finally went to the Catholics because they had bought it from us and they had moved it. And then I finally went to the City Hall and started asking, and somebody said, oh, I remember that, and started looking it up. Finally a fellow said, I remember where I moved that house. And so I found it that way. But it took me about 6 months wandering around, I found it, looking for it, and that kind of thing.

FRANCELLE: Is it out on acreage or is it downtown Bandera?

JO ANN: It's downtown. It's a development but it's just about 4 blocks from downtown.

FRANCELLE: Oh my goodness, well that's wonderful that you can still put your fingers on it.

JO ANN: Oh yes. And they changed it a lot. What tickled me was they said, the house had been redone and the glass went like this (gesturing), old glass does that, and she finally had all new windows put in which was nice.

FRANCELLE: Did it have the hardwood floors and the whole bit? So everything made it. That's a long move, isn't it, from Kerrville to Bandera for a house?

JO ANN: Well I'm sure it was. Because they had to take the fireplaces out. There was one double one between the living room and the dining room, and they had to take it out, and of course it never got replaced. But that happens. The one next door, Debora Gaudier has, that was my aunt's house, and it was a boarding house. And it had many, lots of little rooms. And my husband and I lived in there for a while after he retired from the clinic. We didn't have a place to live right then, and we lived next door to the folks. And it was a great big house and people kept coming and knocking on the door to try to see my aunt and all the people that lived there. It was interesting.

FRANCELLE: So it was a boarding house. Did just single people live there, or do you know?

JO ANN: Yes, there was single people that lived there and Deborah has gone into the archives here and she can tell you who was in there. It was a coach, and I think Monroe Kensing and some of the people who worked at the other bank, notice it's "the other bank." The Schreiner Bank. And stuff like that and they were all single men that lived there. And she served something like 40 people for lunch every day in two sittings.

FRANCELLE: Did she cook, or have somebody...?

JO ANN: She cooked. She was a widow, and living in Gonzales when her husband died. Grandfather brought her back and set her up there next to him so she had a way to make a living.

FRANCELLE: Oh my. So she did cook that one meal, or did she cook breakfast too for everybody?

JO ANN: You know, now I don't know. But I know that's where everybody came for lunch. I don't think she cooked the other meals. She had some help in the kitchen.

FRANCELLE: That's good. Well I can't imagine cooking for 40 people every day.

JO ANN: Oh, her daughter was Eloise Mahaffey, and Eloise has given me lots of stories about what happened in that boarding house. It must have been interesting with one bathroom and 8 people, and all the men had to shave and get to work.

FRANCELLE: Well that was typical of the time back then. Did your mother work out of the house?

JO ANN: No. Actually, she taught music. She taught Clarabelle music. And she taught a number of people music because she had gone to college in Milford. But that's all she did outside the house. And then she played organ for the Presbyterian Church also.

FRANCELLE: And did you know your grandparents?

JO ANN: I knew my grandmother and grandfather from my mother's side. Grandmother died fairly early and grandfather too. My father's father died when he was young and I knew my grandmother, they lived in Fredericksburg. And I went over to Fredericksburg a lot and I did not speak German. Now my sister and I learned enough German to where my mother and father could not speak it in front of us. But I could not speak it, and when I went to play with the children, they spoke German and I couldn't understand it. So I didn't want to live in Fredericksburg.

FRANCELLE: So now were these the Henkes that started Henkes the ones that you knew?

JO ANN: Well, let me tell you that story. I had two grandfathers, and one had 13 children, one had 12. So everybody in Fredericksburg is kin to me. I can't talk about any of them. So my great Uncle August came over here when he was 17, and he bought a meat market. And then my grandfather, who was Henry Henke, Jr., came over in, I think, 1898, became partner, and that was the Henke Bros. So, what happened was, about 3 days after that, they walked in the back and there was a bear that had a collar on it, and it wasn't very long before the bear got away.

FRANCELLE: The bear came with the building?

JO ANN: It came with the building, for some reason or other. Whether they knew about it, I do not know. So the bear got away and just wandered all around downtown and everybody was scared to death. It went into Schreiner's and I imagine they had a place in there that was selling guns because they started shooting at this bear. And everybody in town thought the bank was being robbed. They did kill the poor little bear, and the next day that bear meat sold at the market for twelve cents a pound.

FRANCELLE: So they made lemonade out of the lemon. So, keep telling us about Henke's, then. It was your grandfather and his brother that started it.

JO ANN: Yes, Henry Henke, Sr., the one that came over from Germany, was a butcher, and he had a Henke meat market in Fredericksburg next to the old Henke house where Chester Nimitz was born. Mr. Nimitz was part of the family. His mother Anna, and my grandfather, were brother and sister. But then everybody in Fredericksburg claims him as a relative.

FRANCELLE: Tivy High School claims him, Fredericksburg High School claims him.

JO ANN: And the market stayed open until 1966. And two of Uncle August's sons worked there. My grandfather was the one who worked with the cattle to take care of that part of the butcher shop.

FRANCELLE: They raised their own cattle...

JO ANN: Or bought it, but tended to it, and my great uncle stayed in the meat market and did all the paper work. He had a high desk and high chair and he was in there all the time so that's how they worked that out.

FRANCELLE: So, did both of them have backgrounds in cooking BBQ and everything they had in there?

JO ANN: They were raised by a family of butchers so I suspect they probably did. The thing about it is that you could go in there and they had BBQ and you'd go in the back and they'd give you a piece of butcher paper and put the BBQ over there. They had a great big jar of pickles over here and a loaf of bread that was open and you could go sit down and have your lunch or supper or whatever you wanted to there. And so it was as much a restaurant as it was a meat market.

FRANCELLE: I remember the wieners too, how good the wieners were, yes, they were delicious. So, didn't the men in town come there too, wasn't that kind of a gathering place for the men to come there at lunch, to go in that back room or something?

JO ANN: That I don't know. I know that people came there for lunch but I don't know whether they really had a place for people to sit in among all the accoutrements of a butcher shop.

FRANCELLE: I remember the shavings on the floor, too. I guess that was just to make it very clean or something?

JO ANN: I suspect so, and that might be a hangover from the old country, they probably came from a family that had meat markets over there since the sons and grandsons all seemed to become butchers.

FRANCELLE: You said it closed in 1966? Did they close because nobody wanted to keep it going?

JO ANN: I think that's probably what it was. My feeling was that if they had expanded the restaurant part they could have kept the BBQ, and had chairs and tables and made it on that. But Uncle August was elderly, and maybe the boys didn't feel up to it. Because I had just married and moved back here from New York. I didn't know what was going on within the family at that point.

FRANCELLE: It was wonderful BBQ and I think everybody can remember the smell, downtown smelled like Henke's BBQ.

JO ANN: Right, well it was kind of a special place to go to.

FRANCELLE: OK, and where did you start school, Jo Ann?

JO ANN: Well, actually, I have a December birthday and so my mother put me in the Catholic school because I could start five going on six rather than waiting six going on seven. So I went to the Catholic school for three years.

FRANCELLE: That was Notre Dame?

JO ANN: Yes, and transferred over to public school in the fourth grade.

FRANCELLE: Tivy.

JO ANN: What was funny was that Eloise also went to school there, and Aunt Meta, of course, being two doors away, would walk her over there to school. By the time Aunt Meta got back to the house, Eloise was back there again.

FRANCELLE: No school for me!

JO ANN: I guess she didn't like it. Eloise had marvelous stories, she was such a charming, charming person.

- FRANCELLE: So then you said you started Tivy in the third grade?
- JO ANN: Fourth grade. Finished there and went to Schreiner for one year.
- FRANCELLE: What year did you graduate from Tivy?
- JO ANN: 1950. And went to Schreiner one year and then finished at Trinity in '54 with a degree in Christian Education, so I went to work in a Presbyterian Church in Harlingen for a couple of years.
- FRANCELLE: As a teacher?
- JO ANN: No, as a director of education for the church. And then in '56 I moved to Austin and took a job there with what they called the Presbyterian Synod of Texas, and we handled the Mo Ranch conference program in the summer, so I moved to Mo Ranch in the summer and wintered in Austin. And then one day I had a telephone call from New York City that said, come work for me at Union Seminary in New York. And I said, sure. I always wanted to go places, and so ...
- FRANCELLE: You'd never been to New York until that day?
- JO ANN: Didn't know a soul. In fact, when they said I had a telephone call from New York, I said, I don't know anybody in New York. It was a man who had taught at the seminary.
- FRANCELLE: That's how they got your name, from the seminary here?
- JO ANN: Well, from – I don't know how they got my name. I don't guess I ever asked. But that weekend, I quit at Mo Ranch and went to town to spend the weekend with my family, went to church, and this good looking fella' who'd just started the vet clinic in Kerrville came and sat next to me. His name was Redden. And I moved to New York the next day. It took us four years, but we got together.
- FRANCELLE: So y'all kept in contact all those four years?
- JO ANN: Well, not at first, but I would date him when I came home, and he'd come and see me, and then we'd meet halfway. And then all of the sudden I was back in Kerrville again and I kept thinking, I've already been here and done this.
- FRANCELLE: Well, how was it living in New York? Where did you live when you first got there?
- JO ANN: I found a room with a lady who had a large apartment which was just a half a block from the seminary, which was nice because everybody else

was taking 45 minutes on the bus to get there. I walked around with my mouth open for two years because everything was so new, and of course the minute I opened my mouth they knew where I was from. My only problem was that I was there when Kennedy was assassinated, and after that they'd ask me where I was from – Tennessee, North Carolina – you simply did not say Texas as they were so adamant about it. But I was just charmed with everything. It was just wonderful, a new world, and I just wandered around and tried everything. I didn't have any money because living there was very very expensive. And then I decided I'd work on a master's at Teachers College, which I did, so I was going to school working on a master's at night.

FRANCELLE: That was in New York City?

JO ANN: Right. It's right across the street from the seminary.

FRANCELLE: What was the name of the college?

JO ANN: Teachers College.

FRANCELLE: Of New York?

JO ANN: Yes. (ed. note, Teachers College Columbia University). So I was doing all these things and just having a ball. It was really interesting, I wished I'd had a little more money and I could have traveled. But a weekend was \$300 or \$400 anywhere you went, and I didn't have that kind of money.

FRANCELLE: Now, was that a master's you got then?

JO ANN: I got a year's worth of it. I didn't finish it.

FRANCELLE: So then you came back....

JO ANN: Well, then I moved over to New Jersey and I became interested in Montessori education. And so I went over to New Jersey to take the training over there.

FRANCELLE: Is that where that developed, in New Jersey?

JO ANN: No, it developed over in Europe.

FRANCELLE: Yeah, I knew that, but I didn't know if...

JO ANN: That part of it was, there was the training part everywhere. So I did that and I moved over there and it was as different from New York as night and day. You'd walk in and look for an apartment and they'd say, oh, it's hot outside, would you like a glass of iced tea? I mean, they would slam the door in your face in New York. So when I moved over there, there

were no busses. You know, here is New York with a bus or train or something every five feet. And you move over just right across the G.W. Bridge, there's no public transportation. So the only thing I could afford was a VW. The license plate was JZB, so I called her Jezebel. Went everywhere in my VW.

FRANCELLE: What color was she?

JO ANN: Grey. Drab grey. I remember they called me one day at school and said, we can't have school today because it's snowing. And I thought, where do you think I am? I had snow tires on there and just went everywhere. It was just interesting. And then John and I married.

FRANCELLE: Well, did you teach Montessori there in New Jersey?

JO ANN: Yes, that was part of my internship, to teach for a year there.

FRANCELLE: So you kind of fell in love with Montessori then?

JO ANN: Oh I very much did. I always wanted to do something with children, and this was a perfectly wonderful – don't get me started on that or we'll be here too long. So then I came back to Kerrville and after a year I started my own Montessori school here. My folks had given to me the house that I was born in and I fixed it up as a school and I had it for about 12 years.

FRANCELLE: You didn't live there too?

JO ANN: No, we lived behind the clinic until he decided one day that he wanted to retire at 42, and I said fine. And we didn't have any place to go, so we traded my birthplace for Montessori school, and after a while I thought it wasn't right that he was retired and I wasn't. So I quit. And so we spent the next 30-some odd years. We built a house out in the country.

FRANCELLE: Y'all literally built it.

JO ANN: We literally built it. It took us 15 years. We got all the rocks and hand hewn them and laid them and did all of that. We didn't know any better.

FRANCELLE: It was trial and error that you did that.

JO ANN: He had worked, when he was growing up, in the summer, one year with an electrician, one with a plumber, so he knew the basic things. And he drew the plan and everything. We got into art. I was interested, after I closed my school, I wanted to do stained glass, and I said to him but I don't want to do pineapples and butterflies. And he said, why don't you do the Indian pictographs? And I said, that's good, but I haven't done anything else for 35 years except...so we started going out to where these drawings were on the walls, and taking pictures of them, and come back.

He would paint them on rocks and I would do them on stained glass and we'd go into galleries all over the southwest, all up in Utah.

FRANCELLE: These pictographs, they're in caves?

JO ANN: Well, most of them around here are more overhangs. They're not deep caves, they're just an overhang, and sometimes you have to get on your back and scoot in and they're right here (gesturing) and then sometimes they're just out in the open. We'd go to New Mexico to find places.

FRANCELLE: Where do most, can you just tell us what most of them look like, the pictographs?

JO ANN: Well, OK, they are different, according to what area they are. The ones, for instance around Washington have to do with fish and whales and things like that. And the ones in New Mexico have to do with those fellas you see all the time, the little curved figure that they call Kokopelli. And the ones that we have here are probably as good as any in the world, out there where the Pecos and the Rio Grande come together, and they have a lot of shamans. The shaman was the leader of the tribe and had to do with everything. He had to do with the health and if people got sick then they thought he was responsible. If the hunting wasn't good, you'd blame the shaman kind of thing, and he would go out and have these times by himself where he would supposedly go to the other world and get information that he brought back to help the tribe. But he was the very leader of all this, and they have these large figures. There's one in Panther Cave on the Rio Grande for instance, about 18 feet tall that goes all the way like this (gesturing) onto the ceiling. And then they have all the feathers and things that they carried.

FRANCELLE: Are these etched?

JO ANN: Ours are painted. Now in a lot of places they are carved. And the ones that are carved are still in good shape. The ones that are painted are disappearing very fast, and that's one of the reasons that I still do them in glass, I'm trying to tell people about them before they're gone. We had just recently seen one cave out there called Rattlesnake that my husband and I went to about 20 years ago and it was absolutely pristine. A flood came down the Rio Grande and 2/3 of that wall is covered with debris and so we will lose that one.

FRANCELLE: They carved them with knives?

JO ANN: Probably with stones. But I've seen shields that are this big, they're perfectly round and this deep. So I'm not sure what they meant, it was obviously very important to do it right. And they did, and of course the carvings are not in danger, but the paintings are.

FRANCELLE: So how old would you say the oldest pictograph is that you've done...

JO ANN: Well, the ones that we have in Texas are 5,000 to 6,000 years old.

FRANCELLE: And so the paint that they used had good dye in it to stay that long, I would say.

JO ANN: Yes. You don't want me to tell you exactly what it was made of! Well sometimes they would use urine, and they would use some stones that they could grind up and use for color. I know because I had one in my pants pocket one time in my jeans when I came back and I washed it and I had a great big ring because the color from the rock had washed off and onto my jeans. So they would use some of the rocks that they had. And some of the colors lasted better than others. They used a lot of white and the white is basically gone. And so when you look at this thing it looks like it's empty, but it really was white at one time.

FRANCELLE: And how do you find these?

JO ANN: We finally did join a group called the Rock Art Association because a lot of these are on private land and you simply cannot get in. I don't blame them, if it were on my land I wouldn't either, but you simply cannot get in unless you have permission. The funny part is that we were up in Utah, John and I, and then a nephew was with us, and we'd gone out to eat that night and he was driving, we left the restaurant, he made a U-turn where he shouldn't have, and then we saw these lights, and we stopped to look at them, and a policeman couldn't stand that, he wanted to know what we were up to, so he came over and, what are y'all doing here? And we said we want to know about those lights. And he said, well that was a restaurant at one time and they still keep the lights on up there. And so we said, OK, where's the best rock art site around here, and he told us about one that was on the cover of National Geographic. So you ask the policeman that stops you, and anybody else that you can. There are books, but some of this is private and some of it is hard to get to, and the others we just kind of found by stopping and asking, or looking, that kind of thing. The search was fun.

FRANCELLE: So do you go in groups or go by yourself when you do these? Does the whole group go in?

JO ANN: No, just John and me.

FRANCELLE: And, but you still do this today?

JO ANN: Well, not since John's gone. I don't go because we went into some places that were not exactly safe in that sense, and I would not want to go by myself. I don't know if there are still groups that do this or not, but he and I just went, cause we were loners and just wandered around, and it was

more fun. And then we would go into the galleries while we were there to see if we had sold anything. Why we just sold it yesterday! Which was, of course, not true. But it was interesting, and we got our art in galleries all the way out there. Had some wonderful experiences up in Utah, it was most exciting. I had never been to Utah before, and I was quite interested in fossils because all along the Rio Grande there they have, which was covered with water at one time, all kinds of snails and things. And we would just wander around up there. And one time we found out that there was some property that belonged to a vet (veterinarian), and he said I can take care of that. So he walked in and talked to him, and he said, sure, you can go on out there. We tried to get there but we made the mistake of going in the Spring instead of the Fall, and the snow melt was there, and instead of the water being to here, it was to here (gesturing), and neither of us really – it was cold too – neither of us wanted to go so we wandered around some, we never found that perfectly beautiful site that we were supposed to see. But a lot of places you could go, and I had to make a choice, do I go for fossils or do I go for the pictographs. Because a lot of time they had both. And we had one lady who had a gallery up there and my husband had rocks in her gallery, and she was digging up a dinosaur. Tall, thin, weathered kind of lady, her name was Lace. She was the most unlace looking person I've ever seen in my life. She said would you like to go. Oh, of course. She said, well, you can't tell anybody. Well of course by the time we got there, we didn't know where we were anyway, and she was digging out this dinosaur, and she said, you dig up this one and then there's another one underneath, you dig that one up, there's another one underneath, and this is the way it goes.

FRANCELLE: That was Utah?

JO ANN: Utah. And we get out there and it just looks like grey rocks to me. I take her word for it it was a dinosaur. So I helped dig up a dinosaur.

FRANCELLE: At no point did it ever look like the dinosaur? No.

JO ANN: I had to take her word for it. It was just parts of a skeleton. But she said lots of people were coming and getting the important parts, which I guess were the head and the tail and leaving some of the rest, which she thought was not good. The name of her shop was Remains To Be Seen.

FRANCELLE: So, you go in and you take pictures of the pictographs, and then you come back and do it in glass.

JO ANN: Yes, lots of times we would take the time to draw all this out because it was easier to do it on paper than it was from the slides. And I have something like 40 years worth of slides of pictographs that are not there anymore. I am in the process of trying to find a place to put them so people can use them for research. You go over there now and they're simply not there. I've got a book they put out in the 30's I guess, and I

can go to these sites and hold it up and it's supposed to be just covered, and there may be 8 or 10 that are left. I mean, Mother Nature throws all kinds of things at it – people in Albuquerque shoot at it and things like that, and so they are disappearing everywhere.

FRANCELLE: So there's no university that has any of this preserved there?

JO ANN: Not that I can find. I asked several people or several different groups: oh yeah, we'd love to have them, and they never follow through. So now, the Witte Museum has taken over the area in West Texas that has a lot of this art, and so there is going to be a third story on the Witte Museum and they're going to put the caves up there and the paintings so people can see them there. After Christmas I think I will go down there and see if I can talk to them about taking my slides. I don't want anything for them, I simply want a place where people can use them, because they're just not there anymore.

FRANCELLE: Do people know how to contact you, or are you in contact with different groups, or not, or are you just kinda on your own?

JO ANN: I'm kind of on my own. I do put art in galleries but the gallery I was in here in Kerrville for 25 years closed last year 'cause the gallery owner died, and so right now I don't have a gallery. Fortunately I have a house with lots of windows, just covered with all that. And I do some artifact shows in Fredericksburg. I'm going to do a show over in Del Rio for a month after Christmas. That's enough to keep me busy.

FRANCELLE: How often do you do one of your pieces?

JO ANN: It depends on how big it is and how many pieces. Lately I've gotten into doing some Kachinas, and some of those are two and three hundred pieces. The more pieces the longer it takes and especially the little ones. I have to fit them all and then when I get through I have to solder them all together.

FRANCELLE: Now where did you learn to solder?

JO ANN: I did take a course, and the fella said, I've never seen anybody as scared of the glass as you were. And I said, once I get it cut, it's fine. I still have problems cutting. I have a friend in town that once in a while I go, I can't get this thing cut. Every time I cut it it breaks, and she said, you mean like this – buh buh buh buh buh, here it is. And I say, thank you!

FRANCELLE: And you get her to do it?

JO ANN: Yes, once in a while I have to. And it depends on what kind of mood I'm in. Sometimes the glass doesn't break right if I'm not in the right mood.

Now, why, I don't know, but if I have trouble with it, I just walk away and come back the next time. That's the way it is.

FRANCELLE: Now, tell us a little bit about John. Was he an A&M graduate?

JO ANN: Yes, he went to Texas Tech because at the time they were supposed to have a vet school, and it did not work out, so then he took his pre-med there and went to A&M and finished. He practiced in San Antonio for a couple of years, and then went out to Ozona. And he loved it out there. He had made long forays into ranching areas, and he said, I always arrived at lunchtime. He loved that and he loved the people. And then there was a young fella from Ozona that had a vet degree and wanted to come there and of course there was not room for two, so John sold the clinic to him and came to Kerrville, and that's when I meet him. He had opened in July and I met him in August. So I guess it was just supposed to be.

FRANCELLE: Now did he do all animals, or did he do big farm animals?

JO ANN: You can't really do all of them here. You have to say either large or small animals, so he went small. He was never happy, really, there are so many retired people and he'd go down to the clinic and want to sit there and read the paper and drink his coffee, and people kept coming in! So that's when he said, I'd like to quit. And I said fine, quit. So here we are. And we lived for about 30 years, really without any income.

FRANCELLE: Y'all know how to do it, it sounds like, I mean, 30 years without an income.

JO ANN: Well, we had each other, we didn't need anything else, is really what it amounted to. And if it had to be done, we did it. And if we couldn't do it, it didn't get done. It was just as simple as that.

FRANCELLE: So he didn't go out to ranches and treat people's cows or anything.

JO ANN: No, except ours. We had cows, because that was of interest to him. He wanted to have his own cows.

FRANCELLE: Do you still have cows now.

JO ANN: I sold them after John died, and my neighbor bought them and put them back on my property. I enjoy them but I don't have to take care of them.

FRANCELLE: So you lease it out to your neighbor.

JO ANN: Yes.

FRANCELLE: OK, well, do you still get the Ag Exemption?

- JO ANN: Oh yes, I'm careful about that.
- FRANCELLE: Well, that's great to know that you can do it that way.
- JO ANN: Yes.
- FRANCELLE: How many acres do you live on?
- JO ANN: I've got 182 and it gets bigger as I get older. And things that need to be done just multiply. I've had some help problems. I had to fire one fella because every time I went by, he was in the car instead of working. And everybody said, well we knew that. And I said well I wish you had told me sooner. But I've got some help now. He worked for us for about 25 years and then had to have brain surgery. And he's been out for 2 years and now he's back.
- FRANCELLE: So what do you have him do?
- JO ANN: Well, I've got all this equipment, for one thing. Like chainsaws and things like that that need to be kept up. I've got pickups that need to be kept up and I've got dead trees that need to be cut down. And not very long ago in May I got 14 inches of rain and every road I had washed out. And we had been doing the roads by pickup load. Well couldn't do that. My neighbor, like I said who's been wonderful to me, has a construction business. I called, "Calf-rope," I need help. And so he got all of his equipment over there and he fixed all my roads for me because there was no way I could do all that road. In fact, I couldn't get out, even the truck route that we used when we took cattle to market, had a tree down over it. And so I literally couldn't get out.
- FRANCELLE: Do you have a caliche road?
- JO ANN: Yes, a caliche road. And when we decided we wanted to live out in the country, John would go out and look at land and one day he said to me, I'm gonna go out and look at this property, can you go? I said I can't go, I've got a Montessori meeting with one of my student's parents. He came back, I said, did you like it, he said, I bought it. And I said you what? And he said I bought it. Well, good! I like the deep canyons and he liked the nice flat top 'cause that was better for the cattle. So we got both. We've got a canyon that goes through it and we've got water and a dam, so we've got plenty of water out there.
- FRANCELLE: Was that anybody's property, I mean was that part of somebody's property?
- JO ANN: Well, actually, my neighbor who's been so nice to me owned part of that at one time. And it's just out Sheppard Rees Road, it's about 10 minutes from town but you feel like you're way out.

FRANCELLE: It's beautiful out there. And they've made a lot of subdivisions out there or whatever you want to call them. Isn't the Horizon near there?

JO ANN: The Horizon is before mine and I have a bump gate. When I lived in Harlingen I would go by the King Ranch I'd go through the bump gates and then go back again and then go to the next bump gate, and I just love bump gates.

FRANCELLE: Well tell us what a bump gate is.

JO ANN: Ok. A bump gate is a double gate like this, and it's hinged here, and you put your bumper up against it and push it so that it goes open like this and you go through. And then you don't dally, because if you dally you get hit in the back end with this one. So it's a gate that's very prevalent in West Texas everywhere, and I think I've got the only bump gate in town. And I have a lot of problems with people going through it.

FRANCELLE: Their own way.

JO ANN: Their own way. I had a friend out one day and I told her about the bump gate. OK. So she came in the bump gate just fine and when she got to the house, she said something about the second bump gate, and I didn't pick up on it. And when I tried to leave, we had a gate between the pastures, which was closed. And she simply bumped it open.

FRANCELLE: Made her own bump gate.

JO ANN: Made her own bump gate. So now I have a sign on it which says This is NOT a Bump Gate.

FRANCELLE: And don't make it one!

JO ANN: Right. And so we built one there and it's built out of 2 by 12's, four 2 x 12's. We'd go down to San Antonio and buy the used lumber that they would tear down at the air base, full 2 x 12's make that bump gate. That's how old they are, they're just beautiful. So, that's my bump gate.

FRANCELLE: Let's talk a little bit more about your Montessori School. So you started one, and that was on Main Street, did you say?

JO ANN: No, that's Water Street, right across from Spring Street, where Kerrville started, 932 Water Street.

FRANCELLE: Spring Street, now I'm not, where is Spring Street?

JO ANN: Do you know where the Schreiner One Center is? OK, and then there's a vacant lot where they park, and right next to there is Spring Street, and that's where Kerrville started.

FRANCELLE: Is there a name, Spring Street on it?

JO ANN: Yes. There was a spring that started somewhere up and came by our house and went down, and then would go into the Guadalupe, which is just about half a block from there.

FRANCELLE: I have never seen the sign Spring Street.

JO ANN: Well, it's part of Kerrville's history. Now, the Notre Dame church is on the place where Clarabelle and I were born, and we were going to get a marker that says Clarabelle and Jo Ann were born here, and put it in front of the Catholic Church. Anyway, that's where it was, and across the street my Uncle August had a big house that backs up to the Guadalupe that goes straight on down.

FRANCELLE: And how many years did you have your Montessori School there?

JO ANN: I had it there for 10 years and then we traded that for a duplex out in the other part of town. We lived in one side and had my school in the other. Ours, interestingly enough, was a 2-story and the other side was not. And so who built it, built it so he could rent out one side and live in the other. And so I had my Montessori School the last 2 years there. But I had it for 12 years and I got up from five children to about 22, and I had a helper.

FRANCELLE: All in one room?

JO ANN: Yes, cause it's a group graded situation, I took children 2-1/2 and up as long as they would follow directions. It didn't matter whether they were potty trained or not for me, as long as they would follow directions. I had one little child that sat on my lap while I gave lessons to the older ones. I never gave a lesson to him, but he absorbed this because he was sitting there while I was talking. So it's a group graded situation, I kept them until they went into first grade.

FRANCELLE: And what was it about Montessori that attracted you to it?

JO ANN: The child teaches himself. The room is set up in areas like, this is math, which is what we call practical life where they have different things with water and pouring to learn coordination. I was the wallflower, helping them with new things but they choose. I had a little child that was 3-1/2 years old that sat there for over 45 minutes with one puzzle. Doing it, undoing it, until he was satisfied with it. I would have never required that of him, but he required it of himself. And that's the most important thing. And I just fell in love with that concept when I found out about it in New

York, and that's where I took my training there and came back to Kerrville and wanted to be a part of these other schools, and they would not touch me with a 10-foot pole, cause I was different.

FRANCELLE: And you sounded crazy, you said.

JO ANN: Yes, I kept them 2-1/2 to 6 in one great big room. I had dividers and things like that, but basically, yes.

FRANCELLE: And the only grades that they actually got was talking to the parents and telling them how they were progressing, right?

JO ANN: Yes. And of course, they didn't get along very well in first grade. In my school they could either work at a table or they could work on a mat. And if you had a mat, then you didn't ever step on anybody else's mat because that was their work table. And so the kids were used to working on the floor. I had one little kid who sat there on his stomach and that's how he learned everything. That's fine, it didn't matter to me. But you can't do that in first grade, you've got to sit there and do what everybody else does. We had a little tray that had 2 little pitchers with rice in one of them and you would pour it from one to the other without spilling. And of course this was a coordination thing. The teacher said, give me a sentence with rice, and the little girl said, oh I did very well pouring rice. And the teacher said, whhhaat? She said, oh, forget it.

FRANCELLE: So you were just kind of ready, then, to retire when you did, or because John did.

JO ANN: Well, I told somebody I don't mind being called Mother, but when they call me Grandmother, that was too much, so I finally closed it up. And it was time.

FRANCELLE: And there's not another Montessori School in Kerrville, correct?

JO ANN: No, they had one in Hunt for a while, and they had one in Fredericksburg for a while, I don't know whether those two are still around. They have some in San Antonio, some really nice ones. But it almost takes a bigger city to have one. But it was a wonderful way for the children to learn.

FRANCELLE: So, tell us a little bit about the best thing about being back in Kerrville, coming back here.

JO ANN: Do I have to?

FRANCELLE: No, you don't have to.

JO ANN: Well, I really didn't want to come back. I was single when I moved to New York and I figured I was going to be single for the rest of my life, so

I was going to move to Alaska when I finished my training. It's what I always wanted to do, go to Alaska, so to come back to Kerrville where I'd always lived, was a real disappointment. It worked out very well because I had a wonderful relationship with my father, and I guess the nicest thing about it was that I was able to come back and do the things I grew up doing, like hunting and fishing and being on the land. Living in New York, it never dawned on me that I would ever be able to do that again.

FRANCELLE: Do you still hunt?

JO ANN: Not any more, but John hunted only for meat. He killed two deer a year, took him three days to cut up that deer because he was so careful. And when he'd get it out of the freezer it was ready to cook. So I kind of gave up hunting because we wanted it only for meat. I do have some friends that come out and hunt because I have too many deer, but other than that I enjoy seeing them. I have some turkeys, I've got bobcats and panthers, or mountain lions whatever you want to call them. I went outside one night, John was already in bed. I went to check on the cat. And the cat was sitting out on the front porch and just about the time I saw it I heard this roar, and there was a mountain lion on the other side of my little wooden fence. So I went back inside.

FRANCELLE: And took your cat, I hope.

JO ANN: No, it was an outside cat, it never came in. I didn't see the animal but I could see its shadow going on and around. And of course I told John – he didn't believe me. Which was interesting. But once you've ever heard them growl like that, I mean, just 10 feet away. But I ran into that when we were out chasing rock art sites in West Texas, we were up on the mesa and straight down there was this trail, and we were walking along and here's this fresh spoor from a mountain lion. And we thought, do we go on, do we go back, do we go over, what do we do? We just went over and went on and we never saw it. But they are around, which is wonderful I think.

FRANCELLE: Well, did you ever visit Alaska?

JO ANN: Never got there, and in the last few years I have problems with my ears and I cannot fly. And those kind of places you can't get to if you don't fly. No, I never got to Alaska.

FRANCELLE: You made you own little Alaska in Kerrville.

JO ANN: I made my own little Alaska in Kerrville. It wasn't the same, but like I said, I could come back and once we moved out into the country we could live the way I had enjoyed growing up, which I never expected I'd ever do again. So that was the nicest thing about coming back to Kerrville.

- FRANCELLE: And I think the nicest thing if I were you would be hearing how people love Henke's Meat Market, too.
- JO ANN: Yes, but then when we married in '66, and I came back, it had closed. Or it closed shortly after I came back, it was right then. So I never really got to enjoy it as an adult. So that was a disappointment.
- FRANCELLE: I'm sure when people hear that you and your family were Henke's, I'm sure that that makes you feel good, to know that everybody enjoyed that.
- JO ANN: Oh, yes, everybody was really quite sad about it, and I really can't tell you anymore about it because I had just moved back and I simply did not know what the situation was.
- FRANCELLE: Now, you lost John, how many years ago?
- JO ANN: Six and a half.
- FRANCELLE: And he had cancer, correct?
- JO ANN: Yes.
- FRANCELLE: And so that was probably a tough time in your life.
- JO ANN: Yes it was, like I said, we had decided before we got married, we had too many things to do to have children. And besides, we were 33 by the time we were married, and so it was just John and me against the world. And that's all I needed, was John, and it's been tough since I lost him. But I have the ranch to take care of and I have my glass business, and I keep busy. I guess that's good.
- FRANCELLE: Are you Presbyterian?
- JO ANN: Yes, but I have not gone to church much since I came back here.
- FRANCELLE: Well is there anything else you'd like to add?
- JO ANN: Well, let me look at my cheat notes. I was afraid that you would be asking some dates. oh there was one other thing. As I told you, all my great grandparents came over directly from Germany. Some in 1845 and some in 1846. And of course they took the traditional route, probably Galveston, Indianola, New Braunfels. They came across, at one point they had killed a panther and a bear. And my great grandmother had fixed some eggs, and she fixed brains and eggs from the bear for the people. Which is something that – my mother was a butcher's daughter and she would just call down to the market and say, I need a roast. And they knew what kind and how many for, and when they closed, my mother did not

know how to buy meat. She hadn't the vaguest idea – how big, how much, what? It was very difficult.

FRANCELLE: Well, it was wonderful that back then people used the tongue, they used the brains, they used everything from the animal.

JO ANN: We used to get brains from the market and mother would fix brains and eggs, and people would say, you did what?

FRANCELLE: I remember a pickled tongue from the ranch when I was a kid.

JO ANN: It was terribly important because you didn't want to waste anything. Now there are some things that I don't eat, like blood sausage. And I'm glad that the market in Comfort is open again so we can go and get the kinds of things that we used to get.

FRANCELLE: Did your family eat herring?

JO ANN: No.

FRANCELLE: See, my family's German and we always had herring, every Christmas. And since my mother's been dead I haven't had herring, so evidently they were from a different part of Germany.

JO ANN: Well they must have, because that's the first I've heard of that. We had all the other German kinds of food. We moved to the house next door to my folks after selling the clinic and my aunt went to a nursing home. We were busy moving in and had a couple from the Divide help us. We were going to go over to mother's for supper, and I said, Mother, can I bring my friends, and she said, well, I've got plenty but I've going to have kidneys and I'm afraid they won't like it. Well, they just fell in love with it. And after that they kept trying to cook it and they couldn't get it just right and my mother was so surprised. She was fixing the kidneys and she knew that I loved it. It was another German thing. But the herring I don't know anything about.

FRANCELLE: Oh we couldn't have Christmas unless we had pickled herring. I guess now that the meat market opened back up in Comfort, they probably have it now at Christmas. They got it in a big drums and you'd go in there and they'd take the top off and they had a big fork and they'd get one of those herrings out and we'd take it home and mother would pickle it with vinegar and lemon slices and I'm trying to think what else was in there. And you'd let it sit for awhile it was wonderful, really.

JO ANN: And this was before the meal or after the meal that you ate it, or how?

FRANCELLE: Sometimes she'd make potato salad with the herring in it. And it was really really good. Or just pickled herring that we'd eat on crackers.

JO ANN: Well I've heard of that forever but I had no idea it was a German thing.

FRANCELLE: Some of my friends that have traveled to Germany ate it over there. Now sometimes I think they make it with sour cream, too. They put a cream sauce in the herring.

JO ANN: Well, I guess that my family was not from that part of Germany because we didn't know anything about herring. We had all the other kinds of German food and enjoyed that and were careful who we asked over for meals.

FRANCELLE: Well thank you, I appreciate you taking your time with us.

JO ANN: Well I was afraid I wouldn't remember dates.

FRANCELLE: People aren't that interested in dates, they just like stories.

END





Homecoming Parade in Kerrville, Oct. 13, 1945. Lynamite Hoggett on horseback. Driver is Gov. Coke Stevenson. Mrs. Nimitz in back seat with Rear Admiral Forrest Sherman and Rear Admiral Harold Miller.



Mrs. Nimitz, Dora Reagan, Chester, Coke Stevenson.