

JENOTT, John FS 1950 - 1982
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**U.S. Department of Agriculture
Forest Service
Region Five History Project**

Interview with: John Jenott
Interviewed by: Janet Buzzini
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JANET BUZZINI: This interview is taking place in Fort Jones, California. Today's date is Thursday, July 13th, 2006. My name is Janet Buzzini, B-u-z-z-i-n-i, and I will be conducting today's interview with John Jenott, J-e-n-o-t-t.

John, I would like to begin by asking where you were born and where did you grow up?

JOHN JENOTT: I was born in Oakland, California, and I grew up all over the place: Central Valley, San Joaquin Valley, Arkansas, Washington, back to California, and I pretty much stayed in California till I reached maturity then.

BUZZINI: Boy, you were all over the place, weren't you?

JENOTT: Yes.

BUZZINI: Where did you attend school, and what was your major?

JENOTT: I attended thirteen elementary schools, two high schools, and my major, if I had a major at that time, with these short-term schools—my family were kind of gypsies—was art, of course.

BUZZINI: Well, then, tell us a little bit about your family, John. How many children do you have and so forth?

JENOTT: I have two children, boys [sic; a boy], John, a daughter Kris, in reverse order; Kris was the first born, and I have by them—oh, my goodness, six grandchildren and I can't count how many great-grandchildren at this time. About six great-grandchildren.

BUZZINI: Wow, that's quite a family you have.

John, I want to know about the kinds of summer jobs that you held and positions that better qualified you for your lifelong dream of working for the Forest Service.

JENOTT: I was going to art school at Oregon Technical Institute, so they ran on a regular school basis, so in the summer I wanted summer work, of course, and I applied with the Forest Service and got on as a guard during the summers.

BUZZINI: So that's really how you got your start, then, right?

JENOTT: Yes, I was taking art, commercial art at Oregon Tech.

BUZZINI: What made you decide to pursue a career with the Forest Service, what was your first assignment, and when did you sign on the dotted line?

JENOTT: My first assignment, of course, was the guard station jobs, firefighting, and I really enjoyed that. And that went on for several years. Intermixed or in periods of this, I did work in San Francisco as an artist, designer, art director after I'd finished my art school there.

BUZZINI: When did you actually sign on the dotted line? What was the year when you started with the Forest Service?

JENOTT: Nineteen fifty.

BUZZINI: Nineteen fifty.

JENOTT: Yes.

BUZZINI: Along that same line, could you just give us a brief rundown on which forest you worked on during your sixteen-year Forest Service career?

JENOTT: Yes. That was with the Shasta, the old Shasta National Forest, and I started out early on as a swamper behind a grader over on the Goosenest [District]. Well, every time you turned over a rock or shoved a rock out of the way, why, you turned over three more rocks, so it was kind of an endless job. Job security, I guess you'd call it. And then when fire season started, why, they made me a guard, a forest guard out at the Panther Creek Guard Station, now kaput.

BUZZINI: And then where else did you go during your career?

JENOTT: Oh. [Laughs.]

BUZZINI: That's okay.

JENOTT: Okay. Well, then, the next year, when summer came around, why, they made me a Forest Service guard with two crewmen out at Grass Lake Guard Station. That was a very active fire year, and I went on my first—let's see, I'm not sure if was my first or not—project fire, Soldier Mountain.

BUZZINI: And what year was that, John?

JENOTT: That would be '51. I better get my notes here. Yes. Yes, 1951. I went over there, and they said, "You're going to be a crew boss." I said, "Geez, I don't know how to be a crew boss." They said I'd be—what's the one lower than that? Straw boss. When I got over there, they said, "What's your rating here?" I said, "Straw boss," and he looked at me and he said, "We'll make you a crew boss." [Laughter.] Soldier Mountain was a very active fire. We got some hot times over there. So I learned quickly.

BUZZINI: And from there?

JENOTT: Oh, from there I went back to school. I was going to the San Francisco Academy of Advertising Art in San Francisco, and when I left that, when my G.I. Bill ran out, I went back to Mt. Hebron and—

BUZZINI: And that was what, on the Klamath [National Forest]?

JENOTT: No, that was still on the old Shasta.

BUZZINI: Oh, still on the old Shasta.

JENOTT: Yes. That's 1953. And they gave me a fireman lookout duty on Lakeview Lookout, which is now kaput. It seems like a lot of stations I were [sic; was] on are now kaput. And that was an active summer. I went to several project fires. And in one, I had to take an evening flight out of the Montague Airport with [Rowdy?] James, who was the forest fire control officer on the Klamath. We flew out of there one evening, and right away I knew we were in trouble because the pilot said, "Well, this is an old bucket of bolts, but here we go into the sunset." [Laughs.] And we rattled down the runway and went up into the sky, and pretty soon I fell asleep, of course, and pretty soon he said, "We've got trouble." And I woke up, of course. [Laughs.] He says, "We're gonna have to put it down." He says, "I think I can make it to the home airport," which was Palo Alto. And so we did. We kept going down to Palo Alto. We didn't have landing lights, but he made it into the airport okay, but then we kept taxiing off the runway [laughs] because we didn't have any lights.

BUZZINI: White-knuckle trip, huh?

JENOTT: Well, not really. We were on the ground, so we'd just go bump, bump across the ground, off the runway and back on it. [Laughter.] It was one of those wonderful times that people in the Forest Service run into every now and then. So the next morning, why, he had a new aircraft, and we took off. I believe that fire was—I think that was a fire on the Los Padres that we went on down to. And at that time, Rowdy James—of course, we got to know each other [laughs] because of uncalled-for [sic; unintended] layover and stuff. He said wouldn't I like to

come to work on the Klamath, down at Happy Camp [District]. I at that time was looking for full, year-round work, and I said yes, so we went down to Happy Camp.

BUZZINI: And how long were you at Happy Camp before you moved on again?

JENOTT: I was there approximately—a little over a year, and [Theodore] “Ted” Schlapfer who I’d met on a project fire over on the Salmon River District and we kind of got along good together—Ted Schlapfer if I wouldn’t like to come out and be their GDA.

BUZZINI: Which is what, John?

JENOTT: God damn assistant.

BUZZINI: [Laughs heartily.]

JENOTT: [Laughs.]

BUZZINI: Really?

JENOTT: No! No, general district assistant. [Laughter.] But everybody called it GDA, god damn assistant.

BUZZINI: We’ve got to watch our language for these interviews, John.

JENOTT: Well, you can strike that. [Laughter.] But I was there from ’55 to ’57. Wonderful job. Recordkeeping wasn’t my strong point, but being a dispatcher was, and of course I got to go out on a lot of small fires before and after the fire season and do a lot of wonderful work out on the land utilization project at Miess Lake, taking snow—

BUZZINI: Snow surveys?

JENOTT: Snow surveys in the winter and so on. Had a great and enjoyable time there.

BUZZINI: Good. And then where to?

JENOTT: Oh. I went to work as a draftsman, a cadastral draftsman at the county assessor’s office, and I worked there until 1967, when [Samuel] “Sam” Hall, who I had worked with at

Happy Camp, and he was the assistant forest supervisor or the deputy forest supervisor on the Eldorado [National Forest], called me and asked me if I'd like to come down to Placerville and be—he said he followed my career through various friends and asked me if I'd like to be supervisory trainer of exhibits at the Sly Park Job Corps Center. I liked the thoughts [sic; thought] of that, so I did it, and we did it, and I went down there, and we got kudos from the chief and stuff because we were the only exhibit shop that really turned out stuff. The districts just absorbed it like water on sand, they were so hungry for signage and help with their interpretations, and so we got a commendation from the chief.

BUZZINI: What period of time are we talking about there at Sly Park?

JENOTT: From 1967 to about a year and a half [later], early '67 to 10/68. And then the regional office took me on as supervisor of the graphic arts shop. Of course, that's when we met.

BUZZINI: Yes. And that's when Grant Morris was the director of I&E.

JENOTT: Grant Morris, yes. Emil Koledin was my immediate supervisor. I worked there from '69 through '76. In '73 I got a promotion to GS-12, and then we got a cash award from some of our excellence in the visual field, visual information field.

BUZZINI: You got any names you can tack on there that helped you along—

JENOTT: Signed by Grant Morris and [Douglas] "Doug" Leisz.

BUZZINI: There you go.

JENOTT: Yes.

BUZZINI: Sounds like you did well with impressing people and doing your job and being awarded for it, John.

JENOTT: Oh, we did a lot of work.

BUZZINI: That's great.

JENOTT: God, we did a lot of work.

BUZZINI: So did you retire from the regional office, then?

JENOTT: No. Well, yes, I left it and went out on my own, and in November of 1979 Jerry Gause asked me if I'd like to come up to Region Six, Portland office, and be a visual information specialist up there.

BUZZINI: And how long were you up there working in Region Six?

JENOTT: Till 1982.

BUZZINI: And was that your last stint with the Forest Service?

JENOTT: Yes, except for contractual [sic; contract] work. I did a lot of contracting work after that.

BUZZINI: Maybe we'll get into some of that a little later on, okay?

JENOTT: Yes.

BUZZINI: All right. So, now, John, your name has been selected because we feel that you can contribute some valuable information about communications and the image of the Forest Service as it relates to the time that you worked with the outfit. I have a few questions that I'd like to ask you.

[Recording interruption.]

BUZZINI: John, now I want to ask you a few questions about communication and public image. How did you perceive the role of what they now refer to as public affairs? I know when you were working, it was known as the Office of the Information and Education. So more

specifically, how did you perceive your role in the graphic arts branch and the Forest Service role as a whole?

JENOTT: I perceived our role as almost entirely a visual role, although we did give some performances—not performances but we attended conferences and stuff. But anyhow, mostly it was visual. It would incorporate brochures or signage, lots of signage.

BUZZINI: Displays and exhibits?

JENOTT: Displays, yes. Exhibits, which are visual, all visual, and that's just about it.

BUZZINI: What do you think the public image was of the Forest Service during your career, and how did it change over time?

JENOTT: Well, when I started out, the little district offices and even the forest supervisor's office were pretty straightforward affairs, nothing fancy. There would be a map, and you'd give out information, which I was involved in, in the field when I was a dispatcher and district assistant. And then sometimes [sic; sometime] during the sixties, it seems to me that pressure, visitor pressure on the forest really came quickly, and so the Forest Service had to adapt to a much more complicated role with forest visitation, so they needed more ways of implementing the information or getting it out and it changed radically. In the eighties it changed again, and it's still changing today.

BUZZINI: Along that line, then, do you think the Forest Service was effective in getting its message out?

JENOTT: I think so. I think that the Forest Service rose to the challenge. When I went to Sly Park and the Job Corps there, the districts and the region just gobbled us our work. We were just loaded with things, small things I don't even think you hear about today, like metal photo signs

along—trail signs and stuff, which was inexpensive and quick to turn out. But, yes, I think the Forest Service delivered.

BUZZINI: What sorts of public affairs programs or activities do you think were successful, and why?

JENOTT: I think that, because we dealt in visual information mostly, I think the handouts, the brochures were very successful. I think doing special maps to highlight places for district officers were very special. On-the-spot information about that area, which we put up in district offices, was special. Things that could be answered quickly, visually, by the visitor without even bothering the attendant in charge.

BUZZINI: Did you work closely with other people in the public affairs program, and what ways did you? Like, advice and counsel or doing the visual displays?

JENOTT: Yes, we worked closely with other people, other branches in the office, like Nord Whited, in doing the 35mm displays for meetings and stuff.

BUZZINI: And did you work with him on the stream profile chamber at Lake Tahoe?

JENOTT: No, I didn't work with Nord on that one. I worked with [Robert] "Bob"—I can't remember his last name. Tragically died. He was a visitor information specialist at Lake Tahoe. I'm sorry I can't remember his name. A wonderful person.

BUZZINI: We can dig it out in the files, I'm sure.

JENOTT: Yes. Morris. Bob Morris. Yes, that was it.

BUZZINI: Well, then, some of the other programs that you were mentioning to me that—you did some work for Hawaii?

JENOTT: Yes. That was our cooperation—I can't remember their name—where we cooperate with other agencies and stuff on forestry issues. And we did a very large, extensive book on

forestry in Hawaii and the problems, for their forestry branch and for the people of Hawaii, showing the monies they needed and why they needed them and so on. We got very nice letters of commendation on that. Ellen [Blonder?] was very much involved in putting that book together.

BUZZINI: So can you think back to some of the other products that you produced from your own shop for the region?

JENOTT: Well, [chuckles] we just did it almost for every district, it seemed like and all throughout Region Five: special projects, maps, special wall decorative—but we used a lot of decorative techniques, but we always wanted to have a message of information, which is true. That was part of it. If it didn't fulfill a question that the visitor might ask or questions, why, then, we didn't really think we'd done a good job on it.

BUZZINI: In looking back, what do you think were some of the opportunities that the Forest Service missed?

JENOTT: I don't know. I don't think it was within the scope of our shop there to know about missed opportunities. I think that was a higher—well, there was Mineral King, all right, but even that we worked on, and I did a large painting of what it would probably look like.

BUZZINI: An artist's conception?

JENOTT: Yes, and that dropped through because of public input, and Disney was afraid they were getting a bad—

BUZZINI: Bad rep?

JENOTT: [unintelligible].

BUZZINI: Can you tell me what period of time Mineral King was on the table and what forest it was on?

JENOTT: That was '73, I think, around in there, '73, '74, and it was on the Sequoia [National Forest]. I don't think it was a bad thing to just let it go, because it was going to be quite a scar on the mountainside, a tramway and a little alpine village up there and so on. Of course, knowing Disney, it would have been very well done, yes. And so we were a little sad about it, but I'm not sure that it wasn't properly just dropped.

BUZZINI: Were there other missed opportunities alike or different from Mineral King that you can think of?

JENOTT: No, not too many that I can think, or not any, actually, that I can think of.

BUZZINI: It seems I can recall something that they were working on the Tahoe, and that was a potential ski area.

JENOTT: You know, they sent me up there to look at those old mansions around the lake there, the Pope mansion and all that. They wanted to know whether we should come up—not just me but a branch, all the branches there, public affairs and so on, whether they should be preserved or torn down, taken out. And it was such an extensive—my feeling was they should be preserved because they were such beautiful little places, but there was such an extensive business that I don't think we'd ever come to a consensus on it. Today I understand that they have been preserved.

BUZZINI: By the Forest Service?

JENOTT: They were under Forest Service—

BUZZINI: Jurisdiction?

JENOTT: Yes. But those kind of opportunities—I don't know what to say. It takes a whole host of people to sign off on it.

BUZZINI: Right, right, okay. John, as a graphic artist, what type of other Forest Service programs did you get involved in at a regional level? I know you talked about brochures. I know you did office designs and displays. Can you tell us some of the big ones that you worked on?

JENOTT: We did a bunch of films. I don't think you'd call them films, 35mm—there's a term for it that doesn't come to my mind. We did those. Did a lot of them, actually. Some were entertaining, on how the Forest Service got started. Some were on avalanche control, problems like that. And some were for in-service—well, most of them were for in-service—several on fire control problems, what you should do, for the fire people. And a lot of them on [sic; for] information people, how to handle the public. So that was pretty extensive, doing that. And, of course, I loved doing it because it was all cartoon-y and stuff.

BUZZINI: Yes, and [cross-talk; unintelligible]. Well, then, that takes us into—just go into a little bit more with us about what some of your day-to-day responsibilities and duties were.

JENOTT: The day-to-day responsibilities was [were] were overseeing, to an extent, how my staff was doing, and I had a great staff. You give them job and give them the idea and maybe make a sketch or two of what you had in mind, and they could take it from there, usually. Had a good staff. George Ebbert in the shop building, designing counters and backs and stuff for the reception offices. Wonderful artisan. Overseeing that, and then doing the appropriate paperwork [chuckles], which was the least fun.

BUZZINI: Government red tape?

JENOTT: Yes. Well, you had to justify a lot of things, and you had to give estimates on things, so that was kind of the grunt work. Other than that, the designing and everything was a great job, and working on the different projects was just a wonderful time: silkscreening, metal photo,

photography. We had the whole works. We had a beautiful shop at Fort Mason. I don't think the Forest Service had ever before or will ever after have such a wonderful setup for a design studio.

BUZZINI: Yes. Obviously it's not there because they're not in San Francisco anymore.

JENOTT: No, now it's the Green's Restaurant, a big, fancy restaurant down there on the bay.

BUZZINI: Wow.

JENOTT: Yes.

BUZZINI: Well, John, I want to conclude this section with asking you how were your personal relationships with the public, with some of the other staff people and the line officers that you worked with?

JENOTT: Wonderful. No problem. They all appreciated us. They needed our work, wanted our work badly because they had to answer all these questions and had these pressures on them, and we wanted to respond with the best we could.

[Recording interruption.]

BUZZINI: John, can we touch just a minute on some of the changes in technology and the media and how that has influenced the communication over the years?

JENOTT: Oh, yes, technology has just incredibly changed. When I started, there wasn't [sic; weren't] any computers and all this electronic gear and so on, so it's changed immensely. I feel in a way it's kind of divisive, that you don't even need to be seen face to face anymore. It's like the Collier's rest stop here. They're putting—

BUZZINI: And where is that, John?

JENOTT: That's the first rest stop coming south from Oregon into California. It's a beautiful rest stop. But you don't even need people there anymore, although they do have people, and of course you still need them, but everything is going to be electrical or electronically set up so people press a button and find out what they want, and that's good, but don't you think that kind of puts you away from the human side of it? It does to me.

BUZZINI: That personal aspect.

JENOTT: Yes. And I still know that people like to talk to people. They want to talk face to face with someone, because you have more questions than just a button will answer, in depth, like, "Okay, well, what's it like there? Have you been there?" And people can answer that. So I think—

BUZZINI: So we're kind of losing the personal touch.

JENOTT: Oh, yes, in many ways, with the media, yes.

BUZZINI: Well, then, let's talk a little bit about the public image of the Forest Service and how it has changed over time.

JENOTT: Well, I think I've mentioned this before. When I worked out in the fifties and so on, on the districts, the people really liked us, and we liked the people. I don't know, maybe I'm look back through rose-colored glasses, but they were friendly. I'd go into a campground. The people would all be happy to see us, and they just wanted to talk and find out about the area they were in. It was really a nice time. Sometime there in the sixties, that started to change, and change rapidly. Pretty soon we had to strap on guns because there were pot farms out there and so on, and that was a time of freedom from any restraints, so it changed, and it kept changing in the eighties and started being alienated, and then people started to be pretty—I don't know. Complaining about the Forest Service, about the way we did it. Well, you know all that. The

environmentalists. You couldn't even do your job anymore in many ways. So the Forest Service changed. Still changing. I go out and when I meet them, it doesn't seem like they're happy anymore, the workers.

BUZZINI: The current employees?

JENOTT: Yes. Now, I might be wrong.

BUZZINI: No, I've heard the same thing in my [doings? dealings?]. What do you think? Is there anything we can do to turn it around?

JENOTT: I don't know. It's a huge problem. It's a huge question. It's not only national, it's international with all the strife and wars. It's a question—I think it affects us all, just all the problems in the world. The media lets us know immediately who's killing who and how many.

[Recording interruption.]

BUZZINI: John, before we conclude our interview, I would like you to tell us about some of your most outstanding Forest Service memories.

JENOTT: Boy, I have a lot of outstanding Forest Service memories, and some of them are still alive, and I wouldn't want them to come looking me up. [Laughs.] But most of them were just good times, good fun. Even when it was hard work and fighting fires and sweat [sic; sweating], why, you had good people around you, at least in my memories. I think a lot of them are wonderful off-times memories, like putting a white sheet over you and crawling out around Meiss Lake in the snow and duck hunting with Ted Schlapfer. [Laughs.] I don't know whether I was happy at the time, when you're freezing to death underneath there. And I was a lousy shot. I don't know how Ted did it. He'd shoot and a bird would fall, and then I'd shoot and the bird

would just fly on. And going up hunting and shooting at them out of the tules. Well, it was great fun. But those are hardly Forest Service memories, although we were both Forest Service people. Great memories.

BUZZINI: When you think of the good times, what do you think of?

JENOTT: Oh, yes, when I think of the good times, that's what I think of. I think of the fellowship and the people at the station and the family get-togethers. Fred Wilder down at Happy Camp—he and Eleanor Wilder would have a big outdoor get-together each year for the station. They called it the Wilder Picnic. And everything in it was wild. It was all salmon, deer, bear, berries and this and that. Wonderful get-togethers.

I actually enjoyed things that people didn't. They put me up as a climber. I must have climbed every tree and every pole on the Happy Camp District, which were less extensive. Still is, I suppose. To fix the old number nine wires. And I enjoyed that. And I think the only one was Fred Wilder, himself, who enjoyed climbing. And sometimes when we'd go out—and he was the FCO—he'd say, "Aw, let me put the belt on. I'll climb this one," because he was a wiry little guy, and he loved to climb, too. Of course, he had knowledge far beyond mine about fixing the old number nine wires.

What the heck else? Oh, just like the sign above my studio door, my first station, Panther Creek Guard Station, 1950, a little shack built by the Three C's [CCC; Civilian Conservation Corps], with shake roof and holes in the siding, and come back after fifty years to just make a sentimental journey up there. Of course, it's all gone. Nothing around. So I just kicked around through the timber a little bit, and there was the old sign lying there, the old carved sign.

BUZZINI: And now you have it hanging over your office.

JENOTT: Right, and I look at it every morning.

BUZZINI: That's neat.

JENOTT: And there was an old metal box telephone on a tree back in there, and I thought, *What the heck? They forgot to take this in?* So I went over, and I picked up the phone, and I rang it to see if it would do anything, and a voice said, "Mt. Hebron Ranger Station."

BUZZINI: Wow.

JENOTT: [Laughs.] I was so dumbfounded, I just hung up. [Laughs.]

BUZZINI: Wow.

JENOTT: But that was [the] beginning—you know, a young man full of prime of life and all that, and enjoying every day.

BUZZINI: Did you tell me at some point you were in a lookout at one time?

JENOTT: Yes, yes, I had finished art school in San Francisco, and I'd had a heart problem that came on all of a sudden. They told me it was—oh, I can't even name it, PAT, atrial fibrillation or something. It was death-defying [sic] if it didn't stop, but anyhow, I thought, *Well, that's it. I'm gonna go back up to the mountains.* I didn't have this thing up there. Of course, I've had a lot of them since then. It just comes and goes.

BUZZINI: What year were you a lookout?

JENOTT: That was '53, and I came back up, and—let's see, it wasn't [Charles] "Chuck" [Abel?]. He was my first ranger there. It was—I think it was Ted. No, it wasn't. Well, maybe it was still Chuck Abel. So anyhow, he gave me Lakeview Lookout. It was just a little tiny shack. It was like an outhouse sitting up on top of this little bald knoll. And I was a fireman lookout. Had a little Jeep there with a little pumper on the back of it and stuff. And in a thunderstorm, I hated to go in because I always enjoyed watching the lightning, but I had to be

careful because when the lightning struck around me, it would come in through the thing and would go down into—

JENOTT: The legs, yes.

JENOTT: —the finder, you know, the round—I can't even remember the name of it.

BUZZINI: Oh, right.

JENOTT: And it would come out into my side, and it would go into the radio and the little blue sparks would be flying [laughs; unintelligible]. And when it did that a couple of times, I'd just close shop and go down to the tent frame and get inside the tent. That was always interesting. [Laughs.] I always enjoyed—I still do, to this day. When the lightning storms start, I always kind of—I got to go out and see if it starts anything. I'll go out and look around. Gosh, it was wonderful, but I don't know whether it because I was young and even less smart than I am now. [Chuckles.]

BUZZINI: Probably a little bit of both.

JENOTT: Probably, yes. But I enjoyed that. I enjoyed the field. I really did.

BUZZINI: Well, John, what are you most proud of with regard to your role as a Forest Service employee?

JENOTT: Oh. Well, some of the work we turned out I think was just very superior. I think the one at Redwood Science Lab at Humboldt College over there in Arcada, the reception room, which we designed and George built and so on. It came out, I think, excellent. And the *Redwood News* featured it in their publication, with a big picture of it and so on, which I have somewhere out there. Maybe I can find it and send you—just a lot of those kind of things. The exhibits we did.

BUZZINI: The office displays, the office design.

JENOTT: Yes, yes, some of them were—I think the one at the regional office is very—the big curved desk was very nice. I don't know. I'm kind of proud of everything we did out there.

[Laughs.]

BUZZINI: That's a good thing, yes.

JENOTT: Because we stuck to pretty high standards.

BUZZINI: Good for you. So if you had it to do all over again, would you?

JENOTT: Oh, yes. You bet. New York minute. [Chuckles.]

BUZZINI: Okay. Well, I understand that you've been extremely busy in the years since you retired. Do you mind sharing with us some of your hobbies and projects that you've been working on?

JENOTT: Yes. There for a while, the parade floats—I designed the Smoky Bear parade floats for a while for C. E. Bent & Sons.

BUZZINI: You mean for the New Year's Day parade?

JENOTT: Yes, for the Rose Parade.

BUZZINI: The Rose Parade.

JENOTT: In Pasadena, yes. And I've done a lot of contractual [sic; contract] work with the Forest Service. I don't do any of it anymore. They changed their policies, and I think their funding has been pretty well cut. I've been doing a lot of, was doing a lot of National Park Service Work. Did lots and lots of national monuments, from San Diego to St. Louis, Missouri, to Arizona, to up here, Trinity, Whiskeytown, Lassen. Did a lot of signage design for Lassen and so on. Now that's gone the same route. I understand the Forest Service and the Park Service has [sic; have] been drastically reduced in funds for that kind of thing, and that's too bad. That's the way it goes.

BUZZINI: I understand you've published a few books?

JENOTT: Yes, I've done some books, which I self-publish and stuff, which I will give you some. [Laughs.]

BUZZINI: Tell me the names of a couple of them, within the local area.

JENOTT: The first one I did was the *Scott Valley Sketchbook*, and it pretty much tells the history and sketches of all the old historical buildings and stuff in Scott Valley, and it routes you through Scott Valley so if you're not familiar with it, why, it takes you around the valley and describes it and so on.

The next one I did was the *Mt. Shasta Sketchbook*, which starts at Castle Crags and goes through all the towns around Mt. Shasta, a little bit about Mt. Shasta itself, goes into the lava beds, Tule Lake, comes back down in the Shasta Valley and ends up in Little Shasta Valley, which is part of Shasta Valley. I was going to go further than that, but the book got too big.

BUZZINI: [Laughs.]

JENOTT: It did! [Laughs.] I had to leave it off somewhere. But now I'm working on another one.

BUZZINI: What's that, John?

JENOTT: Oh, it goes from Little Shasta Valley on up to Klamath River and over to—if you're familiar with that area—Hornbrook and back down to Yreka.

BUZZINI: You have to do a lot of research, or do you carry all the facts and figures up in your head?

JENOTT: Oh, God, no! You saw the mess my studio's in. That's all historical research junk.

BUZZINI: Wow.

JENOTT: Yes, wow is right. I'm just drowning in paper. But I enjoy it. It's what I do. And I can't stop.

BUZZINI: Well, that's good, because people still want to read you and see you—

JENOTT: Well, at my age—

BUZZINI: —and talk to you about it

JENOTT: —if you stop, why, you're going to die.

BUZZINI: Yes. [Laughs.] So what else have you been doing since you retired? Have you taken any trips or anything?

JENOTT: No, I'm not a good traveler anymore. And I think that's the Forest Service's fault. I used to live out of that suitcase, up and down the region and all over. I see a suitcase, and I kind of back off and say, *Close it! Close it!*

BUZZINI: So, John, we're just about to wrap this up. Is there anything else you'd like to add before we conclude our interview today? Is there something that I might not have asked that you're just dying to talk about?

JENOTT: Not really, except I miss the good Italian food in San Francisco. [Laughs.] I miss the Green Valley up there, off Columbus on Green.

BUZZINI: Green Street.

JENOTT: Green Street, yes. I miss the city, but when I do go down, which is infrequently, I always feel disappointed. It's like I was remembering it different [sic; differently].

BUZZINI: You said you're working on all these retirement projects. What does your wife do when you're back in your shop all day long?

JENOTT: My wife is a teacher, and she teaches K-3 grades at our little three-room schoolhouse over here, eleven miles from here, in Quartz Valley. I had always thought, *How wonderful. My*

wife's a teacher, and we'll have three months to travel every summer. My God, it is a thirteen-month-a-year job. She works all the time at it, all the time. In the summer she's busy straightening up her room and getting ready for the next year, and she just goes and goes. And now, today, like I told you, she's on jury duty and will probably be there the rest of the week, and was there last week. Some kind of a big deal. She won't tell me. [Laughs.] She's not supposed to talk about it.

BUZZINI: Right, right. Well, unless you can think of something else, and it might not be too late after you see this on paper, if you have some ideas you want to talk about and didn't get a chance to. So I thank you so much for taking the time to talk with us and for sharing a part of you with us.

JENOTT: Well, thank you, Janet, and thank the Forest Service for a lovely time.

[End of interview.]