

TRANSCRIPT OF CONVERSATION INCLUDING DUDLEY CARTER ,
EMMANUEL MONTOYA, PHIL PASQUINI WITH PARK OFFICIALS,
INCLUDING CARLOS MATSON AND OTHERS, Thursday May 10, 1983.
recorded by Emmanuel Montoya. Transcription by Jeff Goldthorpe 8/5/18.
THE TOPIC IS THE GODDESS OF THE FOREST RESTORATION (from
tape of EM) . Language in brackets like this <.....> was not audible, or
could not be transcribed precisely.

31:30 <Operation of saw, wind, other sounds with voices of Phil Pasquini,
Emmanuel Montoya, Dudley Carter. Discussing weather, how sculpture
was damaged and repaired in past, Carter giving directions and discussing
how to cut the sculpture>

34:30

Phil Pasquini (PP) : How long did it take you to carve this one Dudley?

DC: Thirty one days.

PP: And you did it in 1939?

DC: That was just after <.....> in forty <1940> And when I say thirty one
days, really only thirty days <...> ships all day long <...> (laughter). That

was about twelve hours a day, working steadily about twelve hours a day
<....> a lot of spectators while we were working (laughter)

PP: It's a beautiful piece, I like it a lot

DC: Well thank you

PP: Really good. Is it a thunderbird on the back of the head? On the back side?

DC: You could call it a thunderbird, yeah

PP: Was there anything on the top of it? It looks like they had a crown now

DC: The top <...> Just a top <knot> there

PP: Very nice piece Dudley, I like it a lot

DC: It was intended it would have a principles of totem design, the same as the ram, only this goes farther, because this has the interlocking principles of the figure in front <....> the filling of space, like the Indians working with stone tools, try to minimize the amount of cutting they had to do, consequently line the thing with <.....> cut too deeply <....> too difficult to cut deep with stone tools

PP: A lot of work

DC: That's how the whole thing developed along those lines

PP: This is a good piece, I like it a lot

DC: I see some rot in there,

PP: Yeah, it's really rotten in there

DC: In the bottom, in there

PP: This is redwood also, right?

DC: Oh yeah, that's redwood, yeah

PP: Yeah, that's a good piece

DC: Though they might have cut about three feet off it

EM: I think they did

DC: There's only about a foot, it seems to me there's four feet from the
<breast?> up to the <torso?....>

EM: The person that I talked with said about ten years ago that they cut
three feet off the bottom

PP: How tall was it originally, Dudley, when you carved it?

DC: I think it was thirty feet, or just a little over

PP- Thirty? I want to take a slide of you standing up next to it

DC: Okay, so it might be about 27 feet now, something like that. What they
should do is set it up <.....> covered with redwood or cedar, about
six feet, but they could reduce that and bring it down a little lower by
setting it on a concrete block and don't have any space that anybody
could step on it <....> have any part of it, course it <...> spread it out <...
> so they could but to have it so no one could stand there and <...>

course they <...> maybe a four foot space or a five foot space, course they could <...> use cedar on it easier to <...> if it was damaged

PP: You know it looks like they had a plaque on there at one time, but somebody stole it. You see that indentation right here?

DC: They might've had

PP: I think they probably did is the information you know

DC: He didn't say anything about the piece that he cut off, how bad the damage it was he said it all went to pieces or

EM: That was quite some time ago

DC: Now it might be that it does carry up inside you can't tell, till you drill into it

PP: Looks pretty good there. This is still pretty good here at the surface, not too bad, but it sure is soft inside

DC: Is it all soft, can you put your knife right into it?

PP: Oh yeah, no sweat. Here though it's a lot tougher. You can feel the water in it, (overlapping speech) you know to hold the water in

DC: happen in the center of the concrete like that

PP: If they had broken this lip off, it could have drained out more, you know, but they built that cove in there, that holds the water in

DC: The first time that I set up, they had just, this was like a saucer, held water all the way around in the years the dust collected and the weeds started growing

EM: So then they started to fill it up afterwards, yeah

PP: There you can use that if you want

DC: <...> maybe if you <...> had a spot right on it, can't tell

EM: Might have took an axe to it right there

DC: Well it was beautiful wood, see what a fine grain it is

PP: It is fine, super tight. I want to get a picture of you standing here next to me

DC: Okay

End of recording episode

39:40

(Sounds setting up photograph shot? Mechanical sounds. Physical movement. Speech in background, Microphone adjustments?)

40:00

(Sounds, speech continue. Microphone adjustments?)

41:53 (walking, introductions, faintly heard)

PP: Phil Pasquini - Good morning, from City College.

42:00

(Various Voices)

Mister Montoya How are you, How you doing?

This is the sculptor, Dudley Carter.

EM: He is deaf, so you have speak loud and clear

Park Official (PO): Okay so some of this was already cut off at one time,
huh?

DC: Pardon? <.....> cut off about two feet

Person: About fifteen years ago this dropped down, see

DC: See the trouble was, the thing originally <.....>

PO: But I took a ladder and I hit it and it's like mulch inside there, so I think
the whole center of it is just like this

DC: It may be, what you have to do is you just drill holes into it drill a
number of holes into it, just find out (overlapping speech) examination of
the shavings

PO: I think that <....>

PO: Mr. Montoya. What is your name sir?

DC: Carter, Dudley Carter (overlapping speech: It's not going to be a
problem. Who's going to do it? Who's going to fund it?)

DC: Are you Mr. Bauer?

PO: Problem of what has to be done to repair it Who's going to do it?

Who's going to fund it? And all that sort of thing, cause we have all kinds of maintenance work, we haven't got time to do all this. What somebody ought to do, somebody like yourself who is interested in really getting down to business, maybe is get some fund going, I guess, I don't know how you do all that

PP: The Arts Commission has funds for restoration, of some pieces

PO: And they are talking about a new site, and my manager said to look about a site, I said "I am not interested in it, it doesn't interest me, I am interested in too many problems, and I can't even I have to divorce myself from them, it's too difficult." He gets kind of mad at me for that, I got too many other jobs due, so the Art Commission or (overlapping speech) somebody has to decide on a site. He did suggest if you people wanted to, maybe this ought to be up in a children's playground area, some place like that (DC, overlapping speech) up there where it would be more visible and out of this north shady spot. And then he also talked about maybe you'd want to a, consider getting a hold of these people that did this work over in the zoo at the Gorilla Grotto, and they make a mold of this thing and they make a...You look at those rocks out there and they aren't real,

(overlapping voice: they're fiberglass) they're from up in the hills some place in the Mother Lode country, to look like the real thing. 'Cause this, as far as <.....> As far as I'm concerned the life of this is almost over.

E M: Well Mr. Carter has a couple of ideas for salvaging it actually, he's going to show you his design

PO: I saw his sketches

EM: But he has another one of cutting it in half and hollowing out the back of it, okay, so it's only about a foot wide

PO: But logistically and all that, unless they turn around and give me a couple of people, there's no way that I can do it,

EM: Yeah it's gonna take uh (overlapping speech: Hours and hours) a body of people to work together on it

PO: Hours and hours Right and my manager can't seem to get that through his head all the time. So I'm just telling you how I'm going to fight that end of it,

PP: You're not Baron then?

PO: No, my name is Matson, Carlos Matson, Baron is my boss, and uh,

45:00

EM: But as far as the support of the Park and Rec department, do we have that?

Carlos Matson (CM): Oh yeah, sure the boss, but then I'm going to fight that so then I'm not going to repair the building so people can use them.

PP: It's a matter of priorities

CM: That's where I'm at. Sure it is. I am structural maintenance, I have to keep places going, have to keep people, keep the mechanics fixing the chippers and everything else (overlapping speech EM: yeah) and they're eh, and I appreciate what he's doing, it is fantastic, a nice big piece of redwood and all that but uh, so what else is new, you know, I could build a Golden Gate Bridge for him, I can find an engineer, we'll start right over here, just tell me, just give me the money

EM: You said there's a work yard that if eventually that this gets taken down

CM: I didn't realize it was quite this big, if we could even handle it, right now I think we would have to get big <E?> out here to handle it,

Pasquini: He's working with some other pieces, which are a lot smaller

PO: So I don't know

EM: So there'd be a place in the park it could be taken to ?

PO: Well I would reluctantly give up some of my place in here, because we have so much other stuff in here, so much equipment. If you went up and

looked you'd see, it's a big yard, you know we have 150 people working out here with all their equipment

Pasquini: What are the possibilities of just taking it down and laying it in this area, so he could work on it, as an interim solution? He's willing, at one point, to donate his time and energy for the restoration.

PO: I'm looking at it now, and I'm just trying to see just how big is that and how many cubic

EM: About 27 feet

CM: How many cubic feet of wood do we have there? That kind of wood weighs about

PO: About 20 tons

CM: It's about 40 pounds per cubic foot, what is it, about 7 feet you said? 6 feet? 21, 7, times, how tall is it?

EM: About 26, 27 feet.

CM: 27 feet you say?

PP: We said it was 20 tons initially

CM: Okay we don't have anything to lift it, have to get <Big E?> out here to lift it, and I think if you put it down here, it'll be vandalized

EM: Yeah that's what I'm afraid of. That's why if there's a place in the park you could take it, it can be like fenced off

CM: Yeah and he wants to work on it, wants to do the restoration?

EM: He would like to, he's got some plans, let me just

CM: I've had a copy of something that somebody signed <handling papers> I think these are the same ones, right

EM: No these are actually some different plans. These are secondary plans
Hang on to all this, yeah that's a good idea, that would be one way to do it

EM: See, to hollow it out, to cut it, right about

PO: Well, it's not new to us, we would know how to do that, but who?
Who pays the money? Who's paying for it?

EM: We would have to go through this process before we can

PO: Yeah I think so, cause before we can. You see what I'm up against.

PP: He's willing, believe it or not, to at age 91, to do it for nothing,

CM: He's 91 years old?

PP: Yes which is asking a lot of him, but at the same time it's

EM: We'll have to get you copies of this, in particular this is an original
actually, but (overlapping speech) what we'll do is that, we'll have to make
copies of this (overlapping speech) we'll send you some copies okay, this
is the original one actually,

PO 1: I think that it's too bad

PO 2: What he's planning on doing. let's see, is cutting it off (overlapping
speech, shuffling paper)

EM: Right about, at the bottom of this animal, right here, all the way around, and then cut it (overlapping speech) lengthwise

PO 2: And then run a chainsaw through the middle, take that out

DC: Take that section out, power it out, I've done that with several things already, hollowed it out, see, like that, you can hasten that by fire, I've done that on many occasions, used fire to dry it out. Just reverse the process: instead of drying first on the outside, dry it first on the inside, and that's better for the outside, (overlapping speech: I see) Like there's a wood so that probably you'd have something about two tons there where you'd have twenty tons so you'd have to take like it is now

PO 2: And then after you hollow it, then what do you do?

DC: You can put reinforcing in the you've got a good chance of got a rainforest in the sheet metal here, on the base also, and other reinforcing in it and I've done that on several occasions and then the <....> we can go ahead and space them in the back with light material, it could put other in the back to cover up that space, if you wanted to, you don't have to, You could cover the whole thing with <.....> something like this one here, (shuffling paper)

EM: Yeah, like this would be like the back of it,

DC: But <....> material over it, you could be like spot carving <?> on it which might want to make it interesting all the way around, you see. You

can cover the whole thing with <hand split?> cedar <....> largely appearances going around.

50:00

DC: Then you've got a job that is light and durable, and always, in every case, have an air space between the wood and whatever it sets on, always have air space, (overlapping speech: see that's what happened here) that thing could last a hundred years or more. The totems up north in <..... in Lassen?> last as much as 150 years. They treated them rough!

PO 2: How did they hold the air space? How do you get the air space underneath?

EM: This particular one, he was thinking of using cinder blocks, that would give you air space

PO: I see

CM: The manager was talking about the children's playground area. What do you think about using that?

PP: Dudley, they're thinking of possibly setting it up again, if it's restored, in another area, at the other end of the park in the children's playground, is that sound okay to you? With a south-facing

DC: I'd like to see it. The important thing is set it facing south, not facing north, like it is now, and set it in a sunny spot, it would get, something that would really add value to the park, this way it has not

CM: And your thoughts now are just to cut off all these carvings and all this damage at the, on the bottom?

DC: Just down below the <.....> of the animal here

CM: And you would not use this part anymore?

DC: No, you could stop that. If the wood was any good, I might make a deal with you to take the wood and have some other use for it. I don't know if it is any good.

CM: Well what about the back side of it? You're going to use that aren't you?

DC: That's what I'm talking about, this back part it might <.....> be hard enough to <...split boards?..> and cover the base

CM: Well why not cut it off, and put the back back on again?

DC: No, no I was just thinking of <.....> it into boards , put it back, like this here see

CM: What would you do with the back side of it then?

DC:. I'll show you (shuffling paper) there's the section you cut off, see?

This is the back side, assuming you've done that, put <...split boards?...> over the base part then you can stop the carving <....from the ground?...>

so it'd'd be free from kids carving their initials on it. That can easily be replaced anytime if the <.....> come down

CM: Or we could make a concrete base

PP: That would be hard to carve.... <overlapping voices>

EM: He is really talking about the inside here

CM: But I'm talking about, what are you going to be doing with the back side of it, to cover the back up later?

DC: You can do several things, here's one thing you can do

CM: Why not put the back right back on it? Why not?

DC: No no you can do this, uh, uh put two or three simple <...tacks?...> on the back— remember there's got to be a reinforcement, like this here see, there's this section of it, you might even put a spot <carving?> on it, hand-split redwood or cedar, you might even get that <.....> see?

CM: What I can't understand is if we cut it in two and take the rot out of it, and we treat it and reinforce it, why don't we put it back together again, and keep the back on it?

DC: Well you still got tremendous weight and bulk there. If the wood is sound enough you could do it, but I'm assuming you <.....>

PO: Okay, if it were sound, you'd be happy to have the back on it again?

DC: You could do that

PO: Cause then it would be original.

DC: It' not what <.....> (laughter)

CM: You don't think so?

END OF EPISODE

53:45

EM: This is a recording taken on Thursday, March 10, 1983 in Golden Gate Park, specifically in Lindley Meadow. Dudley Carter, myself, and Phil Pasquini met with Park officials to discuss the possible restoration and relocation of Dudley's piece *The Goddess of the Forest*, which is now in Golden Gate Park. Both *The Goddess of the Forest* and the Ram, which is now located on campus of City College of San Francisco, were carved at the Golden Gate International Exposition on Treasure Island back in 1940.

54:38

<Return to the scene, Golden Gate Park>

PO: Are you going to be back here for a while?

DC: I am going to Santa Cruz tomorrow and then I could come back again

PO: You ought to go to the zoo and look at the Gorilla Island out there, and all the rocks out there look real; they're actually the duplicates of the Mother Lode country, and my manager is suggesting that we get that

company out there, get somebody to fund it, and to make a copy of this, a mold of this, a reproduction of it and make it out of concrete

DC: That might be, I don't know

PO: How does that suit you?

DC: They make a mold of this?

PO: They make a mold of this, they make it out of latex, they correct, they get all this graffiti off of it, and they make it just exactly the way it was, and then they pour it out of concrete or fiberglass and put it up at the children's playground, up that area someplace

DC: It's not wood anymore

PO: Then it's a replica, a second edition

EM: Heh! Where would the original go? (laughter)

PO: The thing of his idea is, that then it would be then here for a lot longer time. Now the original, I don't know where you'd do it

DC: This would be good for well over a hundred years if you do that the way I proposed it <.....> **<inaudible due to mechanical noise>** at least a hundred years

PO: Well if they were to make a replica of this, would you object to that, if they kept this one also

DC: **<inaudible.....>**

PO: It's your work, in other words, somebody's making a copy of your work

__: Like to think with a <inaudible>

DC: It doesn't seem like the proper thing to do

PO: Okay

DC: I mean I can't start a lawsuit on it <.....inaudible>

PO: You see what I'm talking about

DC: I might be don't know I'm not sure

PP: You are bucking against 70 years of timber cruising (laughter)

PO: Well, all I'm talking about is if he wants this thing to be around for a long time, that would be one way to do it.

DC: This would be around long time. The only reason you have this, that you get the impression, that's the bad thing about it, it gives the impression to the public that redwood does not last; redwood will last!

PO: You know you are talking to someone who worked with wood all of his life, that's myself, so you don't have to convince me

DC: (laughing) That's, I'm glad to know

PO: But you have to convince me of is where am I going to get the money to do that?

DC: I don't know

PO: I don't either

DC: That's thescrap the whole thing, I don't know

PO: And that's the, that's why the manager was suggesting this alternative, to be able to put this into fiberglass or stone by making a duplicate of it, making a mold of it, and making a duplicate of it. That was his idea

EM: It seems like it might be cheaper (DC speaking) just to do what he has there is to hollow it out and to and (PO speaks)

PO: But some day, somebody's, (EM speaking). Do you remember the <.....> that was out here?

EM: Oh yeah

PO: You know where it is now, it's back in Norway. And what they did is they practically replaced every single piece and built it over again because the park does not have and the city governments do not have the money to keep things up. If he tells me to do it, we'd be delighted to do it, but I don't have the crew to do it.

PP: That's where the Art Commission would come into play because they <....restoration...>

PO: Yeah yeah yeah I think you see they have, they are loading this back onto me and I'm in maintenance and I and I

PP: Let me tell you how we got ahold of you.

PO: Through Mary Burns or somebody

PP: I called Gary Womack in the Mayor's office and he referred me to Kitty Calzane, then she turned me on to Baron and so it's like <.....>

PO: You know it's like pass the bucket and uh, we would be delighted to fix this thing up and to have time to do it. In the <Japanese> Tea Garden they have these gates up there now, they came from the World's Fair and what they did is what they did what you do for Scout-A-Rama or for any typical fair, somebody from Japan come over and they took over all the crates and everything else, they made these gates, they look pretty good on the outside, but they're not genuine. So they wanted to replace them, they're all rotten. I told them I'd give them a price of \$40,000, they let me hire two carpenters, and I'll put them on full time, and they'll rebuild those, exactly the way they are now. Well, then they talked to some Japanese people and we weren't going to get the right kind of wood, somebody didn't pray over it just right, and they weren't going to do this right and that right, so they took this, somebody spent some, took some time and went to Japan, a sister city, somebody came back and so far there is going to be two and a half million dollars exchanged back and forth, and they're going to take those gates down and build them over again. That's the way it goes and maybe that's the way it should be, it's a big PR deal.

PP: Well that's probably true, I have a woman in my class now in school, whose husband, Wong Construction Company, built the thing over in the Tea Garden, over a couple of years ago, came from Taipei or someplace

PO: And that's another thing we got look at now, because all the tiles are falling apart and I gotta get ahold of the Bureau of Architecture, and got to get after Wong Construction make them come back and do it right (PP <.....>) don't plant any bugs...I'm gonna let them find out for themselves .

I am going to try to remember to do that too

PP: I have to run, cause I have a class, I'll give you my card...if there's any other problems, or you get any other ideas or anything ...you can communicate that to me

60:00:03

PO: Yeah, I am going to relate all this to my manager and tell him that it's too big of a project for us and that there's some, they gotta get a guy up there that does nothing but PR, they ought to get together and get some kind of fund raising thing or something else because I can't can't get into it, you know

PP: I going to talk to the Art Commission because I talked to them before and they do have some funds, but as you know everything is limited

PO: Now I see how big it is, really I don't even want it in the yard because it takes up too much room, you know

EM: Would there be a space in the park where we could use?

PO: Not, if you ask me, no but

EM: Okay uh-huh

PO: But they're liable to tell me "yes", you know and then I'll have to (others talk) move a couple of trucks out and sit some place else, but we are right now finding (fighting?) storage space because our equipment is rusting out, and we were afraid it was going to fall over, it really wasn't ...

EM: This is like toothpicks, you know (laughter)

PO: Oh it'll hold but that would stop it from going (EM: Well...) but I don't know how bad it was. Well, don't say "well", Here's a guy that's been working 38 years in construction and he's, and uh, you can tell all the textbook stuff you want but we've done it (laughter) we've been through it, and you know, we know what falls down and what doesn't. It doesn't take much to hold something up.

EM Yeah

PO: But I don't know how bad it was, but we'd be delighted to work on it if they say to work on it, and if they give me the men, but if they're going to suffer some place else, and they don't seem to get that through their head. I don't know why they keep getting us into the projects. They should get

somebody out here from the Art Commission and appropriate some money to decide how much it is going to cost to restore it. I think it looks pretty nice. I think it ought to be up in the playground, in the children's area someplace, with a concrete base that's higher so kids can't wreck it.

PP: And you said you had another totem pole up there also you said

PO: No I said this other totem pole, we don't know where it came from, we just heard it was out in the zoo in a warehouse. Now my manager found out about that, now we're gonna have to figure out where we're going to put that

PP: Well I have to run, I'll see you after a while.

PO: Are you going to xerox this?

PP: I'll see you Dudley

PO: Are you going to xerox this stuff here?

EM: Yeah, we'll write a follow-up letter to you and send a copy of this and it's going to be a process but

PO: Anyway it sounds like he's not interested in any reproduction, he wants the original

EM: He wants the original

PO: Okay

60:02.26

END OF RECORDING

Transcription by Jeff Goldthorpe, finished 8/5/18