

# California Pioneers

of Santa Clara County

Essay Contest

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## **THE ROSE OF PORTUGAL**

Designing our Pioneer Plaza for San Jose History Park

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## **Introduction**

This is the story of the Portuguese Museum Plaza Design and Construction Project for our legacy to be located in History Park in San Jose, CA. The Portuguese Heritage Society of California (PHSC) founded and worked diligently on Portuguese Museum there. The goal was to help honor and preserve the efforts of the hard working Portuguese pioneers who had enriched the Santa Clara Valley since the mid 1800s.

In 1993 I was selected to be responsible for the design and construction of the plaza that would surround the museum. I chose, for the plaza center piece, a modified replica of the design at the base of the Monuments of the Discoveries in Lisbon to anchor the world map I envisioned, one to show all Portugal's colonies during her finest hours.

As a former commercial fisherman and member of the U.S. Navy, I was very familiar with the Compass Rose used widely in navigation. However, the Compass Rose in Lisbon was about 130 feet in diameter, so I would have to simplify the design so that I could represent all the Portuguese colonies in the center of my 19 foot diameter Compass Rose.

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1. Personal Communication and History Handouts from Joe Machado, past president of the Portuguese Museum
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4. Robert Burrill (co-author with Lynn Rogers), of Arcadia's Images of America: Alviso, San Jose
5. Meg Rogers, author of Arcadia's Images of America, The Portuguese in San Jose

## **THE ROSE OF PORTUGAL**

### **Designing Our Pioneer Plaza For San Jose History Park**

For many years, the concept of a Portuguese museum had been circulating in the our community. We had dreamed of capturing our ancestors' seafaring history and their agricultural contributions to the Valley of Heart's Delight. To surround such a museum filled with early Santa Clara Valley artifacts, I imagined a plaza like those I had seen in the old country--a history of Portugal in Stone. We all wanted to begin right away.

However, a formal plan only came into being in 1989 as a project of The Cabrillo Cultural Center at San Jose State. In 1991 the Portuguese Chamber of Commerce took charge of this project and was able to obtain a grant from The Santa Clara Historical Commission. Their generosity gave us \$40,000.

We were pleased when four organizations in Portugal also gifted us. Contributions came in from The Gulbankian Foundation of Lisbon, the Luso-American Foundation, the Camões Institute and the Portuguese Government through the Department of Emigration. These entities contributed a total of \$20,000 toward our project. In addition, Citibank's Alum Rock Office contributed a total of \$5,000. In addition, various fund raising activities and individual contributions raised another \$40,000 for the project.

Joe Machado, the museum's first president and leader in San Jose's Portuguese community, spearheaded the museum. Joe's father had come from Terceira and his mother from San Jorge in the Azore Islands, 1000 miles to sea from mainland Portugal. Many of Santa Clara pioneers also hailed from Azores, with others like Lorraine's and my forbearers, from the Madeira Islands off the coast of Africa. Fewer local pioneers had family ties to the mainland. The Portuguese once sailed and settled the globe.

The Portuguese Historical Society of California (PHSC) was incorporated to take charge of the project. They signed a contract with the City of San Jose to construct and participate in the administration of the museum at the San Jose History Park in Kelley park. The Portuguese Heritage Society of California was officially established on March 3, 1993. Right away I received a call from Marie Simas Schlenker. She asked, "Would you like to become a member of the PHSC Board of directors?" I was a good friend of her mother, Mary Simas, a long time Santa Clara County resident, who had done a lot on behalf of Portuguese history in Santa Clara. I paused for a moment and said, "I will do it for your mother." I have been a charter member from that time to the present.

Our project was to build a museum as a replica of the Império (building and two bandstands) that, from 1914, was situated at the side of what later became Five Wounds Church on Santa Clara Street in San Jose.

After the 1915 Panama Pacific International Exposition in San Francisco, its Portuguese pavilion was no longer needed. At that time the Portuguese Government gave the Five Wounds construction committee permission to take all the lumber from the pavilion and use it to create their church.

With horses and buggies, Portuguese volunteer builders for Five Wounds church trotted to San Francisco and hauled all the donated lumber south down highway 101. In 1919 the church, designed after a church in Braga, Northern Portugal was completed. Before that,

parishioners had used their Império—or chapel—on Santa Clara Street.

Now, in 1993, at one of the Portuguese Historical Society of California board meetings, my name came up as a possible designer for the museum plaza. President Joe Machado called me and asked, “How would you like to be in charge of the plaza design committee as well as on the museum construction committee?”

Very proud of my heritage, I accepted the challenge. Even this double responsibility couldn't be insurmountable. In 1972 I had built a second floor for our home in Santa Clara where I have resided for 48 years; I built a little league storage house for our local little league ; I continue to construct curio boxes for our children and grandchildren; I always developed plans for each design.

The first step was to establish a committee that included, my devoted wife Lorraine, and board members Peggy Jardim Wheeler and Nel Cesar de Jesus.

I felt confident that with my building hobby along with commercial fishing experience, four years in the U.S. Navy, Lockheed engineering background and my love for Portuguese history, I could do a great job. I selected a theme of “**The History of Portugal in Stone**”. Before I had laid out the design Peggy Wheeler and I went up to Hayward to talk to Mr. Julio Bras from Bras Monuments Co., who was involved with the Portuguese park on “A” street. We saw the stone work and got some ideas.

Prior to my first Plaza Committee meeting, I made a model of the new Império that we were going to build, modeled after the first in San Jose at the turn of the twentieth century.

I decided to enlarge the building from 30' x 34' to 34' x 60', to provide room for future expansion. After completing the model with a removable roof that revealed the interior of the proposed building, I also made two monument models. They were to have names engraved on granite panel as a fund raiser to support the project.

However, the more I looked at the building model, the more it looked too long. I did not

have time to change the design, so I took it to the next board meeting. The members were impressed with the model, but it became evident to all, in this form the building would be too long--it looked more like a barn. Portuguese historian Edith Walters, a PHSC board member and long time volunteer at History Park, commented, "These monuments look more like tomb stones. Let's place the names on the band stand." That turned out to be a great idea and the Plaza Design Committee agreed.

I had laid out the plaza design with all the eight benches and two whales to represent some of the early pioneers who came to the Santa Clara Valley by way of the fishing boats leaving Gloucester, Fall River and New Bedford. Those ships sailed to the Azores Islands to pick up crews of expert Portuguese whale fisherman. When the whaling ships went to San Francisco to sell their goods, many of the men who had signed on—jumped ship.

According to Meg Rogers, author of Arcadia's Images of America series, The Portuguese in San Jose: "Many Portuguese immigrants crossed the Atlantic working aboard whaling vessels in order to escape the (unfair) draft. Once they reached the whaling cities of Monterey and San Luis Obispo, many abandoned whaling for the less dangerous occupations of dairy farmers and field hands. After the Gold Rush, Santa Clara became landing places for the Portuguese who had earlier settled in San Leandro and San Diego."

It was these same intrepid Portuguese Azorean settlers with experience in hill farming who cultivated Santa Clara Valley and fed California and the gold rush long before Santa Clara Valley was used. In the mid 1800s Santa Clara Valley was full of artesian wells. Valley ground was soggy so most of the farming was done on the Milpitas and East San Jose foothills.

According to local historian, Robert Burrill, the Portuguese farmers from the Azores knew how to till the hillsides here and thus gave us the Valley of Heart's Delight. They fed the Gold Rush and the new state long before the San Joaquin Valley.

I also chose for the plaza design, two caravels that represented the wide area of exploration by the great Portuguese explorers. Those courageous sailors covered over two thirds of the ocean's surface. At the center, and in front of the stairs, would lie the "escudo," or shield. (It was also the name of a monetary unit of the Portuguese Government.) The main centerpiece was to be a 19 foot diameter Compass Rose--modified from the 130' diameter compass rose in Lisbon, Portugal. That beautiful Compass Rose was a gift from the people of South Africa to the Portuguese Government in commemoration of the 500 anniversary of the death of Prince Henry the Navigator, whose genius led to many of the discoveries. It had been dedicated in 1960. Seen from the top of the monument of the discoveries located at the edge of the Tagus River in Lisbon, with the Monastery of Jeronimos in the distant, background, the Compass Rose was a work of beauty. Could our replica live up to its predecessor?

I had the plaza design pretty much figured out. Peggy Jardim Wheeler worked out the details for our Wall of Honor flyers and 7000 copies were printed in red, green and yellow like the Compass Rose. The committee agreed on a tile design for the benches. After receiving two quotes, we settled on White Dove Studios owned by Ramona Fusco, located in Morgan Hill. She made 500 tiles from a design obtained from a magazine. She also had painted 20 maps of the discoveries and several poems, including one by Portugal's famous poet, Fernando Pessoa, entitled "O Mar Salgado," (Oh Sea of salt). Fernando Pessoa lived from June 1888 to November 1935. The plaque of the poem in Portuguese was mounted on the front of the center bench that my wife, Lorraine, and I had purchased. The other plaque would contain the Portuguese National Anthem. We hoped to mount the plaque on the other center bench; purchased in advance by Antonino and Anita Pascoal. The anthem would read in Portuguese on the front plaque and in English on the opposite end of the bench.

### Mar Português

Ó mar salgado, quanto do teu sal  
São lágrimas de Portugal  
Por te cruzarmos, quantas mães choraram,  
Quantos filhos em vão rezaram!  
Quantas noivas ficaram por casar  
Para que fosses nosso, o mar!

Valeu a pena? Tudo vale a pena  
Se a alma não é pequena.  
Quem quer passar além do Bojador  
Tem que passar além da dor  
Deus ao mar o prigo e o abismo deu,  
Mas nele é que espelhou o céu

### Portuguese Sea

O sea of salt, how much of all your salt  
Contains the tears of Portugal!  
So we might sail, how many mothers wept!  
How many sons have prayed in vain!  
How many girls betrothed remained unwed  
That we might possess you, Sea!

Was it worth the effort? Anything's worth it  
If the soul's not petty,  
If you'd sail beyond the cape  
Sail you must past cares, past grief  
God gave perils to the sea and sheer depth  
But mirrored heavens there

By now the grand scope of our project was evident, but like our Portuguese immigrant Ancestors; we didn't fear hard work. Many of them had gone from tilling others' fields to owning expansive and fertile valley lands. We could follow in their footsteps with this plaza dream. We set to it; I imagined we would make the dream visible in about 2 years.

The 20 maps of the colonies, hand painted on white porcelain tiles, were mounted on the inside of the six peripheral benches. The benches were placed: two 18' x 6'; in front; two 12' x 6', in the center behind the bandstands; two 6' x 6', at the rear.

Our next step was to contact the Consul General of Portugal, in San Francisco to get his

help locating stone companies in Portugal, and stone layers that were experienced in laying stone. Peggy, Lorraine and I made an appointment to see the consul general.

On Tuesday, January 28, 1997 we met with, the tall slender Consul General Dr. Fonseca at his office. He was very happy that we were taking on a project of such magnitude and importance. He said he would get some contacts for the stone and see about the stone layers. We also discussed the poem and the Portuguese National Anthem. He had given us the English versions of that poem and also the original Portuguese National Anthem.

Like the island farmers who climbed craggy cliffs to farm above the crashing sea, we worked tirelessly, persevering through and endless morass of details similar to the rocks those farmers had to move in order to plant:

On Monday, February 24, 1997, I received a fax from the Portuguese Trade Commission with a list of two contacts in Lisbon for the black and white stone that we needed. The contacts were: the company "Socalçadas- Exploração de Pedreiras LDA. Tele. 351-44-402717 Fax 351 44- 402164. The other was Manual Da Piedade Batista & Irmão LDA. Tele/Fax 351-43-405118. After a few discussions with each, I selected Socalçadas. The second source was very difficult to reach. I had sent Inocência Santana of Socalçadas, a fax with the details of the design. He responded very quickly.

I sent another fax to Inocência Santana of Socalçadas in response to his fax that I had some questions on the abbreviations used. The stone was ordered and was going to be shipped by the Danza Shipping Co in Lisbon. We received a fax stating that the stone would be shipped in a container and estimated date of arrival was May 4, 1997.

On Saturday, March 8, 1997, at a P.O.S.S.O. fundraiser dinner, the head of the Gabinete De Emigração e Apoio Às Comunidades Açoreanas , Dr. Alzira Maria Serpa Silva, Came to P.O.S.S.O. She was sitting at the table ahead of us. When the person next to her left, I went up and sat next to her and explained that we needed stone layers for the plaza project. She

was quite familiar with the museum project. She said that as soon as she returned she would look into the matter. Joe Machado had also been trying to get support from the Azorean Government.

On Thursday, March, 20, 1997, Joe Machado received a telegram stating that they would be sending two stone layers to San Jose to assist with the plaza project. I had ordered the stone, the black stone, a high density lava stone called Basalto and the white stone was a lime stone called Calcario and the stone layers are called calceteiros.

My main concern was to make sure that the stones coming from Porto de Mós, near Leiria, Portugal and the two stone layers coming from Terceira, got here at the same time. I received a fax from Dr Alzira giving us the names of the two stone layers. One was Francisco Castro Lima Costa from Porto Judeu, Terceira, Azores. The other was Manuel Areias Ferreira from Ribeirinha, Terceira, Azores. Terceira was the third island discovered by the Portuguese explorers Gonçalo Velho Cabral and Diogo Silves in 1427 and therefore the name ,Third (Terceira), was given to that island.

Finally on Friday May 2, 1997, I received another fax from Dr. Alzira da Silva stating that the two stone layers from the Azores would arrive on May 3, 1997 at 11:47 a.m. at San Francisco Airport. Later we received a call stating that the stone layers would be arriving in San Jose instead.

On Saturday, May 3, 1997, we went to the San Jose Airport to meet the two stone layers. Waiting with me were: Joe Machado, Sylvia Carroll, Peggy Jardim Wheeler, Cesar de Jesus and his wife Margarida and myself. After the luggage was picked up, we took the stone layers to the museum so they could see the plaza project. After the tour of the museum area, Sylvia took the two stone layers to lunch and then she took them to Cesar de Jesus's house who then took them to see the bull fights. After the bull fights, Sylvia took Francisco, the stone layer,

to the airport to visit his sister in Riverside and she took Manuel Ferreira to Five Wounds Church to meet his uncle.

The stones had arrived, on May 4, 1997, but there was a problem, one more obstacle in the many littering out path over what would become four—instead of two years—bent on this plaza project. It seemed now that we had to have an agent to clear the cargo. The shipping company Danza asked JoeMachado for our broker, and he told them that we did not have a broker. Danza said that they could act as our broker, but Joe Machado would have to fill out all the paper work required to give Danza the power of Attorney. Joe immediately took care of the paper work.

Sylvia Carroll had the stone layers stay at the Sanborn Hostel, in the Saratoga hills that she and her husband, Art operate. Sylvia provided them with transportation back and forth to the museum, whenever it was needed.

On Sunday, May 4, 1997 the container had arrived at the Port of Oakland and was tied up with the broker problem. After we made Danza our broker, and had all the paper work in order, the customs officials opened the container and it was all full of bugs. They immediately closed the doors. They said we have to get the agriculture department to inspect the container. The problem was that the shipping crates for the stone were made from the bark pieces of the trees, that make good shipping crates. However, with the containers sealed for over a month, the eggs began to hatch.

Naively and with a bit of hubris, I had planned each detail, expected perfect timing—and Now--to be undone by a bunch of bugs?

The department of Agriculture had to spray the insects before they would allow the containers to be shipped to the museum. The stone layers returned from their visits with family, so they reported to the museum and requested sand to lay the stone. There were several sand samples that Lester Rose, our Portuguese building contractor, brought to the

stone layers. (Was it a coincidence that his name was also—Rose?) None of the samples were good for the job. The stone layers said that the surrounding dirt would be better than the sand, but it would have to be sifted. Lester said he would bring a sample of loam. When the stone layers saw the loam, they said it was perfect. Lester then ordered six yards of loam. Since the stone was not there, they worked on spreading loam throughout the entire plaza.

On Friday May 9, 1997, we were told that the containers would not be shipped for several days; the stone layers went back to spend more time with their relatives. There was nothing more they could do without the stone. The container was finally fumigated on Wednesday, May 14, 1997. The department of Agriculture agent said that the containers could not be opened for several days, to ensure that there were no more of the pesky bugs.

On Saturday, May 17, 1997, the stone arrived at 10:30 a.m. But the agriculture department would not release the container until it has waited for two day to insure that all those bugs had expired.

My heart lifted on Monday, May 19, 1997, when the stone layers returned and started laying the stones at 7:00 a.m. I began to help them by carrying buckets of stone and loam to save time. The work was going pretty fast. After a few days, it appeared that we were going to run out of the white stone. I changed the design to increase the black border from 12 inches to 18 inches. I called Mediterranean Construction & Stucco Corp. in New Jersey and talked to Ernesto Andrade. He said that he had some small stones and some larger stones. He felt it would be better for the stone layers to see the small stones before they shipped it.

At one point during the stone laying process, I asked the two stone layers to take a break and watch the reenactment of the Civil War, that took place behind the History Park area. Manuel & Francisco enjoyed the battle that looked so real and was something they had never seen before. A welcome respite for us all, in the midst of this overwhelming project. We wanted our museum to be The Portuguese Rose of Santa Clara County.

I made contact with the Delgado Trucking Co., in New Jersey, for the shipment of the stones to the museum. After all sorts of problems and calls, the stones did arrive until 12:30 p.m. on Thursday, June 5, 1997. We received two crates and that was all they had, the stone layers began to lay the newly arrived stones.

On Saturday, June 7, we went ahead as planned and dedicated the museum--but without the plaza stone completed as hoped. We still lacked the eight benches and the Compass Rose. I sometimes wondered if those bringing our components needed a Portuguese compass to find their way to us on time. Nonetheless, in anticipation, we had filled the base for the Compass Rose and whales, with concrete. I had a template made for those black and white whales so that the stone layers could put the stone up to the edge of the whales and the benches. The area for the stone was four inches deep with loam.

After some speeches and entertainment and cutting of the ribbon for the museum, the Wall of Honor was unveiled with twelve 18" x 18" black granite panels engraved with 261 lines of individual family names along with business companies and various community organizations. There were approximately 2500 to 3000 visitors for our first festival.

On Monday June 9, 1997, after working all day, we gave the stone layers a farewell party at Tamar Restaurant on Santa Clara Street in San Jose. There were 38 people in attendance. Since the stone layers had returned home, I decided to order more stone and finish the stone laying myself. The stone layers had left me a special hammer so I could finish the plaza.

I'd watched those stone layers (calceteiros) the entire time that were here. Setting stone was all they did in the Azores, but they had to return home, and as a (retired) engineer, I imagined I could do anything that I'd seen done once. I could follow their pattern. I had to. Because it was more than overconfidence now: I had a personal dream. My fishing /farming grandfather had hoped coming to America would seal a lasting legacy for his descendents. Though I had never laid a stone in my life, I knew I must finish this project in my grandfather's

honor.

On Thursday, August 14, 1997, I sent a fax to Socalçadas to have the stones shipped. I received a fax from Inocêncio Santana stating, that they could not ship the stone until after September 1, 1997, because the entire company was on vacation. In Portugal, almost all of the country go on vacation in August.

On Thursday, September 4, 1997, I received a quote from Delgado Trucking Co. for the shipment of three crates of white stones. The cost was \$850.00. Ernesto Andrade, who received the stone from Socalçadas was contacting Delgado Trucking Co. for the pick up of the three crates of stones.

On Tuesday, October 21, 1997, I called Ernesto and he said the stones had arrived in New Jersey. The stones were shipped from the port of entry in New Jersey, to Mediterranean Construction & Stucco Corp, Ernesto's yard on October 29, 1997; I called Delgado's Trucking Co. to give them a "heads up" to prepare to pick up the stones.

On Monday, November 10, 1997, it began to sprinkle; I went to the museum to cover, with a large tarp, the area I'd work when the stones would arrive. They would arrive, wouldn't they? We had come this far; a little natural phenomenon like rain couldn't deter us. We Portuguese were used to harsher elements. The stone arrived at 6:34 a.m. I showed the driver where to unload the three crates.

On Wednesday, November 12, 1997, I began to work in stone for the first time in my life. Because I had built a canopy over the area to shelter it from rain, I could spend many days and hours laying the stone. Some of the men in the trolley barn came by and watched me work. But I hardly noticed. It was a labor of love; I felt connected to my ancestors.

On Monday, November 24, 1997, Joe Costa from Plamar Tile Co. came by to install the ships and the Escudo. Joe had a problem with the ship so he substituted a very simple design instead of the detailed design that I provided. Both designs were too thick to be installed. Joe

had to chip away part of the base in order for it to fit. Hard work. He installed both of the whales that symbolized our ancestors coming to America on those oppressive whaling ships by way of San Francisco.

By now I had been going to the museum every chance that I could, because my progress was very slow. One day one of the trolley barn guys came by and noticed how long it was taking me to do the stone laying job. He commented on my work and I told him that between the stone layers that came from the Azores, they had 29 years of experience. He replied, "At the rate your going, you will have the same amount of experience." That day it had rained quite a bit, and I was unable to work on the project.

On Saturday, April 11, 1998 , a friend of mine, Jose Lima, a professor from the University of Minho in Northern Portugal, came to visit us. I took him to the museum and showed him around. He wrote a check for \$250.00 to have his name engraved on the Wall of Honor.

On Friday, April 17, 1998, a man from Cantando A.F. Grading & Asphalt Paving Inc., came to look a the Compass Rose area, a 19'diameter about one inch thick. We wanted to have asphalt place there to avoid a tripping injury. He said he would give us a good price of \$800.00 and donate the asphalt.

On Thursday, June 4, 1998, I went to the museum to place the items that were packaged into the time capsule. After I placed the 18" diameter tube into the vault, and sealed it. When the time capsule engraved panel came down from Bras & Mattos Monuments, I placed it in position and sealed it. The time capsule will be opened on March 3, 2097. We had put the history of this great project into timeless stone for future generations to discover and thus better understand our role as Portuguese pioneers opening up the Valley of Heart's Delight.

On Friday, November 13, 1998, I went to the museum to secure the large new granite Nameplate, six inches by fifty four inches, that was to replace the old nameplate that had fallen

off and broke into many pieces. I used long screws and rosettes to anchor the panel in place. It was also glued before mounting. Rosettes were placed at each corner for securing the panels.

In January 2, 1999 Al Dutra became president of the Portuguese Heritage Society of California (PHSC) . Al had been involved with the Portuguese community for many years. Al tells the story of his great grand uncle who, at 16 years of age, went down to the sea with his friend. There he met a whaling captain who convinced him to sign on for a whaling trip. He signed on, but his friend would not. Al's great uncle took off his sandals for his friend who took them to Al's beloved great aunt. When Al's friend told her what happened to her nephew she said she felt as if her son had died. Like many in the old country, she would never see him again.

On Tuesday, June 15, 1999, Mayor Ron Gonzales had approved the \$50,000 budget for the Compass Rose out of his special fund.

On Friday April 3, 1999, I went to Bras & Mattos Monuments to pick up the two granite 18" x 18" panels that were sent for the new engravings. I went to the museum to install the panels.

I had been trying to contact Jose Costa of Plamar Tile Company for the past three months to discuss the Compass Rose project. He had been sick and would never return my calls. I gave up on him and went to see Manny Oliveira from Mullen Tile. I explained the problem, so he gave me the name of a company in Hayward that could make the compass rose. I called the company , Atlas Marble, and they said they did not have water jet cutting capability.

On Saturday, November 29, 1999, Antonino Pascoal and I met with Victor Prenda, a concrete contractor, to discuss the benches being made out of cinder blocks. After looking over the magnitude of the job, he said he could do it and meet our schedule. We asked him to give us a quote. We also asked a tile company for a quote for the granite caps for the benches and that quote came in at \$25, 929.00. This was much too high for our project.

Al Dutra became our new president for the Portuguese Museum in January of 1999, relieving Joe Machado, who held the position since March of 1993.

On Tuesday, February 1, 2000, I went to Precision Graphics to pick up the software for the Compass Rose now converted to an EPS file done on Adobe Illustrator. They had charged us only \$200.00

On Thursday, February, 10, 2000 Victor Prenda came by and unloaded the cinder blocks and sand for the benches. Victor left for another load of blocks.

On Friday, February 11, 2000 the Acme Lift Company came to install the lift. The only way into the building for the lift, was down the side stair well. Three men from the company struggled for quite some time just to get it into the basement. Then they had to maneuver the lift into the shaft, again struggling to get it into position, they finally had it where it was supposed to go. Once in place, Lester Rose noticed that the lift was two feet short. What a disappointment for the Acme people. After a short break, they had to go through the opposite procedure to remove the lift and return it to their plant. Later Chuck, the Acme man, came and measured the lift and said, "It will take four to five weeks," and Lester Rose said, "that is unacceptable." Lester told him that we would have our festival at the end of March and the lift must be installed. Chuck said he will see what he could do and left.

On Wednesday February 29, 2000, Victor finished the benches with a coat of stucco on them. We have been getting quotes for the bench caps, but they were very high. I started to look for some bricks that would be much less expensive. I went to Peninsula Materials in Sunnyvale and I found a bull nose brick that cost \$1.32 each. I had to locate a brick layer that would do the job.

On Thursday, March 8, 2000, I sent Bras & Mattos Monuments a fax for the two bronze name plates for the two center benches. The bronze name plates were five by eight inches. Beverly Ford received my fax and placed the order with the foundry after the approval of the

proof copy.

On Friday March 9, 2000, I met with Mario Silva of Pioneer Concrete and discussed the bricks for the benches and showed him my sketches for the top layout. Mario said he could get the bull nose bricks that I selected for \$0.82 cents and he would donate the labor. This was the best offer yet. So I told Mario to go ahead with the job. Antonino contacted Mario, but he could not make the meeting. Lionel Meirinho was the brick layer who did the brick work, a true craftsman. He made sure that all the bricks were perfectly placed.

On Tuesday, March 28, 2000, the Acme Lift Co. had located a proper size lift and were delivering it to the museum. The Acme lift men had an easier time installing the 15 foot lift than they had with the 10 foot lift. The lifting platform was removed which made for an easy installation. On the 10 foot lift, the platform was left on and the "L" shape configuration made it very difficult to install.

On Friday, April 28, 2000, I went down to the museum to mount Antonino & Anita Pascoal's and John & Lorraine Figueira's name plates to the center benches. Lorraine was proud we could donate \$1,000 for the project and have our name on the bench. There were eight benches named this way; what an honor to be visible for generations. We Portuguese value family above all else and in creating this museum and plaza we were becoming family with a wider circle in the community.

On Friday, May 12, 2000, I called Jet Stream Water Cutting Co. at 28988 Hopkins Street, Hayward, CA and talked to Paul Taylor the owner; he'd been recommended by Bob Mattos of Bras & Mattos Monuments. I explained the project (the Compass Rose) to him and he said he would love to work on the project. I was having problems getting someone to come up with the proper software that Joe Costa of Plamar Tile was familiar with. I went up to Hayward to Jet Stream and discussed all the requirements with Paul and his sales rep.

On Tuesday, May 16, 2000, I contacted Ramona Fusco of White Studios in Morgan Hill

and set up a meeting with her. Lorraine and I went to see her on more than one occasion. I went over all the requirements for the bench tiles and Ms. Fusco said that was no problem for her. Lorraine, now a member of the museum board, made aesthetic choices. She selected off white tiles embedded with typical Portuguese blue painted designs for the benches. Lorraine and I discussed having Ms. Fusco paint maps of the colonies on the tile.

On Wednesday, May 17, 2000, Al Dutra and I went up to Jet Stream to review their facility and his capability. The three of us went to Italian Marble & Granite and talked to Rita Azzolino, General Manager. We looked at her supply of granite and selected four different colors for the project. The colors we selected were: Imperial Red and Verde Maritaca for the compass points and center background. White Galaxy was selected for the water and all other areas that were light looking. Juperana was selected for the colonies.

On Thursday, May 18, 2000, I went to White Dove Studios to see Ms. Fusco's facilities and give her all the final drawings for the tiles, poems and maps. She had already experimented with several tiles and the porcelain tiles work out best for our project. However, she ran several tests and she was not happy with the results, so she was going to work on it some more.

On Monday, August 7, 2000, I asked Manny of Mullen Tile, if he could order the tiles that Ramona Fusco picked, those that were in stock at Dal Tile in San Jose, so we could get a better price. Manny said he would take care of it. When the tiles came, I took a few boxes to Ramona's, so that she would not have them stored in her garage. Each time I picked up the finished tiles, I took her a few more boxes of tiles.

On Tuesday, January 3, 2001, Paul Pereira sent Jet Stream Water Cutting Co. a down payment of \$10,000 on the \$45,000 Compass Rose contract. In the mean time, I had made several trips to Jet Stream Water Cutting Co. to discuss the details of the entire project. Antonino and I had several meetings to discuss the installation of the compass rose and the bench tiles. There were several Portuguese tile men who would donate their time for the

museum.

On Friday, May 4, 2001 Antonino had arranged for Tony Nascimento to do install the tiles on the eight benches: Tony brought a friend, Jim Hidin, to help him. They worked several days and finished the job in a professional manner, all the while donated their time.

On Friday, August 3, 2001, Paul Taylor of Jet Stream arrived at 4:40 p.m. with the Compass Rose. Before delivery I told Paul that I must see the Compass Rose completely assembled before they could ship. I had made several trips, because there was always some piece missing.

The last trip that I made, the Compass Rose was completely assembled. I even had Paul lift me up on this fork lift to take pictures of the completed job at the elevated height of about 15 feet. We continued to work for the next three months—tackling all the little problems; like our immigrant ancestors we removed each obstacle and tilled the ground of our design, so that our dream of a Portuguese museum plaza, could flower. At last all the major components of the plaza design were completed. The next step was to dedicate the Compass Rose and the benches.

On Saturday, August 4, 2001, Tony Nascimento and Manuel Peres, the tile men, came to the museum to start the installation of the Compass Rose. The center piece, called the medallion, was a six foot diameter of granite pieces assembled together and quite heavy. The points of the compass were red and green. The world was red with black and white surrounding designs. All the colonies were tan.

I had made arrangements for several board members to be present to help install the medallion. Joe Machado, Antonino Pascoal, Sylvia and Art Carroll came out to help. It took seven of us to lower medallion on to the surface. An insulating membrane had been cemented to the concrete to avoid cracks in the cement permeating through to the medallion. Once the medallion was in place, Tony and Manuel laid five points of the compass rose. There were

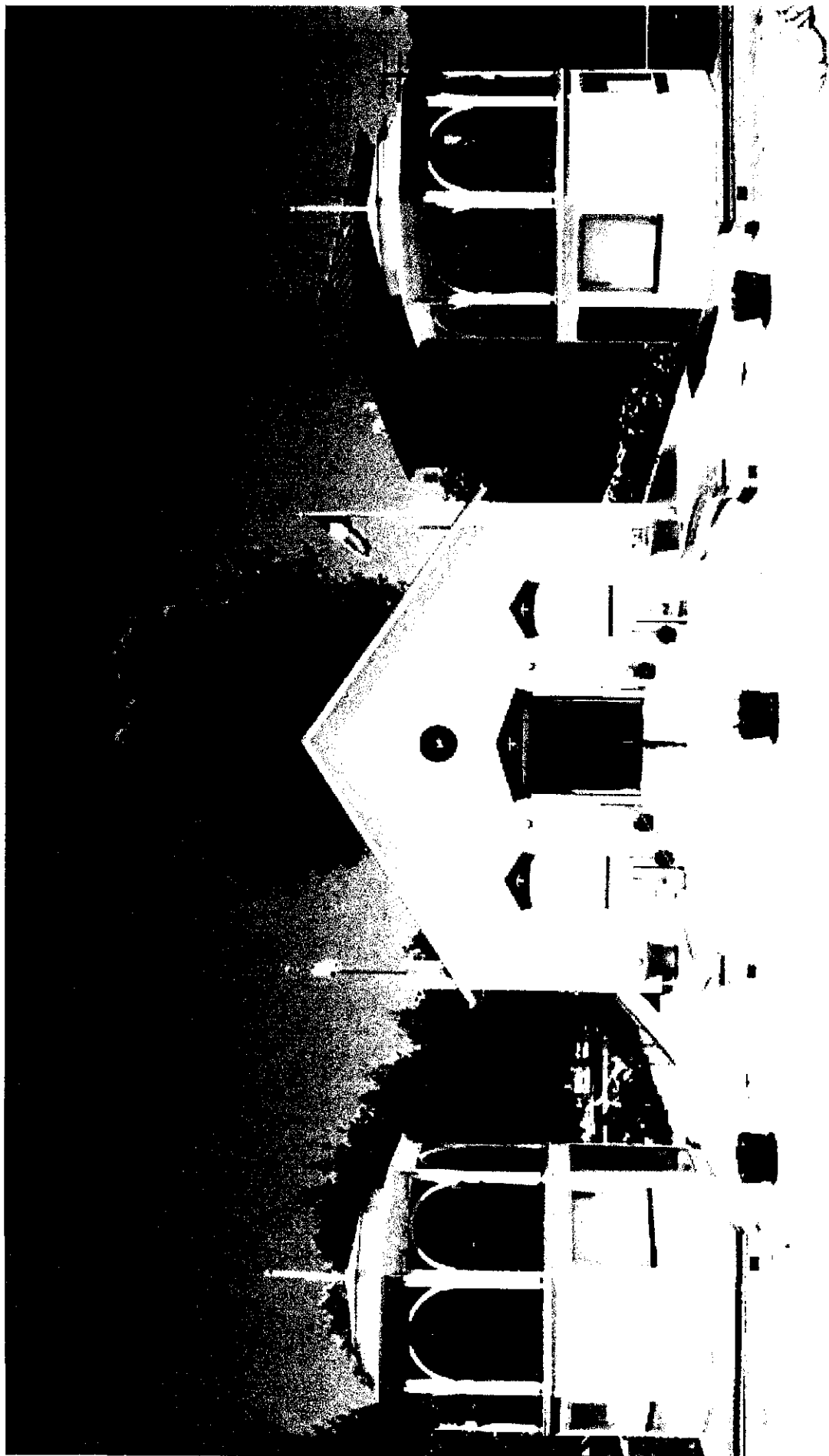
eleven more points to complete this installation .

On Saturday, August 11, 2001, Tony and Manuel returned to the museum to continue installing the beautiful Compass Rose. Board member Ed Pasqual stopped by to take pictures. Joe Machado, now again a board member, stopped by to see the progress. As the stone layers got to the last piece to be installed, Tony said, "There is not enough room for the last piece," and I replied, "No way, I saw the rose completely assembled at the factory." Tony grabbed his rubber mallet and began to tap a number of the sections away from the last piece opening and finally, the last piece fit into place. It appeared that during the installation, each section had crept ever so slightly that the last piece would not fit. When the last piece was laid into place, I let out a sigh of relief; my heart had been in my throat for quite a while. Coming on the heels of these years of effort, just the thought of cutting into a piece of the granite--after I had seen the design completed and perfectly fit into place—was too much for me.

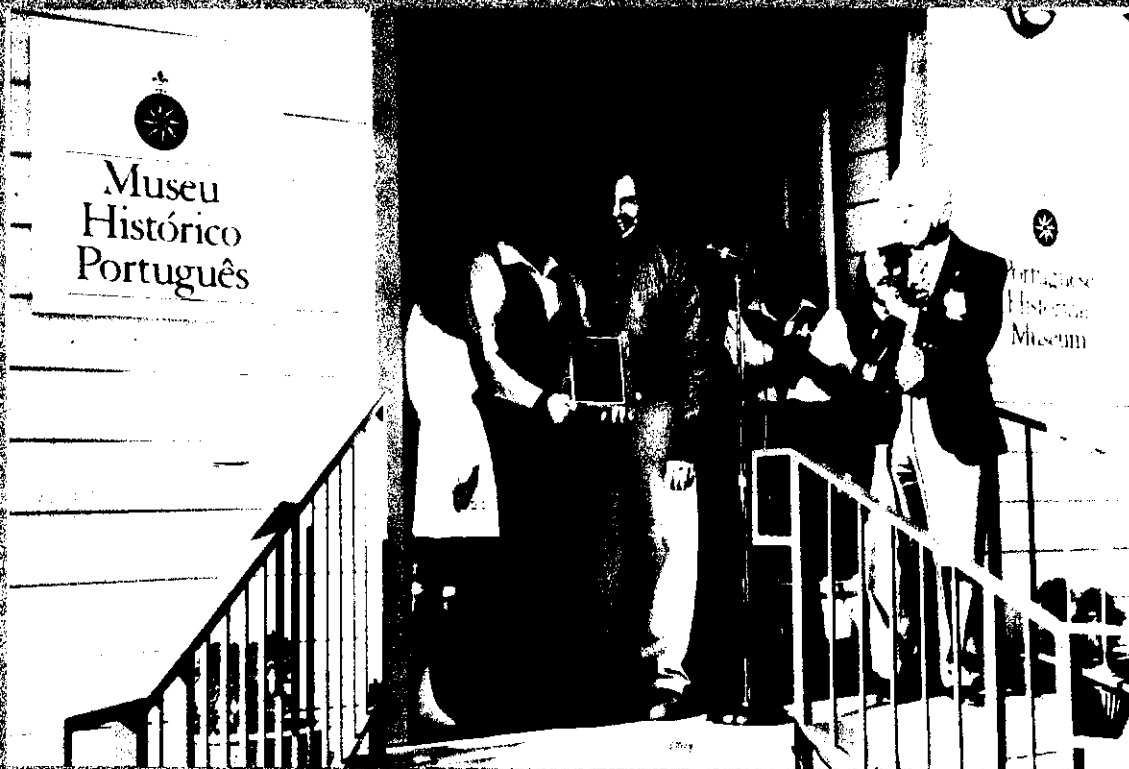
On the our special day of Saturday, November, 3, 2001, the Compass Rose was completely covered with heavy duty paper so that it could be unveiled during the ceremony. President, Al Dutra, asked Mayor Ron Gonzales to present me with a plaque for the design and development of the Portuguese Museum Plaza Project. I was more than proud to receive this award. The crowd was very impressed, with the entire project.

The center piece of our new plaza honoring our ancestors brought "oohs" and "aahs". I told the crowd what each tile represented—how, for example, I'd made the Azores and Madeira Islands much larger than the specks they would have appeared to be on a world map. This was our heritage—now larger than life.

At last we had honored our Portuguese pioneer ancestors who had once made their new Santa Clara Valley home, a true garden of heart's delight. A wonderful tribute to all those who sacrificed so much for a better life in the greatest country on earth!



Portuguese Museum, located in History Park, San Jose, CA Designed by: John G. Figueira Jr.



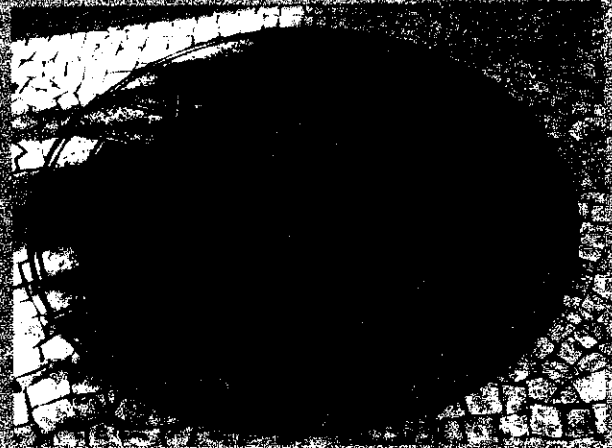
(top) Left to right: President with wife, Ambassador and wife, and Peggy Wheeler on right.



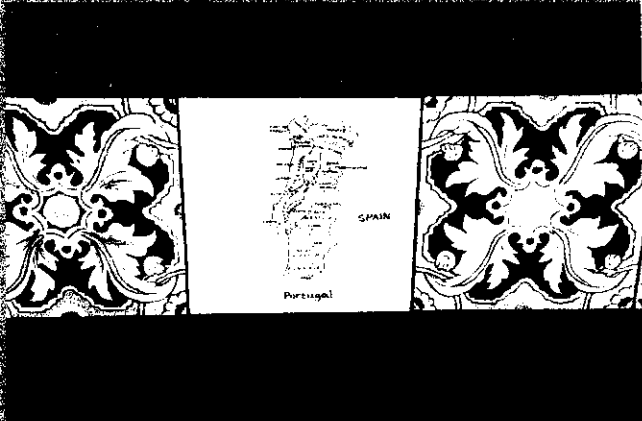
(bottom) Reception at the Portuguese Consulate in San Francisco, CA.



John & Corcoran's small bench with poem - with by  
 Max Baer's by Portuguese House of Portugal



Exhibit, center piece of the Portuguese flag  
 adopted in 1910



Exhibit, center piece of the Portuguese flag  
 adopted in 1910

Exhibit, center piece of the Portuguese flag  
 adopted in 1910



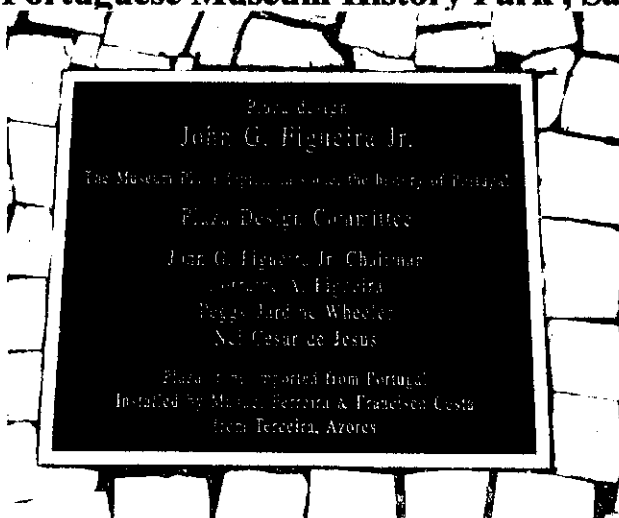
There are two rugs on each side. The  
 Portuguese rug is in front of the rug, and  
 the rug is in front of the rug.



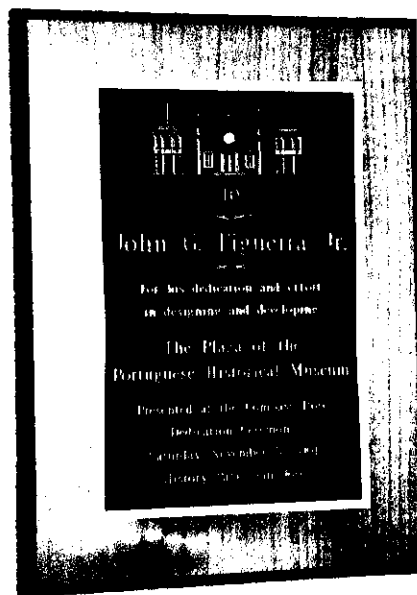
Map of the world with the Portuguese flag  
 shown in a different color palette.

## The Rose of Portugal

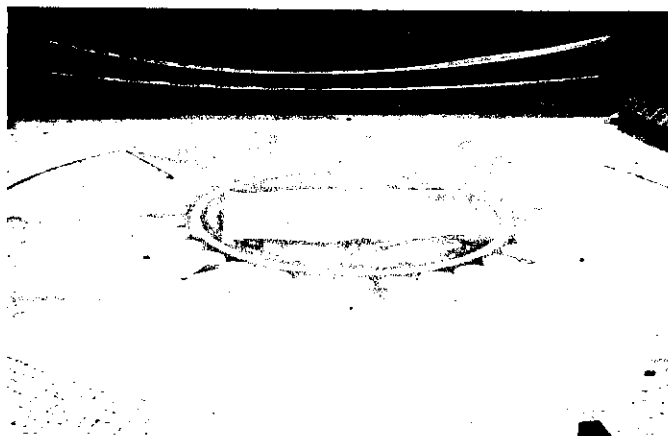
### Portuguese Museum History Park , San Jose



**Design committee's Plaque**



**Award given to John G. Figueira Jr. by Mayor Ron Gonzales**



**First section of compass rose installed**



**My grandson Jared Gamch**



**Stone layers Manuel Peres and Tony Nascimento**



**Tony Nascimento laying final piece**