

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



317

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Father Francisco Lopez Statue

other names/site number SJ5496

2. Location

street & number 27 Ocean Avenue N/A not for publication

city or town Saint Augustine N/A vicinity

state FLORIDA code FL county St. Johns code 109 zip code 32084

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Barbara C. Mattick / DSHPO 4/12/2012
Signature of certifying official/Title Date

State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
 - See continuation sheet
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
 - See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper

Date of Action

Joy Walker

6/5/2012

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	1	structures
1	0	objects
1	1	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RECREATION AND CULTURE: Art

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE: Art

7. Description

Architectural Classification
(Enter categories from instructions)

N/A

Materials
(Enter categories from instructions)

foundation STONE
walls METAL; Bronze

roof N/A
other N/A

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1 FATHER FRANCISCO LOPEZ STATUE
ST. AUGUSTINE, ST. JOHNS COUNTY, FL
DESCRIPTION

SUMMARY

The Father Francisco Lopez Statue, located within the Mission Nombre de Dios premises at 27 Ocean Avenue in St. Augustine, Florida, was originally erected in 1958. The bronze statue measures eleven feet in height and rests upon a four-step concrete pedestal covered with Italian tile. The pedestal is a non-contributing resource. The statue features a figure dressed in religious vestments, similar to those worn by 16th century Spanish priests, holding one hand up with an imaginary chalice in it with the other hand stretched out and the head facing the sky in prayer. This statue was originally located a couple hundred feet to the west, near the footbridge leading into the Mission and facing the artificial pond. The original green granite pedestal, designed by the architect Thomas J. Madden, Jr., of Miami, is still standing at the original location. The current location of the statue is adjacent to Hospital Creek, facing the primary walkway leading into the Mission in an open area next to the footbridge that leads to the Great Cross. It was moved to its present location on the grounds of Mission Nombre de Dios in 2010.

SETTING

The City of St. Augustine, Florida, is located near the Atlantic Ocean, south of Jacksonville and north of Daytona Beach, a stretch of northeast Florida known as the First Coast, which alludes to the area's past as the oldest continuously inhabited European settlement in North America. St. Augustine, which is the county seat of St. Johns County, Florida, has an economy based largely on the tourism industry, with an historic downtown that draws visitors from all over the world. The historic boundaries of the city are confined to a thin peninsula located between the San Sebastian and Matanzas rivers. The boundaries of the city have since extended out in all directions, encompassing an area that includes Anastasia Island, located across the Matanzas River to the east.

The Mission Nombre de Dios, which is owned by the Roman Catholic Diocese of St. Augustine, is situated just north of the historic downtown St. Augustine between Ocean Avenue (north), San Marco Avenue (west), Pine Street (south) and Hospital Creek (east). The area along San Marco Avenue is largely commercial, with restaurants, hotels, gas stations and other shops catering primarily to the tourists visiting the city. The areas just north and south of the Mission along Ocean Avenue and Pine Street are primarily residential, the one exception being the Fountain of Youth tourist attraction north of the Mission. The Mission serves as the official Marian Shrine of the Diocese of St. Augustine, with most of its visitors being either tourists or religious devotees. Besides the Father Lopez Statue, the Mission also includes the Our Lady of La Leche Shrine (Photo #1), the Great Cross (Photo #2), the Shrine Gift Shop, and a 19th century cemetery (Photo #3). The Prince of Peace Catholic Church is located immediately adjacent to the Mission along San Marco Avenue. A footbridge crossing an artificial pond (Photo #4) serves as the main access into the Mission.

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PHYSICAL DESCRIPTION

Father Lopez Statue

The Father Lopez Statue is an eleven-foot high rough-textured stylized bronze statue resting upon a four-step pedestal. The pedestal is a non-contributing resource (Photos #5-9). No known images of Father Lopez exist, so the modeling was done largely on the intuition of the sculptor. The figure of the statue is dressed in religious vestments and sandals similar to those worn by Spanish priests during the 16th century. The right hand of the figure is holding up an imaginary chalice, while the other hand is raised and the head is facing skyward in a manner similar to a priest dedicating the Eucharist at mass. The hands and feet are slightly larger than the proportions of the rest of the statue. The name of the foundry responsible for casting the statue in 1958, the Modern Art Foundry in Long Island, New York, can be found engraved on the base (Photo #10).

The statue faces west towards the main walkway that leads into the Mission, and is adjacent to another footbridge that leads to the Great Cross (Photo #8). The Great Cross and the shores of Hospital Creek can be seen behind the statue, providing a dramatic backdrop. The area to the north and west of the statue, especially in the area of the historic cemetery, is wooded.

Alterations

The statue was originally located a couple hundred feet to the west, facing the artificial pond near the main footbridge leading into the Mission. The original green granite, three-step pedestal, which was designed by Thomas J. Madden, Jr., still stands at its original location (Photo #11). It features a freestanding slab that protected the rear of the Father Lopez Statue. The statue was moved to its current location in 2010 in order to make the visual connection between the statue and the Great Cross, which memorialize the establishment of St. Augustine and Catholicism in North America. The old and new locations of the Father Lopez statue can be seen from each other (Photo #12). During its relocation, the statue was reinforced with a four-inch diameter metal pipe that extends through the inside of the statue but does not affect its appearance.

Non-Contributing Resources

Pedestal

The pedestal on which the Father Lopez statue rests is not original to the statue and is, therefore, a non-contributing resource (Photo #13). The four-step pedestal is made of concrete and is covered with Italian tile. The pedestal features two decorative bollards that adorn the front corners of the bottom step. Flanking the pedestal of the statue are two planters that contain small rows of hedges. A small sign discussing Father Lopez, erected by the Diocese of St. Augustine, stands immediately to the north.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1958

Significant Dates

1958

Significant Person

Mestrovic, Ivan

Cultural Affiliation

N/A

Architect/Builder

Mestrovic, Ivan, sculptor

Modern Art Foundry, foundry

Primary location of additional data:

- State Historic Preservation Office
Other State Agency
Federal agency
Local government
University
Other

Name of Repository

#

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ST. AUGUSTINE, ST. JOHNS COUNTY, FL
SIGNIFICANCE

SUMMARY

The Father Francisco Lopez Statue is being nominated to the National Register at the local level under Criterion C in the area of Art as an example of the work of world-renowned Croatian sculptor Ivan Mestrovic. Considered by many to be perhaps the most influential Croatian artist of the 20th century, Mestrovic first gained notoriety for his involvement with the Vienna Secession Movement in the early 1900s. Early in his career, the subject matter of his sculptures tended to be Pan-Slavic in nature, with dramatic portrayals of important people and events in Slavic history. Later in his career, especially after World War II, he started to devote his time and energy to religious themed sculpture.

CRITERIA CONSIDERATIONS A, B, AND F

Although the Father Lopez Statue is owned by the Catholic Diocese of St. Augustine and is commemorative in nature, its significance lies in the fact that it is the work of a master sculptor. The statue has also been removed from its original location and is on a new pedestal, but the original location was determined by the church and the original pedestal was designed by someone else. The new location, also chosen by the Diocese, is on another spot within the Mission Nombre de Dios premises, close to the original location. The statue is also commemorative in nature, but was dedicated in 1958, over 50 years ago.

HISTORIC CONTEXT

Landing of Menendez

In 1564, a group of French Huguenots led by Rene de Laudonniere established Fort Caroline, which was located on the St. Johns River in what is today Jacksonville, Florida. This was seen as an open violation of the Treaty of Tordesillas, which was passed in 1494, establishing an imaginary line of demarcation down the middle of earth, effectively reserving the western hemisphere for Spain and the eastern hemisphere for Portugal. While largely ignored by the rest of Europe, the treaty was used as justification for Spanish land claims for all of North America. In the Treaty of Cateau-Cambresis, signed between France and Spain in 1559 at the end of the Italian War of 1551-1559, an oral agreement was reached recognizing Spanish land claims west of the line of demarcation. In response to the establishment of Fort Caroline in land claimed by Spain, King Phillip II of Spain authorized Pedro Menendez de Aviles to set sail for Florida in 1565 to drive out the French and establish a military outpost to help protect the treasure fleets along their northward voyage back to Spain. Among the men who accompanied Menendez were four secular priests, including Father Francisco Lopez de Mendoza Grajales, a diocesan priest who served as the chaplain for the expedition.¹

¹ Michael Gannon, The Cross in the Sand (Gainesville, FL: The University of Florida Press, 1967), 20-30.

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On September 8, 1565, the Menendez expedition set foot at a location just north of historic downtown St. Augustine near the grounds of the present day Mission Nombre de Dios and the Fountain of Youth Park. In a special ceremony, Menendez came ashore to meet with a group of soldiers who secured and fortified a Timucuan chieftain's residence ahead of his arrival. Upon setting foot on land, Menendez and his men kneeled before a cross brought by Father Lopez. The first parish mass was celebrated shortly afterwards in observance of the feast day of the Nativity of the Blessed Virgin Mary. After declaring the land for the King of Spain and formally proclaiming himself governor, Menendez proceeded to establish a garrison, naming Father Lopez as chaplain. The site of their arrival became known as Nombre de Dios, and would later serve as the location of the first Spanish mission in North America under the same name.²

One of the primary long-term objectives of the Spanish presence in North America was the conversion of the native peoples to the Catholic faith. The King of Spain, as vicar of the pope, was given full control of the ecclesiastical administration of the Catholic church in the New World, including Florida. A great deal of resources was spent on supporting clergy and church related properties. The four priests who accompanied Menendez were not only responsible for tending to the spiritual needs of the soldiers and sailors but were also responsible for establishing missions to teach Christianity to the Timucuan. The first Spanish mission established in North America, Nombre de Dios, was established and run by the diocesan priests. Father Lopez, as chaplain of the garrison, was given the responsibility of oversight.³

Father Francisco Lopez de Mendoza Grajales

Little is known about Father Lopez prior to his participation in the establishment of St. Augustine. He was born in Jerez de Frontera, Spain, sometime in the early 1500s. Sometime prior to 1565, he was ordained as a secular or diocesan priest, which meant that he was not of a particular religious order. The last mentioning of Lopez was in 1569. Father Lopez is perhaps best known for his journal of the Menendez expedition. Much of what is known today about the expedition, including the massacre of the French at Fort Caroline and near the present day Matanzas Inlet, came from the writings of Lopez. In the 1950s, the Diocese of St. Augustine, in an effort to advertise its history during a period of great expansion, sought ways to commemorate Father Lopez. In addition to the statue erected in his honor, the Diocese also named Father Lopez High School in Daytona Beach, Florida, after him.

² Francisco Lopez de Mendoza Grajales, "The Founding of St. Augustine, 1565," Modern History Sourcebook, <http://www.fordham.edu/halsall/mod/1565staugustine.asp>.

³ Michael Gannon, The Cross in the Sand, 26-30.

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Acquisition of Nombre de Dios

In 1871, the land upon which the coquina ruins of the 1702 Mission Nombre de Dios chapel sits was purchased by the Diocese from John McGuire for one dollar. Bishop Augustin Verot was the first bishop of the Diocese of St. Augustine when it was created in 1870. Verot, who was an admirer of the Spanish Catholic heritage of St. Augustine, saw Nombre de Dios as a way of promoting Catholicism in Florida locally, nationally, and internationally. Verot also had an interest in the early Franciscan missionaries, in particular their martyrdom. At the time of acquisition, Verot was under the mistaken impression that the Nombre de Dios Mission was the site of the martyrdom of Fray Blas Rodriguez. It was this perceived location of Rodriguez's death that played a pivotal role in the decision to acquire and reconstruct the 1702 mission rather than the 1728 mission. The 1875 chapel, however, was destroyed shortly afterwards by a hurricane, and remained largely unused until 1915. Ironically, just as the coquina from the 1728 mission building was used in the construction of the St. Augustine Cathedral in 1797, some of the coquina from the 1875 mission building was used in the reconstruction of the cathedral after an 1888 fire did considerable damage. With the destruction of the reconstructed chapel, the focus on the property shifted to its use as a cemetery, especially after a yellow fever outbreak in 1885.⁴

Second Mission Nombre de Dios Chapel

The Mission chapel remained in its ruinous condition until 1915, when Amelia Hardin donated money for its reconstruction. The bishop of St. Augustine at the time, Bishop Michael Curley, took particular interest in the project. The building was modeled after 17th and 18th century Spanish missions, reflecting Bishop Curley's desire to highlight the Spanish Catholic heritage of St. Augustine. The reconstructed mission soon became the focus of a renewed interest in generating religious tourism to the city of St. Augustine. Advertised as "America's Holiest Acre," the Mission was declared the official Marian shrine for the diocese and served as the site for the annual Low Sunday⁵ pilgrimages personally led by the bishop himself. Daily masses and rosary recitations were also held in the chapel. Tour guides were hired to interpret the site for visitors.⁶

Archbishop Joseph Hurley

Archbishop Joseph Hurley (1894-1967), who became bishop of St. Augustine in 1940, was a crucial figure in the development and expansion of the diocese during the 20th century. He is best known for his outspoken opposition to fascism and Communism and as an outspoken early interventionist during World War II and the Cold War. Hurley was a native of Cleveland, Ohio, and a graduate of John Carroll University in Cleveland. A

⁴ Michael Gannon, *Rebel Bishop: Augustin Verot, Florida's Civil War Prelate* (Gainesville, FL: University of Florida Press, 1997), 236; Charles C. Bagwell, Jr., unpublished report on Mission Nombre de Dios Site, St. Augustine Historical Society Archives, 11-12; Rev. J. Nunnan, "The Ancient Spanish Shrine," *Fides* (St. Augustine: The Society for the Propagation of the Faith, 1934), 79.

⁵ Low Sunday is the first Sunday after Easter Sunday.

⁶ Nunnan, "The Ancient Spanish Shrine," 79.

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member of the papal diplomatic corps, Hurley's foreign service experience began in 1927 when he served as secretary to the papal envoy to India, later moving to a similar position in Japan in 1933. While in Japan, Hurley assumed temporary control of the Vatican embassy there. The Japanese invasion of Manchuria occurred during Hurley's tenure. Hurley played a pivotal role in the handling of the Japanese government's suppression of religious schools and Christian missionaries.⁷

Hurley was eventually sent to Rome, where he worked within the Vatican Secretariat of State, serving as a liaison between the Vatican and the Catholic Church in the United States and personal translator to Pope Pius XI. Hurley was also a frequent contributor to the Vatican's English language radio station, translated official papal proclamations and wrote English language press releases for the Vatican. It was in this capacity that he participated in high-level international negotiations. Shortly after signing the infamous Munich Agreement with Adolph Hitler in 1938, British prime minister Neville Chamberlain made an official papal visit to explain his policies. Hurley served as translator during this important discussion. A close personal friend of Pope Pius XI, Hurley was not nearly as close to his successor Pius XII, finding himself largely excluded from the inner circles of the papacy and eventually sent to St. Augustine.⁸

Archbishop Hurley remained among the most influential Catholic clergymen even after he left the Vatican to assume leadership of the Diocese of St. Augustine in 1940. Hurley's assignment to the Diocese was a form of punishment. He had fallen out of favor with Pope Pius XII due in part to his dissatisfaction of Pius XII's policies towards fascism. The policy of the final years of Pius XI's reign was to view fascism as the greater immediate threat than communism and Hurley bought into the hardline stance. When Pope Pius XII came into power, however, the policy was changed to that of maintaining neutrality, much to the chagrin of Hurley, who made no secret of his displeasure with the new pope. Pius XII, who viewed Hurley as an agitator and a liability, sent him off to St. Augustine.⁹

Hurley, who was a strong believer in placing loyalty to one's country before loyalty to one's religion, almost immediately made a name for himself nationally by becoming the first Roman Catholic bishop to openly advocate for direct intervention in Europe at a time when isolationism was strongly entrenched throughout the country. Despite orders from the hierarchy to temper his rhetoric, Hurley began to appear on national radio broadcasts and write openly in support of Franklin Delano Roosevelt's policies. The U.S. State Department saw Hurley as a valuable propaganda tool in garnering Catholic support of the war effort. Hurley became a reliable mouthpiece for U.S. policies and his writings in the Diocese of St. Augustine's magazine often found their way into national and international publications. There were local benefits from Hurley's presence in the city. It was largely through Hurley's connections with the State Department that the City of St. Augustine was

⁷ Charles R. Gallagher, S.J., *Vatican Secret Diplomacy: Joseph P. Hurley and Pope Pius XII* (New Haven, CT: Yale University Press, 2008), 8-43.

⁸ *Ibid.*, 46-48, 75-77, 92.

⁹ *Ibid.*, 98, 105, 131-143.

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able to land a Coast Guard base, which in effect saved the city financially due to wartime restrictions on travel.¹⁰

After World War II, Hurley became the first native born American to attain the equivalent rank of nuncio¹¹ when he was appointed as the official papal representative to Yugoslavia. Hurley's past foreign service experience and antifascist background, as well as his American nationality made him an ideal candidate for the position. In retaliation for the actions of the ultra-Catholic fascist Ustase puppet government set up in Croatia during World War II, Josip Broz Tito and the Communists cracked down harshly on the Catholic Church in the country. Hundreds of clergy were killed and church property throughout Yugoslavia was confiscated by the regime. The Vatican at this time wished to rely on American power and influence to help ease the repression of Catholics in Croatia. The church also viewed the interests of the United States regarding communism as correlating to their own. As a result, Pius XII appointed Hurley to the position with the understanding that he would work closely with the United States in influencing the Yugoslav government policies in relation to the church.¹²

In one of the first high profile post-World War II Cold War confrontations, in 1946 the Yugoslav regime arrested Aloysius Stepinac, the archbishop of Zagreb, for collaborating with the Ustase Movement after Stepinac spoke out against the regime. Hurley, as the official representative of the pope, sat in on the trials. Although there was evidence that suggested at least indirect collaboration with the regime, many Catholics, including Hurley, viewed the trial as a show trial. Working tirelessly to advocate on behalf of Stepinac, it was Hurley who molded and shaped much of the American Catholic opinion of Stepinac as a religious martyr and victim of Communist oppression. In addition to publicizing Stepinac's plight, Hurley also gained attention during the trial for showing deference to Stepinac every time he arrived in the room. It was largely through Hurley's efforts personally appealing to Pope Pius XII that Stepinac was not only kept as the archbishop of Zagreb, but was actually raised to the rank of cardinal before his death. Stepinac was spared the death penalty but was sentenced to sixteen years in prison. He was eventually put under house arrest in 1951, which he served until his death in 1960.¹³

Perhaps Hurley's most lasting achievement in Yugoslavia was his role in successfully quashing an attempt by Tito to nationalize the Catholic church. One of Tito's primary objectives upon taking power was to create a separate Catholic church from within Yugoslavia that was independent of papal control. Realizing that the highest ranking officials in the country were largely loyal to the Vatican, Tito instead strove to foment the schism from within the ranks of the clergy through the creation of professional priests' associations. In response, the Slovene Priests' Association led by Joseph Lampret was created. An attempt by the Slovene

¹⁰ Ibid., 131-153.

¹¹ A nuncio is a papal envoy to a foreign country.

¹² Charles A. Gallagher, S.J., Vatican Secret Diplomacy, 154-166.

¹³ Ibid., 166-175.

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Priests' Association to impose a list of demands upon the Vatican was made in 1949. Hurley successfully undercut this attempt by agreeing to meet with each priest on an individual basis, managing in the process to disrupt their unity. The priests' associations would eventually be abandoned a year later.¹⁴

With the public split between Tito and Josef Stalin and the removal of Yugoslavia from the Russian-backed COMINFORM in 1948, the attention of the United States government shifted. Wishing to further drive a wedge between Russia and Yugoslavia, the United States government was less willing to intervene in the domestic concerns of Yugoslavia. The Vatican, eager to maintain its foothold in Yugoslavia and realizing the change in American policies, was willing to negotiate with Tito for the first time. Hurley, who viewed Communism as a great threat to humanity, was critical of the change of policies towards Yugoslavia by both the Vatican and the United States government that took place in the late 1940s. He was especially critical of the pope, whom he saw as failing yet again in moral leadership. By 1950, he was replaced and sent back to St. Augustine. As a token of gratitude, he was given the title of archbishop, the only leader of the Diocese of St. Augustine ever to hold the title.¹⁵

HISTORIC SIGNIFICANCE

The idea for the Father Lopez Statue first came about in 1955 during a visit from Ivan Mestrovic to St. Augustine. Mestrovic, a close personal friend of Aloysius Stepinac, first approached Archbishop Hurley in 1953 while representing a group of Croatians who were staging a protest in Detroit on behalf of Stepinac. Mestrovic extended an invitation for Hurley to attend the meeting. Although Hurley was a natural choice to participate in the protest, he declined, citing diplomatic propriety. The two men, who were mutual admirers of one another and had shared interests in opposing Communism and fascism, struck up a friendship shortly afterwards, beginning with Mestrovic's visit to St. Augustine in 1955. At one time, Mestrovic and Hurley were considering writing a book about Cardinal Stepinac, but the plan never materialized.¹⁶

By the 1950s, Hurley had established himself as one of the most outspoken opponents to Communism within the American Catholic Church. He was a supporter of Senator Joseph McCarthy, even attending McCarthy's funeral, where he was one of the highest-ranking members of the Catholic Church in attendance. As the City of St. Augustine was approaching the 400th anniversary, there was considerable interest in commemorating the city's history. Hurley's vision for the further development of the shrine sought for ways to commemorate the past and to memorialize the current struggle of the Catholic Church against Communism. He achieved both

¹⁴ Ibid., 186-188.

¹⁵ Ibid., 181-186, 188-195.

¹⁶ Ivan Mestrovic letter to Archbishop Joseph P. Hurley, September 26, 1953, CMST 8/09, Ivan Mestrovic Papers, University of Notre Dame Archives; Archbishop Joseph P. Hurley letter to Ivan Mestrovic, October 10, 1953, CMST 8/09, Ivan Mestrovic Papers, University of Notre Dame Archives; Karlo Mirth, "Mestrovic in America: 'Living From the Clod of Croatian Soil Attached to His Roots,'" *Journal of Croatian Studies* 24 (1983), <http://www.studiacroatica.org/jcs/24/2413.htm>.

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with the Father Lopez Statue. The commissioning of Ivan Mestrovic to complete the statue would have been a tremendous symbolic statement against Communism. The subject matter of the statue commemorated the role of Catholicism in the founding of the city and the early history of the United States.¹⁷

Mestrovic began modeling the Father Lopez Statue in 1955, while still a professor at Syracuse University in Syracuse, New York (Photos #14-15). He completed the statue later that year in South Bend, Indiana, after he began teaching at the University of Notre Dame. In November 1955, the statue was sent to the Modern Art Foundry in Long Island, New York, for casting along with a bust Mestrovic completed of Archbishop Hurley, which currently sits in the St. Augustine Cathedral Basilica. By February 1956, the casting was complete. Thomas J. Madden, Jr., an architect based out of Miami, Florida, designed the original pedestal for the statue. Monsignor John J. Fitzpatrick and Father Matthew J. Connolly oversaw the placement of the statue on the Mission grounds. Although the statue was finished in 1956, it was not officially unveiled until 1958 (Photo #16).¹⁸

The official unveiling of the Father Lopez Statue took place on April 13, 1958, in conjunction with the Low Sunday pilgrimage celebrated annually at the time by the Diocese of St. Augustine (Photo #17). Ivan Mestrovic and his wife Olga, the architect Thomas J. Madden, and the Marquis de Santa Cruz were the guests of honor as an estimated 5,000 people attended the pilgrimage. Archbishop Hurley and Father Matthew Connolly were the speakers at the ceremony. Later that day, Mestrovic was rushed to the emergency room in Jacksonville for an emergency appendectomy, which required him to spend several days afterwards recuperating in Ponte Vedra Beach before returning to South Bend.¹⁹

While the statue remained relatively unchanged over the next few decades, the Mission Nombre de Dios site underwent significant expansion, especially to the south. In 1965, the Prince of Peace Catholic Church and the Great Cross were built in honor of the 400th anniversary of the founding of St. Augustine. The Great Cross is a massive 208-foot tall stainless steel metal cross erected along the shores of Hospital Creek. The cross is a representation of the wooden cross planted into the ground by Pedro Menendez shortly after coming ashore and establishing the city. The Prince of Peace Catholic Church is a votive church dedicated to world peace and deliverance from atomic warfare. This coquina building features a prominent bow-arched roof with large

¹⁷ St. Augustine Record, "Father Lopez Memorial Which Will be Unveiled Here Sunday is Work of Famous Sculptor Mestrovic," April 11, 1958, St. Augustine Historical Society Archives; Charles A. Gallagher, S.J., "Vatican Secret Diplomacy," 208.

¹⁸ Agreement Between The Modern Art Foundry, Inc. and the Diocese of St. Augustine, October 13, 1955, CMST 11/08, Ivan Mestrovic Papers, University of Notre Dame Archives; John Spring letter to Ivan Mestrovic, February 22, 1956, CMST 11/08, Ivan Mestrovic Papers, University of Notre Dame Archives; St. Augustine Record, "Father Lopez Memorial Which Will be Unveiled Here Sunday is Work of Famous Sculptor Mestrovic."

¹⁹ The Florida Catholic, "Mission Pilgrims Honor Pioneer Priest," April 18, 1958, Diocese of St. Augustine Archives; St. Augustine Record, "Many Attend Low Sunday Pilgrimage, Unveiling of Father Lopez Statue," April 14, 1958, St. Augustine Historical Society Archives; Ivan Mestrovic letter to Archbishop Joseph P. Hurley, May 4, 1958, CMST 8/09, Ivan Mestrovic Papers, University of Notre Dame Archives.

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stained glass panels near the roofline. The non-historic Nombre de Dios Museum was built adjacent to the Prince of Peace Church in 2010.²⁰

The Father Lopez Statue remained largely unaltered until January 2010, when it was relocated to its current location near the Michael Gannon Footbridge. In 1965, there were plans to move the statue. There was a feeling amongst some that, since both the Great Cross and the Father Lopez Statue represented the same historical event, there should be a visual connection between the two as well. Its original location facing away from the main walkway and partially obscured by trees also created a visibility issue. A move to a more conspicuous location could solve that problem. Due to the costs associated with construction of the Great Cross and the Prince of Peace Church, however, there was no money left to fund the relocation of the statue. It was not until 2010 that a donation allowed for the Mission to carry out the move. During the relocation, a four-inch diameter metal pipe was inserted within the statue for reinforcement, but the exterior of the statue remained unaltered.²¹

ARCHITECTURAL SIGNIFICANCE

Ivan Mestrovic

Ivan Mestrovic (1883-1962) was a world-renowned Croatian sculptor, politician, and architect (Photo #18). He was born on August 15, 1883, in the village of Otavice in modern-day Croatia. Born into a poor peasant family with no formal education, Mestrovic taught himself how to read and write through reading the Bible and reading and writing folk poems. His initial artistic inspirations drew from the sculptures in the medieval cathedrals in Split, Trogir, and Sibenik. As a child, he first gained local notoriety for his woodcarving, carving elaborate crutches for the wounded veterans and the elderly in the community. He also learned stone carving and began creating small statues and figurines of folk heroes. By the age of 16, he was exhibiting his artwork and poetry locally, attracting the attention of several benefactors who paid for him to receive training in Split. None of the art schools took him, however, because of his lack of formal education. Instead, he became an apprentice for a master mason who specialized in making altars and gravestones. Working under an Italian sculptor employed by the mason, Mestrovic in a short period of time produced work superior to his mentor's. His work attracted the attention of many people in Split, including a wealthy Viennese industrialist named Alexander Koenig, who offered to send Mestrovic to Vienna to continue his artistic education.²²

Mestrovic's arrival in Vienna in 1900 and the difficulties of his early years in the city had a profound impact upon him. Shortly after his arrival, Alexander Koenig showed no further interest in him, paying for little else

²⁰ "The Great Cross," http://www.missionandshrine.org/great_cross.htm; "Prince of Peace Church," <http://www.missionandshrine.org/church.htm>.

²¹ Eric Johnson email to Andrew Waber, July 21, 2011.

²² Dusko Keckemet, Ivan Mestrovic (Zagreb, Yugoslavia: McGraw-Hill Book Company, 1970), 1-4.

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besides a train ticket to Vienna. As in art schools in Split, he failed to gain acceptance into the Vienna Academy of Fine Arts due to his lack of formal education, a problem compounded by the fact that he could not speak German. Mestrovic found work in the studio of sculptor Otto Koenig (no relation to Alexander Koenig), and it was while under his tutelage that Mestrovic refined his style even further. Through a Czech benefactor, Mestrovic's works caught the eye of Edmund Hellmer, a sculptor who was director of the Vienna Academy of Arts. Against the wishes of other professors, Hellmer managed to secure Mestrovic's admission into the Academy provided he passed the entrance exam, which he did. During his four years at the academy, Mestrovic not only became a more refined artist he also developed an active interest in architecture. The architect Otto Wagner, a leader of the emerging Vienna Secessionist Movement, was Mestrovic's most influential professor.²³

Mestrovic first gained international attention for his involvement with the Vienna Secessionist Movement that emerged shortly before his arrival in Vienna in 1898. The Vienna Secessionist Movement, often considered the Austrian equivalent to Art Nouveau, was a loose alliance of painters, sculptors, and architects who grew dissatisfied with the academic classicism and Germanic nature of the artwork and architecture in Austria. Among the leaders of the movement were the painters Gustav Klimt and Koloman Moser and the architects Joseph Maria Olbrich and Otto Wagner. The movement sought to open Vienna to the works of abstract artists and artists from around the world and sought to synthesize the arts. It was through the Movement's efforts that many Viennese were introduced to the works of French Impressionist painters and sculptors, including Auguste Rodin. Dissatisfied with the pan-Germanic views of his professors, Mestrovic saw an opportunity to further experiment as an artist. It was because of the well sculpture "At the Source of Life," displayed at the 1905 Secessionist exhibition, that he first gained international attention.²⁴

Besides Otto Wagner, two of Mestrovic's biggest influences from this period were Gustav Klimt and Auguste Rodin. Although Mestrovic was not an abstract artist like Klimt, he saw the impact of Klimt's politically themed artwork in generating both controversy and discussions within society. Mestrovic's arrival in Vienna coincided with the fourth Secessionist exhibition made famous for the Klimt work "Philosophy," which portrayed the suffering of humanity in graphic detail. This had a profound impact on shaping Mestrovic's views on the relationship between society and art. Auguste Rodin also had a tremendous influence upon Mestrovic. First exposed to Rodin's work through the Secessionist shows, Mestrovic shared Rodin's belief in the importance of maintaining natural form in artwork while utilizing movement and lighting for dramatic effect. Later, during the height of his early career, Mestrovic spent considerable time in Paris, where he had an opportunity to meet and study under Rodin. The two men later became close friends and confidants, with Rodin allowing Mestrovic to do a bust of him.²⁵

²³ Michael Mulnix, "Mestrovic in Vienna," *Journal of Croatian Studies* 23 (1983), <http://www.studiacroatica.org/jcs/24/2404.htm>.

²⁴ Ibid.

²⁵ Ibid.

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Mestrovic's most influential period as an artist extended from 1905 to the beginning of World War I. During this period, he became increasingly political and more outspoken in his criticisms of the Austro-Hungarian Empire. He also came to support the idea of creating a unified Yugoslav state. His artwork came to reflect his political aspirations, and took on more of a nationalistic tone. He focused more on important people and events in Slavic history. It was during this period that he proposed the idea of creating the Kosovo Temple. The Kosovo Temple was to be a memorial to the shared sufferings of the Serbs and Croats. It featured a collection of sculptures depicting the ill-fated 1389 Battle of Kosovo that resulted in the Turkish conquest of the Balkans. While the temple itself was never built, Mestrovic created a number of statues, over 50 in 1907 alone, intended for the monument that gained a tremendous amount of attention for the Yugoslav cause. This collection of sculptures became known as the Kosovo Cycle. His most famous work from this period was the equestrian statue of Kraljevic Marko, the hero of the Battle of Kosovo, which was intended to be the centerpiece of the temple. Mestrovic displayed the sculpture of Marko at the International Art Exhibition in Rome in 1911, along with several other items from the Kosovo Cycle. Displaying amongst the Serbian delegation in a statement against Austria-Hungary, Mestrovic actually won first prize at the exhibition for his work. The 1911 International Art Exhibition and his subsequent commissions in Rome introduced many Western Europeans to Eastern European art and placed him in the forefront of the nationalist artists of the period.²⁶

The nationalistic subjects of Mestrovic's works from this period reflected a larger trend taking place among the art world. Among the notable examples were Franz Metzner's Nibelung Fountain in Vienna (1904) and People's Battle Monument in Leipzig, Germany (1913); Gustav Vigeland's sculptures of Henrik Ibsen and Niels Henrik Abel after Norway's independence in 1905; Stanislav Sucharda's Frantisek Palacky Monument in Prague (1912); and Hugo Kauffman's Vaterlandslied (1903). These works reflected the emotionally charged nationalism of the time and the ideal of many artists that works should transcend a higher purpose beyond mere aesthetic appeal. Mestrovic was also one of several Eastern European sculptors at the time who were instrumental in gaining international attention for their countries' art and introducing their countries to more modern, academic styles of sculpting. Besides Mestrovic, there were a number of notable Eastern European sculptors from this period, including Jan Stursa, Frantisek Bilek and Stanislav Sucharda from the present-day Czech Republic; Sergei Kononov from Russia; and Xawery Dunikowski from Poland. Among Mestrovic's contemporaries from Yugoslavia were Toma Rosandic (Croatia); Djordje Jovanovic and Simeon Roksandic (Serbia); and Risto Stijovic (Montenegro). As an instructor with the Art Institute in Zagreb and later at Syracuse University and the University of Notre Dame, Mestrovic also had a profound impact upon the development of a new generation of Croatian sculptors, including Antun Augustincic, Frano Krsinic, Oscar Nemon, and Josip Turkalj.²⁷

²⁶ Dusko Keckemet, *Ivan Mestrovic*, 11-19.

²⁷ Laurence Schmeckebier, "Mestrovic as a Sculptor in America," *Journal of Croatian Studies* 23 (1983), <http://www.studiacroatica.org/jcs/24/2405.htm>; Hugo Haberfeld, "Modern Plastic Work in Austria," in *The Art-Revival in Austria*,

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As Mestrovic's reputation grew internationally, he came to be seen as a national hero amongst the Croats and emerged as a political leader within his home country. He was among the most outspoken supporters for the creation of an independent Yugoslavia comprised of Serbians, Croats, and Bosnians. He believed that the unification of the different Balkan ethnic groups into one single country provided the best chances for political and economic survival for all. Later on, as he witnessed the continued ethnic strife and Serbian dominance of government, he changed his stance to that of a fierce Croatian nationalist. During World War I, Mestrovic sought refuge in London, where he lent his talents to further the cause of Yugoslav independence. Mestrovic was one of the founding members of the Yugoslav Committee, which was a group of Slavs from Serbia, Croatia, Slovenia, and Bosnia and Herzegovina who advocated for the creation of Yugoslavia. This was achieved in 1917 with the signing of the Corfu Declaration. Following the signing of the declaration, Mestrovic promptly removed himself from having any political office, but he remained involved in politics behind the scenes for the rest of his life. He would later serve as an unofficial advisor of Yugoslav King Alexander and was a close friend and confidante of Cardinal Aloysius Stepinac.²⁸

The period between World War I and World War II was Mestrovic's most successful financially. Many of his most important pieces were done during this period as well. As perhaps Croatia's most famous artist and as a leading participant in the creation of Yugoslavia, he received commissions to create and design several memorials in Yugoslavia after World War I. Among these were the statue of Victor and the Monument of the Unknown Hero in Belgrade. The statue of Victor was originally commissioned in 1913 to commemorate the Serbian victory in the First Balkan War, but was placed in its present location following World War I. During the 1920s, another major work, the statue of the Archbishop Gregory of Nin, was completed in Split, as was his most notable public artwork in the United States, the Spearman and Bowman in Grant Park in Chicago. He also saw work as an architect, designing the Racic Family Memorial Chapel in Cavtat, the Mestrovic Mausoleum in Otavice, and the Art Pavilion in Zagreb. The experiences of two world wars changed him, however. After World War I, Mestrovic's artistic focus began to shift more towards religious and spiritual subjects, which became more pronounced after World War II.²⁹

During World War II, Mestrovic was an outspoken opponent of fascism, which got him into trouble with the pro-Nazi Ustase regime ruling Yugoslavia during the war. The Ustase government placed him under arrest and sentenced him to death, a sentence overturned at the last moment at the behest of the Vatican. He was deported instead to the Vatican and later to Switzerland, where he lived for the remainder of the war. His first wife Ruza

Charles Holme, ed. (New York: The Studio, 1906), Bi-Bviii; Darko Zubrinic, "Croatian Art,"

<http://www.croatianhistory.net/etf/art.html>.

²⁸ Bogdan Roditsa, "Mestrovic's Significance in the Formation of Yugoslavia," *Journal of Croatian Studies* 23 (1983),

<http://www.studiacroatica.org/jcs/24/2409.htm>.

²⁹ Dean A. Porter, "New Observations on Ivan Mestrovic," *Journal of Croatian Studies* 23 (1983),

<http://www.studiacroatica.org/jcs/24/2406.htm>.

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Klein and most of her family, who were Jewish, were deported and killed in the Holocaust. While in Switzerland, he completed another critically acclaimed sculpture of the biblical figure Job. After the war, Josip Broz Tito took over Yugoslavia, creating a new Communist regime. He extended a personal invitation to Mestrovic to return to Yugoslavia, but Mestrovic declined the invitation, refusing to live in a Communist country and decrying Tito's repression of the Catholic Church in Croatia. Instead, he accepted an invitation to teach at Syracuse University in Syracuse, New York.³⁰

Later in his life, Mestrovic received several prestigious honors in recognition of his contributions to art, architecture, and politics. In 1947, shortly after his arrival in the United States, he became the first living artist to have a one-man show at the New York Metropolitan Museum of Art. The American Academy of Arts and Letters awarded him a merit medal in sculpture in 1953 and made him a full member in 1960. Mestrovic was also a member of the academies of arts for Belgrade, Zagreb, Edinburgh, Vienna, Prague, Munich, and Bucharest. In 1955, the American Institute of Architects awarded him their Fine Arts Medal. The following year, Mestrovic was inducted into the National Institute of Arts and Letters and received the gold medal for sculpture. He also received honorary doctorates from Marquette University, the University of Notre Dame, and Columbia University. In 1954, President Dwight D. Eisenhower personally swore in Mestrovic during his citizenship ceremony, a testament to his importance as an anti-Communist dissident.³¹

After his arrival in the United States, Mestrovic devoted himself primarily to religious art. A professor of art at Syracuse University, Mestrovic later assumed a similar role at the University of Notre Dame. Mestrovic chose Notre Dame since there was more studio space and he desired to work for an institution that would appreciate his religious works. While the Spearman and Bowman statues from the 1920s remain his most notable work in the United States, most of Mestrovic's works in this country postdate World War II, are religious in nature, and are primarily located in churches and synagogues. The Catholic Church, as his primary benefactor, was the recipient of most of his works. Mestrovic continued to work at the University of Notre Dame until shortly before his death in 1962. He also completed several commemorative statues during this period, most notably of Cardinal Stepinac and of Nikola Tesla. Mestrovic, who was a friend of Tesla, was personally asked by Tesla to sculpt his portrait. Mestrovic completed the statue in 1956 and donated it to the Nikola Tesla Museum in Zagreb, Serbia. As an engraver, Mestrovic's designs were used on the Croatian currency and on the seal of the Central Bank of Ireland after his death. Most of his works were donated to his home country, where they are currently displayed in the Mestrovic Gallery in Split. The gallery building itself was designed by Mestrovic and along with the artwork was donated as a gift to the people of Croatia. Mestrovic's youngest son, Dr. Mate Mestrovic, was a former history professor at Farleigh Dickinson University and leader of the Croatian National

³⁰ Keckemet, Ivan Mestrovic, 32-33; Matthew Mestrovic, "Mestrovic's American Experience," *Journal of Croatian Studies* 23 (1983), <http://www.studiacroatica.org/jcs/24/2411.htm>.

³¹ Karlo Mirth, "Mestrovic in America: 'Living From the Clod of Croatian Soil Attached to His Roots,'" <http://www.studiacroatica.org/jcs/24/2413.htm>.

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Council. Mate Mestrovic later returned to Croatia after its independence and served in the national parliament from 1993 to 1997, and served as the Croatian ambassador to Bulgaria from 1997 to 2000.³²

Father Lopez Statue

The Father Lopez Statue, designed in 1955 and completed in 1957, is one of the last pieces of public art completed by Mestrovic. Like most of his work from his later period, the statue is religious in nature and was created for the Catholic Church. There are several stylistic elements in this statue that are found in other Mestrovic works. The right hand, held up as if lifting an imaginary chalice, is reminiscent of the Spearman and Bowman statues in Chicago (Photos #19-20). Both equestrian statues feature Native Americans in the act of throwing a spear and shooting a bow and arrow, none of which is represented in the statues. The exaggerated expression of Father Lopez looking heavenward is a tactic Mestrovic often used to display spiritualism in his works. A great example of this is the statue of Job (Photo #21), completed in 1947, and a work titled "My Mother at Prayer," completed in 1926. The rough texture of the Father Lopez statue, intended to symbolize the rustic setting of the first Spanish missions, was an element incorporated into a number of other works, including the statue of Nikola Tesla (Photo #22). The large hands and feet are hallmarks of Mestrovic, a stylistic element from Eastern Europe he often utilized in his work.

³² Matthew Mestrovic, "Mestrovic's American Experience," <http://www.studiacroatica.org/jcs/24/2411.htm>; Central Bank of Ireland, "Governor's speech at the Launch of the €15 Silver Mestrovic Coin," February 12, 2007; "Mate Mestrovic," http://en.wikipedia.org/wiki/Mate_Mestrovic.

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Father Francisco Lopez Statue
Name of Property

St. Johns, FL
County and State

10. Geographical Data

Acreeage of Property less than one acre

UTM References

(Place additional references on a continuation sheet.)

1	1	7	4	6	9	6	1	5	3	3	0	8	2	0	8
	Zone		Easting						Northing						
2															

3															
	Zone		Easting						Northing						
4															

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Andrew Waber, Historic Sites Specialist
organization Bureau of Historic Preservation date April 3, 2012
street & number 500 South Bronough Street telephone (850) 245-6333
city or town Tallahassee state Florida zip code 32399-0250

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Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Bishop of the Diocese of St. Augustine
street & number Catholic Center, 11625 Old St. Augustine Road telephone (904) 824-2809
city or town Jacksonville state FL zip code 32258

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ST. AUGUSTINE, ST. JOHNS COUNTY, FL
GEOGRAPHIC DATA

VERBAL BOUNDARY DESCRIPTION

Please see scaled boundary map. The resource is located within the Mission Nombre de Dios shrine site, which is located in St. Augustine, St. Johns County, Florida.

BOUNDARY JUSTIFICATION

The boundary encompasses the area immediately surrounding the Father Lopez Statue and the non-contributing pedestal upon which the statue currently rests.

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2. St. Augustine, St. Johns County, Florida
3. Andrew Waber
4. March 2011
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6. View of Father Lopez Statue, facing east
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6. View of main walkway, showing original and current locations of the Father Lopez Statue, facing east
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6. View of current pedestal, facing east
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3. Photographer unknown
4. Circa 1957
5. Ivan Mestrovic Papers, University of Notre Dame Archives, South Bend, Indiana
6. View of Father Lopez Statue in Ivan Mestrovic's studio prior to casting
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3. Photographer unknown
4. Circa 1957
5. Ivan Mestrovic Papers, University of Notre Dame Archives, South Bend, Indiana
6. View of Father Lopez Statue in Ivan Mestrovic's studio prior to casting
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3. Photographer unknown
4. Circa 1958
5. Ivan Mestrovic Collection, Syracuse University Archives, Syracuse, New York
6. View of Father Lopez Statue shortly after installation in its original location
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3. Photographer unknown
4. Circa 1958
5. Mission Nombre de Dios, St. Augustine, Florida
6. View of Archbishop Joseph Hurley and Ivan Mestrovic on the Mission Nombre de Dios grounds
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3. Photographer unknown
4. Date unknown
5. Ivan Mestrovic Papers, University of Notre Dame Archives, South Bend, Indiana
6. View of Ivan Mestrovic in studio
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Section number Photos Page 3 FATHER FRANCISCO LOPEZ STATUE
ST. AUGUSTINE, ST. JOHNS COUNTY, FL
PHOTOGRAPH LIST

1. Spearman Statue
2. Grant Park, Chicago, Cook County, Illinois
3. Jyoti Srivastava
4. 2009
5. <http://chicago-outdoor-sculptures.blogspot.com/2007/09/bowman-and-spearman.html>
6. View of Spearman Statue
7. Photo 19 of 22

1. Bowman Statue
2. Grant Park, Chicago, Cook County, Illinois
3. Jyoti Srivastava
4. 2009
5. <http://chicago-outdoor-sculptures.blogspot.com/2007/09/bowman-and-spearman.html>
6. View of Bowman Statue
7. Photo 20 of 22

1. Statue of Job
2. Split, Croatia
3. Photographer unknown
4. date unknown
5. http://i440.photobucket.com/albums/qq124/juliakimkane/IMG_0584.jpg
6. View of the statue of Job
7. Photo 21 of 22

1. Statue of Nikola Tesla
2. Zagreb, Croatia
3. Photographer unknown
4. 2007
5. http://farm3.static.flickr.com/2333/2216892862_5029120a6a.jpg
6. View of the statue of Nikola Tesla
7. Photo 22 of 22



Google earth



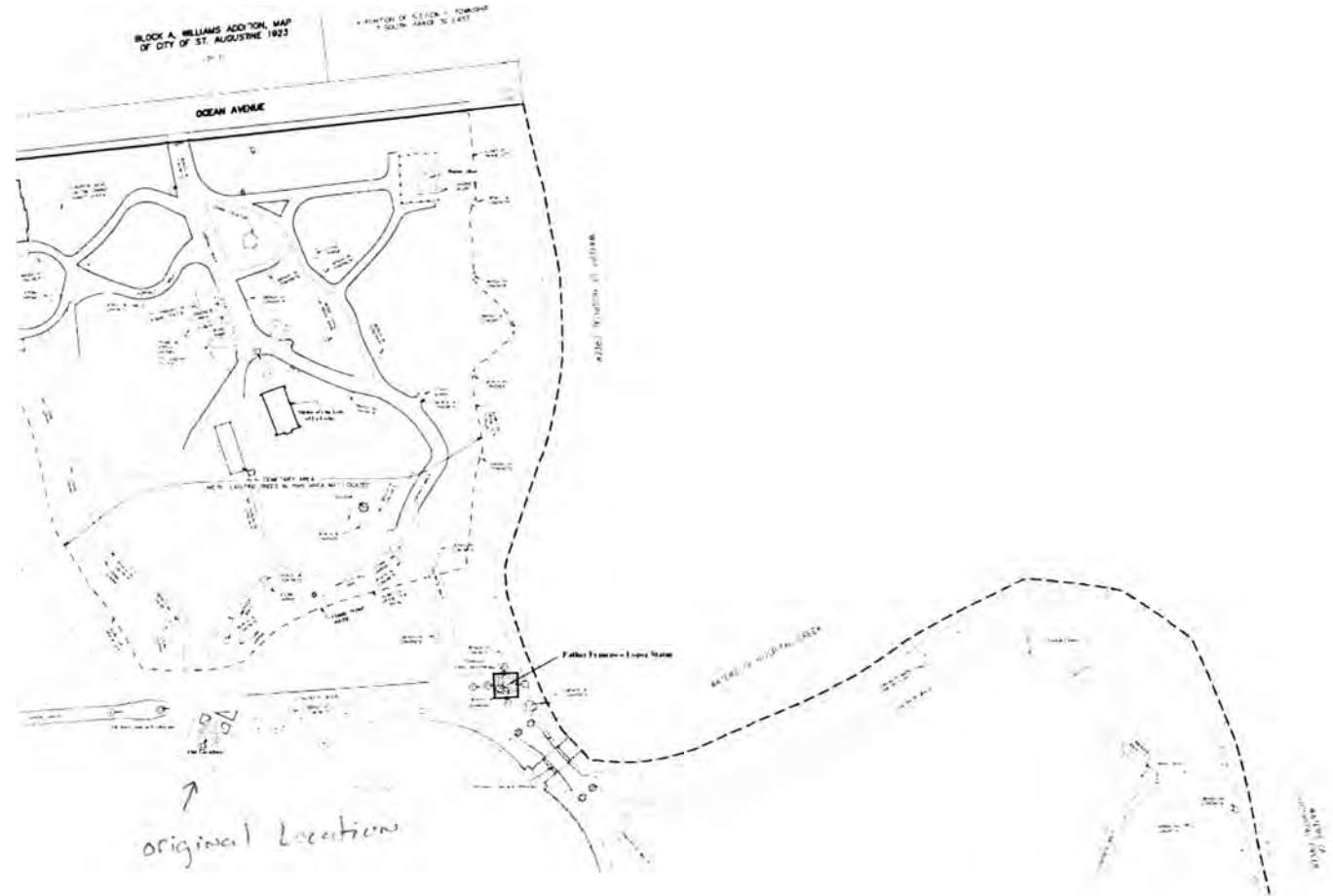
Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

MAP SHOWING TOPOGRAPHIC SURVEY OF
PART OF THE ABBOTT AND HEADE TRACTS ACCORDING TO THE
MAP OF CITY OF ST. AUGUSTINE, ST. JOHNS COUNTY, FLORIDA
DATED 1905 AND 1923.

FOR: DIOCESE OF SAINT AUGUSTINE



ABBREVIATION	SYMBOL	LEGEND
1	—	1/4 SECTION BOUNDARY
2	—	SECTION BOUNDARY
3	—	TOWNSHIP BOUNDARY
4	—	STATE BOUNDARY
5	—	ADJACENT PROPERTY
6	—	ADJACENT WATER
7	—	ADJACENT ROAD
8	—	ADJACENT RAILROAD
9	—	ADJACENT AIRPORT
10	—	ADJACENT CANAL
11	—	ADJACENT LAKE
12	—	ADJACENT SWAMP
13	—	ADJACENT MOUNTAIN
14	—	ADJACENT HILLS
15	—	ADJACENT VALLEY
16	—	ADJACENT PLAIN
17	—	ADJACENT SANDHILLS
18	—	ADJACENT DUNES
19	—	ADJACENT BEACH
20	—	ADJACENT COAST
21	—	ADJACENT ISLAND
22	—	ADJACENT PENINSULA
23	—	ADJACENT TONGUE POINT
24	—	ADJACENT HEADLAND
25	—	ADJACENT NECK
26	—	ADJACENT Isthmus
27	—	ADJACENT STRAIT
28	—	ADJACENT GULF
29	—	ADJACENT BAY
30	—	ADJACENT SOUND
31	—	ADJACENT ESTUARY
32	—	ADJACENT TIDE FLATS
33	—	ADJACENT MANGROVE SWAMP
34	—	ADJACENT MARSH
35	—	ADJACENT PRAIRIE
36	—	ADJACENT WOODLAND
37	—	ADJACENT FOREST
38	—	ADJACENT PINE WOODLAND
39	—	ADJACENT PALM SWAMP
40	—	ADJACENT CYPRESS SWAMP
41	—	ADJACENT BAYHOU
42	—	ADJACENT RIVER
43	—	ADJACENT CREEK
44	—	ADJACENT BRANCH
45	—	ADJACENT TRIBUTARY
46	—	ADJACENT CANAL
47	—	ADJACENT DRAINAGE CANAL
48	—	ADJACENT IRRIGATION CANAL
49	—	ADJACENT NAVIGATION CANAL
50	—	ADJACENT TIDE CANAL
51	—	ADJACENT LOCK
52	—	ADJACENT DAM
53	—	ADJACENT WEIR
54	—	ADJACENT BARRAGE
55	—	ADJACENT DIKE
56	—	ADJACENT LEVEE
57	—	ADJACENT FLOOD WALL
58	—	ADJACENT FLOOD GATE
59	—	ADJACENT FLOOD CONTROL STRUCTURE
60	—	ADJACENT FLOOD PROTECTION STRUCTURE
61	—	ADJACENT FLOOD CONTROL CANAL
62	—	ADJACENT FLOOD PROTECTION CANAL
63	—	ADJACENT FLOOD CONTROL DAM
64	—	ADJACENT FLOOD PROTECTION DAM
65	—	ADJACENT FLOOD CONTROL WEIR
66	—	ADJACENT FLOOD PROTECTION WEIR
67	—	ADJACENT FLOOD CONTROL BARRAGE
68	—	ADJACENT FLOOD PROTECTION BARRAGE
69	—	ADJACENT FLOOD CONTROL DIKE
70	—	ADJACENT FLOOD PROTECTION DIKE
71	—	ADJACENT FLOOD CONTROL LEVEE
72	—	ADJACENT FLOOD PROTECTION LEVEE
73	—	ADJACENT FLOOD CONTROL WALL
74	—	ADJACENT FLOOD PROTECTION WALL
75	—	ADJACENT FLOOD CONTROL GATE
76	—	ADJACENT FLOOD PROTECTION GATE
77	—	ADJACENT FLOOD CONTROL STRUCTURE
78	—	ADJACENT FLOOD PROTECTION STRUCTURE
79	—	ADJACENT FLOOD CONTROL CANAL
80	—	ADJACENT FLOOD PROTECTION CANAL
81	—	ADJACENT FLOOD CONTROL DAM
82	—	ADJACENT FLOOD PROTECTION DAM
83	—	ADJACENT FLOOD CONTROL WEIR
84	—	ADJACENT FLOOD PROTECTION WEIR
85	—	ADJACENT FLOOD CONTROL BARRAGE
86	—	ADJACENT FLOOD PROTECTION BARRAGE
87	—	ADJACENT FLOOD CONTROL DIKE
88	—	ADJACENT FLOOD PROTECTION DIKE
89	—	ADJACENT FLOOD CONTROL LEVEE
90	—	ADJACENT FLOOD PROTECTION LEVEE
91	—	ADJACENT FLOOD CONTROL WALL
92	—	ADJACENT FLOOD PROTECTION WALL
93	—	ADJACENT FLOOD CONTROL GATE
94	—	ADJACENT FLOOD PROTECTION GATE
95	—	ADJACENT FLOOD CONTROL STRUCTURE
96	—	ADJACENT FLOOD PROTECTION STRUCTURE
97	—	ADJACENT FLOOD CONTROL CANAL
98	—	ADJACENT FLOOD PROTECTION CANAL
99	—	ADJACENT FLOOD CONTROL DAM
100	—	ADJACENT FLOOD PROTECTION DAM



- NOTES
1. THIS IS NOT A BOUNDARY SURVEY. ALL LOT AND R/W LINES THEREON ARE APPROXIMATE AND SHOULD NOT BE USED TO ESTABLISH OWNERSHIP INTERESTS AND DISTANCES ARE BASED ON RECEPTION FOR THE EXISTING R/W LINE OF SAN MARCO AVENUE FOR D.R. 7406, PAGE 75.
 2. THIS IS AN ABOVE SURFACE SURVEY ONLY. UNDERGROUND INFORMATION, EXCEPT STORM DRAINAGE AND SANITARY SEWER, WAS LOCATED BY SHOW.
 3. ELEVATIONS SHOWN PAGE (10.00) REFER TO NATIONAL GEODETIC VERTICAL DATUM OF 1988 (NGVD 88).
 4. REFERENCE BENCH MARK FOUND RAILROAD SPINE IN SOUTH SIDE OF SOUTHWEST CORNER OF THE NE CORNER OF U.S. HIGHWAY NO. 1 AND OLD MISSION AVENUE ELEVATION 8.81 (PAGE 29).
 5. LOCATED ALL 4" OR LARGER HARDWOOD TREES.

SHEET 2 OF 3



CLARSON & ASSOCIATES, INC.
PROFESSIONAL SURVEYORS & ENGINEERS
FL NO. 1794
1000 W. 10th Street
St. Augustine, FL 32080
Phone: 321.887.1111
Fax: 321.887.1112

I HEREBY CERTIFY that the above mentioned work was done by me or under my direct supervision and that I am a duly Licensed Professional Surveyor and Engineer in the State of Florida.
DATE SURVEYED: 11/13/2008
SCALE: 1"=40'
FIELD BOOK: 325 PAGES: 16-44
DRAWING NO: 1000012

BENCH IN CONCRETE

BENCH IN CONCRETE

Pedestal
(non-contributing)

Father Francisco Lopez Statue

St. Augustine, St. Johns Co., FL

BENCH IN CONCRETE

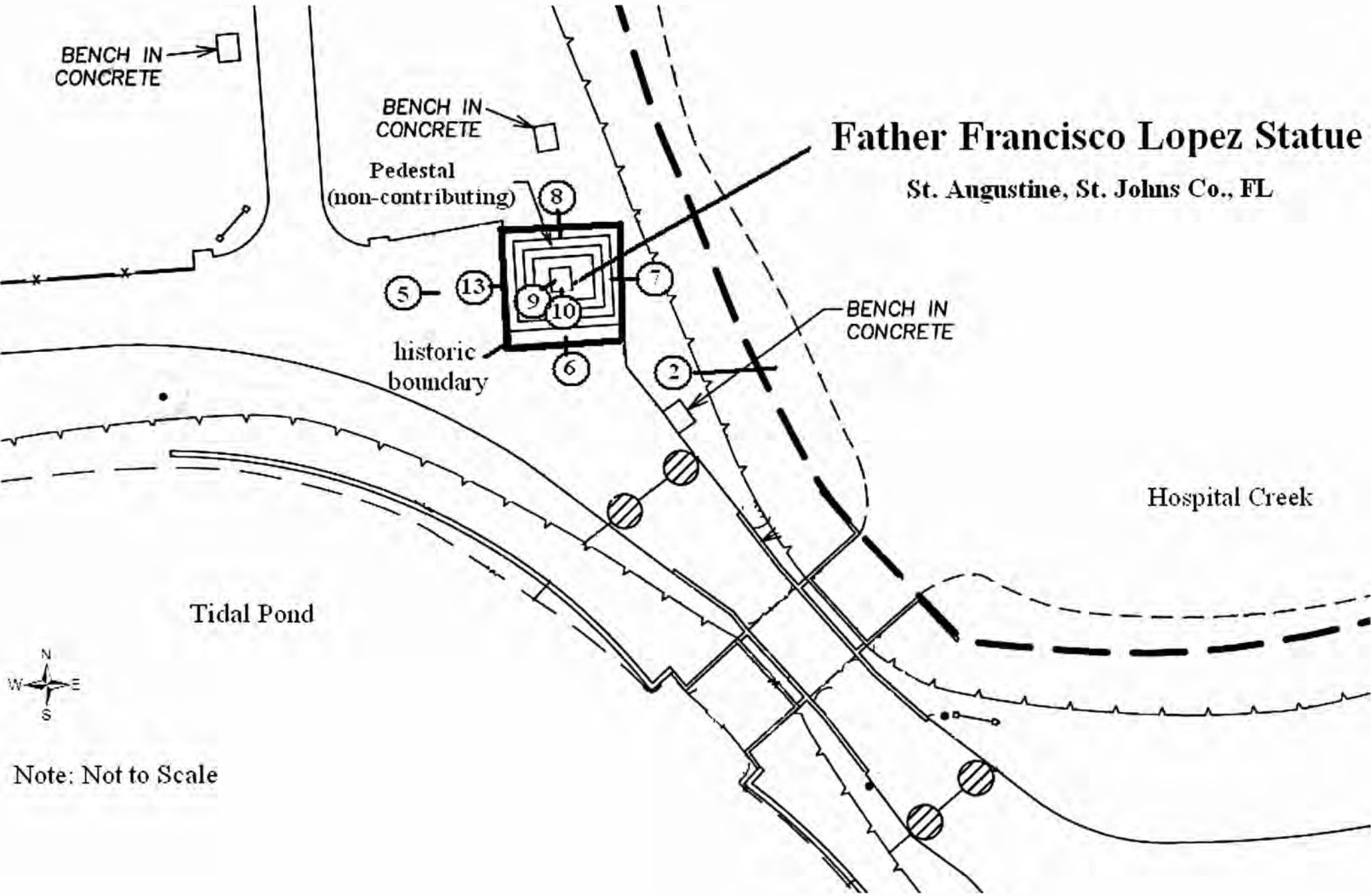
historic
boundary

Hospital Creek

Tidal Pond



Note: Not to Scale



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Father Francisco Lopez Statue

MULTIPLE NAME:

STATE & COUNTY: FLORIDA, St. Johns

DATE RECEIVED: 4/20/12 DATE OF PENDING LIST: 5/11/12
DATE OF 16TH DAY: 5/29/12 DATE OF 45TH DAY: 6/06/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000317

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 6/5/2012 DATE

ABSTRACT/SUMMARY COMMENTS:

Ivan Mestrovic was an important sculptor, whose work is best known in Europe. Mestrovic accepted this commission because of his close ties with the local archbishop & his interest in religious imagery late in his career. This was one of his last commissions before he died. Not a noted example, though. In movie does not impact the importance of the sculpture

RECOM./CRITERIA Accept C

REVIEWER J. Lambert DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL
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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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Father Francisco Lopez Starve
St. Augustine, St. Johns Co., FL
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Father Francisco Lopez Statue

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Father Francisco Lopez Statue
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Father Francisco Lopez Statue
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Father Francisco Lopez Statue
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Father Francisco Lopez Statue
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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL
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Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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NIKOLA TESLA

1856 - 1943

POVODI ZA OBRJETNICE SODENJA
GRAD ZA KEB 10. SRPNJA 2008

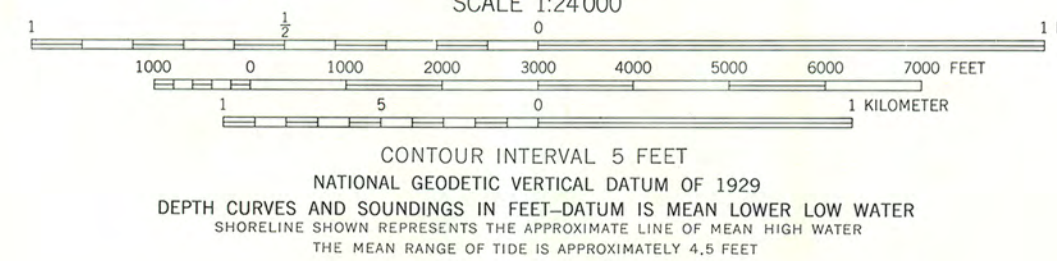
Father Francisco Lopez Statue
St. Augustine, St. Johns Co., FL

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FATHER FRANCISCO LOPEZ STATUE
ST. AUGUSTINE, ST. JOHNS CO., FLORIDA
ZONE EASTING NORTHING
17 469615 3308208

Mapped by U. S. Coast and Geodetic Survey
Edited and published by the Geological Survey
Control by USGS, USC&GS, and Florida Geodetic Survey
Culture and drainage in part compiled from aerial photographs
taken 1952 and 1956. Topography by planetable surveys 1953
Field check 1956
Hydrography compiled from USC&GS charts 842 and 1243 (1958)
and supplementary information
Polyconic projection. 1927 North American datum
10,000-foot grid based on Florida coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue
To place on the predicted North American Datum 1983,
move the projection lines 23 meters south and
18 meters west as shown by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Red tint indicates area in which only landmark buildings are shown



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
U.S. Route	State Route



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ST. AUGUSTINE, FLA.
29081-H3-TF-024
1956
PHOTOREVISED 1988
DMA 4743 IV NE-SERIES V847

Revisions shown in purple compiled from aerial photographs
taken 1983 and other sources. This information not
field checked. Map edited 1988
Purple tint indicates extension of urban area



FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State

April 12, 2012

Ms. Carol Shull, Keeper
National Register of Historic Places
Department of Interior
1201 Eye Street, N.W., 8th Floor
Washington, D.C. 20005

Dear Ms. Shull:

Enclosed are the nomination and additional materials for the

Father Francisco Lopez Statue, St. Augustine, St. Johns County, Florida

The nomination is printed on acid free copy paper.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Barbara E. Mattick

Barbara E. Mattick, Ph.D.
Deputy State Historic Preservation Officer
for Survey & Registration

Enclosures



DIVISION OF HISTORICAL RESOURCES
R. A. Gray Building • 500 South Bronough Street • Tallahassee, Florida 32399-0250
Telephone: 850.245.6300 • Facsimile: 850.245.6436 • www.flheritage.com
Commemorating 500 years of Florida history www.fla500.com

