

# La Parroquia Santa Cruz de Roma (The Holly Cross of Rome Church), Panchimalco, El Salvador

## Guidelines for a Conservation Plan

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## Abstract

This document presents the first approach from the point of view of one member of the staff of the National Register Office of the National Council for the Culture and Arts ( CONCULTURA) that is equivalent to a Ministry of Culture, to a brief historical research and to some guidelines for a conservation plan of one of the National Monument of El Salvador, known as the Iglesia or Parroquia Santa Cruz de Roma, Panchimalco.

The Iglesia is an icon for the people of El Salvador, it is considered as one of the historic buildings of the country, but the real values , the cultural values are still not written down and not known .

Most of the people believe that this Landmark is only the church, but it's only one part of it, probably the oldest one, there is a Convento o Casa Parroquial, and atrium, a belltower and a Parrish School.

So one of the aims of this project is to start to gather information about this complex ; there are a lot of gaps, but that is the reason why this is a first approach ; it is the fist step to start to identify and to get in touch with the actors that will develop a Conservation Plan in the future.

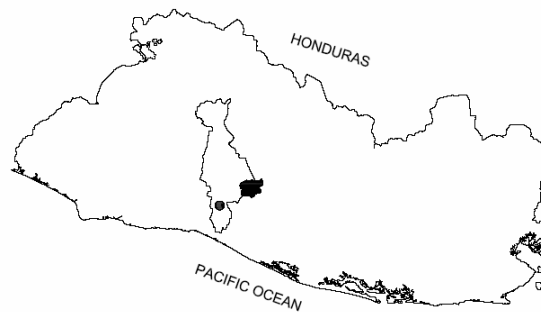
## Introduction

### Background

#### Panchimalco

- **The situation of the town** : Panchimalco is located at 570 meters above the sea level, 15 km. south of San Salvador, which is the capital city or El Salvador, that is located in Central America. At 13 degrees 36' 36'' LN and 89 degrees 10' 42'' LWG. It is located at the bottom of a ravine, and the road that connects it with

San Salvador has many views to the surrounding mountains and hills: Cerro El Chulo ( 1131.21 m.a.s.l.) Cerro el Candelero ( 920 m.a.s.l.) and Cerro Copispicio ( 920 m.a.s.l.) ( Instituto Geográfico Nacional, 1990 :87) , as well as to the Pacific Ocean as it gets near the town.



Location of Panchimalco, El Salvador

- **The history of the town** : in Náhuat ( the indian language ) Panchimalco means “place of shields and flags”, and in a methaforical way is “ the fortress” because of its location at the bottom of a ravine.

It was founded aprox. In 1543 as an “indian village” by the Spanish conqurerors, and at the same time, the first catholic church was builted : Santa Cruz de Roma ( The Holly Cross of Rome). In 1550 there were 300 inhabitants. In 1740, the Major of the Province of San Salvador (in which Panchimalco was located), don Manuel de Gálvez Corral, said that Santa Cruz Panchimalco had 310 tributarian indians, this is almost 1,550 souls. ( Lardé y Larín, 2000: 331) .

During october 1762 there was a flood that destroyed almost the entire village, and the people went into the churches to get saved.

In a municipal document of november 1860, Panchimalco had 2,602 inhabitants. The town plan was irregular; there was only one street that goes from North to South, because the topography of the place. Among the public buildings there is a church of claytile roof, 50 varas length and 20 varas wide, which beautiful main facade demonstrates the oldness of it. There is another church: The Calvary of 30 varas of length; a priest’s residence with 2 kitchens; a new cementery of 200 varas of circumference; a City Hall that is covered by a claytile roof, that serves both as a Court House and a town hall; a school house that is made of straw. The language is Náhuat, but everybody speaks a bad spanish. ( Lardé y Larín, 2000: 332).

In 1982 Panchimalco had 6 barrios ( neighborhoods ) : El Calvario, Concepción, Los Tabancos, El Centro, San José and San Esteban.

In 2002 the National Register Office of CONCULTURA made an inventory/survey of the town and made out a delimitation of the “Historic Center of Panchimalco” that is equivalent to the old Barrio El Centro.



CONCULTURA delimitation of “the Historic Center of Panchimalco”.

- **The situation of the Parroquia Santa Cruz de Roma** The Parroquia Santa Cruz de Roma is a small complex form by: the church, the priest’s house or “Casa Parroquial or Convento”, a belltower, an atrium that is developed in two different levels and the parishes school. It occupies almost  $\frac{3}{4}$  of an irregular block that is located west of the main street. In the “barrio El Centro”  
The main facade of the church is facing south because the oldest way to get to the village was from the south. It has 3 facades that can be seen. It is the tallest and biggest building of the town, and can be seen from every point out and inside Panchimalco.

There is a small square or “plaza” by the rear or north facade that is not integrated to the church, because it is a property of the municipality.

As in many indian settlements in El Salvador, there is a ceiba ( the sacred tree of the nahuat people) across the street by the main facade ( aside of it and in a lower level). So there is a strong relation between a sacred space ( the ceiba) and one closed sacred space (the church).

The owner of the place is the Archbishopric of San Salvador, but there are some old and traditional indian brotherhoods ( Cofradías) that are encharged of the religious festivities.

#### ▪ **The history of the building**

The history of the church is linked to the town, because everytime that the spaniards founded a village, they always builded a church. And it has been ( and still is ) the center of most of the religious and cultural activities .

Probably the first one was a small house, made out of mud and palm tree leaves roof or straw roof. And as the village increased its population it went bigger.

There are no documents that tell us when the actual church was built, but the oldest Book of Baptism that the church archive has, is from 1655 and there is no reference of any new constructions. So the researchers assume that the actual building was built before this date.

On may 28<sup>th</sup> 1736 an earthquake caused several damages and the church was partially destroyed. Two years later, on may 28<sup>th</sup> 1738, as an answer to the solicitude of the local authorities made to the spanish crown, there was a “survey” of all the damages that the church had and the nomination of Cristobal Rendero, as the alarife in charge of all the reparations that needed to be done: as the reconstruction of the main facade because it didn't have any foundations, and the enlargement of the entire church. The cost was : 2,159 pesos and a real ( Marroquín, Víctor René, 1997 : 69- 70 )

During the flood of 1762, the church was one of the few buildings that didn't colapse ( Lardé y Larín, 2000 : 331 )

On march 1<sup>st</sup> 1817 the church was turned into a parrish.

During the year of 1864, the priest made an inventory of the movable resources : there were 7 old wooden altarpieces, the main one was modified that year by adding a *camarín*, and the top part of it, as well as covered it with layers/sheets of gold. The others altarpieces were still in a good condition and each of them had its

own name depending on the saint that it was dedicated to : “La Preciosísima Sangre”, “Virgen de Guadalupe”, “San Ramón no nato”, “San Sebastián”, “Jesús Nazareno and “Nuestra Señora de Concepción”.

A new altarpiece was built in that year: Nuestra Señora del Rosario. ( Revelo,Marco René , 1973 )

Until 1867 there was a choir located inside by the main facade. (Casín, Isabel, 1997 : 78)

In 1906 the priest’s house or “Convento” was abandoned and it was called “the old convento” and the priests were living in the “Convento de abajo” , where the actual parrish school is. ( Revelo, Marco, René, 1973 )

A new addition to the church is supposed to be done in 1959 : a perpendicular wing, at the east side of the building and a new wooden altarpiece ( The Sacred Heart) too, by the father Torruella, as it is written on the side of this altarpiece.

The Parroquia Santa Cruz de Roma was listed as a National Monument in february 1975 ( the church, the belltower, the atrium and “accesory” buildings).

The church has had some interventions along its history but there are no records; there is some information about the interventions of 1977 and 1991. As well as many earthquakes had caused several damages to the church, but there is not an inventory of them, or any survey until after the earquakes of 2001, on january 13<sup>th</sup> ( 7.6 on Ritcheer scale) and february 13<sup>th</sup> ( 6.6 on Ritcheer scale),when CONCULTURA, that is the equivalent to a Ministry of Culture, had a budget of : U.S. \$34,000.00 for emergency works and making retrofit measures to the main building and to the belltower . The works were finished on may 2002.

▪ **The building / rooms / site from technical point of view (materials, technique, etc)**

The Church has a rectangular floor plan : 35.12 meters long x 15.85 meters wide, with a narrow rectangular abside : 8 meters x 8 meters, and is oriented along a south- north axis. There is a double colonade that divides the space into 3 longitudinal naves, the main one is 6.60 meters wide and the sideones are 4 meters wide ( Casín, Isabel, 1997 : 79 ).A rectangular wing , 10 meters long x 5 meters wide, has been added perpendicularly on the east side: as the Chapell of the Holly Heart . And on the same side, and south of this

wing, another building has been attached : the priest's house or "Convento o Casa Parroquial" , a one story building, 18 meters long x 9 meters wide, divided in four rooms ( church archive, office, the priest bedroom with bathroom and storage room, and an internal corridor). It also has a corridor that extends along the south facade, and has 5 meters wide.



The church plan and the "Convento" plan.

The main entrance to the church is on the main facade ( south) and the lateral one on the west facade. There is another on the east side that connects to the "Convent" area. It only has two windows in the apse and 2 more "oculos" ( round windows) on the main structure.

It is an adobe wall building, and nowadays is white wash lime painted, 1.5 meters wide but the main facade which is *calicanto*, a mix of brick and stone with lime mortar, that is 2.00 – 2.30 meters wide ( Casín, Isabel, 1997: 74 ), and is decorated with *nichos* and statues, as a "retablo facade".

Because Panchimalco is located in a seismic area, the church has been "reforced" with many buttresses : four on the west side, three are huge and one small, and there are three on the north facade. There is a small one on the east side, in the joint point of the apse and the main structure. One more has been added to the northeast corner of the perpendicular wing or chapel of The Holy Heart.

It has a wood structural system that is an example of the *Mudejar Architecture*, timber trusses, decorated vaults ( 4 side on the main nave, and 8 sides at the apse ), decorated tie beams, *zapatas*, *alfarjes* (horizontal ceiling) on the side naves and columns over stone bases. It is covered by a terracotta tile roof : 2 sides over the naves and 4 sides over the apse.



Wooden vaults and ties beams



The wooden vault that covers the apse

The two additions: the chapel and the “Convento”, are adobe wall and terracotta tile roof, but their dimensions are smaller than the main church, have independent roofs but they both are 2 sides and have different finishings.

There is a belltower located about 40 meters southeast of the main entrance of the church and it is a brick construction. It is out of use.

- The technical, functional, and aesthetic status of the building /site  
The Parroquia Santa Cruz de Roma is open from Tuesday until Sunday, with masses everyday, even though there are some reparation work going on: reparation of the roof ( it started about a year and a half ago, without a real or complete plan; just some people started to raise funds to do this as a first step of a “restauration plan “ )

The main festivities of the town or “Fiestas Patronales” are during the first half of September, and during May. There are *procesiones* that are organized by the brotherhoods or “Cofradías”, that start and end inside of the church.

There are some catholic groups, a schoolband and Cofradías that gather inside the church or use the Conventos corredor.

In the Convento o Casa Parroquial are doing some reparation work: roof system. The external corridor is used to park the priest pick up truck too.

The Parish School is for boys and girls, from kindergarden 5 until 9<sup>th</sup> grade, there are 780 students.



The atrium has many uses : parking lot, gathering place, basket ball field, the parrish schoolplayground, even though there is a fence to divide the school from the rest of the buildings and from the atrium.

## Analysis

**Some of the Cultural Values of the Church** are:

Architectural Values:

- The Church/ atrium and belltower are one of the few examples of the colonial religious architecture ( 17<sup>th</sup> – 18<sup>th</sup> centuries) that is still standing in El Salvador
- The church is an icon of the historic architecture of El Salvador, and it's used for tourist information/ propaganda

Artistic Values:

- The church has 8 wooden altar pieces that are considered of a high quality value, and are the testimony of the artisans skills and craftsmanship
- The wooden structure of the church : beams and trusses and vaults are an excellent example of the “Mudejar Style” and of the artisans skills and craftsmanship

Historic values:

- The foundation of the church is linked to the foundation of the town.
- The church archive has records and documentation from the 17<sup>th</sup> Century

Urban values:

- The church is the only landmark of Panchimalco, and it can be seen from every point of it and from the surroundings
- It is the “center” of most of the activities of the town
- Together with the “Convento”, the Parrish School, the Belltower and the atrium, they form an urban complex.

## **The Parroquia Santa Cruz de Roma Problems and actual situation / solutions**

Overall situation:.

Even if there are some publications about Panchimalco, about the traditions and of the church, there is not to many technical /architectural information, historical documentation and artistic evaluation of the building itself. Neither organized records of the works or prior interventions. So it is very important to start to gather information and make some specific studies of the building.

There are not accurate survey drawing of the building , and of the entire complex; it's a must .

The Register Office of CONCULTURA, started last year an inventory of the movable resources of the church.

Panchimalco community is poor, but some people and the priest are interested in raising funds to make “restoration work”, but they need technical advice.

The religious festivities of Panchimalco is attracting many tourists, but there are not facilities for them.

Specific situations of the church:

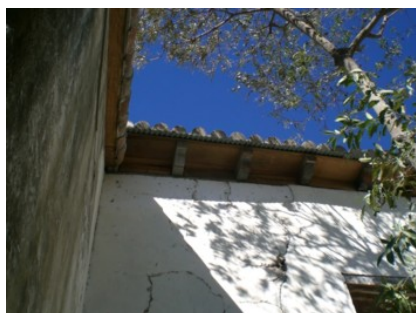
**Roofs** : one of the first works that has been going on, with the money that some people are raising is the identification of the damages of the roof system, and start to replace or reinforce beams and other wood structures, replace the terracotta tiles that need to and to introduce tin covering under these tiles to avoid weathering/leakage problems.

There is an architect that is supervising all the works, but there is not a specific proposal or a timetable of this work



During the process of replacing and introducing other elements.

**Walls** : there are still many cracks on the walls, they can be product of not knowing how to prepare a limemortar or because of the effects of the previous earthquakes.



Preexisting cracks on the east facade

**Moisture damage** , the impact of the humid weather in facades, interior walls, wall paintings, ceilings, wood structural system and ornaments



Damage to the belltower



Moisture on the east facade

### **The destruction of floors**

**The robbery of movable** resources as wood sculptures and paintings on wood panels that belong to the altarpieces.



There are two pieces missing on this altarpiece

**The presence of insects** : beetles, ants, termites

**Botanical, biological and microbiological** causes of decay



A tree has grown next to the rear or north facade

The need to have an **electric system and a sound system** in accordance to the values or the character of the building



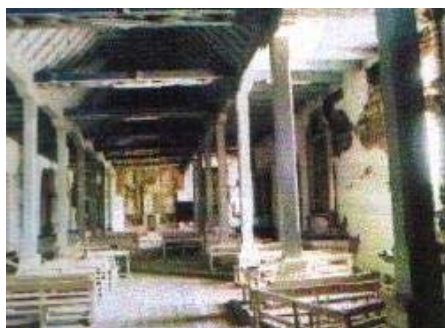
The electric lights are attached to the tie beams over the main nave

**Prior interventions** ( additions, restoration or renewal works ) without the proper knowledge



In El Salvador for at least one century the old buildings have been limewash white painted, but the evidence has shows us that the “colonial churches” were policromed. Everything in the life of Panchimalco has colours, as the processon of the Palm tree leaves that are covered with a lot of flowers, as we can see on the picture of the right.

**The vulnerability** of the building and the movable resources because of the seismicity



This is Huizúcar Church after the earthquakes of 2001, and it is located about 20 km. From Panchimalco, and it's from the 17<sup>th</sup> century too.

**Lack of maintenance** has contributed to decay/deterioration of the building and the movable resources

## Proposal and Method

After this first research and visiting the place, talking to the priest, and talking to some members of the community my proposal is to give guidelines to make a Conservation Plan, having as the main reference the ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter), specifically :

Article 1.1. **Conservation** means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include *preservation, restoration, reconstruction and adaptation* and will be commonly a combination of more than one of these

Article 2. The aim of *conservation* is to retain the cultural significance of a place and must include provision for its security and maintenance and its future

Article 4. *Conservation* should make use of all the disciplines which can contribute to the study and safeguarding of a place. Techniques employed should be traditional but in some circumstances they may be modern ones for which a firm scientific basis exists and which have been supported by a body of experience.

Article 5. *The conservation* policy appropriate to a place must first be determined by an understanding of its cultural significance.

Article 8. Conservation requires the maintenance of an appropriate visual setting : e.g., form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the place should be excluded.

Article 23. Work on a place must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing fabric recorded before any intervention in the place.

Article 28. The records required by articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

### **The role of the community .**

People have an important role in expressing their views about places that are significant to them – by providing information about places and participating as individuals, as members of community groups and by political action. Taking part in workshops or commenting on conservation proposals, for example, take time and effort but these activities can ensure that the views of users and the

community are properly regarded. ( Marquis-Kyle, Peter & Walker, Meredith, 1992: 18)

**A multidisciplinary group is needed** to formulate, to research, to analyze and getting it started.

The owner or administrator of the building

Archaeologist

Architect

Historian or Art Historian

Builder

Civil Engineer

Conservation or historic buildings officer

Master craft worker

Surveyors

Movable resources conservator

Master craft worker

Anthropologist

It is very important to have university students to support some of the research and surveys

#### **Emergency measures before starting the Plan**

To continue with the reparation of the covering/ the roof before the rainy season get started ( end of April ).

**The Conservation Plan** : even that the church by itself seems to be the most important part, the conservation plan has to be headed to the entire “complex”, and it may contain

Historic research : historic photographs, maps, old surveys, drawings, historic seismic activity of the area, oral tradition, architectural history , social history of the area. Assessment of cultural significance

Anthropological survey : the use of the spaces by the different *Cofradías* , their rituals, oral tradition

Accurate survey drawing of the church, “Convento” or Casa Parroquial, belltower and the parishes school , printed and in “Autocad” version: plans, sections and elevations, drawn to scale, with conventional signs to indicate their type, composition & position. Site plans, general plans, isometric drawing and details  
Field studies and surveys:

Detailed photographs and video recording of the actual situation of the building

Structural investigation : foundations, walls, structural wood system, roofs. Evaluation of the total structural performance.

Archaeological study : to know about the burials patterns, the different floor levels, the foundations; old structures

Inspection/Study of rainwater disposal system , drainage system and running water system.

Inspection/Study for excess moisture

Inspection/ Study of mechanical and electrical services

Site study, including the assessment of cultural significance of Panchimalco

Inventory of the movable resources

Damage description/ survey of damages

A color study : internal walls and facades, Vaults, beams and other wooden structural system of the church

Analysis and evaluation of all the information :

Specific needs including additions for modern facilities, technical equipment

Emergency works

Damage analysis

Establish the criteria for the intervention: restoration work, preservation, reconstruction, adaptation,new design

Quantifying all the work

Establish a Work Plan, including financial plan and timetable

Architectural drawings of the conservation proposal

Technical specifications

Maintenance Plan

Because of the importance of the church wooden altarpieces, they need a specific conservation plan, and the document can contain ( for each altarpiece)

(Instituto Andaluz del Patrimonio Histórico, 2006 :18)

Description of the altarpiece

History and background (aesthetical and functional )

Manufacture techniques

Prior Interventions

Intervention proposal

Reintegrations, integrations, protections, others

Maintenance recommendations

Financial plan

Timetable for activities

References

## Discussion & Conclusions

There are many people that have to be involved with this kind of project, from the community members, Cofradías, the church priest, school teachers, the local authorities, archives, CONCULTURA, the Ministry of Turism, the Ministry of Education and Universities, and this work has been a first approach to it. And some of the results have been :

Two students from the Architecture School of the Universidad Politécnica de El Salvador are beginning the thesis on making the assessment of cultural significance of Panchimalco and a general conservation plan.

After the thesis is finished the Register Office will use it to start the legal process of declaration of the Historic Center of Panchimalco, or Panchimalco as a whole, as part of the National Heritage.

After this goal have been reached, another department of CONCULTURA will start to work with the Local authorities ( the Municipality) to develop a conservation city plan.

A detailed Conservation Plan can be elaborated inside CONCULTURA, making a link between the Register Office and the Unit of Conservation of the Department of Monuments and Sites, and search for international assistance ( economical and technical). Meanwhile it is important to start making small workshops / meetings with the Cofradías, the priest and some other community members, to know their our needs, points of view and discuss about the future conservation projects.

One of the goals of the Register Office for 2008 is to finish the survey of the movable resources of the church.

It is a possibility that one or two students of History of the State University are interested in starting to make a historical research of the Santa Cruz de Roma Church.

This is a good opportunity for the people of Panchimalco and of El Salvador, to take the challenge of formulating and develop in the middle future a Conservation Plan for a National Monument.



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Archives

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Archives of the former History Department of CONCULTURA, El Salvador

Interviews

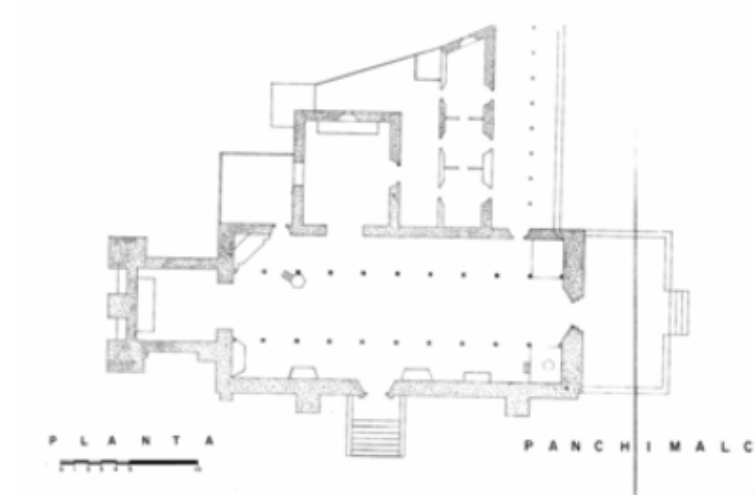
Padre José Antonio Molina, actual priest of Panchimalco

Students of the School of Architecture, Universidad Politécnica de El Salvador

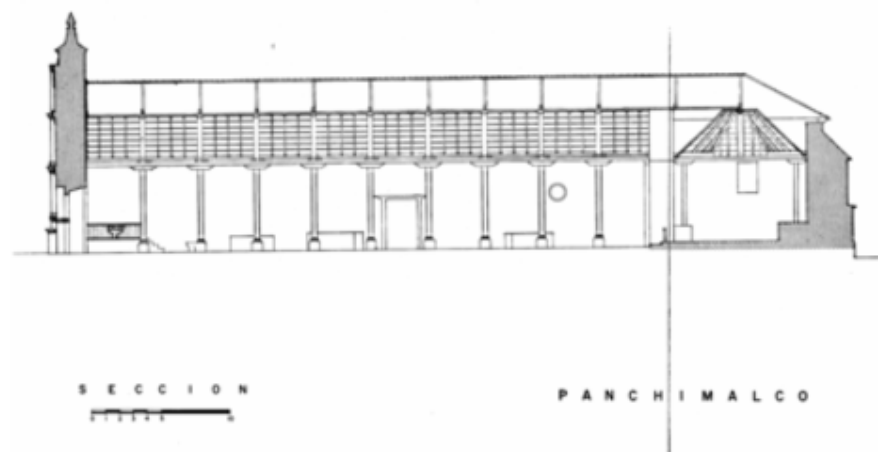
Asistant to the Casa de la Cultura de Panchimalco

Mr. Azúcar, Santa Cruz de Roma Church, Master Craft Worker

## Appendix 1



Floor Plan and Section of the Church of Santa Cruz de Roma, from Yanez Díaz, Gonzalo, 1971.



Drawings of the Iglesia by the Survey Project of the Register Office  
, 2002.



Main Facade or South facade



Rear Facade or North facade




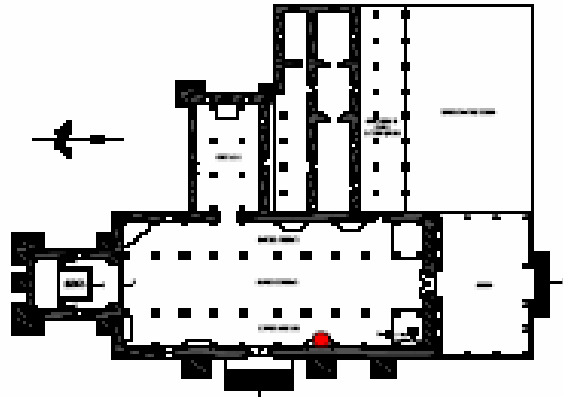
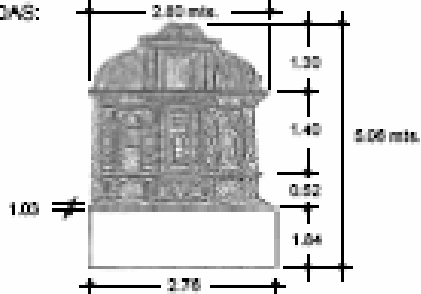
West Facade



East Facade

## Files of the Survey of the movable resources of the church, by the Register Office

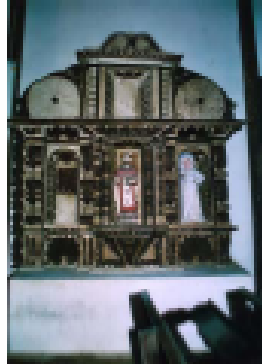
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PROTECCIÓN LEGAL: CATEGORÍA: Monumento Nacional NÚMERO DE DECRETO: D.L. 209 NÚMERO DE RESOLUCIÓN: FECHA: 27/02/1975.	ADMINISTRACIÓN DEL INMUEBLE: DIÓCESIS A LA QUE PERTENECE: ÓRDEN RELIGIOSA: OTROS:
ESTADO DE CONSERVACIÓN:	BUENO                      REGULAR X                      MALO
OBSERVACIONES EN CUANTO A LA SEGURIDAD DEL EDIFICIO: (Anotar lo relacionado con la seguridad de recurso humano, daños en el edificio, alarmas, iluminación, etc.)  La parroquia está expuesta a los robos, ya que no cuenta con la seguridad adecuada para el resguardo de sus Bienes Culturales Muebles, no cuenta con personal de vigilancia y las puertas de acceso a la parroquia no poseen medidas de seguridad facilitando el robo de los mismos.	
RESEÑA HISTÓRICA DEL INMUEBLE: La Iglesia Santa Cruz de Roma de Panchimalco, fue comenzada a construir en abril de 1543, por indígenas residentes en la localidad, estos fueron dirigidos por frailes españoles, entre ellos: Fray Joseph de Santa Cruz, Fray Joseph de Cubias y otros más. Esta obra arquitectónica fue terminada el 29 de abril de 1730. En este mismo periodo el templo cumplió las funciones de campo santo (cementerio). Esta joya arquitectónica de la época colonial se ha reedificado en varias ocasiones producto de fenómenos naturales como son los terremotos, la primera reconstrucción se realizó en 1738 luego del terremoto de 1735, y así sucesivamente, hasta los fenómenos naturales ocurridos como parte de la historia reciente del país, que no ha dejado de dañar a esta obra como las del año 2001.	

<b>CONSEJO NACIONAL PARA LA CULTURA Y EL ARTE - CONCULTURA</b> <b>DIRECCIÓN NACIONAL DE PATRIMONIO CULTURAL</b> <b>COORDINACIÓN DE REGISTRO, INVENTARIO Y CATALOGACIÓN DE BIENES CULTURALES</b> <b>FICHA DE INVENTARIO DE BIENES CULTURALES MUEBLES</b>									
<b>UBICACIÓN DEL BIEN MUEBLE EN EL INMUEBLE</b>									
PLANTA ARQUITECTÓNICA 									
<table border="1"> <tr> <td>SOTANO O NIVEL INFERIOR</td> <td></td> </tr> <tr> <td>PRIMER NIVEL</td> <td style="text-align: center;">x</td> </tr> <tr> <td>SEGUNDO NIVEL</td> <td></td> </tr> <tr> <td>OTRO</td> <td></td> </tr> </table>	SOTANO O NIVEL INFERIOR		PRIMER NIVEL	x	SEGUNDO NIVEL		OTRO		<b>DESCRIPCIÓN DE LA UBICACIÓN:</b> El Retablo se encuentra ubicado en la nave lateral poniente, específicamente al surponiente de la Párroquia.
SOTANO O NIVEL INFERIOR									
PRIMER NIVEL	x								
SEGUNDO NIVEL									
OTRO									
<b>DATOS GENERALES DEL BIEN MUEBLE</b>									
<b>PERÍODO DE ELABORACIÓN:</b> <table border="1"> <tr> <td>1525-1821</td> <td></td> </tr> <tr> <td>1821-1900</td> <td></td> </tr> <tr> <td>SIGLO XX</td> <td></td> </tr> <tr> <td>SIGLO XXI</td> <td></td> </tr> </table>	1525-1821		1821-1900		SIGLO XX		SIGLO XXI		<b>DATOS DEL PROPIETARIO:</b> Párroquia Santa Cruz de Roma AUTOR/CREADOR: Desconocido MARCAS:
1525-1821									
1821-1900									
SIGLO XX									
SIGLO XXI									
<b>TÉCNICA:</b> Tallado									
<b>MATERIALES:</b> Madera									
<b>COLOR:</b> Polícromo									
<b>MEDIDAS:</b> ALTO: 5.06 mts. ANCHO: 2.80 mts. PROFUNDIDAD: ESPESOR: DIÁMETRO: PESO:	<b>ESQUEMA DE MEDIDAS:</b> 								

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FICHA DE INVENTARIO DE BIENES CULTURALES MUEBLES

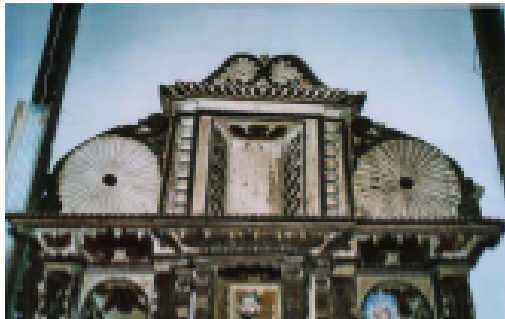
FOTOGRAFÍAS DEL BIEN MUEBLE

VISTA FRONTAL

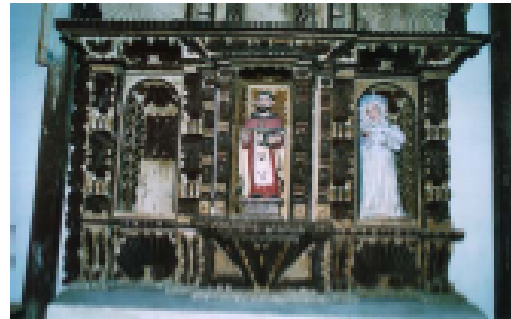


VISTA POSTERIOR

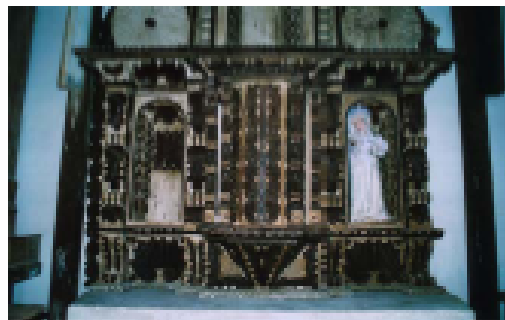
DETALLE



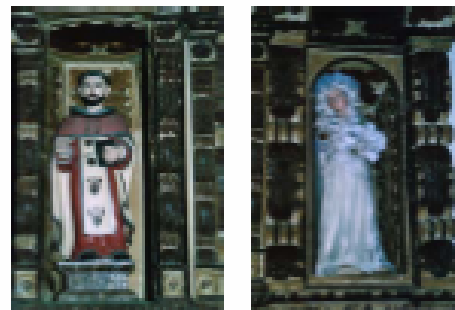
DETALLE



DETALLE



DETALLE



<b>CONSEJO NACIONAL PARA LA CULTURA Y EL ARTE - CONCULTURA</b> <b>DIRECCIÓN NACIONAL DE PATRIMONIO CULTURAL</b> <b>COORDINACIÓN DE REGISTRO, INVENTARIO Y CATALOGACIÓN DE BIENES CULTURALES</b> <b>FICHA DE INVENTARIO DE BIENES CULTURALES MUEBLES</b>	
<b>DESCRIPCIÓN:</b> Retablo de dos cuerpos y tres calles. En el sobabanco del retablo específicamente en las calles laterales derecha e izquierda se observan ménsulas que flanquean un recuadro decorado con elementos vegetales, y la calle central que sobresale de las laterales, está conformada por un elemento de planta trapezoidal que está decorado con elementos vegetales. En el primer cuerpo y en la calle lateral izquierda, según la vista del observador, se observa un nicho con arco de medio punto, flanqueado por ménsulas, se encuentra vacío y en su interior está decorado con elementos vegetales. En la calle central que sobresale de las laterales, se encuentra un nicho flanqueado por cuatro columnas, dos a cada lado y dentro de él se coloca la imagen de un santo, este nicho posee dos puertas corredizas y está decorado en su interior con elementos vegetales. En la calle lateral derecha del primer cuerpo del retablo, se encuentra un nicho con arco de medio punto, flanqueado por ménsulas y dentro de él la imagen de una santa o virgen. Al igual que los nichos anteriores se encuentra decorado en su interior por elementos vegetales. Las tres calles están flanqueadas en la parte superior por una cornisa decorada con volutas, lengüetas y elementos vegetales. En el segundo cuerpo y en las calles laterales derecha e izquierda se observan círculos rodeados a los extremos por volutas. En la calle central posee un nicho flanqueado por columnas que está vacío y dentro de él se observan decoraciones de elementos vegetales, el nicho está rematado por una cornisa decorada con lengüetas. El remate del retablo está compuesto por dos volutas que se unen al centro del mismo.	
<b>ESTADO DE CONSERVACIÓN.</b> (Incluir datos como piezas faltantes, desprendimientos del color o de la textura, perforaciones, corrosión, etc.) El Retablo se encuentra en regular estado de conservación. Presenta desprendimientos del color, daños ocasionados por las termitas y piezas e imágenes faltantes. Se observa suciedad y polvo en todo el retablo.	
<b>TRADICIONES Y COSTUMBRES:</b> (Anotar si el Bien esta relacionado con un ritual público)	
<b>BIBLIOGRAFÍA:</b> (publicaciones relacionadas con el Bien Mueble) 1º Ficha de Inventario de Bienes Culturales Inmuebles, IBCI - CONCULTURA. 2º Esquema de Planta Arquitectónica, Inventario de Bienes Culturales Inmuebles, IBCI - CONCULTURA.	
<b>LEVANTAMIENTO DE CAMPO:</b> Arq. Ana Mercedes Salazar, Arq. Alicia Pino de Monge, Sr. José C. Torres	<b>FECHA DE LEVANTAMIENTO:</b> 27 de Febrero de 2007 <b>FOTOGRAFÍA:</b> Sr. José C. Torres
<b>ELABORACIÓN DE FICHA:</b> Arq. Alicia Beatriz Pino de Monge	<b>FECHA DE ELABORACIÓN:</b> 27 de Marzo de 2007 <b>REVISÓ:</b> Arq. Ana Mercedes Salazar