

16, 1-357, 1997

ISSN:1137-4403

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Lahoz, Lucia (Univ. de Salamanca. Fac. Geografía e Historia. Dpto. de Historia del Arte. Cervantes, s/n. 37007 Salamanca): Aproximación estilística e iconográfica a la portada de Deva y sus relaciones con el gótico alavés (Stylistic and iconographic approach to the façade of Deva. And its relations with the gothic from Alava) (Orig. es)

In: *Ondare*. 16, 5-57

Abstract: The work undertakes Deva's façade, a radically innovator monument in the tradition of Guipuzcoa, which incorporates many of Alava's proposals; although these ones apply to its iconic more than to its stylistic condition proper. Its iconographic programme is reduced. Its chronology is more precisely purified. An approach to the artist is pursued and its dependence on other pieces is marked out.

Key Words: Laguardia. Quejana. Olaso. Vitoria.

Amesti Mendizabal, Juan de (Eusko Ikaskuntza. M^a Díaz de Haro, 11 - 1^o. 48013 Bilbao): El patín en los edificios civiles del valle de Carranza (The exterior stairs in the civil buildings of the Valley of Carranza) (Orig. es)

In: *Ondare*. 16, 55-106

Abstract: This study reports the exterior stairs or patines of the Civil buildings from the 16th Century until the beginning of the 20th Century in the Valley of Carranza (Encartaciones de Vizcaya). Scaled planes of floors, front elevations, crosssections, etc. and the drawing of imaginary reconstructions of their original state have been done to show better the different kinds of patines. No example of the defensive patines, so common in the medieval towers, has survived; however, the caserios as well as the baroque noble houses have conserved different and interesting examples.

Key Words: Civil architecture. Exterior stairs. Valley of Carranza. Biscay.

Aretxaga Alegría, Susana (Eusko Ikaskuntza. San Antonio, 41. 01005 Gasteiz): El patrimonio arquitectónico alavés. Aproximación a su protección, catalogación y difusión (The architectonic heritage from Alava. Approach to its preservation, cataloguing and diffusion) (Orig. es)

In: *Ondare*. 16, 107-142

Abstract: Our community have more interested in his own cultural patrimony than they have a few years ago. That's the reason for making an study about how the protection, conservation and diffusion used to be and what is the situation nowadays. This study would have been involved the Basque Country and specifically Alava territory. This document should offer some proposals and considerations which will manage in a better way the knowledge valuation of the Alava's architectural patrimony.

Key Words: Alava. Architecture. Cultural heritage.

Bartolomé García, Fernando R. (Eusko Ikaskuntza. M^a Díaz de Haro, 11 - 1^o. 48013 Bilbao): Pintura y policromía de los siglos XVII Y XVIII en Orduña. El maestro pintor Juan Antonio de Jáuregui (Painting and polychromy of the XVII and XVIII centuries in Orduña. The master painter Juan Antonio de Jauregui) (Orig. es)

In: *Ondare*. 16, 143-166

Abstract: During the 17th and 18th centuries, Orduña was an important artistic center where art was created and also received. Quality works were imported to this city, but most of them where done here. An example can be the paints and the policromed carvings made by local painter Juan Antonio de Jáuregui (1680-1764). This artist was born in Menagaray (Alava) and learnt his job from his father. During his beginnings he worked beside experimented painters until he had his own place with them. Jáuregui policromed carving and painted pictures in an absolutely Barroc style with an exceptional quality.

Key Words: Orduña. Painting. Polychromy.

Gómez Gómez, Agustín (Eusko Ikaskuntza. M^a Díaz de Haro, 11 - 1^o. 48013 Bilbao): Los inicios de la investigación sobre el Arte Románico en el País Vasco (The beginnings of the research about the Romanesque art in the Basque Country) (Orig. es)

In: *Ondare*. 16, 167-174

Abstract: To final from the century XIX the historians of the art began to establish the characteristics of the art romanesque in the Basque Country. During more than a century the opinions have predominated on the investigations. By dint of to repeat, the topics follow in force.

Key Words: Romanesque. Basque Country. Historiographical. Bibliography.

Hernando Rubio, M^a José (Eusko Ikaskuntza. San Antonio, 41. 01005 Gasteiz): El grupo ORAIN en el Arte Vasco contemporáneo (The Grupo Orain (Orain Group) in the contemporaneous Basque art) (Orig. es)

In: *Ondare*. 16, 175-237

Abstract: The investigating subject that is exposed tries to give to know the three painters' work, an sculptor and a photographer, who during the 60's decade carried out a renovation of the avantgarde Basque plastic art; Joaquin Fraile, Juan Mieg, Carmelo Ortiz de Elguea, Jesús Echevarria and Alberto Schommer are the members of the *Grupo Orain*, who with the groups *Emen* of Biscay, *Gaur* of Guipuzcoa and *Danok* of Navarra cosntituted, in 1966, the Basque School, established by Jorge Oteiza. Their artistic production developed from the post-impressionist movements to the irregular abstraction, to get to cultivate a naturalist and colourist impressionism in our days.

Key Words: "Grupo Orain" (Orain Group). Contemporaneous Art. Painting. Sculpture. Photography.

Labeaga Mendiola, Juan Cruz (C/Santiago, 18. Casa Parroquial. 31400 Sangüesa: Los talleres de platería de Sangüesa (Navarra). El oficio y la organización (The silversmith's workshops of Sangüesa (Navarre). The profession and the organization) (Orig. es)

In: *Ondare*. 16, 239-258

Abstract: Sangüesa's silversmith's though having medieval background, reached its highest splendour during the XVth century. Forty four silversmiths, working and learning in this town, have been recorded. They belonged to Saint Eloy's brotherhood and made a great number of works for churches in Navarra and Aragon, some of them marked with the stamp or punch of Sangüesa and his author. A plentiful documentation guarantees the historical accuracy of this investigation work.

Key Words: Silversmith. Tools. Coffe making. Gold and silversmithing. Sangüesa.

Martiarena, Xabier (Arteleku. Kristobaldegi Bidea, 14. 20014 Donostia): Informe de conservación y restauración de la pintura sobre lienzo de Santa Ana, la Virgen y el Niño de Oñate (Report of preservation and restoration of the paint about the painting of Saint Anne, the Virgin and the Baby Jesus of Oñate) (Orig. es)

In: *Ondare*. 16, 259-267

Abstract: Technical description of the restoration process followed on the canvas of Saint Anna, by a unknown artist of the XVI century, which belongs to the convent MM.Clarisas of Saint Ann (in Oñate, Gipuzkoa). Included in the introduction about cult to Saint Ann you can see iconographic references. In the article information about the state of conservation, radiographic analysis, restoration process and cleaning and reintegration are included. The most outstanding detail of the process was the restoration of canvas to its original size and shape.

Key Words: Preservation. Restoration. Renaissance. Painting. Iconography. Oñate. Gipuzcoa.

Montero Estebas, Pedro María (Eusko Ikaskuntza. M^a Díaz de Haro, 11 - 1^o. 48013 Bilbao): Aspectos constructivos de la arquitectura conventual franciscana en las Encartaciones Vizcainas. Maestros cántabros en Santa Isabel de Gordexola y Santa Clara de Balmaseda (Building aspects of the Franciscan conventual architecture in the "encartaciones" from Biscay. Cantabrian masters in Santa Isabel de Gordexola and Santa Clara de Balmaseda) (Orig. es)

In: *Ondare*. 16, 269-305

Abstract: Just a general assessment of the situation of convents in the "Señorío de Vizcaya" throughout history will reveal the preponderance of the Franciscan order in this territory since the Early Middle Ages. In an attempt to illustrate the importance of these conobia, we intend to explore in some depth the morfological and constructive aspects of the nunneries of Santa Isabel de Gordexola and Santa Clara of Balmaseda. Our study will include some up-dated researches on the origin of several constructions, such as that of the temple of Gordexola. Likewise we shall demonstrate the artistic value of the works of the stoneworkers from the Valle de Liendo in both monasteries. This being but one of the many examples of the paramount importance that the Cantabrians have always had in the artistic heritage of Las Encartaciones.

Key Words: Monastic Architecture. Biscay. Encartaciones. Gordexola. Balmaseda. Stonemason master.

Ordóñez Vicente, M^a Misericordia (Eusko Ikaskuntza. Palacio Miramar. Miraconcha, 48. 20007 Donostia): José Gurruchaga. Ejemplos de una arquitectura en evolución (José Gurruchaga. Examples of an architecture in evolution) (Orig. es)

In: *Ondare*. 16, 307-322

Abstract: The second phase of the urban expansion in San Sebastián, which took place between the end of the 19th century end the first decade of the 20th century, was the right moment to put into practice the diversity of architectural styles that were in vogue at that time. José Gurruchaga was a Basque architect who, having an eclectic preparation, tries to approach all these aesthetic tastes, especially the Modernism. We will dealing with three of his works in the provincial capital of Guipúzcoa.

Key Words: Architecture. Modernism. Donostia. Guipuzcoa.