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**Cendoya, Ignacio** (Univ. del País Vasco. Fac. Filología, Geografía e Historia. Paseo de la Universidad, 5. 01006 Vitoria-Gasteiz): Justo Antonio de Olaguibel y la reconstrucción del Convento de la Purísima Concepción de Mondragón (Justo Antonio de Olaguibel and the reconstruction of the Convent of the Purísima Concepción in Mondragón) (Orig. es)

In: *Ondare*. 20, 5-14

Abstract: Justo Antonio de Olaguibel is one of the most remarkable architects of the Spanish Neoclassical. His services were required for the reconstruction of the convent of the Purísima Concepción in Mondragón, in Gipuzkoa. The building had to be rehabilitated after the war of the Convention in 1794. Even if the construction has not remained the photographs allow the evaluation of the project of Olaguibel, simple in its formulation but at the same time remarkable.

Key Words: Olaguibel. Neoclassical. Mondragón. Gipuzkoa.

**Gómez Gómez, Agustín** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 – 1<sup>o</sup>. 48013 Bilbao): El arte románico en Iparralde. Perspectivas historiográficas (Romanesque art in Iparralde. Historiographic perspectives) (Orig. es)

In: *Ondare*. 20, 15-41

Abstract: Romanesque art in Iparralde is an art that has not been studied much even though it there are many works of considerable interest there. There are just over fifty projects which conform the modest research undertaken on some twenty Romanesque remains preserved.

Key Words: Romanesque. Iparralde. Historiography.

**Labeaga Mendiola, Juan Cruz** (Casa Parroquial. Santiago 18. 31400 Sangüesa): Los talleres de platería de Sangüesa (Navarra). Las piezas (The silversmith's workshops of Sangüesa (Navarre). The works) (Orig. es)

In: *Ondare*. 20, 43-65

Abstract: Sangüesa's silversmith's, though having medieval background, reached its highest splendour during the XVIth century. Forty four silvermiths, 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 Aragón, 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: Silversmiths. Silver work. Workshops. Sangüesa. Navarra.

**Leis Alava, Ana Isabel** (Músico Guridi, 5 – 2º D. 48007 Bilbao): Estudio histórico-artístico de las casas consistoriales de tipo popular en Bizkaia. (Durante los periodos Barroco y Neoclásico) (Historical and artistic study of town hall buildings of the popular type in Bizkaia. (During the Baroque and Neoclassical periods)) (Orig. es)

In: *Ondare*. 20, 67-85

Abstract: The purpose of the present work is to make a historic and artistic analysis of town hall buildings of the popular type that were built in Bizkaia during the baroque and neoclassical periods. By means of a comparative study of their morphology, they are differentiated from the rest of the council houses built in this period in Bizkaia and they are then compared with the caseríos (cottages) with a great arched gateway, which were traditional in that Señorío (fiefdom).

Key Words: Council Halls. Popular type. Bizkaia.

**Leis Alava, Ana Isabel** (Músico Guridi, 5 – 2º D. 48007 Bilbao): Estudio histórico-artístico de las casas consistoriales adosadas a los templos parroquiales (Historical and artistic study of the town halls that lean on to parochial churches) (Orig. es)

In: *Ondare*. 20, 87-109

Abstract: The purpose of the author in the present work is to make a historical and artistic analysis of town hall buildings in Biskaia that lean on to parochial churches. The author intends to divulge a series of buildings, which are mostly little known. By means of the comparative study of their morphology they are individualised from the rest of the councils built in Bizkaia. The causes that motivated the construction of these town halls, their formal characteristics, their constructive history are analysed and, at the same time, new data are added to the professional biography of their makers.

Key Words: Council Houses. Leaning on the parochial church. Bizkaia.

**Ordóñez Vicente, María** (Eusko Ikaskuntza. Miramar Jauregia – Miraconcha, 48. 20007 Donostia): Obras de Ramón Cortázar. Tres teatros para San Sebastián (Buildings by Ramón Cortázar. Three theatres for San Sebastián) (Orig. es)

In: *Ondare*. 20, 111-159

Abstract: When movies appeared in 1895 San Sebastián, due to its tertiary character, was immediately flooded by film projection establishments, itinerant at the beginning, in the fashion of barracks or by using central premises to the purpose. In 1913, with the Salón Miramar, movies reached the category of stable spectacle framed in a new plant architecture where the other shows would be arranged after the requirements of this one. Its architect Ramón Cortázar introduces technical & stylistic innovations in this building and two others, the Fine Arts Palace (1914) and the Prince's Theatre. That is the reason why they will be considered modern buildings whose recourses will be adapted to other constructions.

Key Words: Ramón Cortázar. Architecture. Spectacle's rooms.

**Ordóñez Vicente, María** (Eusko Ikaskuntza. Miramar Jauregia – Miraconcha, 48. 20007 Donostia): Guillermo Eizaguirre Ayestarán Arquitecto (1878-1932) (Guillermo Eizaguirre Ayestarán Architect (1878-1932)) (Orig. es)

In: *Ondare*. 20, 161-193

Abstract: Guillermo Eizaguirre was an architect born in Tolosa, a town of the province of Guipúzcoa. His activity as a builder lasts from 1905 up to 1932 settling in Tolosa and its area. At the beginning of his professional trend he joins the artistic movement called Wiener Secession. In 1910 he starts his return to the architectural basque tradition which would become everlasting until the end of his work, without losing sight of the tendency towards the neobaroque and neorenaissance that would arise in the twenties.

Key Words: Architecture. Tolosa. Modernism. Regionalism. Guillermo Eizaguirre.

**Paliza Monduate, Maite** (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, s/n. 37007 Salamanca): La obra del arquitecto Eloy Martínez del Valle en el País Vasco (The buildings by the architect Eloy Martínez del Valle in the Basque Country) (Orig. es)

In: *Ondare*. 20, 195-222

Abstract: The architect Eloy Martínez del Valle (1870-1939, degree received in 1897) has always been considered as one of the most important figures in Cantabrian architecture in the first third of the 20th century. However, the Martínez del Valle family was closely linked to the Biscayan village of Lanestosa, a circumstance which favoured the architect's carrying out many works in this town and the surrounding area throughout his professional life. He thus planned both public (slaughterhouses, cemeteries) and private (residences, patheons) buildings and as a result played an extremely prominent role in the important architectural development of Lanestosa in the first part of the 20th century.

Key Words: Eclectic, funeral, modernist, rationalist, regionalist, residential architecture. Cantabria. Deogracias M. Lastra. Eloy Martínez del Valle. Funeral sculpture. Indianos. Gardens in Biskaia. José Planas. José Ramón Ortiz Portillo. Lanestosa. Ramales de la Victoria.

**Rodríguez Pelaz, Celia** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 – 1<sup>o</sup>. 48013 Bilbao): Cien años de escultura pública en Bilbao (One hundred years of public sculptures in Bilbao) (Orig. es)

In: *Ondare*. 20, 223-240

Abstract: In this work I have intended to encompass the general aspects of public sculptures in Bilbao from the first sculpture dated 1890 Diego López de Haro made by Mariano Benllure until the latest, sculpted in October 1998 in homage to José Antonio Agirre by Manuel Salinas Larumbe in Moyua Square. By means of such a tour the author shows the characteristics related to their sites, materials, promoters, authors, and styles.

Key Words: Bilbao. Sculpture.

**Vasallo Toranzo, Luis** (Univ. de Valladolid. Fac. de Filosofía y Letras. Dpto. de Historia del Arte. Plaza del Campus s/n. 47011 Valladolid): Los Lazcano y su casa fuerte de Contrasta en Alava (The Lazcano family and their fortified house in Contrasta, in Alava) (Orig. es)

In: *Ondare*. 20, 241-258

Abstract: The author approaches the history of the fortress and subsequent house of the Lazcano family in Contrasta, Álava. Its fortress characteristics are specified. The author then discloses the architect and the form of the new Renaissance building, which substitutes to the old razed castle. At the same time an introduction is made to the history of the Lazcano family. A plan and a hitherto unpublished section of the nascent building of Contrasta are then published.

Key Words: Fortified house. Lazcano. Older relations. Contrast. Domestic architecture.