



It also affects the polychrome with decoherence between the substrate and the layers of preparation, with particular damage to the bottom.

In regard to the restoration, we first removed the Altar, starting treatment on the bench for support.

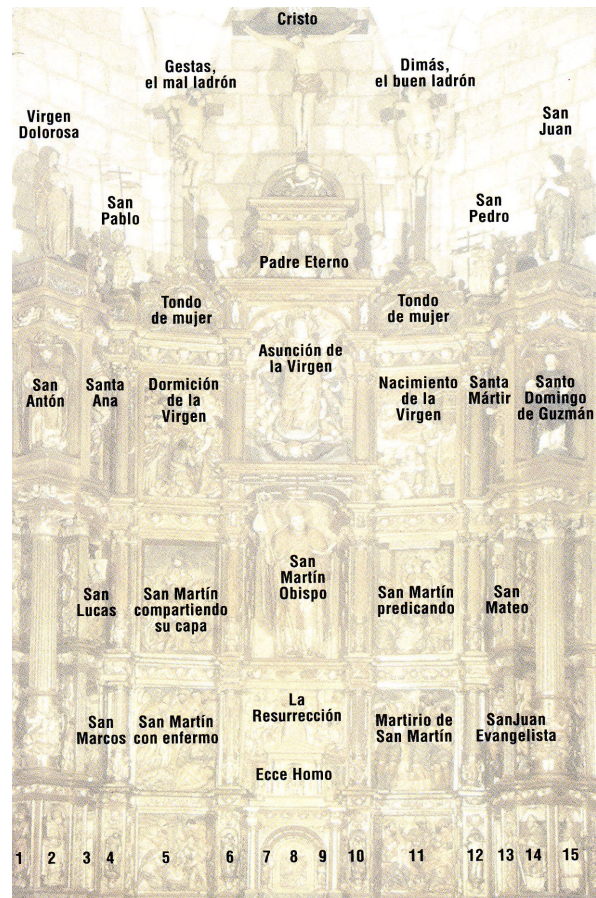


Relief of the martyrdom of St. Martin

Was applied to the entire altarpiece preventative-curative treatment against wood boring insect attack. He rejoined the support and architectural elements, solving the structural problems through restoration carpentry.

As for the polychrome, we proceeded to make a sense of color after cleaning, eliminating unnecessary repainting. Finally, in addition to protecting and consolidating the paintings, was completed with the assembly of the altarpiece.

## ICONOGRAPHIC PICTURE PLANE



From "1 to 15" St. Jerome, St. Gregory the Great, James the Greater, San Roque, Adoration of the Shepherds, San Juan Bautista, San Pedro, Agony in the Garden, St. Paul, St. Barthelemy, Worship los Reyes, San Sebastian, San Andres, St. Ambrose and St. Augustine.

## ALTARPIECE OF THE CHURCH OF ST. MARTIN ISAR (BURGOS)

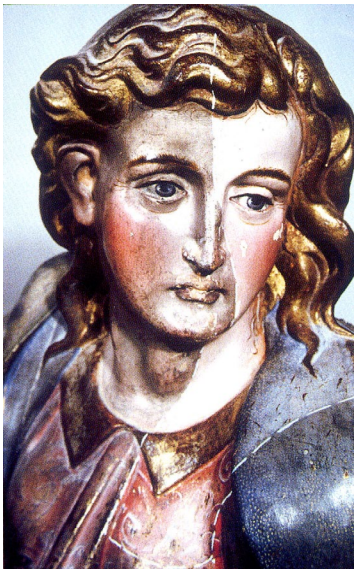




## ALTARPIECE OF THE CHURCH OF ST. MARTIN

The San Martín Parish Church, built in the twelfth century, was much restored in the fourteenth century: among the most important actions should be noted the replacement of the Gothic Romanesque apse and the covering of the central nave vaults. In 1742 master Francisco de Bazteguita lifted the steeple tower replacing.

The altarpiece was built between 1558-1564 by Domingo of Amberes, finally the oak was gilded and painted in 1595 at the hands of Pedro Ruiz de Camargo and Juan de Cea of Burgos. Therefore it is a work framed in full revival, which betrays a monumental Romanism, a term coined by fans of the style of Michelangelo in Rome. In fact, Domingo of Amberes altarpieces have already lost the profusion of decorative



*Detail cleaning, sculpture of St. John the Evangelist*

elements of protorrenacimiento, its composition is characterized by clarity and occupies the entire back of the Church, whose verticality contrasts the artist with great skill.

The structure reveals its classical influences us: Corinthian columns decorated giant in the lower third altarpiece with stone bench on which to settle three separate bodies by friezes decorated with cherubs and an attic and finish the set. The adaptation of the apse altar cloths folding is achieved using intercolumniations.

The iconographic program revolves around the mystery of redemption, for it shows the life of St. Martin and the mediating role of the Virgin. The altarpiece contains walnut reliefs in the predella where we see The Birth and the Adoration of the Kings, while the side streets stands the life of the titular saint. The sculptures in the round located in the niches represent different Saints, Fathers of the Church and the Evangelists. All this about the round figure of St. Martin, and finished in the attic of the sculpture of El Calvario.

The cause of most problems of the altarpiece was capillary moisture from the stone bench and walls of the headwall. These conditions led to an attack by white rot fungi and wood boring insects, leading to loss of volume and physical consistency of the support timber.

