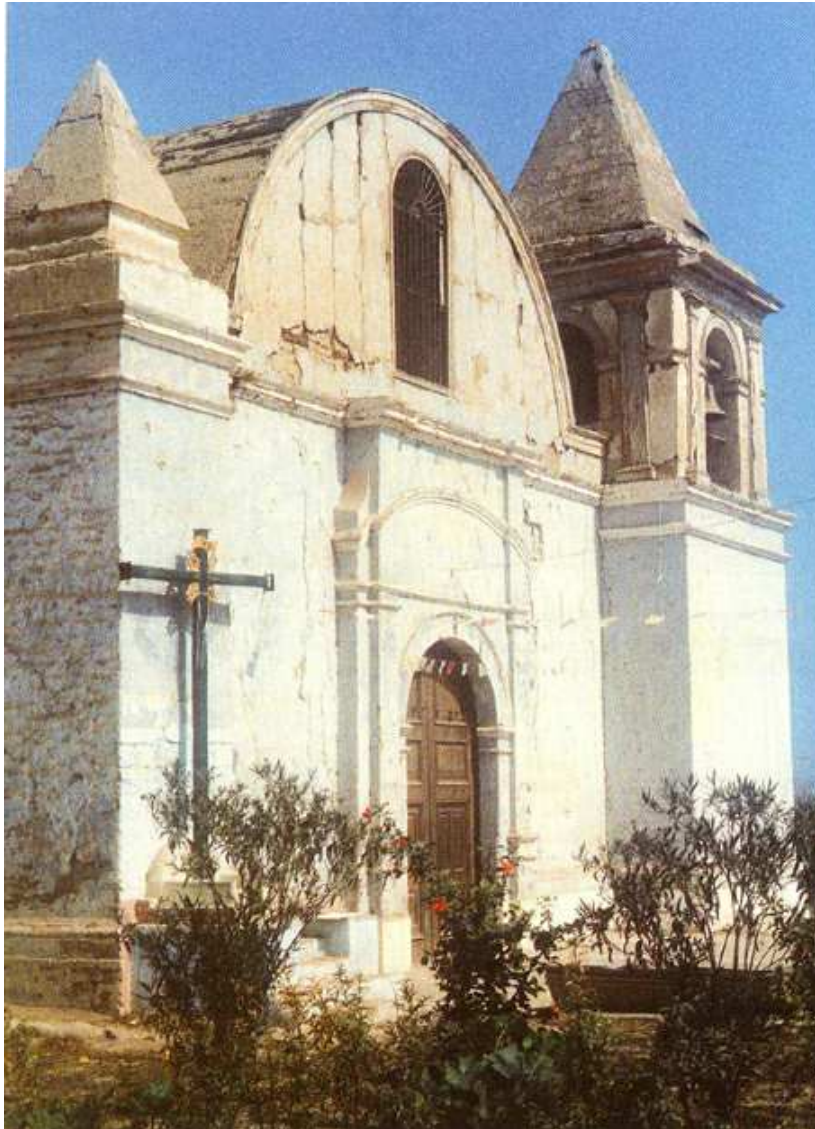


CHURCH OF ST. PETER OF CARABAYLLO (1570-1575)

Carabayllo, Lima - Peru

Guidelines for a Maintenance Plan



Pic. 1 Facade, 1987



LUND INSTITUTE
OF TECHNOLOGY
Lund University

Programme in Conservation and
Management of Historic Buildings

Lund University, Lund – Sweden



Universidad Católica
Sedes Sapientiae

Lima - Perú.

Presented by. Hector Abarca Torres, Arch
March, 2006

INDEX

- FOREWORD
- 1. SUMMARY
- 2. DATA ABOUT PROPERTY
 - 2.1 Ownership & Responsible authorities
 - 2.2 Legal issues, Legal protection
 - 2.3 Usage
- 3. VALUES
- 4. AIMS
 - 4.1 *Aims of conservation*
 - 4.2 *Protection and Development*
 - 4.3 *Usage and access for the public*
 - 4.4 *Availability*
 - 4.5 *Environment*
 - 4.6 *Fire and Security*
 - 4.7 *Fittings*
 - 4.8 *Care and maintenance work*
 - 4.9 *Research*
 - 4.10 *Presentation of the building's special assets*
 - 4.10.1 *Architectonic meaning*
 - 4.10.2 *Historic & cultural meaning*
- 5. SPECIAL MAINTENANCE REQUIREMENTS
 - 5.1 *Each three months*
 - 5.2 *Twice a year*
 - 5.3 *Annually*
 - 5.4 *Care of the collection*
- 6. HISTORY AND HISTORIC BACKGROUND,
 - 6.1 *The Viceroyalty of Peru*
 - 6.2 *The Royal Audiences*
 - 6.3 *The Audience of Lima*
 - 6.4 *The Viceroys of Peru*
 - 6.5 *The encomienda system*
 - 6.6 *The Republics of Indians or reducciones*
 - 6.7 *The Reductions in Lima*
 - 6.8 *The Archdiocese of Lima*
 - 6.9 *Saint Peter of Carabayllo*
 - 6.10 *The Diocese of Carabayllo*
- 7. DESCRIPTION OF THE SITUATION TODAY
 - 7.1 *Exterior with materials and permanent adornment*
 - 7.2 *Interior with historic phases and materials*
 - 7.3 *Technical systems*

8. DESCRIPTIONS OF ROOMS, ROOMS WORTH PROTECTING, ETC
 - 8.1 *Interior / Ground Floor*
 - 8.1.1 *Lower Chorus*
 - 8.1.2 *Nave*
 - 8.1.3 *Presbytery*
 - 8.1.4 *Baptistry*
 - 8.1.5 *Sacristy*
 - 8.2 *Interior / Second Level*
 - 8.2.1 *Upper Chorus*
 - 8.2.2 *Bell tower*
 - 8.3 *Exterior Side*
 - 8.3.1 *Facade / Atrium*
 - 8.3.2 *Cross of the Path*
 - 8.3.3. *Renaissance Door*
 - 8.3.4 *Pinnacle*
 - 8.3.5 *Buttresses*
 - 8.3.6 *Vault*
 - 8.3.7 *Cemetery & Crypt*
 - 8.3.8 *Annexes / Deposit of floats*
9. SOURCES AND LITERATURE
 - 9.1 *Bibliography*
 - 9.2 *Credits*
10. SUPPLEMENTS
 - Annex 1 Drawings: Architecture & Structural plans.
 - Annex 2 Checklist of the Maintenance Plan
 - Annex 3 Dairy of the second pastoral visits that the Honorable Mr. Toribio Alphonso Mogrovejo did on its Archdioceses, Archbishop of the Kings - July, 7th. 1593, Visit to "Carauayllo".
 - Annex 4 Records of explorations.
 - Annex 5 File inventory of the collection (valuable goods).

FOREWORD

Despite all the effort of the Peruvian official institution in charge for the care of the cultural heritage, pretty few serious programs of preservation have been done; all of the official investments in caring the national heritage are spent in maintaining the sites that are declared as World Heritage Sites by UNESCO.

There is something behind the flamboyant main tourist destinations, an untold history beyond the city walls, dreams and frustrations between irrigation ditches and Wednesday catechism, which shaped the daily life of most rural towns for centuries; presence kept until our days.

In 2004 the Getty Conservation Institute gave a grant for the development of a restoration project of the church of St. Peter of Carabayllo. The first serious attempt carried out in recovering the church.

In the awareness that few projects that finally become true ends in decay and oblivion of its users, a Maintenance plan is the key instrument for its proper preservation. In that way the participation of the Civil Society through recognized institutions like universities, NGOs and private entrepreneurs are indispensable in the process of reconciliation of the people and their neighborhood, to help them to fall in love with their heritage, again.

1. ABSTRACT

The church of St. Peter of Carabayllo is the main building of the town of the same name, an old Indian reduction founded in the late XVI century. The town comprehends not more than 6 blocks and the church is located facing the main square, in one side of the town, performs the rural image of the coastal settlements of viceroyalty times.

The church of St. Peter of Carabayllo, built between 1571 and 1575 is the sum of political, religious and the nature laws. Each space or element that constitutes this church is the reflection of the Spanish crown regulations, the catholic councils, and the earthquakes. Through the time, the Hispanic and Indian construction knowledge had learned particularly from the environment, showing in this church an unique example the melt of those methods.

2. DATA ABOUT PROPERTY

2.1 Ownership & Responsible authorities

The all properties of the Catholic Churches in Peru belong to the Peruvian Episcopal Conference, by law all are exonerated of taxes.

The Diocese of Carabayllo has the charge of the care, management and maintenance of all the Catholic churches properties inside its borders, and the Bishop of Carabayllo is the direct responsible; currently he have delegated the management of the project for the restoration of the church of St. Peter of Carabayllo to the Catholic University Sedes Sapientiae - UCSS. The UCSS, located in the Diocese of Carabayllo is making a huge effort to create awareness about the heritage in Lima North.

2.2 Legal issues, Legal protection

The governmental secretariat in charge of the care of the cultural heritage is the National Institute of Culture - INC, who reports to the Ministry of Education. The Direction of Registration and Study of the Historic Patrimony of the INC is the secretariat responsible for the identification, registration and study of the Republican and Colonial built heritage, as well as of its preservation, conservation, put in value and social use; equally, it is responsible for the planning, coordination, execution and monitoring of the Plans of Management of the Historical Centers and of the sites designated as Cultural heritage of the Humanity.

In a lower level, the district municipalities are the ones that have to observe the fulfillment of the law. Each designated building is officially recorded in the Registry of Real Property of the National System of Public Registries; so the municipalities before issuing a building permit has to ask for the prior approval of the INC in this matters.

By Ministerial Resolution # 0928 - 80 ED of July 23rd, 1980 the Peruvian government extended the National Heritage List established in 1972 in around 425 additional places, the new urban environments, monumental areas and historic buildings that were declared heritage sites includes the church of St. Peter of Carabayllo which are protected according to the Peruvian general law concerning the protection of the Cultural Heritage of the state (*Ley General del amparo al Patrimonio Cultural de la nación*) issued on January 5th, 1985.

By the other hand, is important to remind that the activity of restoration in Peru is not a controlled profession, even it belongs to the charter of the architects there is not necessary any noticeable expertise, or requirement to be fulfilled to have an assignment. The quality of the final product depends only on the well intentions of the professionals involved in the project team and in the evaluation committee.

2.3 Usage

Since its opening, between 1570 and 1575, the building has been being used uninterruptedly as a Catholic Church. There are not any register that the church were close in any religious celebration, nor in any Sunday mass neither in any holyday.

In the viceroyalty days the indians were used to assist to the church approximately each two days to receive the catechization and in the religious festivities. During the early republic, St. Peter of Carabayllo lost its designation as Parish, title that was recovered at the time of the creation of the Diocese of Carabayllo in 1996, however because of the lack of security, comfort and space, the administrative offices remains in other church in the town of Puente Piedra.

3. VALUES

The church of St. Peter of Carabayllo is the main building of the town of the same name, and old Indian reduction founded in the late XVI century that comprehends not more than 6 blocks.

The church is located facing the main square in one side of the town still performing the rural image of the coastal settlements of the viceroyalty. Contrary to other Limenean reduction, Carabayllo is the only old town that hasn't been reached by irregular growth of the metropolis and conserves mostly its original urban structure, since the beginning on the XX century few alterations have been made.

There is an endeavor on working in the town, we think strongly that the historic assets, as the church are, can help the population increase their life standards, Carabayllo can be the only place that held the idea of how was the living in Lima in the XVII century.

4. AIMS

4.1 *Aims of conservation*

Strengthen the local Culture.

1. To study, rescue, conserve, and protect the local memory and the cultural goods.
2. Empowering neighbors in the management of their own cultural resources.
3. Sharing the knowledge to preserve the vividness of our past as a gift for the future.

Building community benefits.

1. Teaching residents how to understand and love their heritage, so they will develop the sense of identity and self-confidence about the real value of their own culture.
2. Training teams and the neighbors in the efficient use of their cultural heritage.
3. Developing communal networks in the change of the myth. A well managed use on the past can create value.

Taking necessary action in the local economy.

1. Encouraging the population to organize community-based enterprises framed in the experiences called a “Cultural project for Development”.
2. Promotion the development of sustainable economic activities related to the trade of cultural goods and services.

4.2 Protection and Development

The church of St. Peter of Carabayllo is currently protected by law, the community people and the Diocese of Carabayllo are in total awareness of the necessity of conserve the church. Probably they, the most of the inhabitants, don't know much about its real significance in the history and the symbolic meaning that it has, but they perfectly know that is as old as the town and that the town of Carabayllo is one of the oldest of the valley of Lima.

The Catholic University Sedes Sapientiae, and, with the support of the Getty Foundation, through an Architectural Conservation Grant Conservation Institute is developing a restoration Project that includes, also, programs of training in cultural heritage management.

4.3 Usage and access for the public

As a Catholic parish church, St. Peter of Carabayllo is able to celebrate the catholic sacraments, sacraments that the most of the community members had celebrated in this place.

In its religious calendar, every year they celebrate four processions:

Saint Sepulchre, on Good Friday;
St. Peter, on June 29th in the Feast of Saints Peter and Paul,
St. Rose of Lima, on August 30th,
St. Martin of Porres, the second Sundays of December.

The first three processions are done in days that are also national holydays permitting the massive participation of the town members, even receiving visitors from outside. Other popular holydays are Epiphany, the Vigil at Holy Cross (*Velación de la Cruz; May 3rd*), Holy Week, the day of Our Lady of Mercy (September 24th) and Christmas; this examples the intense activity in which the church is the leading actor.

4.4 Availability

From its definition, any cultural good is a public good; also for being a church in use, there is not nor any control neither any limitation regarding to the access to the church in the opening hours.

4.5 Environment

No one of the construction systems would be more environmental friendly than the adobe, which have been being used in the world and in Peru for thousands of years. the Adobe is the world's most energy-efficient building material, it has marvelous thermal properties saving energy and providing comfort in any region, from the wet and cold to the hot and dry.

4.6 Fire and Security

There are three key points in the security plane to take into account: fire, earthquake and burglary.

The people say that in the last years of the XIX or in the early years of the XX century there was massive fire that attacked the church and wiped out the roof; is smart to consider that the altarpieces, as well as other artefacts, disappeared during that misfortune.

Nowadays there is not any developed system that could protect the church from a fire, even if the current electrical wiring is quite simple there is not any reliability in its quality, the only security process done everyday is at the closing time of the church when the electric power is shut off.

If we read the annexed inventory we will notice that many of the original baroque sculptures had disappeared, due to robs occurred by the abandonment of the church when is closed. The treasure is also said that is being cared by the most important families of the town, giving them to the church only in holydays.

The restoration project work plan includes a lightning project in the interiors and exteriors; it will eliminate the poor current wiring and will emphasize the architectonic values of the building. The new lightning will be done according to the current Peruvian electric codes and will help to improve the safety by installing passive security systems, like motion sensors to outdoor light fixture and infrared sensors in doors and windows.

The Peruvian legislation lacks of a fire code, however having a fire in historic building is not unusual, due to short circuits or to vandalism. The intangibility of the historic buildings prohibit by-law any mayor alteration, together with the adobe the constructive system very sensible to the humidity and the water makes certainly impossible the idea on having any sprinkler system, but none the use of smoke detectors. The fire extinguisher cannot be put in the nave, there will be installed in the sacristy, baptistery and in the upper chorus.

Logically there will have to be a responsible for the implementation of the security plan; some locals will be trained to respond to emergency situations.

4.7 Fittings

Besides some sculptures, there are not any other artefacts that belonged to colony times, most of the fittings or fix furniture belong from the late XIX to the early XX centuries, made in a neo gothic style. Is easily noticeable that the main altar piece (and its shelves), the pulpit, the door between the nave and the baptistery, the confessional boot, and, probably, the altar of Immaculate Virgin belong to a same period of time. The paint of St. Anthony of Padua¹, the only piece that has a certain date, would also help to presume that a complete refurbishment from the fittings to the collection was done at the same time.

This neo gothic fashion seen in the fittings of St. Peter of Carabayllo is found also in Lima city, in the Recoleta Church in Plaza Francia, which was modified according to French gothic styles the last years of XIX century, experience not only exclusive of this church, but also of shared with the most renowned ones, is believed that the Gothic revival was influenced by the work of Viollet-le-Duc in Europe.

Through the years Limenean churches were being modified according to the newer European architectonic and art tendencies, that is why, jointly with the earthquakes, that few examples of renaissance times still stand: there were modifications that destroy beautiful baroque altarpieces replacing them with others more fashionable, like the repetitive neoclassical altars inside the Church of St. Dominic (Santo Domingo) in Lima, one of the jewels of Limenian baroque, in 1895.

4.8 Care and maintenance work

The current cleaning process is done weekly, superficial, and made by a volunteer lady of the community. It's advantageous that it will be done in a professional way, using appropriate and approved cleaning products, non toxic and environmentally friendly.

Two persons, employees of the maintenance department of the UCSS, will be trained in the cleaning plan under a responsible appointed by the UCSS, who will respond for the fulfilment of the maintenance processes. This responsible will act as the link between the University, the Diocese, the townies and the professional team of architects and engineers.

4.9 Research

Included in the restoration project there is a new building that will be the Parish room, it will help to support the church expenses with the rent, but will also provide a place for research and teaching.

¹ See the Annex 4 with the inventory files of the art collection

We pretend that our project plan will lead to a state-of-the-art restoration. The structural project is unique in its terms, the idea of having belts using geotextile fabrics² that help to tight the buttresses to the walls has not been applied before, is much what is advanced in the theoretical field, even so its use and its monitoring will make of St. Peter of Carabayllo a landmark in the intervention of adobe constructions.

By the economic point of view our work is framed in the experiences called a “Cultural project for Development”, so as well as the stages of recovering the church are done, there is an endeavor on working in the town, we think strongly that the historic assets, as the church is, can help the population to increase their life standards, Carabayllo can be the only place that held the idea of how was the living in Lima in the XVII century.

Thinking beyond, we are looking for a way to for make the place sustainable. We don't want a built artifact just for the pleasure of being observed, we need an asset that besides keeping our memories help the town to progress. The first beneficiaries of this project must be the residents and neighbors, who usually they belong to the poorest socio-economic sector of the Peruvian society.

4.10 Presentation of the building's special assets

4.10.1 Architectonic meaning

- a. On of the oldest churches in the area, and one of the foremost examples of the XVI c. rural churches in the Peruvian & South American coastline.
- b. On e of the oldest Peruvian earth-made buildings that are still in use.
- c. Outstanding example of the melting of local and foreign traditions, in the architectural shapes and in the construction systems used.
- d. Conserves medieval and early renaissance elements, like the buttresses and the lateral door which had been lost in other buildings due to modernizations.
- e. The Town of Carabayllo, even is scarcely deteriorated, is one that have conserved better its original urban characteristics.

4.10.2 Historic & cultural meaning

- The church of St. Peter of Carabayllo is in the place that used to be the Indian Reduction of St. Peter of Carabayllo.

² See the Annex 1B for the structural plans

- The church of St. Peter of Carabayllo was the place where St. Toribio of Mogrovejo (Patron Saint of the Latin American bishops) celebrated his first mass (April 4th, 1593) in his second pastoral trip (1593-97) through the diocese of Lima.
- Is the current symbol of the Diocese of Carabayllo, which congregates 2 million inhabitants, and centre of the religious, social and cultural life on the town
- Still conserves some of the original artistic artefacts and artwork.



Pic. 2

Facade, 1987

5. SPECIAL MAINTENANCE REQUIREMENTS

The current cleaning process is done weekly, superficial, and made by a volunteer lady of the community. It's advantageous that it will be done in a professional way, using appropriate and approved cleaning products, non toxic and environmentally friendly.

Two persons, employees of the maintenance department of the UCSS will be trained in the cleaning plan. Weekly they will vacuum all (using the appropriate brushes and accessories) the floors, in the angles of the walls, baseboards and mouldings then they will polish the floor tiling. The areas that are difficult to reach like below or behind the altars will be cleaned using micro-fiber cleaning dirt clothes and feather dusters. Micro-fiber cloths traps dirt, dust and moisture from surfaces, the ones that are quite abrasive must be avoided. Because there

is not any patina to take care the fittings give room to protect them biweekly with natural oil and water-based finishes.

Later they will walk around all the place paying necessary attention to pigeons, a weekly inspection will check that there are not nesting in the bell tower or in the cornices,

5.1 Each three months

The head of the staff will prepare a report to the responsible of UCSS detailing the materials to be used, techniques and procedures to follow, also qualify and forecast the schedule of the urgency of the works.

A mayor cleaning process will be done with the help of scaffolds to reach difficult areas, like the ceiling, chandeliers, cornices, the top of the main altarpiece, windows and the bell, also. This process would take two days, and will check for stains, cracks, decay, testing walls, the timber, floorboards, railings, the staircase, and doors, etc. to find defects, fissures or moisture.

The timber will be fumigated against insects, especially moths; the product to be use must be anti-flaming and not poisonous. A moisture treatment will be done if it is required.

Minor maintenance or repair labour would be done in the wood and mud superficies, like is the cover of superficial cracks in the mud or plaster coats, located painting or slack boards. Any intervention in the fittings and altarpieces is prohibited, neither to tell about the collection.

The activities will finish with fumigation against pests; there are two close irrigation channels, one pass through the church lands, so the pesticides must not be dangerous for crops, farm animals, nor human beings.

5.2 Twice a year

Each six months a fumigation of the trusses is compulsory, the less intrusive the better, it would be by pumping the wood preservative with syringe from the roof, and repairing the small holes made, the same treatment would be extended to the few *quincha*³ boards that conforms the head and feet wall of the vault.

The next day will begin with a photographic record, and the measure of the mayor cracks, particularly in the buttresses, updating the plans, comparing all with older information. A check of the inventory of goods is also desirable, as well as the electrical wiring and lightning fixtures, water supply and sewage systems, also the emergency procedures for fire and earthquakes.

³ More information in the chapter: 7.3 *Technical systems*.

5.3 *Annually*

Each year the team of engineers and architects will make an extensive report based on the data that was raised, adding information after a careful structural inspection of the situation of the adobe.

5.4 *Care of the collection*

The current inventory there will be unfolded in one more accurate and extensive, that includes a detailed record of its elevations, and cross sections, in different drawing scales.

The permanent usage of the sculptures in the processions for one side keep them clean and moth-free, but from the other side let them to be exposed to mistreat and a to permanent repainting; we have to think in them as vivid monuments. In contrast the sculptures that are not being used in the processions, as well as the paintings, presents important damage, decay, even some of them are completely lost.

Nevertheless the new outdoor lightning and alarms will improve the security, it will also seduce the delinquents, art traffickers. A security guard is necessary,

6. HISTORY AND HISTORIC BACKGROUND,

The church of St. Peter of Carabayllo lies in its history, a brief travel through it, will give additional tools of understanding.

6.1 *The Viceroyalty of Peru*

Charles I of Spain (Charles V of Germany) created the Viceroyalty of Peru through a Royal Warrant signed in Barcelona on November 20th, 1542. At the beginning it has a wide extend from Panama, in the north, to Chile, in the south. The only South American areas that didn't belonged to its limits were the dominions of Portugal, the undiscovered provinces of the Amazonian, and the Captaincy General of Venezuela (1742), which was dependant of the Viceroyalty of New Spain.

The viceroyalty reunited uncountable geography, from deserted coastlines, craggy mountain chains, and an unexplored jungle; in the most strategic places the new cities were founded in a grill shaped form like European cities, later the House of Borbon, as part of its reforms created the Viceroyalty of New Granada (1717-1723; 1739-1810) gathering the Audiencias of Panama, Santa Fe de Bogotá and Quito; and the Viceroyalty of the Río de la Plata (1776-1811) with the Audiency of Buenos Aires.



Graph. 1 Viceroyalty of Peru, XVI - XVIII c. (1542-1717)



Graph. 2 Viceroyalty and Captaincies, late XVIII c.

6.2 The Royal Audiencies

A Royal Audiency (*Real Audiencia*) was a judicial court; each Audiency was composed by a President, normally the Viceroy or the Governor, three to four judges or *Oidores* (hearers) and an attorney among other minor members.

Its main function were the administration of justice in America, where they were the highest courts only below the Royal and Supreme Council of the Indies (*El Real y Supremo Consejo de Indias*) in Spain, which was the most important institution of the Indies administration due to its task as advisors of the King of Spain in any matter that happen in America and the Philippines. Between other faculties, they have the encourage of intend good treatment to the indigenou, ban the circulation of certain books, and inform the King about the behavior of the priests, even stop the Papal bulls which could attempt to the interests of the Spanish Crown in its dominions.

The Viceroyalty of Peru comprehended the Audiencias of: Panamá (1538), Lima (1543), Santa Fe de Bogotá (1548), Charcas (1559), Quito (1563), Chile (1563-1573), Buenos Aires (1661-1672) and Cuzco (1787).

6.3 The Audience of Lima

At the beginning the dominion of the audience where from Nicaragua through Cabo de Hornos, the southernmost part of America; nevertheless through the years the effective attributes of the viceroy were being made shorter while brand new audiences were settled. By this way the competence of the Audience of Lima were restricted to the strict geographical space of the Viceroyalty of Peru.

6.4 The Viceroys of Peru

The Viceroy was an official representative on the Spanish monarchy appointed by the King of Spain and weren't necessarily chosen in accordance with their capabilities. 13 of the 54 viceroys of Peru were also Presidents of the Audiency of Lima.

Francisco de Toledo (1515-1584) was the 9th Viceroy of Peru from 1569 to 1581, appointed by Phillip II, nevertheless Toledo was one of the greatest Viceroys that ruled Peru over his shoulders weights the execution of the last Inca who laid siege the viceroyalty from Vilcabamba, the last refuge of the Inca Empire bringing the Inca Empire to an end in 1572.

6.5 The *encomienda* system

The *encomienda* system was an institution whereby the *conquistadores* or conquerors were granted by the crown with the land of the indigenous people they conquered. These laws were imposed in all of the Spanish colonies, the conquistadors, known as *encomenderos*, were able to tax these people and summon them for labor; in return the *encomenderos* were expected to provide welfare for the people in their spiritual and material life, through their maintenance, protection and teachings in Catholicism as free subjects of the King of Spain, not as slaves.

The *encomienda* system was the first major organizational law instituted essential to sustain the control over America, a continent where disease, war and turmoil reined. The background can be found in the time of the re-conquest of Spain, this organization provided protection to the inhabitants in the frontiers to Moorish settlements.

This exploitation of the indigenous natives and eventually, the pressure of the Catholic Church were some of the factors that led to the downfall of this system which began when Blasco Núñez Vela tried to enforce the New Laws (1542) that prohibits the enslavement of the Indians and provisions for the gradual abolition of the *encomienda*. Many of the *encomenderos* were unwilling to comply with the New Laws and soon revolted against the viceroy.

6.6 *The Republics of Indians or reducciones*

During his rule Toledo was able to break the power of the *encomenderos*, his reforms, later called the *Toledan Reforms*, added new laws and royal decrees related to the Indians and their lands; gathering the natives into villages also known as Republics of Indians or *reducciones*.

Toledo put emphasis in fulfill the Royal Warrant (1549) that were issued to the Audiency of Lima by the emperor Charles V which required that the Indians should be gathered in towns and elect their own authorities; in each reduction there was required to be a church leaded by a priest supported by tributes of the Indians. The regimen of life in the reduction was communal and the resources of the reduction, including the land, belonged to the reduction

The first experiences of reductions were held in the viceroyalty of New Spain, in Lima the first reduction were formed in 1557, when Andrés Hurtado de Mendoza, First Marques of Cañete, 5th viceroy of Peru, reduced the inhabitants of the Valley of Lima settling them in a town named *Santa Maria Magdalena de Chacalea*,⁴. Even its church façade had changed today, its interior still held the original characteristics of the rural churches with golden altarpieces. Later, Toledo created an experimental reduction: *Santiago del Cercado* (1570), but not in a rural area, it was located in the current area of Barrios Altos where there were built, besides the church, the city hall, the school, the hospital, the jail, the cemetery and the granary; all surrounded by walls that protect them from being disturbed by the Spaniards.

Juan de Matienzo, who traveled with Toledo in his first official visit along the Viceroyalty, describes the layout of the reductions.

“ A rectangular square in the center and then square blocks that will be divided into four solars by side and its wide streets, The church would be build in one of the blocks of the square; to its front lodgings for the Spaniards that were in transit in that town, that would comprehend four rooms with tiled roof and with a stable; in one of the solar of another block city hall will be erected; in the other the vegetable garden and service of the hospital; finally in the last solar, the farmyard of the city hall. In one of the solars of the four blocks that surround the square, the house of the Corregidor will be built; behind is the house of the Tucuy Ricuy⁵ and the jail, in which there would be two clamps and four pairs of shackles and of chains. The others solars of the square there will be for house of Spaniards married that desired to live among Indians. To each Cacique there will be given a block or two solars, according to the people that he had. Thus constituted each town it will proceed to set the rates”

⁴ Area that corresponds to the old town of the current district of Pueblo Libre.

⁵ The Inca appointed their representatives to guarantee good governance in the conquered. Towns. The political representative of the Inca was known as Tucuy Ricuy, the Spaniards conserves this institution in the name of coexistence.

In Peru the rural panorama was changing completely with the settlements of the reductions since the XVII century the Indians were organized in new towns designed in a grill shape giving easy access to the civilization and Christianization, leaded by the Curacas⁶, the old pre-Hispanic authorities who now pay tribute to the Spanish Crown.

Even if a priest and the main curacas were important in the choose of the places, other essential aspects were carried in consideration, like the weather, the supply of fresh water, the amount of arable and pasture lands, and the closeness to a granary or *tambo*; nevertheless. The traditional system of agricultural exploitation of the different ecological layers was being neglected.

6.7 The Reductions in Lima

What is known as the valley of Lima comprehends the valleys of Chillón, Rimac and Lurín rivers. The reductions began with the base of the pre-Columbian lordships or *curacazgos*. In the north, in the valley of Chillón the town of *San Pedro de Carabayllo* gathered the inhabitants of the Lordship of *Colli*.

In the valley of Rimac, besides *Santiago del Cercado* and the port of *Callao*, there were settled other four reductions in rural areas: *San Juan Bautista de Lurigancho* with the indians of the Lordship of *Amancaes*, *Santísima Cruz de Late*, with the people of the Lordship of *Late*; *Santiago Apostol de Surco* in the old Lordships of *Surco*, and the already existing *Magdalena*.

Towards to the south, in the valley of Lurín, the reduction of *San Salvador de Pachacamac* was established and many years later, in the XVIII century, the town of *San Pedro de Lurín*.

Even they share a common law and scheme, each town developed its own identity, and the representative image of each place was, without any doubt, the church. Generally speaking, the churches develop a common typology, the proportion 1:3 in the relation length / width. In the interior only one vaulted nave after the upper chorus, the sacristy behind or in one side of the head wall, and the baptistery in one flank of the lower chorus; in the outside, the cemetery which was a plain terrain communicated to the atrium that faces the main square and forms a recognizable panorama with the (one or two) bell towers and the cross of the road; last but not least, the deposit of floats part of the very active religious calendar. With the exception of the *Magdalena*, of *pre-Toledan* built, this was the ordinary composition of the Limenean Rural churches

⁶ Cacique is the name of a central American indigenous authority, mostly for an obvious pragmatic reason the Spaniards vulgarly called cacique any regional or town authority, including the Curacas.

6.8 The Archdiocese of Lima

The religious devotion of the limenean people is reflected on the numerous saints that born or made their pastoral life in the viceroyalty of Peru: St. Toribio of Mogrovejo, St. Rose of Lima, St. Martin of Porres, St. Francis Solanus, St. John Masias, among other venerable ones. In those times, between monks, nuns, hermits and friars, almost the 10% of the population belonged to the religious universe.

Jointly with Mexico and Santo Domingo, Lima was high to Archdioceses on November 16th, 1547; the length of the archbishop reunited 9 dioceses: *Cuzco, Quito, Castilla del Oro (Panama), Leon de Nicaragua, La Imperial, Rio de la Plata, Tucumán, Santiago de Chile y Charcas*. Probably, by a time, Lima was the most extensive ecclesiastical district of the world when the Lima was still known as the city of the Kings; disproportionate dimensions for the available pastoral forces.

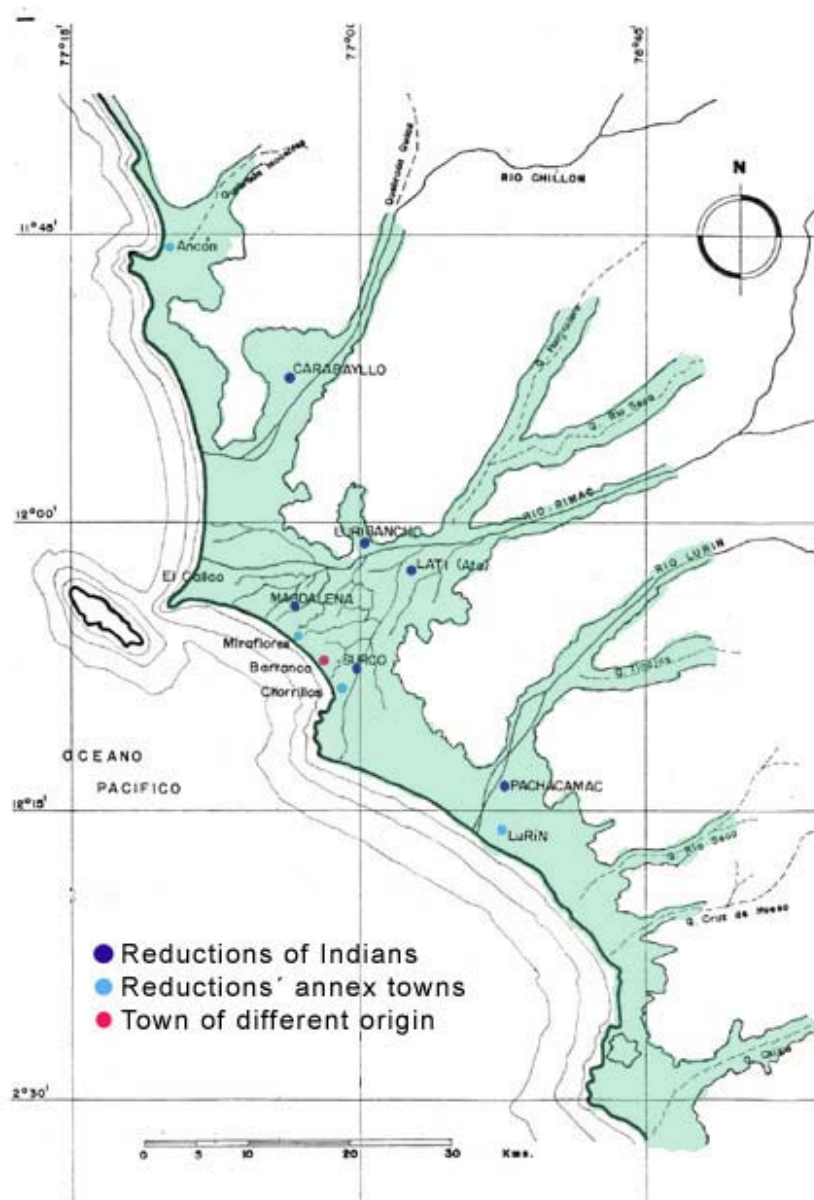
The parish is the ecclesiastical subdivision of the dioceses where the parish priest conducts the religious services and the spiritual life of the believers, called *parroquias* in the Spanish cities the name is changed in the reductions to *curatos* or *doctrinas* (doctrines).

One of the first obligations of the Bishops was to evangelize the indians, as the real decrees emitted by the Kings of Spain stipulated. Jerónimo de Loayza, first archbishop of Lima, called for the *First Limensis Concilium* (1551-1552) when he saw that there was not a work plan in the necessity of setting down the bases of the Church in American lands.

The *II Limensis Concilium* (1567) was called in order to adapt to the reality of the New World the norms of the Council of Trent (1545-1563), considered one of the most important and influential councils of the Catholic Church although it couldn't managed to reunify the Christendom it clearly undertook a reform in the ecclesiastical discipline and in the Catholic doctrines.

St. Toribio of Mogrovejo (1538-1605) was the second arbishop of Lima, former inquisitor of Granada, he dedicated the most to travel throughout their extensive diocese. in 25 years of governance he spent only 8 in Lima, and many criticized him for the supposedly abandonment in which he had left the city.

His Christianizing efforts lead the *III Limensis Concilium* (1582-3) with the assistance of the ecclesiastical authorities of southern and central America, plus the superiors of the religious orders and some other well-known theologians. This Concilium stated that the natives were brought up as community members, capable of living in an urban place, also consecrated the use of native languages as the way of approach to the indigenous world, so the first book ever published in South America was the Catechism of Jose de Acosta, written in Spanish, Quechua and Aymara.



Graph. 3 Colonial Towns of the Valley of Lima (Chillon, Rimac and Lurin rivers)

The ecclesiastical authorities complemented the Spanish urbanization policies of the Indian settlements, legislating about the configuration of the churches. The III Concilium cared about the music played during the worships, leading to establish the upper chorus as essential part of any rural church.

Before, the II Concilium also had called for the administration of the baptisms inside the church; however, the previous I Concilium prohibited the entrance of the non baptized into the churches, this uncertain policy lead to place the baptistery close to the entrance door. The necessity of burials in the churches was also another exigency of the 1st. Concilium.

6.9 Saint Peter of Carabayllo

The town of Carabayllo is located in the NW of Lima, in the Royal road to Trujillo. It was founded after 1570, as one of the reductions of the valley of Chillón river, settled in its right margin gathers the inhabitants of the Lordship of Colli and other surroundings ethnics, as is written in the file of *Tributos del Corregimiento del Cercado*, 1629.



Pic. 3 Town of St. Peter of Carabayllo - Aerial photo, 1962

At the beginning of his second pastoral trip (1593-1599) St. Toribio of Mogrovejo wrote in his diary

“Seventy indians taxpayers and eight reserved and two hundred indians of confession and two hundred forty-five souls little and big”

Through the years the indigenous lost their arable land in the hand of the greedy Spanish landlord, but the location of the town in the route to the northern cities maintains the economy of the town, lost at the built of the railroad Lima - Ancon which passes few kilometers away from the town, so Carabayllo depopulated creating a new settlement called Puente Piedra close to the railroad, later converted in the Pan-American Highway; nevertheless St. Peter of Carabayllo still was the only parish of Lima North.



Pic. 4

From the highway, 1987

6.10 The Diocese of Carabayllo

The Diocese of Carabayllo was created by pontifical Bull on December 14th, 1996 by segregating from the Archdioceses of Lima the northern districts of the Province of Lima plus the territory of Quives.

Of the almost 8 millions inhabitants of Lima, the diocese of Carabayllo host 1'800,000 people distributed in 42 parishes in a surface of 833 km²., an area known as the North Cone of Metropolitan Lima, an euphemism gradually in disuse, because of the fast and unexpected economic growth that the area has been experiencing in the last 3 years.

Because each diocese should have a cathedral, the new Diocese looking for a symbol looked back to the Church of St. Peter, now results impossible to convert it into a cathedral but is smart to give it an appropriate place due to the history that it has.

7. DESCRIPTION OF THE SITUATION TODAY

The erection of the church was made according to the Limensis Conciliums, but the composition proportion manage its own rules, of the five still existing limenean rural churches four of them: Magdalena, Lurin, Surco and Pachacamac follow the relation 1:4, where the length is 4 times the width; with the exception of Carabayllo which is in 1:3 relations.

On may 24th, 1940 a fierce 6.6 earthquake devastated Lima damaging most of the tallest adobe buildings, the churches. Another consequence from the seismic activity was the banning by-law any new adobe construction, as being considered this constructive system one of the main guilty actors of the ruin of Lima, but an unpredictable aspect was that the traditional knowledge of mud construction was ready to disappear.

Now, the main cracks are old and have been being increasing through the years, being a risk not for the static forces but for the dynamic or seismic forces. They are concentrated in the joints of the walls and between the buttresses and the walls; these cracks certainly of seismic origin have detached vertical segments or slices that acts individually being able to collapse.

7.1 Exterior with materials and permanent adornment

The explorations have shown that the church construction process developed few remarkable phases; briefly after the finishing of the church, the sacristy and the baptistery were added, but is not clear why, perhaps the II Concilium Limensis (1567) already obliged the administration of the Baptism inside de churches, prior the edification of the church between 1570 and 1575.

An excavation on the foundations has shown that the buttresses were erected later without any doubt after a massive earthquake, being difficult to determine its age. There is not any bond between them and the walls, both are independent structures joined only by a mud coat. The small buttresses close to the head wall and the presbytery have a different foundation system, determinant fact of its later built.

In the walls have been found remains of color paint, becoming necessary to deeper the exploration in order to determinate if this was part of some kind of decoration, or just flat color.



Pic. 5

The gospel side from the Cemetery, 2006

7.2 Interior with historic phases and materials

The interior of the rural churches are simple and plain, nevertheless other rural churches got richly decorated baroque interiors it is not known if Carabayllo reached this delight sometime, probably not; the simplicity of its interiors are their primal assets like the mud and plaster altars in white, and the light blue wooden ceiling roof

Mural painting and colors study had been done in the lower, intermediate and high part of walls. It has been possible to found remains of strong blue color in several parts of the side walls.

7.3 Technical systems

The system used is the adobe, not-baked mud bricks, and in the upper level light timber frames with cane and mud covering, a common practice in Peru. This system is called *quincha* and in many other Latin American countries is known as *bahareque*.

The walls were erected using mud bricks lied over a foundation made with medium sized rolling stones inside a matrix of rammed earth in a proportion far for being considered stone masonry. This kind of foundations are common in the Peruvian coast and the mud when drying reaches enough consistence, the stones only gives extra but not significant resistance. The vault is structured by wood trusses with smashed cane or *caña partida*, unfolded cane forming sheets that bears a 4" mud coat.

In 1681 occurred a severe earthquake, nothing compared with the one that will be happened in 1746 producing a devastating damage in Lima and Callao, we assume that St. Peter of Carabayllo experienced these dramatic events as the an acceptable hypothesis of the existence of the buttresses, unique example in the colonial architecture. This striking situation had obliged to an aesthetic variation in the rural model, link between the learning attempts between the traditional pre-Columbian and Hispanic knowledge.

8. DESCRIPTIONS OF ROOMS, ROOMS WORTH PROTECTING, ETC

8.1 Interior / Ground Floor

8.1.1 Lower Chorus

Crossing the main door and sided by two wooden altarpieces the Lower Chorus tighten the space that flows from outside, sensation that is aided by the change in the natural lightning. Bellow the light blue wooden ceiling, in bad shape and decaying, the altar of the Immaculate Conception is located in the side of the epistle, and the one of the Lady of Perpetual Help is in the side of the gospel.

Temporarily the wooden & neo gothic confessional both is situated here, in the Gospel side, pictures taken in 1987 shows other, but not definitive, location.

8.1.2 Nave

The Nave is enclosed by an ample vault made of 10" wide wood trusses beard by a wooden sill plate that stands over the mud brick walls.

In both sides is flanked by secondary altars, blind arches in the adobe wall decorated with a simple plaster molding all around. The explorations show that niches are under a mud brick vault demonstrating its antiquity, age didn't share with its moldings that seem to be modern. The low quality of its labor and the lack of use of any classical compositive pattern led us to presume that they weren't made not previous than 1940 when the common use of classical orders became to fade away.

Below the niches the altars present a mud table finished with plaster and hand-painted tiles in the countertop, many tiles were withdrew and replaced with more plaster, now only few pieces remain. Of all the sculptures in the lateral altar only the ones of St. Peter and the St. Rose (of the altar of St. Rose & St. Martin) are antique and valuable.

On the gospel side there is the door that communicated to the old cemetery, bricked up for decades, is alleged that was opened during the funerals and the dead bodies passed through this door in procession to his final destination. Today the niche formed by the closed door threshold host the urn of the Dead Christ lying.



Pic. 6 Nave, 2005

The upper chorus balustrade interrupts a long wooden cornice in the imposta line, opened on the top the cornices are hiding the fluorescent lighting fixtures; below them a small mud molding runs along. Above the imposta, four little wooden windows create the shadow light effect, an appropriate baroque atmosphere common to all the limenean urban or rural churches.

8.1.3 Presbytery

The presbytery is the area of the church where the Priest directs the congregation, is detached by elevating the floor level with two marble steps and by a change in the terrazzo floor tile design.

This area is leaded by the main altarpiece, in gothic revival style sided by two shelves made in the same style. The sculptures of Our Lady of Sorrow and St. John The Evangelist, both of baroque manufacture, completes the sculptural group.

The wooden altarpiece consists in two parts: The first, stuck to the head wall is a rectangular board with cross-shaped carvings crowned by a little canopy, in the middle has a small crucifixion. The second body presents the table, the tabernacle, and a small canopy where lies the cast plaster sculpture of Our Lady of the Mercy.

In the gospel side is located the baptismal font, moved from it original location in the baptistery, this octagonal shaped marble vase was made with a pedestal in a single piece with colored marble incrustations in the sides of the vase. The tap, also in marble, used to turn over a pin that holds it up, now it's not working.

8.1.4 Baptistery

The Baptistery is present only in the parish churches, because they were the only able to administrate the baptism. The reduction churches even they weren't called parish churches carried out the same religious activities.



Pic. 7 Inside the baptistery, 2005



Pic. 8 Sacristy & head wall, 2005

Its door is in the Epistle Side close to the altar of the Immaculate Conception, because of its hinges the door is believed that is one of the oldest. The floor is tiled with 8" x 8" x 3/8" venetian terrazzo tiles, the same that are used in the nave.

The small room is now in disuse, is illuminated by a small and modern iron window and covered by a roof made of 9 x 15 cm. timber joists where rest the cane ceiling and the 4" mud roof.

Part of the base of the baptismal font that was moved to the presbytery is still in the middle of the room, in the south wall a mud table host temporarily the green gross that is use in the processions. Behind the table a staircase sculpted in the adobe with wooden handrails rises in three flights, delivering to the upper chorus and to the bell tower.

In the explorations there was discovered that there are not any bond between the courses of the bricks of the baptistery's and the nave's walls. This make evident that the baptistery was erected later.

8.1.5 Sacristy

Located behind the Presbytery, the entrance is through two symmetrical doors in each side of the head wall. One of the doors (the Gospel side) seem that had been be made after the neo gothic altarpiece and pulpit. It's decoration with a stylized sun, inspired in the art deco decoration, on vogue in the early decades of the XX century, which is similar to the lost wooden book rest.

The sacristy shares similar characteristics with the baptistery, like the way they are bond to the nave walls and the way that the roof was built, however, in this case the quality of the roof joists (from 3"x3" to 3"x2") is lower, an aspect difficult to overpass.

The room is lighten by a window, similar to the one in the baptistery, it is made with small glass sheets bonded with putty to "t" iron rods; with the difference that here the glass is textured and tinted pretending to be an low-cost *vitreaux*.

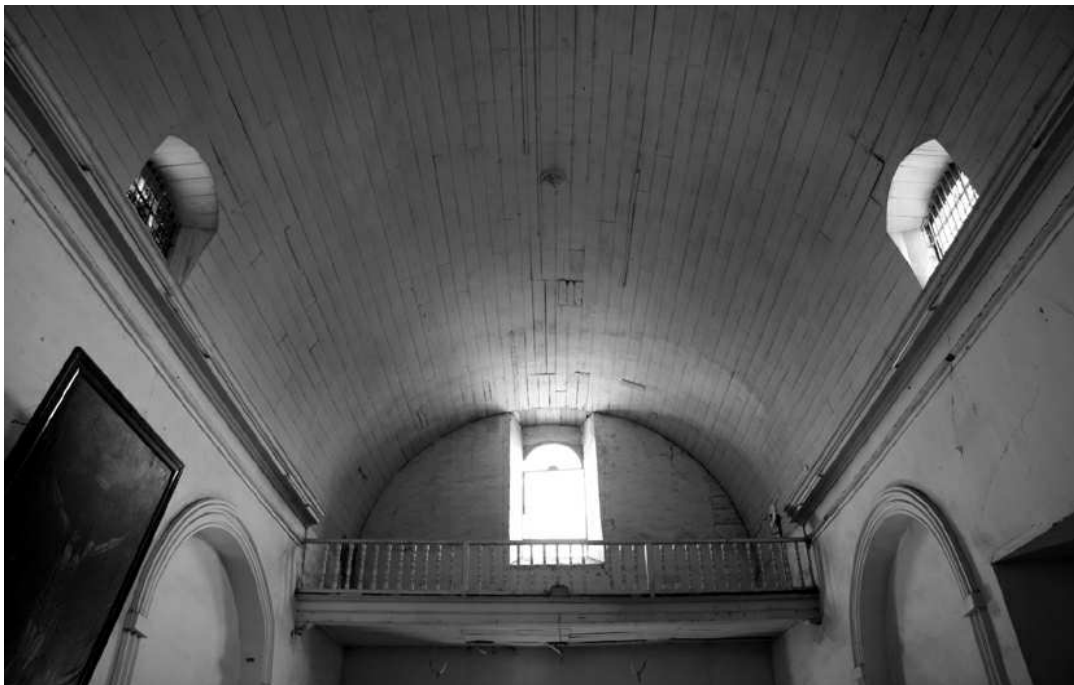
Over the cement floor the trunk, apparently from XVII c. and with its original lock and hinges, saves the Eucharistic paraphernalia and the parish priest outfit. Behind the head wall there is a niche currently used for storage of the brass cast candelabrams, place that would be the Virgin Mary's dressing room (Camarín de la Virgen), a place that lead to change the tenure of the Virgin Mary sculpture in the main altarpiece from behind, custom widespread in other Peruvian churches

8.2 Interior / Second Level

8.2.1 Upper Chorus

The Third Limenean Council obliged the use of a chorus in the rural churches to assemble the persons in charge of the music and singings enriching the Eucharistic celebrations. The entrance is through a small door reached after the staircase that is in the baptistery; under the vaulted space a balustrade railing divides the space with the nave, lighted by an extend arched vain protected by a simple iron grille in the *quincha* wall.

Structurally the chorus is beard by a 20 x 25 cm. wooden beam that span 8.95 m., all the width of the nave. The bean is considered to be at least 200 years old and is in good shape; on the contrary, the perpendicular joists that support the floorboard of the sub floor have been devoured by the moths.



Pic. 9

Upper Chorus, 2006

8.2.2 Bell tower

The bell marks the rhythm of the town, important aspects, as are the births, deaths, call of the townies, and emergencies were followed by the toll of the bells.

The entrance is by using the same stairs that leads to the upper chorus which its last flight is made entirely in mud bricks as well as the paving. Under the cane and mud pyramidal roof the only bell that stand tolls on Sundays, but it is not in its original position, below the northern arch, it was moved to the center, for structural reasons and because of the necessity to be seen from every place.



Pic. 10 Bell tower from Epistle side

Its cubic and massive structure has long cracks from the base to the top, its origin is by the same causes that the ones that are in the buttresses.

St. Peter of Carabayllo had the bell tower decorated with wood moldings in its four sides, not common in limenean churches. The impost, the extrados of the arches and the upper cornice are made of wood attached to the walls, the other moldings, are made of mud. The wood moldings of the main façade were retired in 1990 and left aside, inside the bell tower, close to the wood handrails with iron railings

8.3 Exterior Side

8.3.1 Facade / Atrium

Is the place where was given the mass for the not baptized , it origins can be found in the roman houses Ecclesia and in the pale Christian churches where the idea of having an space for the not baptized could heard the sacraments without entering to a holy place.

The main door is composed following the golden ratio it is a massive brick structure with sand and lime mortar bonded to the adobe wall in each layer of the brick course.

In 1990 the church was used as stage for a wedding of a popular soap opera, so the façade was altered without any restoration or conservation criteria that take away some rotten moulds of the bell tower and colored all in pink, just a make up for the TV.

8.3.2 Cross of the Path

It is sited In the main façade, in the Gospel side, over a little promontory that represent the old pre Columbian religious temples, the *huacas*. In this image of syncretism the Cross of the Roads has many accessories full of symbolism, the skull of Adam, the ladders of the deposition from the cross, the moon and the sun -pre Columbian divinities-, the 5th stigmas of Christ. However, the cross of Carabayllo is much simpler.



Pic. 11

Facade, 2004

8.3.3. Renaissance Door

In the Gospel side stands one of the few renaissance doors that still stands in Lima, circa XVII century this simple and austere portico probably was built before the buttresses and was cancelled certainly when it enters in disuse when the burials were banned in the church land when the funeral procession that used to use this door finished at the inauguration of the Municipal cemetery in the mid years of the XIX century.

The explorations show that the door massive brick structure is not bonded to the adobe walls, certainly uncommon, this lead to suspect that it was added further; however, is not an excuse for not join its clay bricks with the mud ones.

8.3.4 Pinnacle

The pinnacle is a counterpoint in the compositive balance of the church. Carabayllo is the only limenean rural church that does not have two bell towers; but, this is not noticeable because in the well cared composition following golden ratios.

Nowadays a big crack menace with detach it from the walls, working as a buttress with the difference that was build at the same a s the whole church, the constant earthquakes has damaged it in a lot.



Pic. 12 Renaissance Door, 2004



Pic. 13 Pinnacle, 2006

8.3.5 Buttresses

There are four buttresses, built in a later period after the some earthquake, the buttresses don't show any kind of attachment with the church walls, but they are very important in the conservation of the whole structure. These buttresses control the lateral movements on the longitudinal walls, specifically the ones that are produced towards the outside, when the cylindrical vault pushes at the moment of seismic activity.

Because the low thickness of the long walls in relation with its height, the meaning of the buttresses raise, two of them are twice wider than the others, and controls -in the middle- the movements of most of the part of the walls.

The smaller buttress were built even later, differs in shape, location, and foundation system. In this case all the adobe are lied over a bed of clay bricks of 90 cm. height lied over a dense layer of mixed brick and mud.

8.3.6 Vault

The current roof replaces a previous one that was wiped out after a fire, is not know if it happened in the early XX century or in the late years of the XIX c. After an exploration we notice that the old trusses are sandwiched by newer ones, the newer trusses were nailed probably in the forties as part old a restoration project. Unfortunately both, the older and newer trusses are being devoured by the moths.



Pic. 14 Buttresses of the Epistle side, 2006

The cylindrical vault is covered with a 4" mud coat over smashed cane sheets that protect it from the open. The head wall and the feet wall are made of *quincha* frames, both presents serious damage in the exterior.

The vault presents low quality ceiling roof, some pieces are misplaced, lost and decayed, besides the aging the damage of the ceiling responds to the process of sandwiching the trusses, when the ceiling was taken off and put on again.

8.3.7 Cemetery & Crypt

Outside of the church, behind the gospel wall, the presence of a lateral door arguments that the bodies after the funeral services cross it to be buried in the church lands.

During the exploration of the buttresses' foundations, series of human bones were found in the soil, most of them were moved out while the building of the next door school.

The uses of churches as burial sites were a common practice, an obligation state by the Limenean Concilium, until the late days of the viceroyalty when appropriate places were built outside the urban areas.

While exploring the foundations of the southern wall of the sacristy there was unveiled a concrete beam, following the community hunch a deeper dig put in evidence that below the beam there were five courses of mid bricks without any mortar and below them 80 cm. of loose soil. In the future an archeological exploration will give more information about of the supposed entrance of the crypt just exposed.

8.3.8 Annexes / Deposit of floats

Facing the atrium and hidden by a flower garden this simple square room built in mud bricks shows its plain work, its irregular surfaces are covered by lime paint and due to the humidity for the proximity to the gardens, the base of the walls is crumbling.

The roof is structured by 4" guayaquil cane as joists that bear sheets of smashed cane covered by a 4" mud coat.

A couple of cane joists had fallen down, as well as the frame of the door, because of the rottenness and the humidity of this room with compact soil as floor, that with difficult can save the processional floats from the open.



Pic. 15

Deposit of floats, 2006

10. SOURCES AND LITERATURE

The main source is the archives of the Archdiocese of Lima (*Archivo del Arzobispado de Lima*) in which there are documents relating to urban and rural parish churches from the XVI to the XX centuries.

Thirty documents relating the old *doctrina* (rural parish community) of San Pedro de Carabayllo have been identified, not all are related to the building processes of the church but they provide essential information about the context in which the church was erected.

One of the most important is a ten-page document from 1838, in which the community asks for a permit to start rebuilding the church after an earthquake. Another significant document found is the *visita* (Visit) made by Toribio Alfonso de Mogrovejo, Archbishop of Lima, to San Pedro de Carabayllo on July 7th 1593.

9.1 Bibliography

Acosta, Antonio

1982 "Religiosos, doctrinas y excedente económico indígena en el Perú a comienzos del siglo XVII", in Histórica, vol. VI, num. 1, July 1982, Departamento de Humanidades de la Pontificia Universidad Católica del Perú, Lima

Bueno, Cosme

1764 Descripción de las provincias pertenecientes al Arzobispado de Lima

Cubillas, Margarita

1974 Lima Monumental, Facultad de Teología Pontificia y Civil de Lima, Ed. Lumen, Lima

Málaga Medina, Alejandro

1974 "Las Reducciones en el Perú (1532-1600), en Historia y Cultura Nro. 88, Lima

1974 "Aspecto Urbano de las Reducciones Toledanas", in Historia y Cultura Nro. 88, Lima

Rostworowsky, Maria

1978 Señoríos Indígenas de Lima y Canta, Instituto de Estudios Peruanos, Lima

Vargas Ugarte, Rubén

1951 "Concilios Limenses (1551-1552)". Historia de La Iglesia en el Perú Tomo 1, 2 y 3, Burgues, Lima

1953 "Diario de la segunda visita pastoral que hizo de su Arquidiócesis el Ilustrísimo Señor don Toribio Alfonso de Mogrovejo, Arzobispo de los Reyes", in Revista del Archivo Nacional, Lima

Villacorta Santamato

2005 "Reducciones Indígenas en el valle de Lima", in Arkinka Nr. 120.

Villacorta Santamato

1987 Iglesia Rurales en el valle de Lima durante la colonia (1534 – 1821), Thesis of the Faculty of Architecture of the National University of Engineering, 1987

9.2. Credits

Picture 1, 2, 4

Luis Villacorta, 1987 - Arkinka, 2005

Picture 3

Servicio Aerofotográfico Nacional, Lima - Peru

Pictures 5, 8, 9, 10, 13

Alejandro Bryce

Pictures 6, 7, 11, 12

Hèctor Abarca

Graph. 1, 2, 3

Luis Villacorta, 1987

10. SUPPLEMENTS

Annex 1 Drawings: Architecture & Structural plans.

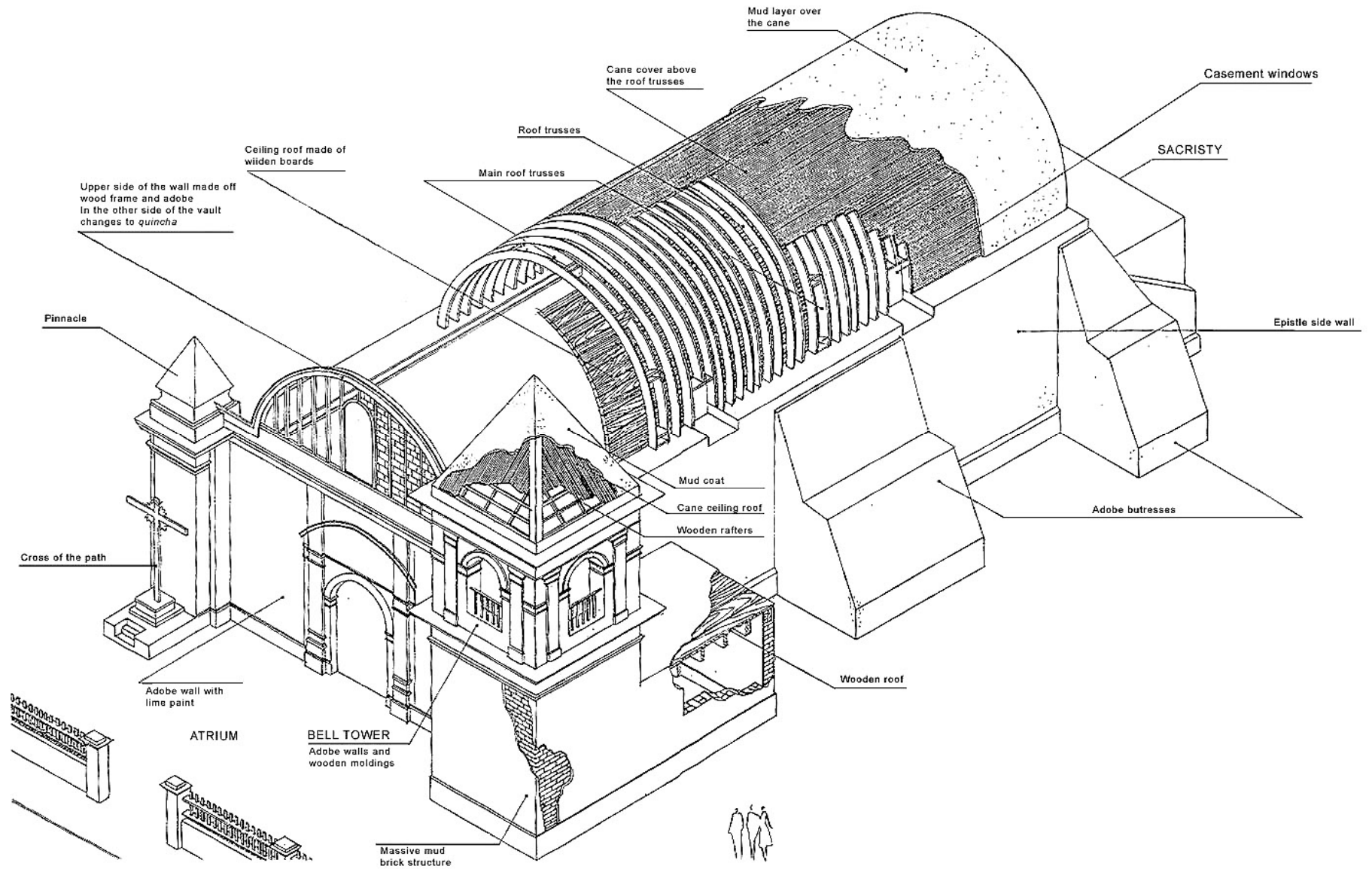
Annex 2 Checklist of the Maintenance Plan

Annex 3 Dairy of the second pastoral visits that the Honorable Mr. Toribio Alphonso Mogrovejo did on its Archdioceses, Archbishop of the Kings - July, 7th. 1593, Visit to "Carauayllo".

Annex 4 Records of explorations.

Annex 5 File inventory of the collection (valuable goods).

CHURCH OF ST. PETER OF CARABAYLLO (1570 - 1575), LIMA - PERU
ANNEX 1 ARCHITECTURE DRAWINGS



Isometric Scheme, 1987



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

Proyecto:
**RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

Proyectistas:
**JOSE GARCIA BRYCE
C.A.P. 309
LUIS VILLACORTA SANTAMATO
C.A.P. 4000**

Ubicación:
Via Centro Nuclear - Huancayo
Carabayillo, LIMA - PERU

Estado:
ESTADO ACTUAL

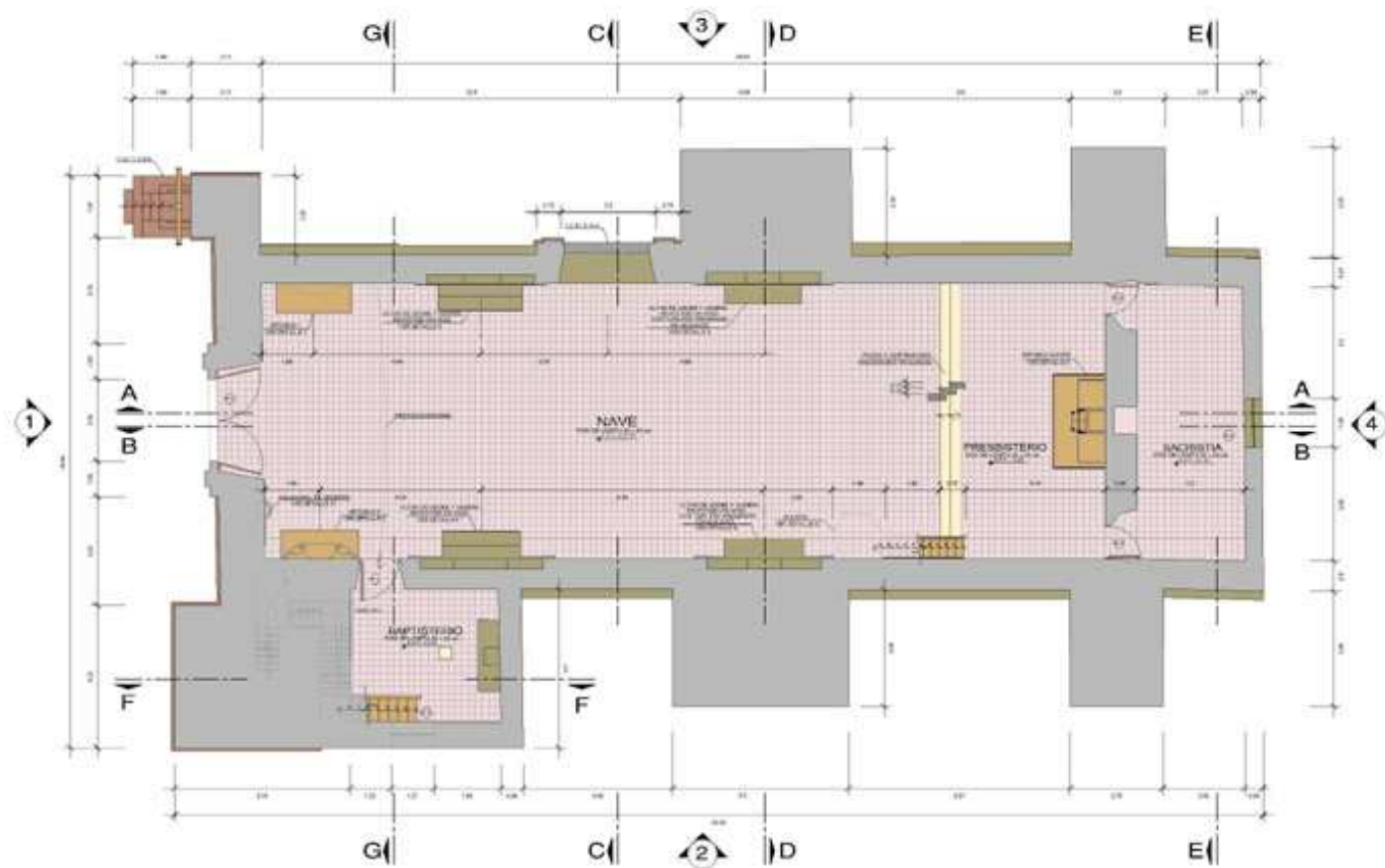
Contenido:
**PLANTA
NIVEL +/- 0.00
MATERIALES CONSTRUCTIVOS**

LEYENDA

	CONCRETO		ALBAÑILERIA
	ACEROS		VIDRIO
	PIEDRA		CEMENTO
	ALBAÑILERIA		ACEROS
	ALBAÑILERIA		ALBAÑILERIA

Hoja:
A-1

Fecha:
SEPTIEMBRE - 2005
Escala:
1 / 100
Elaborado:
WILLIAM SARBENTO



PLANTA PRIMER NIVEL
Nv +/- 0.00



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO

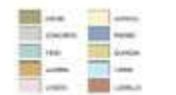
PROYECTANTE:
JOSE GARCIA BRYCE
C.A.P. 3019
LUIS VILLACORTA SANTAMATO
C.A.P. 4950

UBICACION:
Via Centro Multior - Huancavelica
Carabaylla, LIMA - PERU

ESTADO ACTUAL

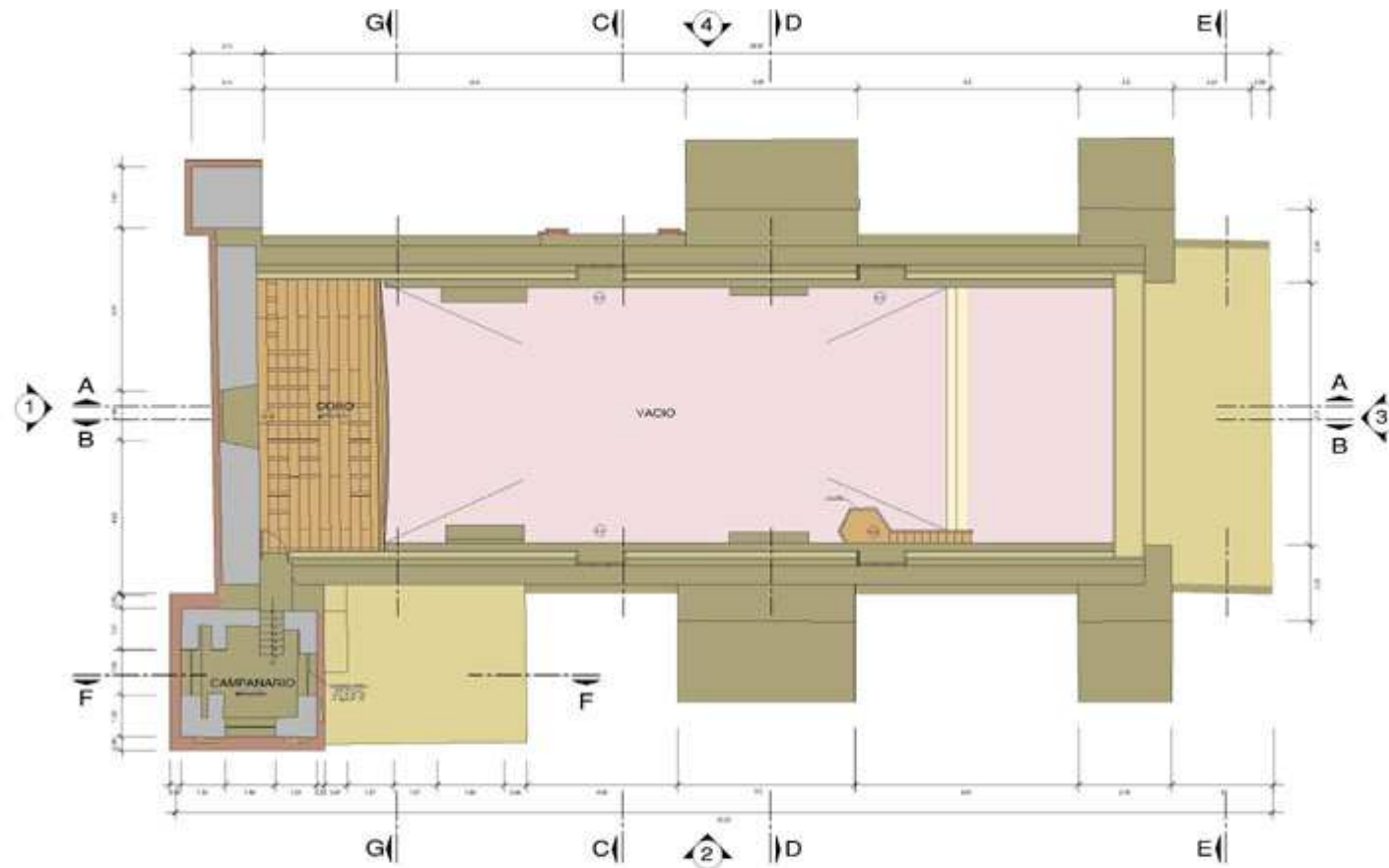
PLANTA
NIVEL + 6.30
MATERIALES CONSTRUCTIVOS

LEYENDA

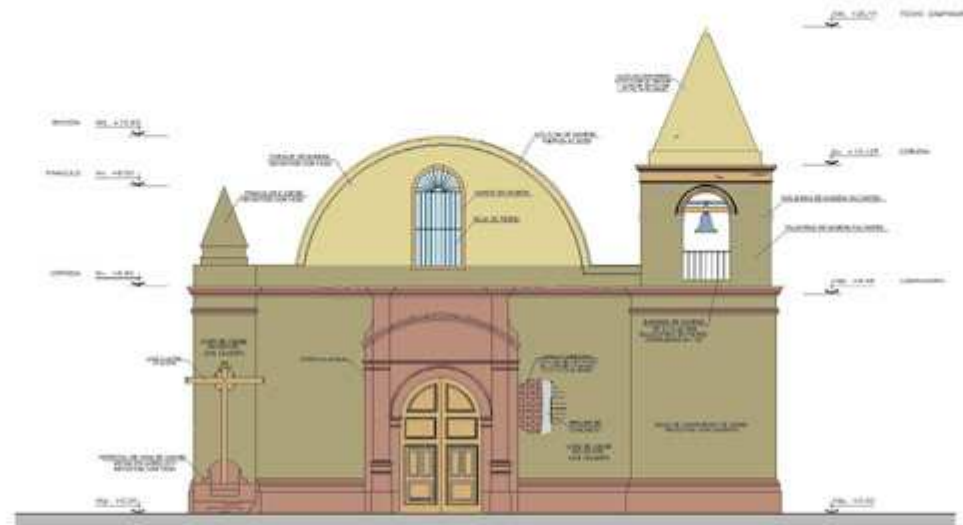


A-2

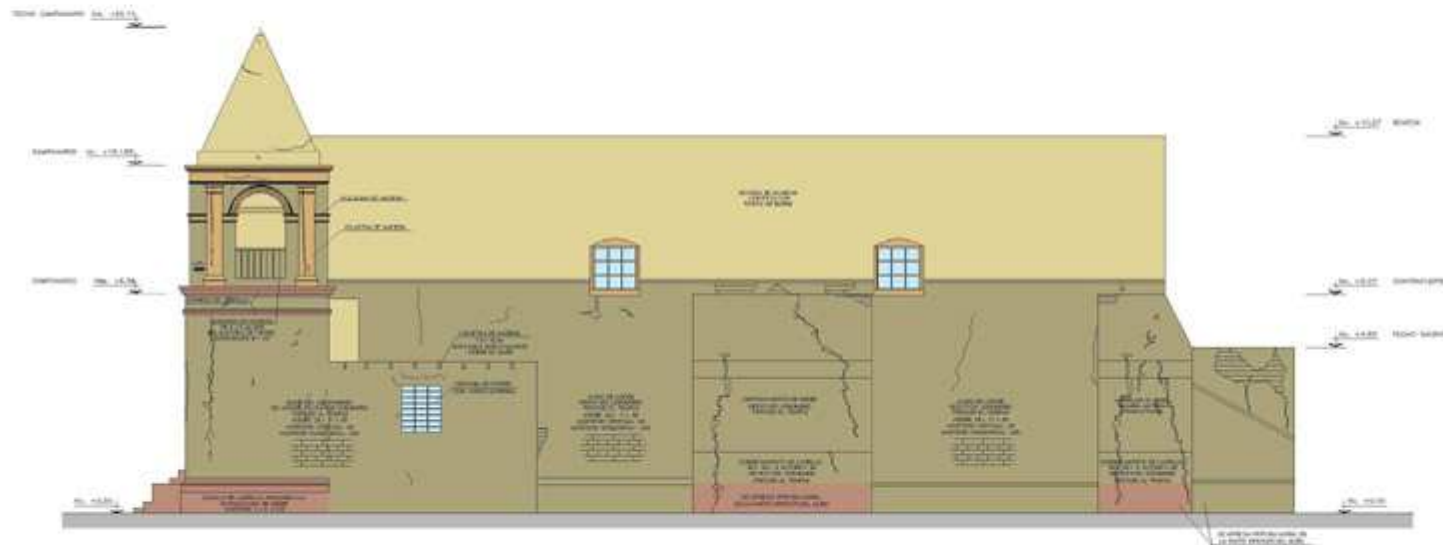
FECHA:
SEPTIEMBRE - 2005
ESCALA:
1 / 100
PROYECTANTE:
WILLIAM SARRIENTO



PLANTA SEGUNDO NIVEL
Nv. 6.38



ELEVACION 1



ELEVACION 2



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

PROYECTO:
**RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROYECTANTE:
JOSE GARCIA BRYCE
C.A.P. 3219
LUIS VILLACORTA SANTAMATO
C.A.P. 4906

UBICACION:
Vía Centro Nuclear - Huancayo
Carabayllo, LIMA - PERU

ETAPA:
ESTADO ACTUAL

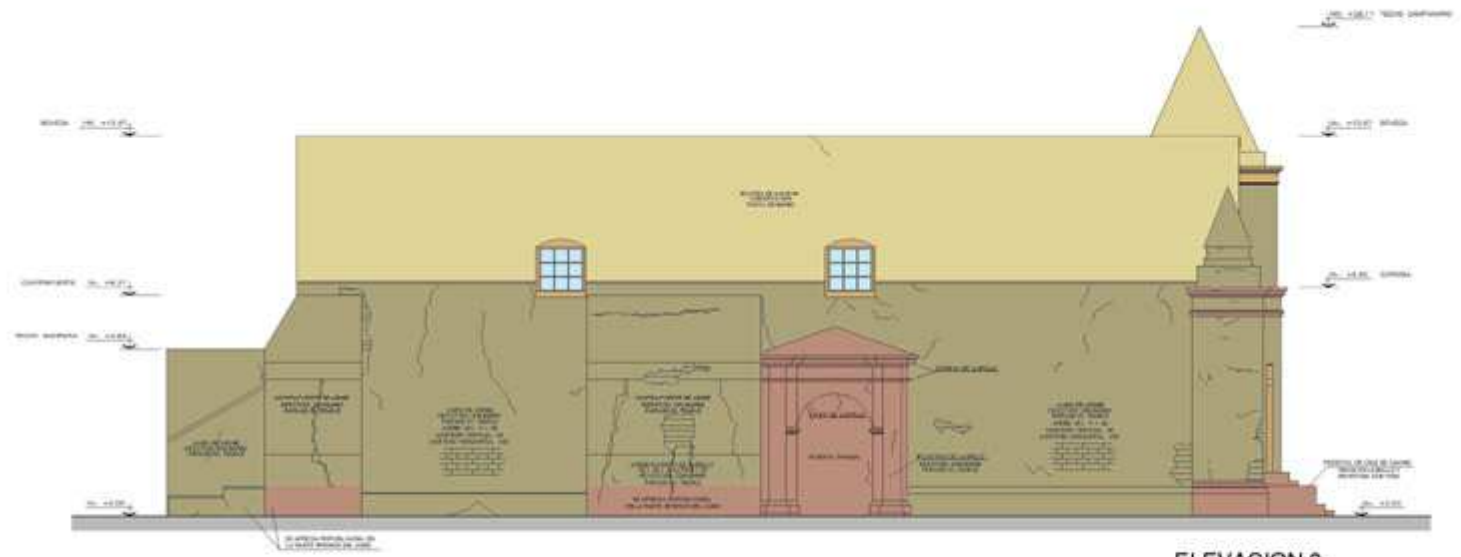
CONTENIDO:
ELEVACION 1 Y 2
MATERIALES CONSTRUCTIVOS

LEYENDA

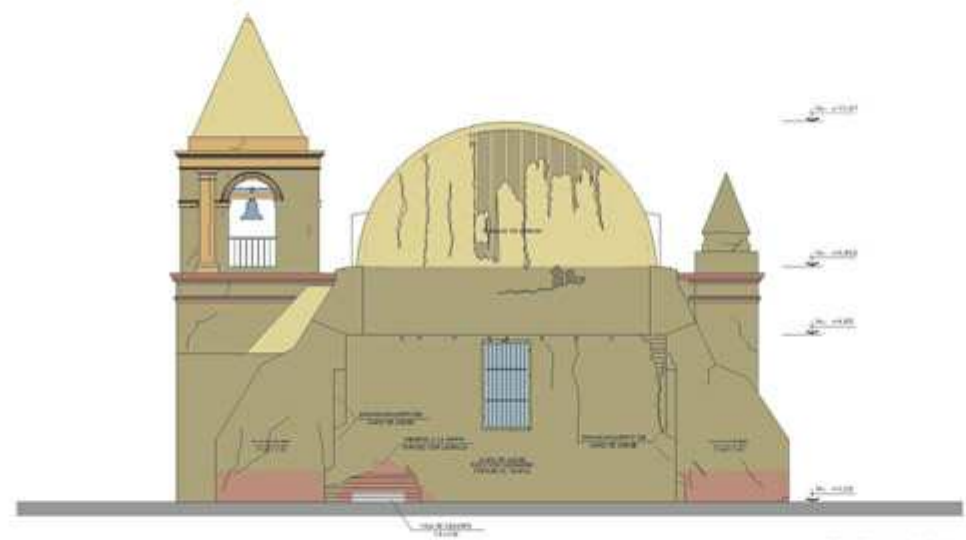
ADQ	ADQ
CONCRETO	CONCRETO
TEJA	TEJA
ALFARJE	ALFARJE
ALFARJE	ALFARJE

A-3

FECHA:
SEPTIEMBRE - 2005
Escala:
1 / 100
AUTOR:
WILLIAM SARMIENTO



ELEVACION 3



ELEVACION 4



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

**RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROYECTOS:
JOSE GARCIA BRYCE
C.A.P. 3219
LUIS VILLACORTA SANTAMATO
C.A.P. 3296

UBICACION:
Via Centro Nuclear - Huancayo
Carabayillo LIMA - PERU

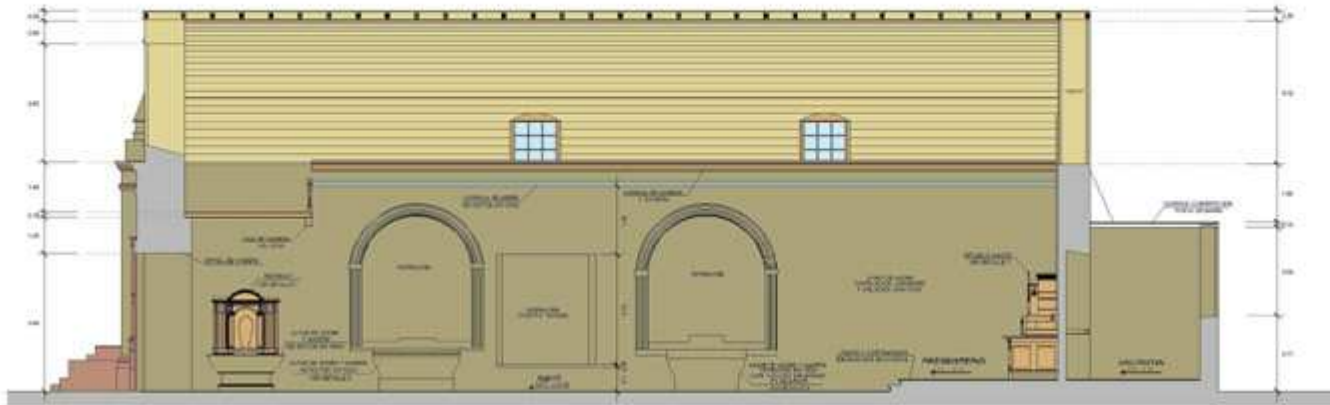
ESTADO ACTUAL

ELEVACION 3 y 4
MATERIALES CONSTRUCTIVOS

LEYENDA

A-4

FECHA:
SEPTIEMBRE - 2005
ESCALA:
1 / 100
DISEÑADO:
WILLIAM SARMIENTO



CORTE A - A



CORTE B - B



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO

JOSE GARCIA BRYCE
C.A.P. 3074
LUIS VILLACORTA SANTAMATO
C.A.P. 4958

Via Centro Bulevar - Huancayo
Carabayillo, LIMA - PERU

ESTADO ACTUAL

CORTES: A - A, B - B
MATERIALES CONSTRUCTIVOS

LEYENDA

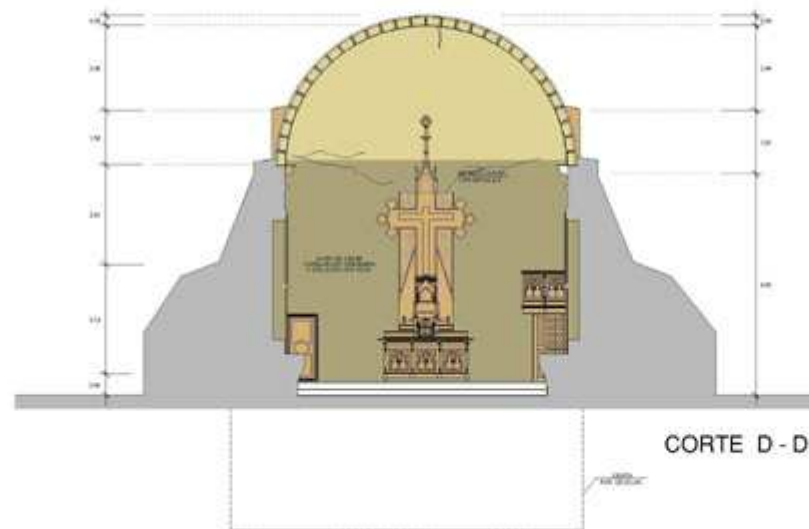


A-5

SEPTIEMBRE - 2005 1 / 100
WILLIAM SARRIENGO



CORTE C - C



CORTE D - D



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

PROYECTO:
**RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROYECTANTES:
JOSE GARCIA BRYCE
C.A.P. 3029
LUIS VILLACORTA SANTAMATO
C.A.P. 4959

UBICACION:
Via Centro Nuclear - Huancayo
Carabayillo LIMA - PERU

ESTADO: ACTUAL

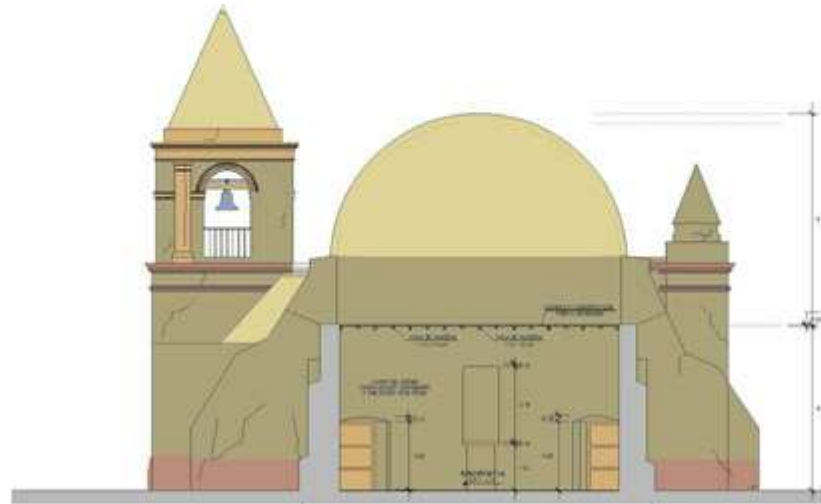
CONTENIDO:
CORTE: C - C, D - D
MATERIALES CONSTRUCTIVOS

LEYENDA

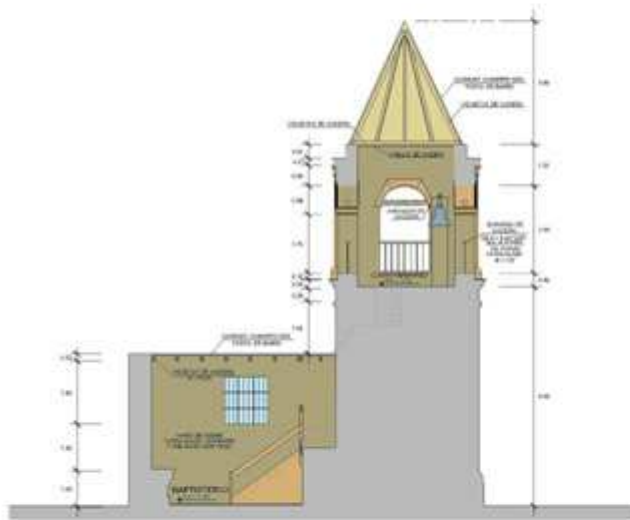
ACERO	MADEIRA
ALUMINIO	CONCRETO
BRONCE	CEMENTO
COBRE	TIERRA
ORO	GRANITO

A-6

FECHA:
SEPTIEMBRE - 2005
ESCALA:
1 / 100
PROYECTANTE:
WILLIAM SARABINO



CORTE E - E



CORTE F - F



CORTE G - G



UNIVERSIDAD
CATOLICA
SEDES
SAPIENTIAE

RESTAURACION
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO

JOSE GARCIA BRYCE
C.A.P. 329
LUIS VILLACORTA SANTAMATO
C.A.P. 4996

Via Centro N° 1000 - Miraflores
Carabaylla, LIMA - PERU

ESTADO ACTUAL

CORTES: E - E, F - F, G - G
MATERIALES CONSTRUCTIVOS

LEYENDA

Color 1	Color 2
Color 3	Color 4
Color 5	Color 6
Color 7	Color 8

A-7

SEPTIEMBRE - 2005 1 / 100
WILLIAM SARRIENTO



Universidad Católica
Sedes Sapientiae

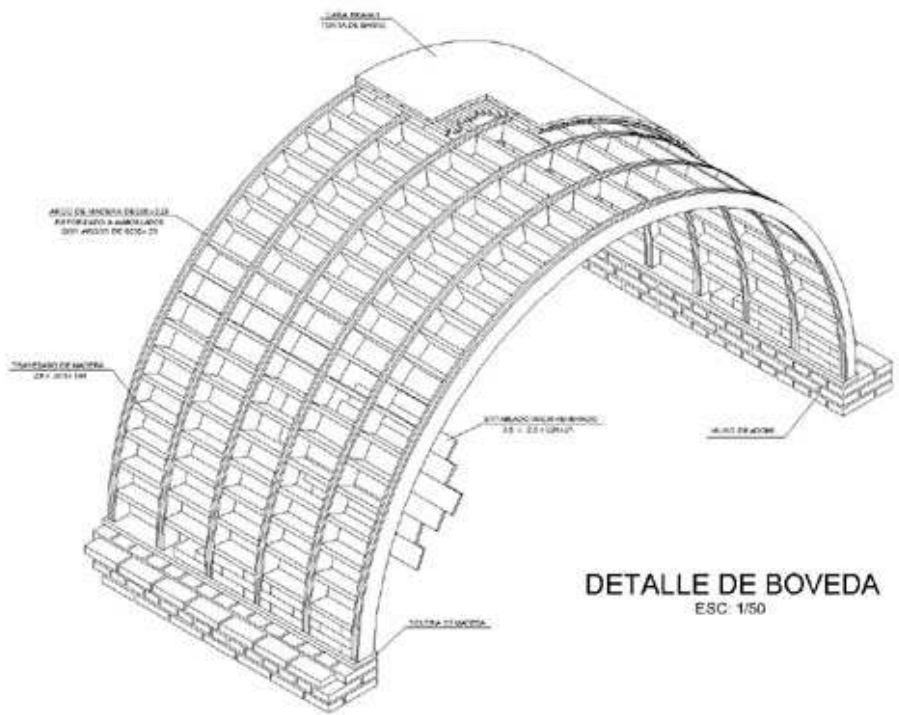
Restauración
**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

Autores
JOSE GARCIA BRYCE
C.A.P. 3000
LUIS VILLAGORTA SANTAMATO
C.A.P. 4950
MIRNA SOTO MEDINA
C.A.P. 6700

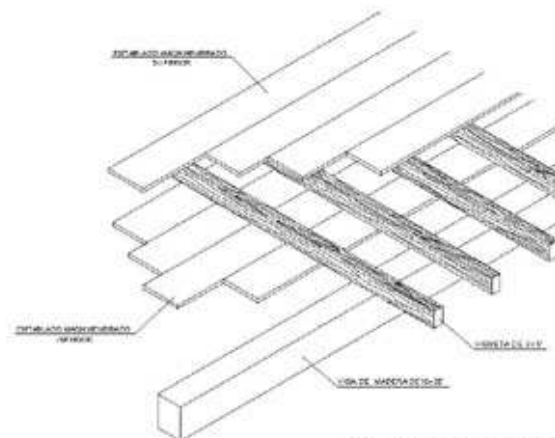
Objeto
Via Centro Nacional - Hospital
Carabayillo, LIMA - PERU
Estado
ESTADO ACTUAL
Tipo
DETALLES CONSTRUCTIVOS

D-1

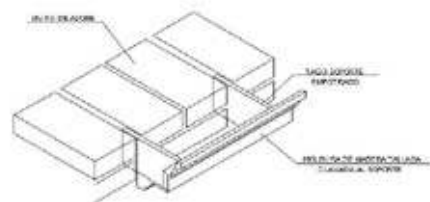
Fecha
SEPTIEMBRE + 2005 Inicial
WILLIAM SAMBETO



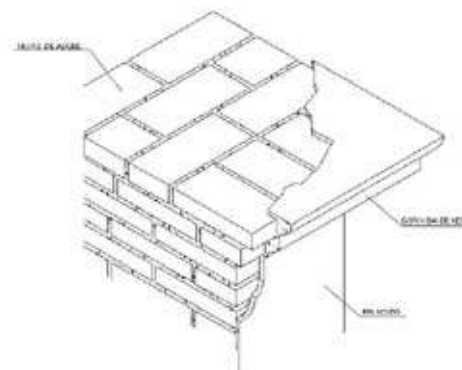
DETALLE DE BOVEDA
ESC: 1/50



PISO DEL CORO
CON VIGAS DE SECCIÓN RECTANGULAR
ESC: 1/25



MOLDURA DE MADERA
UBICADA BAJO EL ARRANQUE DE LA BOVEDA
ESC: 1/20



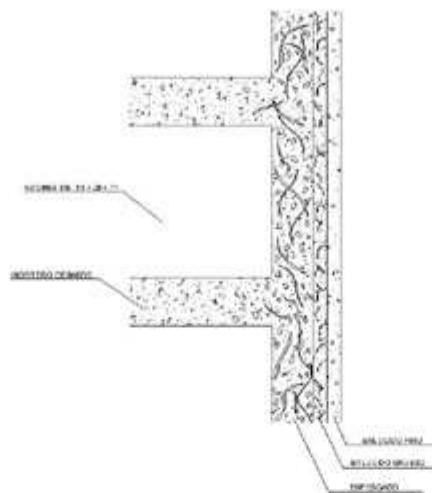
MOLDURA DE MADERA
UBICADA BAJO EL ARRANQUE DE LA BOVEDA
ESC: 1/20



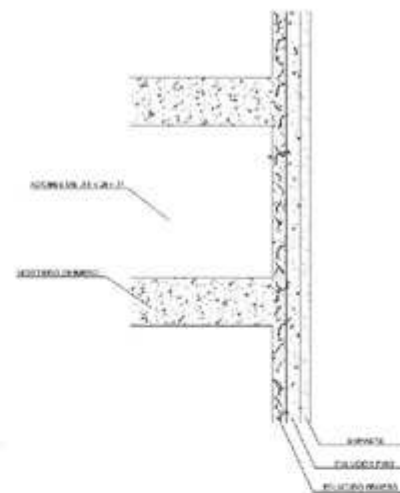
TECHO DE SACRISTIA
CON VIGAS DE INTERCALADAS
DE SECCIÓN RECTANGULAR Y CUADRADA
ESC: 1/25



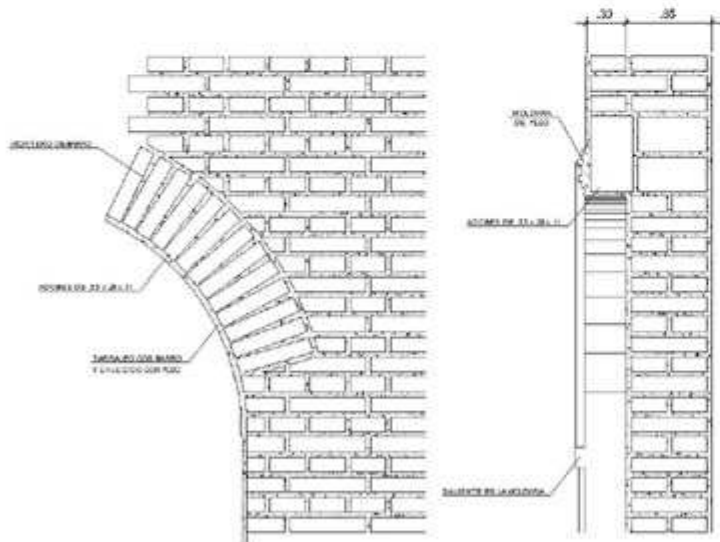
MURO DE ADOBE
ESC: 1/20



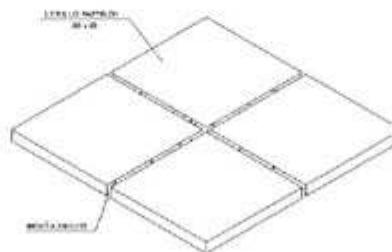
ENLUCIDO DE FACHADA
ESC: 1/2.5



ENLUCIDO DE FACHADA
ESC: 1/2.5



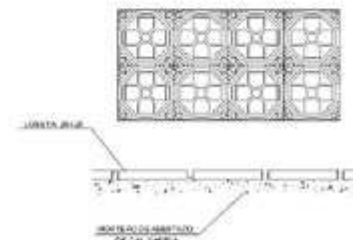
ARCO DE ADOBE
RETABLOS EN MUROS DE LA NAVE
ESC: 1/20



PISO DEL ATRIO
ESC: 1/10



PISO DE LA NAVE
ESC: 1/10 Y 1/5



Universidad Católica
Sedes Sapientiae

**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

JOSE CARCIA BRUCE
C.A.P. 305

LUIS VILLACORTA SANTAMATO
C.A.P. 1966

MIRNA SOTO MEDINA
C.A.P. 6770

Via Cristo Nuncio - Estación
Central - LIMA - PERU

ESTADO ACTUAL

DETALLES CONSTRUCTIVOS

D-2

SEPTIEMBRE - 2005 INDICADA

WILLIAM TORRES

ANNEX 1B PRELIMINAR STRUCTURAL DRAWINGS



Universidad Católica
Sedes Sapientiae

PROYECTO:
**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROYECTANTES:
**JOSÉ GARCÍA BRYCE
C.A.P. 528**
**LUIS VILLACORTA SANTAMATO
C.A.P. 4868**
**MIRNA SOTO MEDINA
C.A.P. 8770**

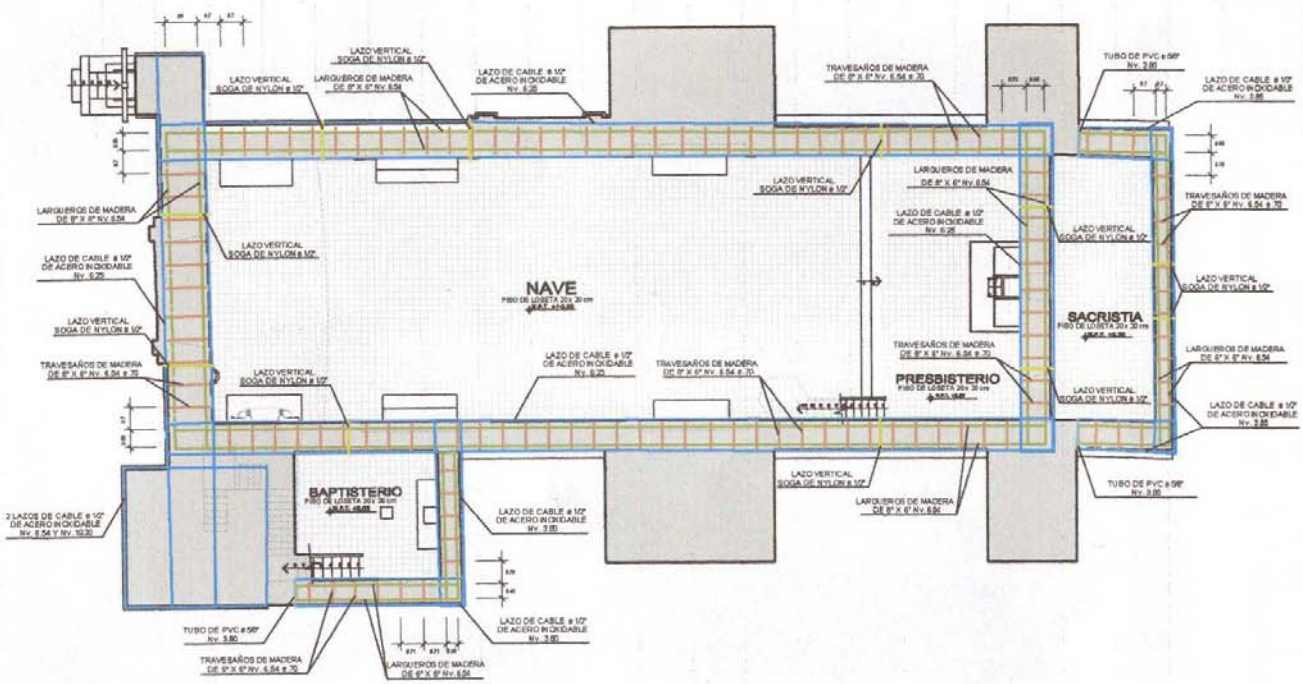
UBICACIÓN:
Via Centro Nuclear - Huaringal
Carabayillo, LIMA - PERU

TÍTULO:
**PROPUESTA
ESTRUCTURAS**

PLANO:
**VIGA COLLAR SUPERIOR
ENCUENTRO, DETALLE
Y CORTES**

ESCALA:
E-1

FECHA:
SEPTIEMBRE - 2005
ESCALA:
1 / 25
AUTOR:
WILLIAM SARMIENTO



PLANTA NIVEL + 6.50



Universidad Católica
Sedes Sapientiae

PROYECTO:

**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROFESIONALES:

JOSÉ GARCÍA BRYCE
C.A.P. 329

LUIS VILLACORTA SANTAMATO
C.A.P. 4666

MIRNA SOTO MEDINA
C.A.P. 6770

UBICACIÓN:

Via Centro Nuclear - Huzangal
Carabayllo, LIMA - PERU

ETAPA:

**PROPUESTA
ESTRUCTURAS**

PLANO:

**VIGA COLLAR SUPERIOR
ENCUENTRO, DETALLE
Y CORTES**

LÁMINA:

E-2

FECHA:

SEPTIEMBRE - 2005

ESCALA:

1 / 25

DIBUJÓ:

WILLIAM SARMENTO

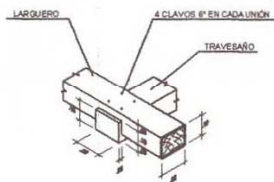
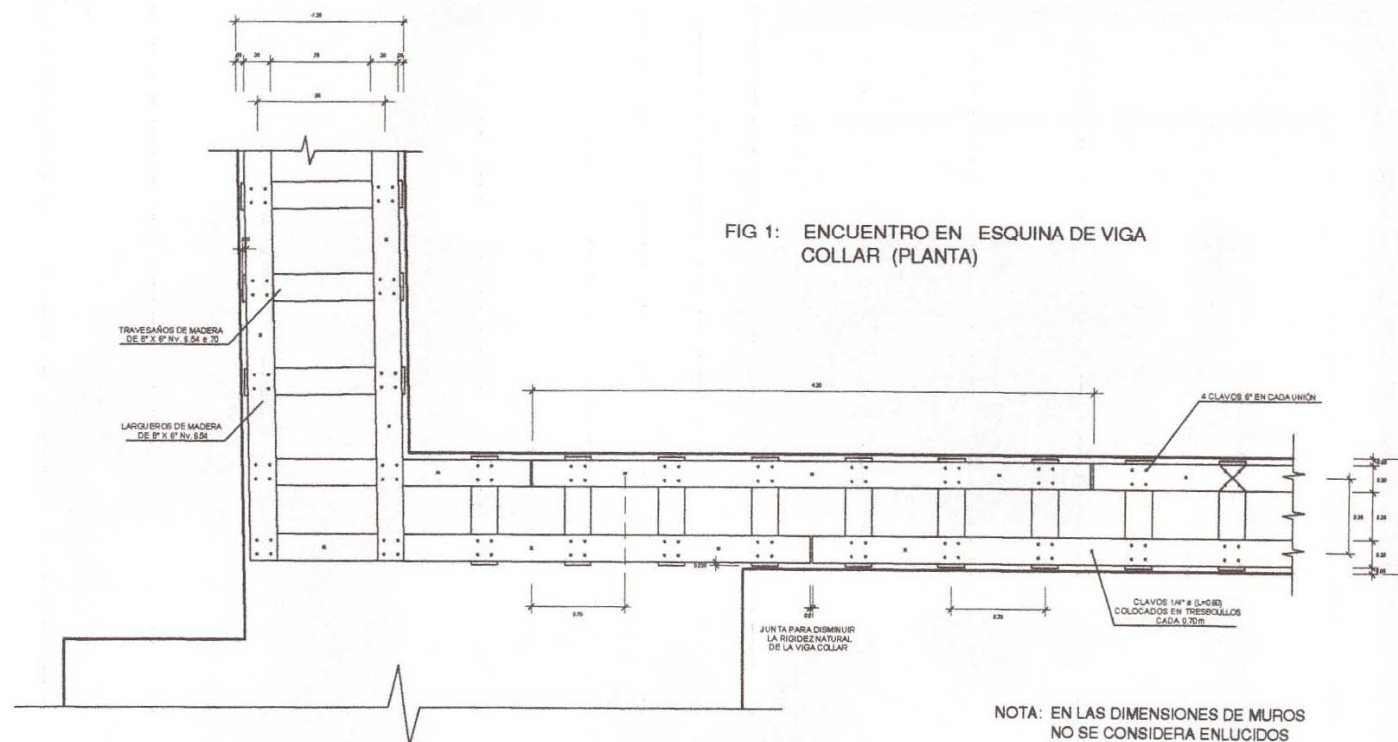


FIG 2a: DETALLE DE UNIÓN

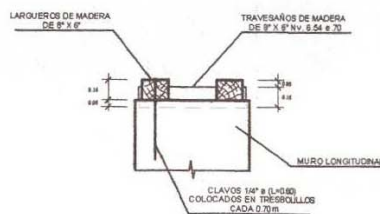


FIG 2b: SECCIÓN TRANSVERSAL

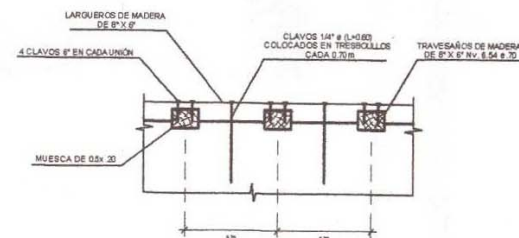


FIG 2c: SECCIÓN LONGITUDINAL



Universidad Católica
Sedes Sapientiae

PROYECTO:

**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROFESIONALES:

**JOSÉ GARCÍA BRYCE
C.A.P. 329**

**LUIS VILLACORTA BANTAMATO
C.A.P. 4966**

**MIRNA SOTO MEDINA
C.A.P. 6770**

UBICACIÓN:

Via Centro Nuclear - Huarangil
Carabayillo, LIMA - PERU

ETAPA:

**PROPUESTA
ESTRUCTURAS**

PLANO:

**CROQUIS DE ENCUENTRO
EN ESQUINA**

LÁMINA:

E-3

FECHA:

SEPTIEMBRE - 2005

ESCALA:

1 / 25

AUTORA:

WILLIAM SARMENTO

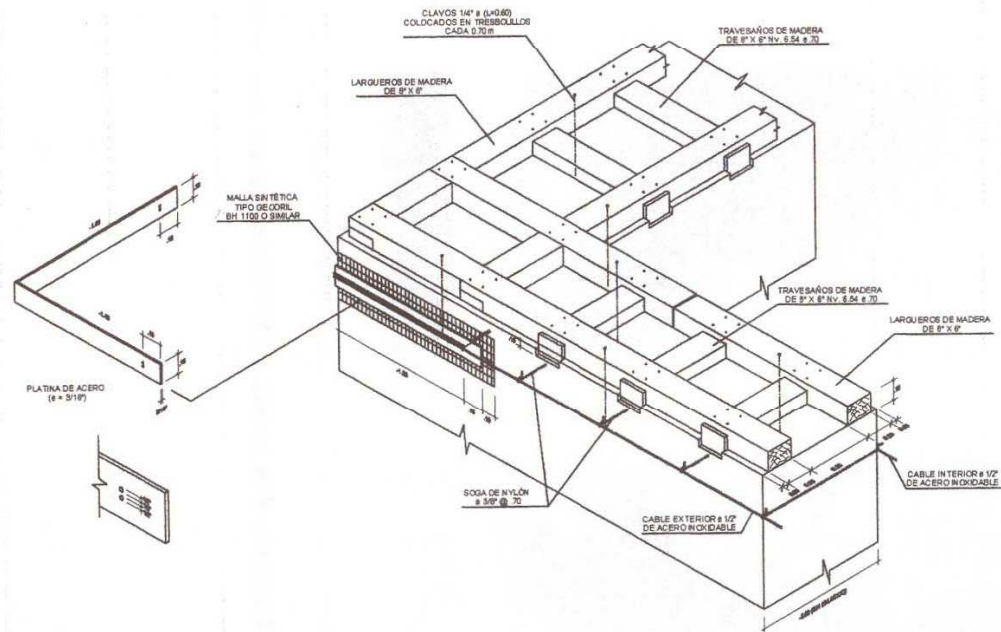


FIG 3a: CROQUIS DE ENCUENTRO EN
ESQUINA DE VIGA COLLAR Y CABLES

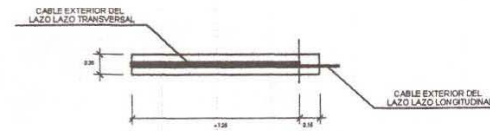


FIG 3b: VISTA FRONTAL

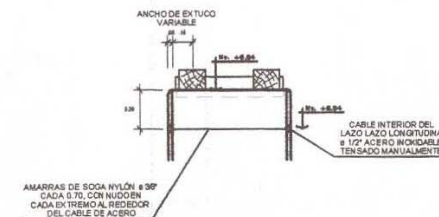


FIG 3c: DETALLE DE CONFINAMIENTO
SUPERIOR CON CABLES Y SOGAS



Universidad Católica
Sedes Sapientiae

PROYECTO:
**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROFESIONALES:
**JOSE GARCIA BRYCE
C.A.P. 929**
**LUIS VILLACORTA SANTAMATO
C.A.P. 4999**
**MIRNA SOTO MEDINA
C.A.P. 9770**

UBICACION:
Via Centro Nuclear - Huaranga
Carabaylo, LIMA - PERU

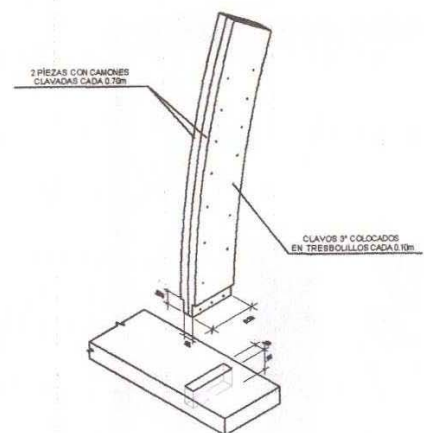
ETAPA:
**PROPUESTA
ESTRUCTURAS**

PLANO:
**CERCHA DE MADERA
DETALLES DE UNION**

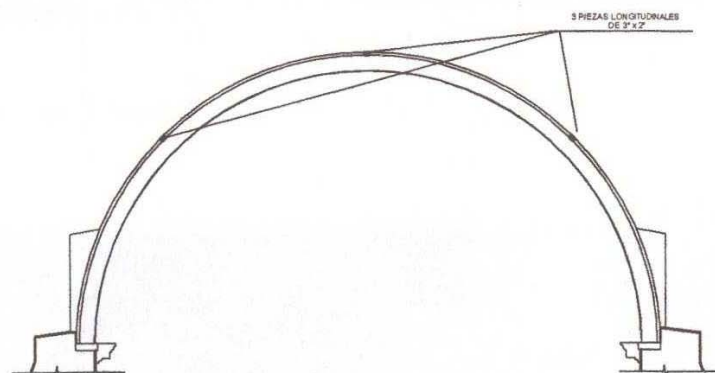
LAMINA:

E-4

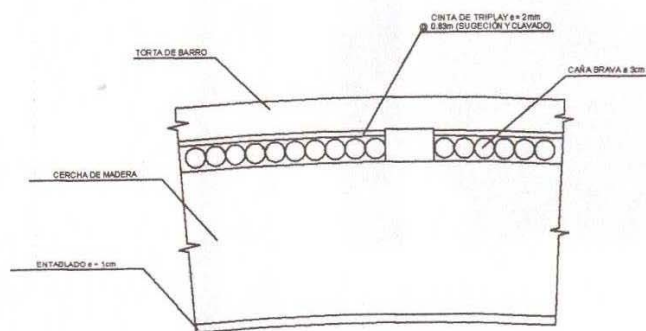
FECHA:
SEPTIEMBRE - 2005 ESCALA:
VARIOS
DIBUJADO:
WILLIAM SARMENTO



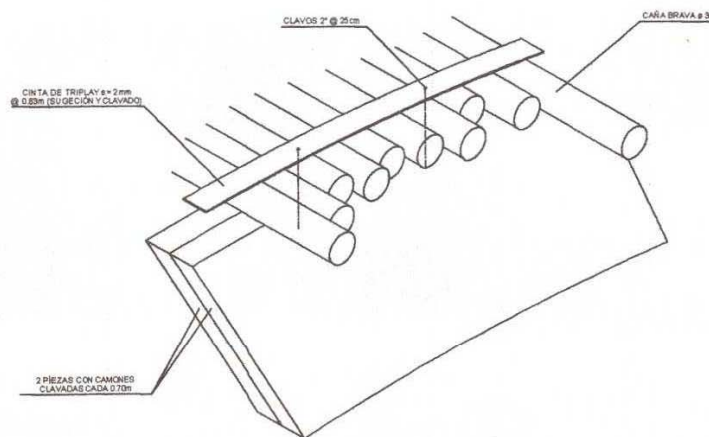
DETALLE DE UNIÓN (EMBONADO) DE
VIGA SOLERA LONGITUDINAL Y
CERCHAS SEMICIRCULARES
ESC. 1/25



CORTE LONGITUDINAL
DE CERCHA
ESC. 1/50



CORTE LONGITUDINAL
DE SECCIÓN DE CERCHA
ESC. 1/5



DETALLE DE FIJACIÓN DE
CAÑAS A CERCHAS
ESC. 1/5



Universidad Católica
Sedes Sapientiae

PROYECTO:
**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROFESIONALES:
JOSÉ GARCIA BRYCE
C.A.P. 3289
LUIS VILLACORTA SANTAMATO
C.A.P. 4998
MIRNA SOTO MEDINA
C.A.P. 8770

UBICACION:
Via Centro Nuclear - Huarangal
Carabayillo, LIMA - PERU

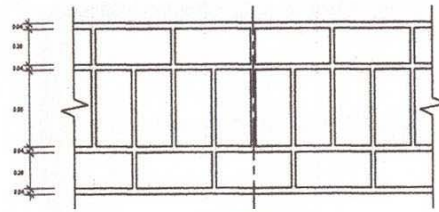
ETAPA:
**PROPUESTA
ESTRUCTURAS**

PLANO:
**VIGA COLLAR SUPERIOR
ENCUENTRO, DETALLE
Y CORTES**

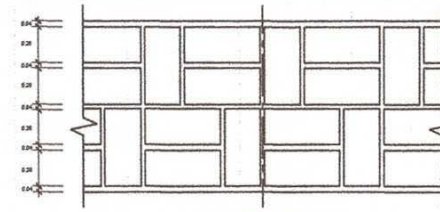
LAMINA:
E-5

FECHA:
SEPTIEMBRE - 2006
ESCALA:
1 / 25
DIBUJADO:
WILLIAM SARMENTO

MURO DE LOS PIES

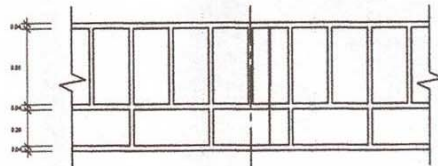


HILADAS PARES

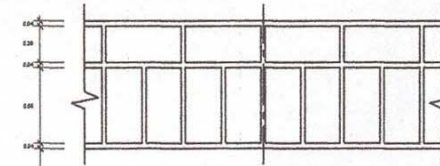


HILADAS IMPARES

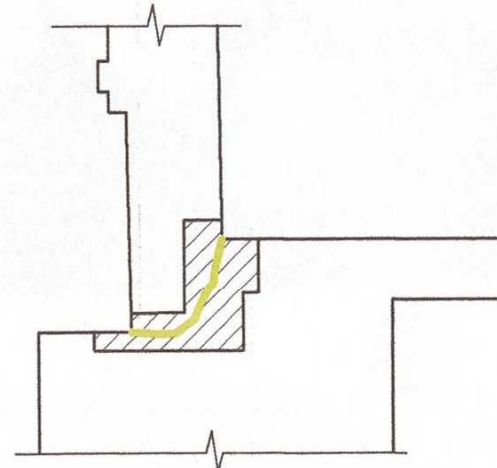
MUROS DE LA EPISTOLA
Y EL EVANGELIO



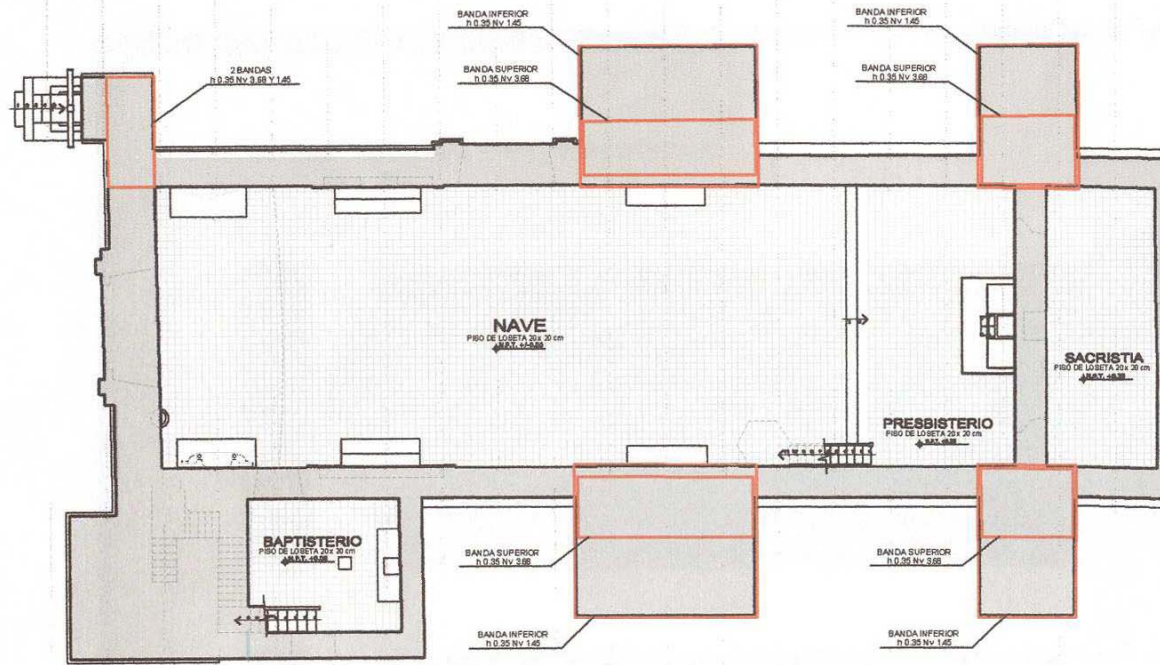
HILADAS PARES



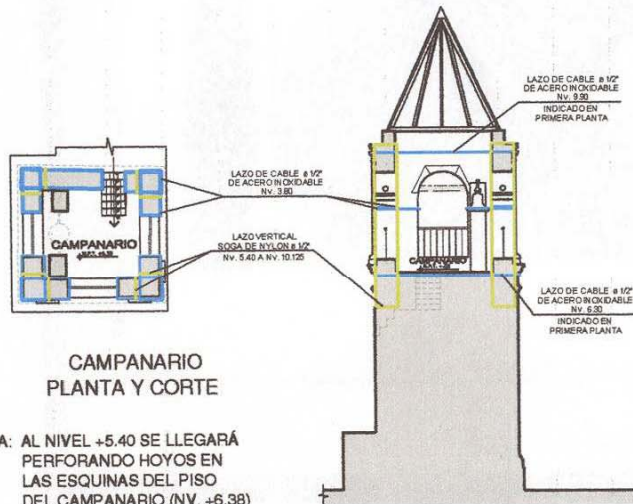
HILADAS IMPARES



SUGERENCIA DE
REPARACIÓN DE FISURAS



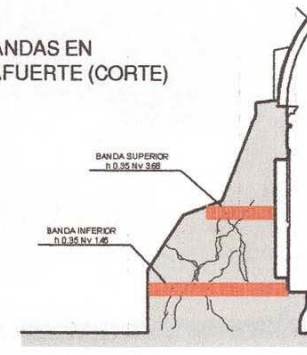
PLANTA NIVEL + 6.50



CAMPANARIO
PLANTA Y CORTE

NOTA: AL NIVEL +5.40 SE LLEGARÁ PERFORANDO HOYOS EN LAS ESQUINAS DEL PISO DEL CAMPANARIO (NV. +6.38)

BANDAS EN
CONTRAFUERTE (CORTE)



Universidad Católica
Sedes Sapientiae

PROYECTO:

**RESTAURACIÓN
DE LA IGLESIA
SAN PEDRO DE
CARABAYLLO**

PROFESIONALES:

JOSÉ GARCÍA BRYCE
C.A.P. 3259

LUIS VILLACORTA SANTAMATO
C.A.P. 4858

MIRNA SOTO MEDINA
C.A.P. 6770

UBICACIÓN:

Via Centro Nuclear - Huaranga
Carabayillo, LIMA - PERU

ETAPA:

**PROPUESTA
ESTRUCTURAS**

PLANO:

**BANDAS EN CONTRAFUERTE
Y LAZOS EN CAMPANARIO**

LÁMINA:

E-6

FECHA:

SEPTIEMBRE - 2005

ESCALA:

1 / 25

DIBUJÓ:

WILLIAM SARMENTO

ANNEX 2 CHECKLIST OF THE MAINTENANCE PLAN

	CHECKLIST	WEEKLY	BIWEEKLY	3 MONTHS	6 MONTHS	ANUALLY	
INTERIOR	NAVE (LOWER CHORUS & PRESBITERY)	Floor (tiled)	Vacum & polishing				
		Walls	vacum of corners		cleaning with microfiber dusters		
		Altarpieces	cleaning with dusters cleaning from behind	wood protection	Fumigation		
		Confesional booth	cleaning with dirth cloth				
		Moldings	cleaning with dusters				
		Marble fonts	cleaning with dirth cloth	polishing			
		Doors	cleaning with dirth cloth				
		Windows		check for pigeon nesting	cleaning with dirth cloth polishing & wood protection		
		Ceiling roof			Fumigation	Heavy Fumigation	
		Trusses				Heavy Fumigation	
UPPER CHORUS	Walls	vacum of corners		cleaning with microfiber dusters			
	Railing			Fumigation			
	Floorboards	Vacum & polishing		Fumigation			
	Iron window	cleaning with dusters					
	Door	cleaning with dirth cloth		Fumigation			
SACRISTY	Walls	vacum of corners		cleaning with microfiber dusters			
	Floor (tiled)	Vacum & polishing					
	Doors	cleaning with dirth cloth		Fumigation			
	Window	cleaning with dirth cloth					
	Ceiling roof						
BAPTISTERY	Walls	vacum of corners		cleaning with microfiber dusters			

		Floor (tiled)	Vacum & polishing				
		Staircase			Fumigation		
		Marble fonts	cleaning with dirth cloth	polishing			
		Door & handrail & fittings	cleaning with dirth cloth		Fumigation		
		Window	cleaning with dirth cloth		Fumigation		
		Ceiling roof					
	BELLTOWER	Walls	vacum of corners		cleaning with microfiber dusters		
		Handrail	cleaning with dirth cloth & polishing	wood protection	Fumigation		
		Railings	cleaning with dusters				
		Bell	cleaning with dusters				
		Floor	Sweeping	check for pigeon nesting			
		Ceiling roof	cleaning with dusters	check for pigeon nesting			
	DEPOSIT OF FLOATS	Walls	vacum of corners				
		Doors	cleaning with dirth cloth		Fumigation		
		Ceiling roof	cleaning with dusters		Fumigation		
EXTERIOR		Doors	cleaning with microfiber dusters				
		Walls	cleaning with microfiber dusters		light painting		
		Wood moldings			cleaning with microfiber dusters	Fumigation	
		Mud roof			measure of cracks		
		Cross	cleaning with dirth cloth				
		Paving	Sweeping			Sealing	
SYSTEMS	ELECTRICITY WIRING						Inspection
	PIPING & SEWAGE						Inspection
	EMERGENCY PROCEDURES						Emergency simulacre