6. OUR LADY OF THE ROSARY CHURCH

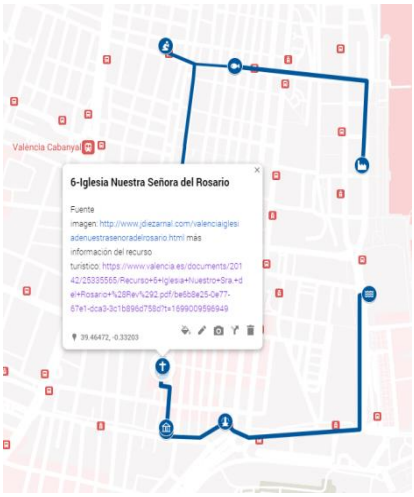
TOURIST ROUTE THROUGH EL CABANYAL-EL CANYAMELAR-CAP DE FRANÇA

GENERAL PLAN OF THE ROUTE



SITUATION OF THE TOURIST RESOURCE





Presided over by the patron saint of sailors, its beginnings as a hermitage dependent on Santo Tomás de València, date back to the 18th century. The chapel was built on the initiative of Archbishop Mayoral at the request of the fishermen who, not having their own church, had to go to the church of Santa Maria del Grao. This was difficult, especially during the rainy season, since Canyamelar was formerly a sandy and watery area.

After the construction of the first dyke of the port in 1792, the sandy strip grew and the hermitage was no longer built at the foot of the sea, being located in the orchard.

The church was built in 1882 according to a project by Joaquín Mª Calvo y Tomás on top of the old chapel. In 1888, the parish priest of the parish church, Don Luis Navarro, promoted the musical society, "Patronato Musical del Pueblo Nuevo del Mar". In its back part there was a small cemetery for the population and in its facade it had two big rings that were used to moor the boats. Its two access doors stand out that, according to the custom, were to separate the spaces of men and women in the interior. Between them there is a ceramic panel representing Our Lady of the Rosary, made between 1790 and 1795. The interior has two twin naves covered by barrel vaults, with a single main altar.

In 1907 the architect Vicente Ferrer Pérez designed the Communion Chapel, which was built the following year. In 1919 the architect Víctor Gosálvez asked for a license to build the sacristy. In the communion chapel of this church the image of the Santísimo Cristo de los Afligidos, patron saint of Canyamelar, is venerated. The whole complex was remodeled in 1942 by Carlos Soria and Mauro Lleó, who reformed the facade and expanded the capacity of the temple by building an ambulatory, after replacing the presbytery's head wall with pillars and arches.

The church, which houses the images of the Virgin of Soledad and Jesús Nazareno, shows Herrerian influences and even details of incipient neoclassicism, although the façade is finished with a wavy festoon of baroque taste. In the chancel, the series of arches surrounding the main arch form a narrow ambulatory. To the right, at the level of the transept, it opens to the wide and deep Communion Chapel, in turn, with small side chapels and the largest at the back.

The fresco by José Ros Ferrandis on the oven vault that covers the main chapel and the presbytery, painted after the restoration of the temple in 1945, stands out.

The church is catalogued as an Asset of Local Relevance (Monument of Local Interest).

In the surroundings of the temple there is a group of houses from the late nineteenth and early twentieth centuries, typical of the area of the maritime villages, which reflect in their facades the popular interpretation of Valencian architecture of the time.

PICTURE



Photo 1: The church in other times. Source: http://www.jdiezarnal.com/valenciaiglesiadenuestrasenoradelrosario.html#