



Inventory of Sacred Art in Wood (16th–18th Centuries) as a Subsidy for the Management of the Religious and Tourist Heritage of São Francisco do Sul, Brazil

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Citation: Rodrigues, M. S., & de Melo-Júnior, J. C. F. (2025). Inventory of sacred art in wood (16th–18th centuries) as a subsidy for the management of the religious and tourist heritage of São Francisco do Sul, Brazil. *Herança*, 8(2), 32-55.

<https://doi.org/10.52152/heranca.v8i2/1128>

ARTICLE INFO

Received: 20 Feb 2025

Accepted: 16 Apr 2025

ABSTRACT

São Francisco do Sul, the third oldest city in Brazil, founded in 1553, has its origins deeply rooted in the sacred woodcarvings brought by the Spanish. During the colonial period in Brazil, there was a significant artistic production in religious constructions, devotional paintings, and sculptures, which made São Francisco do Sul a city with strong tourist appeal. To understand the historical context of São Francisco do Sul, documentary research and on-site interventions were conducted to seek information to fill gaps related to the preservation of the municipality's cultural heritage. This work inventoried the sacred woodcarvings that constitute the city's sacred heritage. The results demonstrate a scarcity of information regarding the provenance of the sculptures, as well as the period in which they were produced, attribution of authorship, style, and technique used. Twenty sacred sculptures, attributed to the 16th–18th centuries, and their relationship to the religious space were inventoried. The knowledge produced not only allowed for a better understanding of how the religious heritage is constituted, but also contributed useful information for the management of tourism in São Francisco do Sul, as the research values the rich local historical legacy and reinforces the need for collaboration to protect cultural values and promote sustainable tourism in this historic city.

Keywords: Devotional Sculpture; Historic Woods; Cultural Heritage; Religious Tourism; Sacred Art.

INTRODUCTION

In southern Brazil, the state of Santa Catarina is home to a large number of assets deemed Cultural Heritage belonging to the Catholic Church. These are tangible and intangible assets that bear witness to the region's history and represent invaluable symbolic, cultural, and monetary value (Fabrino, 2012). In the municipality of São Francisco do Sul, one can find the devotional sculpture of Our Lady of Grace, located in the city's main church, the Igreja Matriz Santuário Nossa Senhora da Graça, which holds a prominent position within the listed architectural ensemble (Pozzobon, 2016). The image of Our Lady of Grace is linked to the city's founding history, dating back to the 16th century. This church, along with its museum of sacred art, is part of the architectural heritage belonging to the Historic Centre of São Francisco do Sul, which was entirely listed by the National Institute of Historic and Artistic Heritage (IPHAN) in 1987. Due to its historical and cultural heritage, the city of São Francisco do Sul is visited annually by over 250,000 people. Despite this, there remain significant gaps in the knowledge of the devotional sacred art that composes the city's historical and religious landscape, which also promotes tourism in the area.

The history of the European colonisation of the island city of São Francisco do Sul is tied to the great maritime explorations that characterised the mercantilist period in the Western world from the 15th to the 18th

centuries. Among the navigators from different countries who described the coast of Santa Catarina in the early 16th century, the French commander Binot Paulmier de Gonneville stands out. In 1504, he colonised and made the first records of the island in the logbook of the French ship *L'Espoir* (Muraro, 2003; IPHAN, 2012). São Francisco do Sul became an attractive stop for vessels, offering abundant freshwater and food from the sea, while its location near a bay (Babitonga) provided calm waters protected from the winds (Ambus, 2019). After Gonneville, many European navigators arrived on the coast of Santa Catarina; this region of Brazil was soon recognised for the excellence of its natural harbours, which were strategic for crew rest, ship repairs, and the resupply of water and provisions (Santos, 2004, p. 77). The Spanish had a substantial commercial interest in the silver mines located in the Andes, making southern Brazil a part of their navigation routes. São Francisco do Sul was considered a strategic entry point to a new route where many expeditions refuelled their ships (Gluck, 2014). Around 1553 and 1555, the Spanish vessel *La Concepción* encountered a storm at sea, and the crew, in a plea for salvation to Our Lady of Grace—whose image was in a small niche at the ship's bow—promised to build a chapel in her honour on any land they managed to reach. Saved, the Spanish temporarily settled on the site to build the chapel, fulfilling their promise and introducing the region to the devotion of Our Lady of Grace (Seibel, 2004).

The subsequent occupation and colonisation of São Francisco do Sul initially involved Spaniards and Portuguese who explored, described, and mapped the region (Santos, 2004, p. 77). Portuguese colonisation was established in 1658, and two years later, São Francisco was elevated to the status of a town, named Vila de Nossa Senhora da Graça do Rio São Francisco (Gluck, 2014). During the same period, the Portuguese crown sponsored the participation of Catholic missionaries in their colonial expeditions to expand Catholicism in the New World (Fontes de Sá, 2022). Within this context, the transmission of Baroque culture to Brazil influenced the early colonial settlements along the Atlantic coast, shaping aspects of urban life, architectural traits, and religiosity, including sacred art (Schunk, 2024).

Devotional imagery and the veneration of religious images in Brazil have been prevalent in popular customs since the first colonial settlements founded by European immigrants (Pfeiffer & Tirapeli, 2001) and persist to this day. Devotional artworks represent a valuable historical expression, bearing witness to religious worship and to the demo-ethno-anthropological, as well as historical-artistic, heritage of a community, which is why they are considered an intrinsic part of the cultural identity of a geographic area (Fioretti, Campobasso, Eramo, Monno, & Tempesta, 2023). In colonial Latin America, devotional art reflects the establishment of Christian faith and its iconography in the New World, influenced by European styles and artistic values, including syncretic elements, especially in the initial decades of colonisation and missionary work (Burke, 2022).

Thus, to preserve the history of São Francisco do Sul—the oldest municipality in Santa Catarina—strongly anchored in historical and cultural tradition, IPHAN, in 1987, designated the city's Historic Centre as a protected heritage. The centre consists of over 400 cultural assets, including the Igreja Matriz Santuário Nossa Senhora da Graça, built in 1699, which houses sacred sculptures as testimonies of Brazilian artistic and cultural heritage integral to the nation's formation (IPHAN, 2014). Sacred sculptures were ubiquitous in Brazilian culture until the early 20th century and continue to survive in rural areas and among popular urban communities, fulfilling similar functions. Recovering knowledge of them implies restoring a significant part of the country's memory or the formation of its own image (Aguilar, 2000).

Due to its historical and cultural heritage, São Francisco do Sul is visited by over 250,000 people annually, stimulating tourism in the region. Despite this and the undeniable historical and patrimonial significance of its sculptural collection, there remain gaps in knowledge concerning the devotional sacred art that shapes the city's historical and religious landscape, which also drives local tourism. The Church's official records, as well as the technical museum inventory, lack information on this heritage, often only listing the titles of works and, occasionally, speculated origins based on limited data.

The oldest cities in Brazil, both colonial and imperial, offer substantial opportunities for the development of cultural tourism. These locations not only possess collections of material goods and knowledge present in daily life, but also bear as a legacy the memory of their inhabitants, intricately linked to the essence of the city (Aragão & Macedo, 2011). Thus, the material culture expressed through religious wooden heritage represents a valuable opportunity to establish this connection. This study presents a novel contribution by systematically inventorying and analyzing sacred wooden sculptures from the 16th to 18th centuries in São Francisco do Sul, highlighting their role in shaping the city's cultural identity, heritage management, and tourism potential. While inventories of religious art exist in other parts of Brazil and Latin America, few studies have focused on wood sculptures within a historical coastal town that intertwines early colonial routes, Baroque transmission, and religious devotion. In particular, integrating botanical, historical, and museological approaches to characterize the collection represents an innovative perspective. Internationally, similar efforts can be observed in heritage studies conducted in Mexico, Peru, Spain, and Portugal, which examine sacred art about religious practices and heritage conservation (Burke,

2022; Fioretti et al., 2023). This article adds to that body of literature by focusing on the underrepresented southern coast of Brazil, with implications for regional identity and sustainable cultural tourism.

Thus, the present study aimed to inventory and understand the materialization of sacred wooden sculpture as a means of communication, possibly related to immaterial aspects, between humans, nature, and the sacred, within the context of the Church's artistic, cultural, and religious heritage. Characterising this heritage aims to provide resources for managing cultural and religious heritage and promoting tourism in the city, considering its rich cultural history.

METHODOLOGY

Materials and Methods

Description of the Religious Cultural Heritage of São Francisco do Sul - Brazil

The Igreja Matriz Santuário Nossa Senhora da Graça is a historical building dating back to 1699, reflecting the expansion of Portuguese colonisation in São Francisco do Sul. It is located on the northern coast of the State of Santa Catarina (SC), in southern Brazil (Figure 1).



Figure 1. Historical Centre of São Francisco do Sul, Santa Catarina, Brazil. Caption: A - Geographic Location. B - Igreja Matriz Nossa Senhora da Graça. C - Panoramic View of the Historical Centre (Gaglioti, 2020)

The church follows the architectural pattern observed in most churches of colonial Brazil, being built in the main square, with a façade featuring two towers and an interior characterised by painted decoration, altar adornments, and statues of saints (Tirapeli, 2011). It has undergone restoration interventions throughout its history but still retains original construction elements, such as mortar composed of shell lime, sand, and whale oil (Etzel, 1974). The church was one of the first buildings to be modified, with the first tower and the installation of the bell added in 1908. Additional renovations followed in 1926, modifying the façade to close some doors and open new windows, and adding cornices and frescoes to the building¹. In the late 1940s, the wooden altars were replaced, and a second tower was constructed. The most recent renovation took place in the 2000s, revitalizing the church building through structural repairs to the woodwork, replastering, and external painting, along with the creation of an internal space inaugurated the following decade, housing a museum dedicated to sacred art and Catholic symbols (IPHAN, 2014).

The temple is relatively large, with both a chancel and a nave. Due to successive renovations, the interior of the Igreja Matriz has deviated from its original construction. Rococo elements are present on the pediment, which has archivolt with smooth surfaces and several sections of volutes featuring phytomorphic figures, with the usual central shield devoid of insignias. The four columns have smooth shafts and Corinthian capitals. The ornaments on the archivolt of the pediment and central oratory are recent gypsum interventions. The well-composed cornices have smooth mouldings, supported by the columns. The central oratory is carved with a stepped platform of six steps, with side niches between the columns, each with a pedestal and canopy for large sculptures. The base of the altarpiece integrates with the fluted consoles, while the tabernacle is carved. The altar table has Rococo-style ornamentation. Currently, the main altar is painted white with gold ornaments. Neoclassical style blends into the altar setting, with straight, symmetrical lines, defined volumes, simplified golden ornaments on a white background¹. Wooden confessionals are located along the central nave, with the baptismal font near the left entry and tower access to the right. The central nave also contains the stations of the cross. The devotional sculpture of Our Lady of Grace is placed in the main niche of the chancel, carved in wood and depicted holding the Infant Jesus, with a pedestal showing three cherubic angels over the globe. With rich polychromy and refined sgraffito work, the statue conveys grace and delicacy in gestures and movement². Other wooden sculptures, such as the Dead Christ, Our Lady of Sorrows, and Our Lord of the Steps, are also housed within the church. Additional wooden sculptures are displayed in the exhibition rooms of the Padre Antônio Nóbrega Diocesan Museum of Sacred Art, founded in 2013. Focused on preserving, researching, and exhibiting objects related to Catholic religious art, the museum shares the historic building with the church and has a collection of over 800 pieces, including cult objects, liturgical vestments, sacred images, altars, altarpieces, furniture, silverware, jewellery, rare books, and photographs. The initial formation of this collection originated from works from the Igreja Matriz Santuário Nossa Senhora da Graça, with religious objects gathered from parish chapels in São Francisco do Sul and family donations³.

Religious celebrations, particularly those associated with the Catholic Church, are prominent in the city, drawing a large number of faithful. This significance materializes in the Igreja Matriz Nossa Senhora da Graça, centrally positioned in the heritage-listed ensemble. The feast of Our Lady of Grace, celebrated on September 8, is considered one of the most significant events in São Francisco do Sul, persisted through the years (Pozzobon, 2016). Before the feast, the community engages in decorating the church, homes, businesses, and the statues for the procession, preparing with novenas and prayers (Rengel, 2019), which contribute to religious tourism in this ancient city.

Data Collection

The methodology employed was documentary research to gather evidence investigating the history of devotional sculptures in São Francisco do Sul. Documentary research focused on religious documents considered primary sources, including written records, photographs, and the sacred sculptures themselves (Alves, Saramago, Valente, & Sousa, 2021).

Documentary research is a decisive methodological procedure in human and social sciences, as most written or unwritten sources often form the basis of research and can represent a primary path for conducting investigations (Sá-Silva, Almeida, & Guindani, 2009). Documentary research should not be confused with bibliographic research. Although both use documents, they differ regarding document sources. Bibliographic research relies on documents with analytical treatment, published in books or articles considered secondary sources, whereas documentary research is based on primary sources—documents or materials created during the period or event being studied (Sá-Silva et al., 2009; Júnior, Oliveira, Santos, & Schneckenberg, 2021).

¹ *Descrição da Igreja Matriz Nossa Senhora da Graça*. Arquivo pessoal do Museólogo Giovani Lemos

² *Revista Jubileu 350 Anos - Paróquia Nossa Senhora da Graça. Edição Especial, tiragem 2000 exemplares*

³ *Paróquia Nossa Senhora da Graça: Documentos históricos*. Acervo pessoal

Documentary analysis becomes important as it allows for examining various dimensions of the subject of interest, such as locations, events, social groups, timeframes, and more, which would be impossible without these materials (Alves et al., 2021).

For the development of this study, documentary research was conducted using a range of primary and secondary sources, organized by institutional origin and thematic focus. Documents from the Igreja Matriz Santuário Nossa Senhora da Graça were consulted, as well as museological records provided by the Diocesan Museum of Sacred Art, both of which were fundamental for identifying the artworks and tracing their trajectories within the local religious context. Additionally, archival materials were analyzed from the Municipal City Hall, the Ilha de São Francisco do Sul Cultural Foundation, and the National Institute of Historic and Artistic Heritage (IPHAN), with an emphasis on information related to preservation status, conservation policies, and cultural heritage management. The investigation also included an analysis of the *Livro Tombo* from the Diocesan Curia, the entity responsible for parish administration. This document, which holds significant historical value for the Catholic Church, provides chronological records of key events in the community's life, allowing for a better understanding of the connections between religious devotion, material heritage, and local social processes (Souza, 2015). This documentary base was essential to the methodological framework of the study, enabling a triangulation of historical, museological, and botanical perspectives.

The on-site interventions included in-person visits to churches and museum spaces to observe, photograph, and describe the wooden sculptures in their context. These visits made it possible to assess the current physical condition of the pieces, evaluate conservation needs, and record information about their location, materials, and stylistic features.

An inventory of the sacred sculptures was conducted by surveying all images within the church's liturgical space and the museum collection. Only wooden sculptures were considered, regardless of any information—if available—about a potential timeframe. The selection of the inventoried sacred sculptures was based on historical-devotional, museological, and accessibility criteria regarding both documentary sources and the physical collection. All wooden devotional sculptures associated with the Igreja Matriz Santuário Nossa Senhora da Graça and the Padre Antônio Nóbrega Diocesan Museum—both located within the same religious complex—were included in the analysis. The selection considered the relevance of the pieces within the liturgical and community context, their continued presence in parish and museum records, as well as their state of conservation and availability for direct observation. The sculptures form part of the religious tangible heritage of São Francisco do Sul and are distributed between the church's liturgical space, where they remain in use during religious rites, and the museum space, where they are exhibited for purposes of preservation and heritage interpretation. This duality underscores the importance of the sculptures both as objects of faith and as cultural assets with educational and touristic potential.

A standardised classification system was adopted to characterize the devotional sculptures based on stylistic patterns, recognizing that sculptures are never fixed but can provide parameters for the studied work (Coelho & Quites, 2014). Information such as sculpture description, material and technique, possible origin, production period, and acquisition methods were investigated using catalog records from the Diocesan Museum. The conservation state of each sculpture was assessed observationally, noting any structural pathologies in the wood (Brito, 2014). For terminology standardization, the term "devotional sculpture" was used equivalently to sacred sculptures or devotional imagery (Coelho & Quites, 2014). The spatial location of each image within the religious environment was mapped to understand possible symbolic relationships. The mere presence of a work inside a church does not make it a devotional or cult image; however, the fact that this work is inside a church endows it with the status of a sacred object. Therefore, there is no standard for religious sculpture in terms of being placed in a sacred space. Some images, despite sharing the same sacred space, do not have the same liturgical and devotional function (Quites, 2019).

RESULTS

The wooden devotional sculptures that form the religious heritage of the Igreja Matriz Santuário Nossa Senhora da Graça and the Padre Antônio Nóbrega Diocesan Museum comprise a collection of twenty sculptures (Figure 2). Four of these sculptures are found within the church, while the remaining sixteen are displayed in the adjoining museum space. Notable among these are representations of Saint Michael the Archangel, Saint Sebastian, Saint Joseph with the Infant Jesus, and the Lord of Iguape. These sacred works were incorporated over time, likely from the 16th century, as part of the formation and development of São Francisco do Sul. Table 1 (in Appendix) summarizes information about the sculptures based on the historical records of the church and museum catalog, as well as their current conservation status.

The primary devotional sculpture, according to historical accounts, is the image of Our Lady of Grace, located in the central niche of the church's main altar. With a refined carving treatment, the image is distinguished by flesh tones, glass eyes, and facial expressiveness, depicted over the globe with three cherubic heads. The robes feature folds and overlapping sleeves, with the vertical and horizontal lines of the mantle folding over the left arm. She is shown holding the Infant Jesus, who is in a blessing gesture with his right hand and holding the globe with his left. Our Lady of Grace holds a rose and a rosary in her right hand and wears a gold crown. The Infant Jesus has a golden halo above his head. The bulk of his form is almost obscured by a voluminous garment adorned with floral and phytomorphic motifs. The polychromy uses tones of sky blue, pink, beige, and gold, with highlights in sgraffito. The image conveys movement, lightness, and gracefulness in its gestures. The flexion of the right leg and the draping folds imply an intention of movement.

Two types of sculptures were identified, with sixteen being in the round/relief style (80.0%) and four in the roca style (20.0%). The majority of these sculptures have an unknown origin, accounting for 65.0% of the sculptures, while 35.0% are supposedly of European provenance. All sculptures are of unknown authorship. Regarding the method of acquisition, only one (5.0%) was acquired through promise and devotion, an act representing the founding of the village of São Francisco in the 16th century, while 19 (95.0%) were donated or acquired over the following centuries. Considering the style of devotional sculpture, most of the works (90%) date back to the 18th and 19th centuries, while the sculpture of greatest relevance for São Francisco do Sul, the image of Our Lady of Grace, dates back to the 16th century. The spatial distribution of the devotional sculptures is not uniform, with four sculptures located in the religious space (20.0%) as they are used in the community's liturgical rites and sixteen on display in the Museum (80.0%). Among the studied sculptures, only the image of Our Lady of Grace and the image of the Dead Christ is permanently displayed in the Church; the others are kept in the sacristy for use in specific liturgical rites (Figure 3). Regarding the state of conservation, 50.0% of the sculptures are in good condition, 35.0% are in fair condition, 5.0% are in satisfactory condition, and 10.0% are in poor condition, indicating that about half of the sculptures require some form of restoration. Among the existing pathologies, the presence of stains caused by humidity, cavities or galleries created by wood-boring agents, and physical damages such as degradation of the pictorial layer, broken joints, and cracks in the wooden block were recorded.

Based on the results obtained, it is possible to affirm that there is a significant lack of information regarding the provenance, authorship, style, technique, and production period of the wooden devotional sculptures that comprise the religious heritage of the Igreja Matriz Santuário Nossa Senhora da Graça and the Padre Antônio Nóbrega Diocesan Museum. Of the twenty cataloged pieces, 65% have unknown origins, and none have identified authorship, revealing substantial gaps in the historical and museological records concerning these works. Only one sculpture has its acquisition associated with a devotional promise dating back to the 16th century. In contrast, the others were incorporated into the collection in a scarcely documented manner over the following centuries. Although most pieces are attributed to the 18th and 19th centuries based on stylistic and comparative analyses, such attributions still lack stronger technical support. Furthermore, the diversity of techniques and styles employed is not accompanied by documentation that would allow for a clearer understanding of the production contexts or the agents involved. These results highlight the need to deepen technical-scientific and historical studies on the collection to support more effective strategies for the preservation, appreciation, and interpretation of this cultural heritage.



Figure 2. Devotional sculptures belonging to the Matriz Sanctuary Church of Our Lady of Grace and the Padre Antônio Nóbrega Diocesan Museum, São Francisco do Sul, Santa Catarina, Brazil. Caption: A - Our Lady of Grace. B - Dead Christ. C - Our Lady of Sorrows



Figure 2. (continued) Caption: D - Our Lord of the Steps. E - Lamb. F - Saint Joseph in Boots. G - Saint Anne the Teacher



Figure 2. (continued) Legend: H - Cross and Christ. I - Saint Francis of Assisi. J - Pousar Crucifix 1. K - Pousar Crucifix 2. L - Pousar Crucifix 3. M - Pousar Crucifix 4



Figure 2. (continued) Legend: N - Saint Michael the Archangel. O - Saint Sebastian. P - Our Lady of Solitude



Figure 2. (continued) Legend: Q - Baby Jesus. R - Good Jesus of Iguape. S - Saint Paul the Apostle. T - Our Lady of the Conception

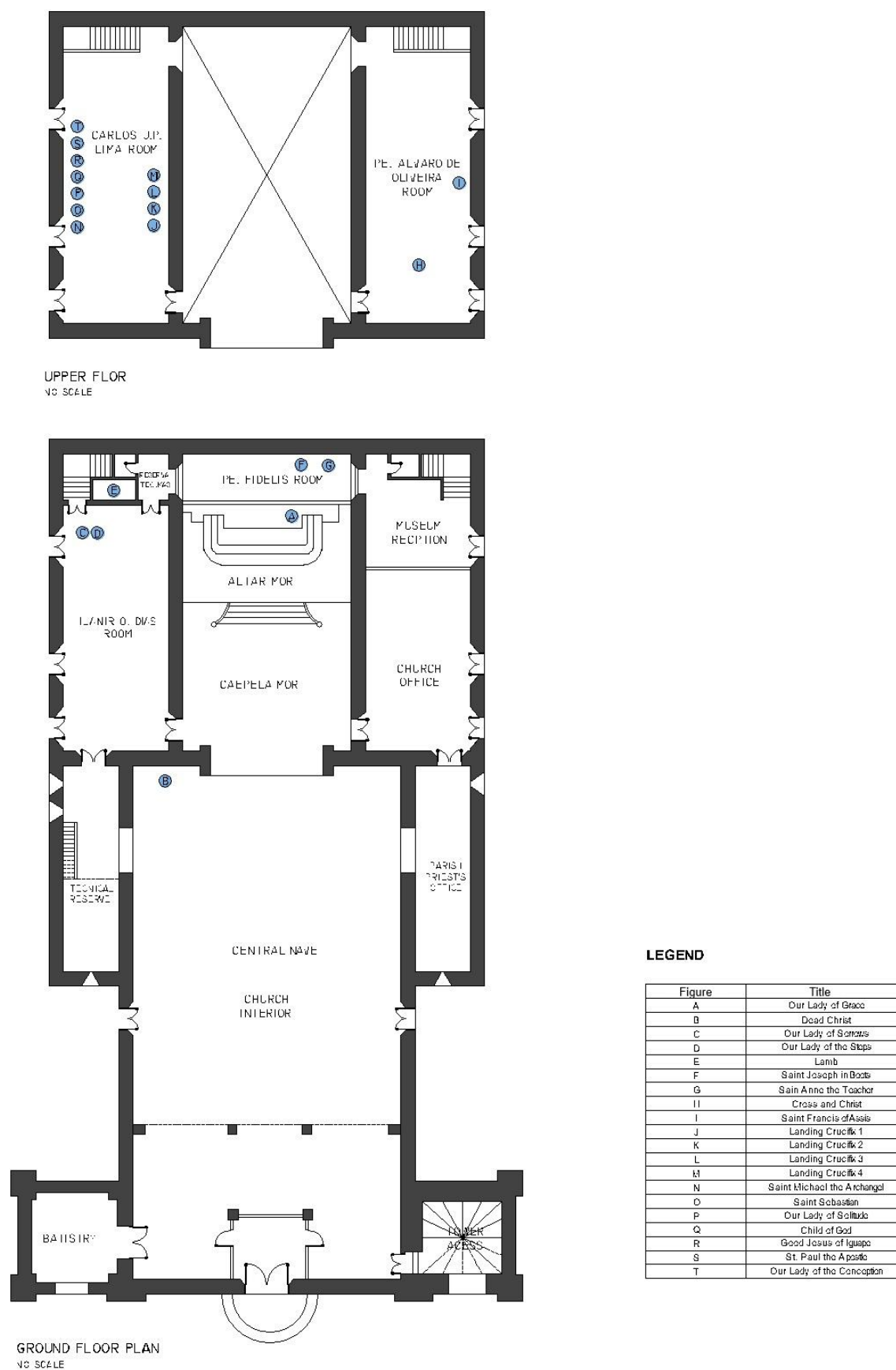


Figure 3. Spatial distribution of the devotional sculptures from the Mother Church Sanctuary of Our Lady of Grace and the Diocesan Museum of Sacred Art Padre Antônio Nóbrega, São Francisco do Sul, Santa Catarina, Brazil

DISCUSSION

In Brazil, religious imagery from the 16th to the 18th centuries exhibits original and creative aspects that contribute to the country's cultural heritage from this period. Its primary functions included veneration at altars, use in processions, personal devotion in domestic oratories, and participation in various Catholic rites (Coelho & Quites, 2014). Concerning images of saints, for instance, they achieve historical and cultural value only when referenced and interpreted within their place and period of origin, or when they embody a symbolic structure with connections that resonate with the realities experienced or memorised by the society and individuals to which they refer (Araújo Jr, 2019).

From a symbolic perspective, these images initially served as religious symbols capable of imparting a sense of the sacred through more or less direct manifestations of divine presence. The earliest archaic Greek sculptures were idols, crafted and revered as sensitive expressions of divinity (even if such manifestations remained partial and immeasurable for the deity itself) (Aumont, 1993). Indeed, there are numerous examples where religious iconography, whether figurative or not, is both broad and still relevant today, such as some images representing deities (Zeus, Buddha, or Christ) and others possessing almost purely symbolic value (the Christian cross, the Hindu swastika). The use of sacred images is universal and has been present in different cultures since ancient times. They can be created using various techniques and materials, ranging from the simplest to the most precious (Aguilar, 2000).

Heir to Judaism, Christianity experienced centuries of debate regarding the use of statues, paintings, and panels. However, this dilemma takes on greater significance when it comes to three-dimensional representations due to their resemblance to pagan idols. Initially, simple frescoes were found in the catacombs and Christian tombs, but it was the low-reliefs on sarcophagi—when Christianity became tolerated or officially recognised—that showcased the quality of early Christian art (Campos, 2011).

Christian sacred art uses, from a symbolic viewpoint, elements similar to those of other religions, such as Judaism, Islam, Hinduism, and any form of contemporary expression from Latin American and African indigenous peoples. These symbols, like those in other religions and cultures, are universal because they draw from nature's resources as raw materials in the production of material culture. The symbolic language is readily comprehensible within a culture, yet the power of the materialised image is universal, transcending all space, time, and culture (Pastro, 2010). Different peoples find in nature the essential elements for their survival, as well as for their artistic, cultural, and religious expressions. In the case of devotional imagery in Brazil, almost all the inaugural imagery from the 16th and 17th centuries in the city of São Paulo was made from terracotta, while coastal regions frequently produced both terracotta and wooden sculptures (Etzel & Fontova, 1986). The first altarpieces, crafted with fine carvings, were made in Portugal, where sculptors created wooden images that were definitively brought here. A significant portion of Brazilian cultural heritage is expressed through wooden pieces. Notably, sacred sculptures (Lisboa, 1994; Ono, Lisboa & Urrbinati, 1996) and baroque churches (Lyra, 2006, p. 247) stand out in this form of expression in Brazil, with baroque art associated with Catholicism representing one of the most significant cultural periods in the country (Ono et al., 1996).

Over the centuries, the wooden devotional imagery that constitutes the religious heritage of the Mother Church and the Diocesan Museum has suffered from the effects of time, weather, and wood-eating agents, and has also been subjected to vandalism and theft. Its proximity to the coast exacerbates issues of humidity, creating an environment conducive to the development of wood-degrading fungi. Moreover, sea air causes corrosion of pictorial layers, accelerating degradation, which is further intensified by exposure to direct light. A greater compromise of the physical integrity of the wood has been observed in the semi-articulated sculpture of the Lord of the Steps, which had its original head stolen, along with cavities caused by wood-eating insects and metal joints replaced with wire bindings.

To comprehend the immaterial dimension of sacred art in the municipality of São Francisco do Sul, it is essential to investigate the historical context, expanding knowledge about the coastal occupation process in the 16th century in São Francisco do Sul, SC, and the trajectory of sacred art in southern Brazil. The wooden devotional sculpture housed in the interior of the Mother Church Sanctuary of Our Lady of Grace, particularly the image of Our Lady of Grace, tells a story with precedents from overseas, highlighting a direct relationship with the European occupation of the Santa Catarina coastline.

The earliest records of devotional sculpture date back to between 1553 and 1555, a period when the Spanish occupied the island and built a chapel from raw wood covered with straw. This marked the beginning of the cult of Our Lady of Grace, which transcended time, ultimately leading to her becoming the Patroness of São Francisco do Sul². Alongside the chapel, the Catholic faith was also implanted, taking root and spreading among future

generations. Our Lady of Grace is attributed with protecting residents from pirate ship attacks on the village (Seibel, 2004).

Since the colonisation of the coastal region of São Francisco do Sul by the Spanish and later the Portuguese, the memory of the population has been enlivened by the relationship between the sacred and the human. The devotional image of Our Lady of Grace has established, since the city's foundation, a bond between history and faith. Peculiarly, the religious building not only houses the devotional imagery of the patroness, Our Lady of Grace, but also preserves within its walls the sacred sculptures that form part of the Christian rite for the community throughout the liturgical year. The liturgical year reveals the entire mystery of Christ over the year, from his incarnation and birth to his ascension, Pentecost, and the hopeful anticipation of the Lord's return (Constituição Conciliar Sacrosanctum Concilium Sobre A Sagrada Liturgia, 1963). This is exemplified by the devotional sculptures of the Dead Lord and the images of the Lord of the Steps and Our Lady of Sorrows, which continue to be integral to the liturgical rites during Holy Week in São Francisco do Sul.

In Brazil, few images from chapels and churches that originated from small settlements in the 16th century have survived to the present day. A century later, the major producers of sacred images were the convent workshops, which were generally located along the coast, from Belém do Pará to São Vicente, São Paulo. Due to the easy access via the coastal waters, the religious orders imported Portuguese images, and the production of these artists was little different from the iconographic and stylistic patterns of the early periods of Baroque art in Brazil. Between the 17th and 18th centuries, other regions, such as Bahia, began to stand out in devotional sculpture. Only from the 18th century did the economic centers that produced sacred images manage to sustain renowned artisans with significant commissions, spreading their works across all the captaincies of the colony (Fabrino, 2012).

The sacred power in Latin America emanates from a particular network of connection between image, altar, and chapel, whose material manifestations of the sacred reflect aspects of their colonial origins and, therefore, intermingle with the structures of colonial power and domination that define the context of their creation (Hughes, 2020). The colonial origins of European occupation in Brazil not only left indelible marks on Brazilian culture but also contributed to the formation of a valuable, multifaceted national identity. Most of the images came from Europe, transported by religious figures who arrived in the colony on missionary missions of catechesis (Araújo Jr, 2019).

This period is notable for the collection of devotional sculptures distributed across Brazil's colonies, predominantly featuring iconographic types related to Holy Week festivities, such as Christ carrying the cross, which was known as "Nazareno" in Spain and "Senhor dos Passos" in Portugal (Aguilar, 2000). Another widely practiced devotion was represented by the iconography of the Immaculate Conception, invocations that have been prevalent since medieval times, when Queen Isabel consecrated the Kingdom of Portugal to the Immaculate Conception in 1645 (Tirapeli, 2007). This movement is observed in many parts of Latin America, where sacred images serve as tools for representation, identification, and social interaction, creating an integral and mimetic relationship between people and images, as observed in the interactions between sacred images and the faithful during Holy Week processions in Tunja, a colonial city in central Colombia, creating meanings of these practices within faith processes and social order (Ospina Enciso & Ibarra Padilha, 2022).

However, there are images located on altars of important churches or chapels that have no connection to the community of devotees but remain sacred works due to their placement in a holy space (Quites, 2019). Some images housed in churches are completely unknown to the faithful or even to the parish priests. Regarding this aspect, an image "without devotion," in a niche, in a sacristy, or even hidden beneath the steps of an altar throne, often worn by the passage of time, cannot currently be referred to as a devotional image or an "active cult" (Quites, 2019). The establishment of the Diocesan Museum within the physical premises of the Mother Church contributes to the preservation of devotional sculptures. In this sense, the Diocesan Museum of Sacred Art, Padre Antônio Nóbrega, represents the cultural heritage of São Francisco do Sul a refuge for preserving the memory and identity of society, where preserving the past does not imply "freezing" it but contextualizing it in the present to serve as a reflection on our social experiences.

In São Francisco do Sul, the sacred sculptures create a bond with local residents as well as visitors to the church. The liturgical celebrations that accompany Catholic tradition are frequent in the Mother Church and invigorate the faith of the Christian community. The faithful participate in the Christian rites and establish a close relationship of welcome and comfort with the sacred by expressing their needs through prayers directed to their images of devotion. Intercessory prayers or expressions of gratitude are common, especially directed to the patroness, Our Lady of Grace. Together with the other sacred images, it is common to see people entering the church to perform their acts of devotion or simply kneeling to pay homage to their faith in Our Lady of Grace.

Devotional sculpture plays a role in the religious space, where its materiality carries a web of symbolic relationships between humanity, nature, and the sacred. In the realm of worship, the interaction between the devotees and the imagery generates values that render the sculptures objects of preservation and restoration rather than replacement, as the symbolism surrounding the imagery makes it a specific and irreplaceable object (Quintero-Balbás, 2016). Thus, devotional imagery confers sacred value to the object, communicating with humans through the materiality sculpted in wood by artisans skilled in various materials. In Spain and Portugal, wood was the most used material for their rich polychrome works (Coelho & Quides, 2014). On the other hand, the conservation of art represents a technical challenge due to the ageing of the materials used in the production of artworks. In this sense, the conservation of sacred art requires a detailed approach to understanding the relationship between the object and its users as an important factor in its preservation. Since the mid-17th century, wood has become the most utilised material in the manufacture of devotional images (Fabrino, 2012) and, as an organic material, it is susceptible to the elements and the deterioration process caused by decomposers (A. Unger, Schniewind, & Unger, 2001). It faces various risks of biological degradation due to the attack of xylophagous agents common in tropical regions (Associação Brasileira de Normas Técnicas [ABNT], 2013). Furthermore, the high moisture content, combined with elevated temperatures, can create a conducive environment for the development of wood-decomposing fungi (Cachim, 2014) as observed in the devotional sculptures of the Church of São Francisco do Sul.

The emblematic historic building of the Mother Church of Our Lady of Grace and the square surrounding it represent, for the local community and visitors alike, a meeting place where individuals re-signify their history daily through the faith that has as its materiality the cultural heritage embodied in the Church and the sculptural representations. Thus, considering its importance as the cultural religious heritage of São Francisco do Sul, the sacred sculptures represent a historiographical record of material support for social memory and the construction of the social identity of the community and its visitors. The material culture produced by a given community must be revered, considering that "preserving" merely the image of a history that does not correspond to reality can have serious consequences when it comes to effectively addressing the preservation of a historical asset without taking into account its reality and its social insertion within the fabric of contemporary urban life (Henning, 2019). Therefore, the preservation of sacred art does not solely entail conservation techniques but involves a broader understanding of the relationship between artifacts, artisans, the religious environment, and society.

In this sense, the inventory of sacred art in wood contributes to new narratives about the history of the city of São Francisco do Sul, told through the sacred sculptures of the Mother Church and the Diocesan Museum of Sacred Art. Each sculpture offers a unique repertoire of information about the origin and historical periods established through the donation or acquisition of the sacred image for the Church. Another relevant factor is the classification and description of the sacred sculptures, which recognize the craftsmanship of the sculptures by artisans as an artistic-cultural record of a particular era. Through the iconography of each sculpture, it is possible to observe the devotions of the population during different periods in the history of São Francisco do Sul, with some images, such as Our Lady of Grace, Our Lady of the Immaculate Conception, Good Jesus of Iguape, and Saint Francis of Assisi, being particularly distinctive and revealing the most popular devotional preferences or even the identification through sufferings, needs, and afflictions, or joys, dreams, and promises. Through iconography, it is possible to estimate an approximate date of the arrival of the work at the location, such as the sculpture of Good Jesus of Iguape, whose devotion arrived in Brazil in 1646. It is understood that after this period, the worship and devotion were established in southern Brazil through the territorial expansion from the southeastern region of Brazil in the 17th century. The fact that the Diocesan Museum is located in the same historic building as the Church contributes to the continuous presence of visitors to the artworks. Knowledge and conservation complement each other, allowing sacred art to continue engaging in dialogues in the religious and cultural life of the communities, as well as establishing connections with the tourism phenomenon of the region.

The idea of continuity is linked to the recognition of identities, on which the "cultural asset" acts as a social mirror reflecting them (Silva, 1999). Thus, through direct engagement with sacred art, relationships are established between the past and what the community aims to bring into its present, seeking to find meaning in memory and the sacred sculpture as representative of its identity (Caetano, 2020). In this context, tourism and heritage mutually form a self-sustaining movement in the construction of symbolic and experiential experiences in recent decades (Henning, 2019).

The long-term preservation of the devotional sculptures depends directly on the implementation of systematic preventive and restorative conservation actions, combined with integrated heritage management. Although a significant portion of the collection is in good condition, around 50% of the sculptures require intervention due to the presence of pathologies such as humidity stains, damage from wood-boring insects, and structural deterioration. Techniques such as acetylation chemistry are used to reduce moisture content in wood, preventing fungal colonization. Pressure processes, like the Full cell process, involve impregnating wood with

preservatives to protect against decay (Rowell, 2020). For severely degraded artifacts, detailed restoration protocols are developed, including structural reintegration and chromatic restoration, to stabilize and preserve the aesthetic and structural integrity of the sculptures (Nica, Vasilache, Drob, Pruteanu, & Sandu, 2022). The longevity already demonstrated by these works — some likely originating in the 16th century — highlights the resilience of the materials and techniques used, but also underscores the need for continuous maintenance. To ensure these sculptures can continue to endure across generations, they must be protected by public policies that value heritage, educational actions involving the local community, and strategies for environmental monitoring and control in the spaces where they are housed.

This preservation requires the combined use of traditional and modern techniques focused on maintaining the structural integrity and enhancing the aesthetic value of these works. Undoubtedly, the botanical identification of wood species is a crucial tool for preserving the originality of the piece (Melo-Júnior, 2024). The investigation of the botanical and geographical origin of the woods used in the sacred sculptures of São Francisco do Sul can be deepened through the approach of Historical Anatomy, which integrates wood anatomy methods with historical and cultural analyses. The anatomical identification of species makes it possible to recognize the taxa used in the making of the artworks, while historical and documentary contextualization may indicate trade routes, local availability of species, and material choices related to devotional practices or specific workshops (Melo-Júnior, 2024). Advanced cleaning methods, such as laser technology, allow for the precise removal of surface dirt and aged protective layers without damaging the original material (Pelosi et al., 2016; Koss et al., 2009), while conventional approaches, such as the careful removal of overpaint and darkened varnishes, remain essential for restoring the visual unity of polychrome sculptures (Vuga, 2023). In the field of analysis and monitoring, non-destructive techniques such as X-ray fluorescence (XRF) and holographic interferometry are valuable for detecting old repairs and monitoring interventions without compromising the sculptures' integrity (Sfarra et al., 2014). Integrated analytical approaches, including the combined use of spectroscopic and chromatographic techniques, enable precise characterization of pigments and binders, supporting more informed conservation decisions (Marguí et al., 2022).

The documentation of knowledge about sacred sculptures can create new narratives of cultural memory, reinforcing local identities and revealing the central role of São Francisco do Sul in the religious and artistic history of the country. The research honors the traditions and legacies of previous generations by recovering, documenting, and analyzing sacred wooden sculptures that represent centuries-old devotional practices. This research strongly reinforces the need for interinstitutional and community collaboration to protect cultural values and promote sustainable tourism in São Francisco do Sul. By highlighting the gaps in information regarding the origin, authorship, and techniques of the sacred sculptures, the study demonstrates that integrated actions between the Church, public authorities, heritage institutions, museums, universities, and civil society are essential for developing strategies for preservation, documentation, and valorization of these assets. Furthermore, by emphasizing the symbolic, artistic, and touristic potential of the sculptures, the research points to the urgency of policies that reconcile heritage safeguarding with the promotion of sustainable cultural tourism, especially in a historical context such as São Francisco do Sul, whose identity is deeply connected to its religious heritage. Strengthening these partnerships can contribute to broader recognition of the collection, the training of local agents, and the encouragement of respectful, educational, and economically viable tourism practices.

CONCLUSION

The sacred sculptures that form part of the cultural heritage of São Francisco do Sul, Santa Catarina, Brazil, constitute a valuable historical collection for the city. Their memory evokes a past that has been built over many generations, with origins closely tied to the sea. Situated in front of one of the most navigable bays in the country and sheltered by surrounding hills, the presence of the sea recalls the records of navigators from the sixteenth century, in which sacred art plays a central role. Given the limited knowledge about the provenance of the devotional sculptures belonging to the Matriz Santuário Nossa Senhora da Graça Church and the Diocesan Museum of Sacred Art Padre Antônio Nóbrega, this study aimed to provide an overview of information that contributes to the understanding of how this collection is composed. A total of 20 wooden works, dating back to the sixteenth and eighteenth centuries, make up the set of sacred sculptures, which, in harmony with the other historical attributes of the city's colonial context, create an important link between sacred art, people, and the conservation of the religious heritage of São Francisco do Sul.

However, the richness manifested in the sacred sculptures studied here faces challenges regarding the longevity of these works. Due to their state of conservation, the inventoried religious sculptures require further studies to support restoration, conservation, and safeguarding actions for the religious heritage in the southern

region of the country. Additionally, there is a pressing need to investigate the botanical and geographical origins of the woods used in the manufacture of the sacred sculptures of São Francisco do Sul, enhancing knowledge about this cultural and religious heritage, as well as clarifying gaps concerning the artistic know-how through the appropriation of forests and their relation to the sacred.

The documentation of knowledge about the sacred sculptures, therefore, involves the restitution of a significant part of the memory of the country and the formation of the city of São Francisco do Sul. This reconnection with the past allows new generations to comprehend the cultural and historical wealth that has shaped the present. By valuing and reconstructing accumulated knowledge, not only are the traditions and legacies left behind by previous generations honored, but a continuous dialogue between the past and the future is also fostered. Thus, recognizing and preserving this cultural memory becomes fundamental to national identity, strengthening community ties and inspiring a collective commitment to the valorization of heritage.

In this cultural connection, tourism plays the role of a communication agent between cultures, contributing to the exchange of ideas, practices, and traditions. Through the experiences offered to visitors, tourism not only promotes the appreciation of local heritage but also highlights the importance of cultural diversity in shaping national identity. As travelers and locals exchange knowledge and experiences, mutual understanding and perspectives regarding artistic, historical, and cultural dimensions are strengthened, fostering respect among different cultures. This not only enriches the tourist experience but also provides opportunities for local communities to preserve their histories and collective memories.

The presence of devotional sculpture, particularly the image of Nossa Senhora da Graça, stands out as a link between history and local religiosity, originating a cult that has endured over the centuries and influenced religious practices in the city. The conservation of these works of art, safeguarded by the Diocesan Museum and the Matriz Nossa Senhora da Graça Church, becomes essential for preserving the collective memory and cultural identity of the residents, ensuring that narratives and traditions are passed down to future generations. In this way, sacred art becomes not only a heritage to be protected but also an important element in the practice of religiosity and the construction of meaningful experiences in the lives of the community and visitors to this historic city.

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ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** This work was supported by the Research Support Fund of the University of the Region of Joinville (ID405) and the Foundation for Research and Innovation Support of Santa Catarina (2023TR000901). **Peer review:** Double anonymous peer review.

APPENDIX

Table 1. Diagnostic characterization of the devotional sculpture of the Matriz Santuário Nossa Senhora da Graça Church and the imagery of the Diocesan Museum Padre Antônio Nóbrega, São Francisco do Sul, Santa Catarina, Brazil. Legend: Dimension: H – height (m); W – width (m)

Title	Classification	Description	Dimensions	Material and Technique	Century/Origin	Conservation	Location	Figure
Our Lady of Grace	Full-figure carving - Entire carving without clothing	Wooden image with glass eyes. It is represented standing on the globe, holding the Child Jesus in her left arm, with the base highlighted by three cherub heads. Attributes: a crown with five gold rings, a gold rosary in her right hand, and a halo in gold on the Child Jesus. Wooden image with detailed flesh tones and polychrome. Authorship unknown. Acquired through donation.	1.15 × 0.39	Carved wood with polychrome	XVI/XVII Spain	In good condition and with restoration intervention.	Altar-Mor niche of the Matriz Church.	2A
Dead Christ	Full-figure carving - Entire carving without clothing	Image representing the body of Christ semi-nude, wounded, with arms and hands extended (overlapping) over the abdomen, closed eyes, and a pallium (flowing shape on the perizoma tied with a rope), highlighted by the anatomical structure. By an unknown author. Originated from a donation.	0.40 × 1.60	Carved wood with polychrome	XVIII Portugal	In good condition and with restoration intervention.	Lateral niche of the central nave of the Matriz Church.	2B
Our Lady of Sorrows	Doll	Image in carved and polychrome wood (from roca), non-articulated, with glass eyes and natural hair. Missing as an attribute is the heart in the hand pierced by a dagger. By an unknown author. Originated from a donation.	1.34 × 0.60	Carved wood (roca type), semi-articulated, with polychrome finish	XVIII Unknown	The work is in fair condition, with visible restoration done to parts of the face.	Ilanir O Dias Room	2C
Our Lord of the Steps	Doll	Image in carved wood with polychromy, made of roca and articulated, with natural hair. The original head had glass eyes; due to a theft in the church, the head was replaced with a replica and does not have glass eyes. By an unknown author. Originated from a donation.	1.47 × 0.57	Carved wood (roca type) with polychrome finish and articulations	XVIII/XI X Unknown	The work is an original in very poor condition, and no restoration has been carried out.	Ilanir O Dias Room	2D
Lamb	Figure - Full carving/orna	Image in polychrome wood, featuring subtly carved iconography of the lamb;	0.15 × 0.09	Carved wood with	XVIII/XI X	The work is an original in very	Technical Reserve	2E

Title	Classification	Description	Dimensions	Material and Technique	Century/Origin	Conservation	Location	Figure
	mentation	book and rays with polychromy/gilding, cutout belonging to the altar furnishings. By an unknown author. Originated from a donation.		polychrome	Unknown	poor condition, and no restoration has been carried out.	Room of the Sacred Art Museum	
Saint Joseph Boots	Full-figure carving - Entire carving without clothing	Image in carved and polychrome wood, with glass eyes. Attribute: Staff (since the Renaissance, represented with the lily, a symbol of purity). In the left arm, it holds the Child Jesus, made of polychrome wood with glass eyes. By an unknown author. Originated from a donation.	0.82 × 0.32 (Saint Joseph). 0.23 × 0.13 (Child Jesus)	Carved wood with polychrome	XVIII/XI X Unknown	Original work, without restoration, showing good condition of preservation.	Fr. Fidélis Alziro Bitencourt Room	2F
Saint Anne	Full-figure carving - Entire carving without clothing	Image in polychrome wood (gilded and worked with sgraffito), with glass eyes, seated in a chair with the Holy Book on her lap. Image of the young Mary, polychrome and with sgraffito. By an unknown author. Originated from a donation.	0.65 × 0.58 (Saint Anne) 0.51 × 0.28 (Mary)	Carved wood with polychrome	XVIII/XI X Unknown	The work is original, without restoration, and is in satisfactory condition.	Fr. Fidélis Alziro Bitencourt Room	2G
Cross and Christ	Table Crucifix - Full carving	Image in wood with polychromy, featuring iconography of Jesus with elaborate anatomical details, large in size, wooden cross and pedestal without polychromy, revealing the dark wood underneath. By an unknown author. Originated from a donation.	1.00 × 0.62	Carved wood with polychrome	XX Unknown	In good condition and with restoration intervention.	Fr. Álvaro de Oliveira Room	2H
Saint Francis of Assisi	Doll	Image in carved wood (from roca), articulated in a kneeling position, with polychromy and use of clothing. By an unknown author. Originated from a donation.	1.50 × 1.35	Carved wood (roca type) with polychrome finish and articulations	XVIII/XI X Unknown	The work is original, without restoration, and is in fair condition.	Fr. Álvaro de Oliveira Room	2I
Table Crucifix 1	Table Crucifix - Full carving	Image in polychrome wood, with a polychrome and gilded base and silver embellishments (upper terminals) in silver. By an unknown author. Originated from a donation.	0.86 × 0.46	Carved wood with polychrome	XVIII Portugal	The work is original, without restoration, and is in fair condition.	Carlos J P Lima Room	2J
Table	Table Crucifix	Image in polychrome wood, with	0.57 × 0.37	Carved wood	XVIII/XI	The work is	Carlos J P	2K

Title	Classification	Description	Dimensions	Material and Technique	Century/Origin	Conservation	Location	Figure
Crucifix 2	- Full carving	wooden upper terminals and a base made of a different type of wood visibly distinct from the wood of the cross. By an unknown author. Originated from a donation.		with polychrome	X Unknown	original, without restoration, and is in fair condition.	Lima Room	
Table Crucifix 3	Table Crucifix - Full carving	Image in polychrome wood, with a finely carved base in gilded polychrome and upper terminals in wood. By an unknown author. Originated from a donation.	0.86 × 0.43	Carved wood with polychrome	XVIII/XI X Unknown	The work has been restored and is in good condition.	Carlos J P Lima Room	2L
Table Crucifix 4	Table Crucifix - Full carving	Image in polychrome wood with a subtly carved base featuring flowers and arabesques, upper terminals in wood, and a Christ figure with prominent anatomical sculpture. By an unknown author. Originated from a donation.	1.00 × 0.50	Carved wood with polychrome	XVIII/XI X Unknown	Original work, without restoration, showing good condition of preservation.	Carlos J P Lima Room	2M
Archangel Michael	Full-figure carving - Entire carving without clothing	Image in wood with golden polychrome and worked in sgraffito, featuring glass eyes and a harmonious treatment of the wings and garments. It is depicted wearing warrior attire. Attributes: sword and balance. By an unknown author. Originated from a donation.	0.75 × 0.34	Carved wood with polychrome	XVIII Unknown	Original work, without restoration, showing good condition of preservation.	Carlos J P Lima Room	2N
Saint Sebastian	Figure - Full carving without garment	Image in wood, carved from two blocks (saint and tree trunk), featuring glass eyes and polychrome. The arms are positioned diagonally (the left arm raised and the right arm lowered), bound with ropes, and the feet are also tied together with ropes. It shows marks of four arrows (right humerus, left humerus, right rib, and left femur). Attributes: halo measuring 14.5 cm in height and 14 cm in width. By an unknown author. Originated from a donation.	0.79 × 0.58 (Saint Sebastian) 0.87 × 0.39 (trunk)	Carved wood with polychrome finish, plant fiber	XVIII Unknown	Original work, without restoration, showing good condition of preservation.	Carlos J P Lima Room	2O
Our Lady of Solitude	Doll	Image in carved wood, semi-articulated and with polychrome, featuring glass eyes and natural hair. Missing as an attribute is the heart in the hand pierced	1.10 × 0.45	Carved wood (roca type) with polychrome finish and	XVIII Unknown	Original work, without restoration, showing good	Carlos J P Lima Room	2P

Title	Classification	Description	Dimensions	Material and Technique	Century/Origin	Conservation	Location	Figure
		by a dagger. By an unknown author. Originated from a donation.		articulations		condition of preservation.		
Child Jesus	Figure - Full carving without garment	Image in wood with glass eyes. The base is distinct from the body, featuring a metal support (pin) for the foot. The halo is made of silver, approximately 15 cm in height and 13 cm in width. It is likely a domestic altar image, designed to be dressed. By an unknown author. Originated from a donation.	0.49×0.17	Carved wood with polychrome	XVIII Spain	The work is original, without restoration, and is in fair condition.	Carlos J P Lima Room	2Q
Good Jesus of Iguape	Figure - Full carving without garment	Image in wood, carved and polychromed, featuring natural hair and a red velvet mantle (embroidered with golden metal threads, with fringes of the same material outlining the mantle). It has glass eyes, a halo in golden metal, and a golden metal cord tied around the neck, passing through the hands down to the feet. By an unknown author. Originated from a donation.	0.21×0.17	Carved wood with polychrome	XVIII Portugal	The work is original, without restoration, and is in fair condition. The fragility of the piece requires extreme care in handling.	Carlos J P Lima Room	2R
Saint Paul the Apostle	Figure - Full carving without garment	Image in wood with polychromy, small in size, depicting the saint with a book and sword. Attribute: the sword is not included in the work. By an unknown author. Originated from a donation.	0.29×0.08	Carved wood with polychrome	XVIII/XI X Portugal	Original work, without restoration, showing good condition of preservation.	Carlos J P Lima Room	2S
Our Lady of the Conception	Figure - Full carving without garment	Image in wood with polychromy, small in size, depicted on a globe, flanked by cherub angels. The base is intricately carved and gilded. Attribute: radiance. By an unknown author. Originated from a donation.	0.41×0.15	Carved wood with polychrome	XVIII Portugal	Original work, without restoration, showing good condition of preservation.	Carlos J P Lima Room	2T