



The Monument construction began in 1698 following the announcement of a miracle that supposedly happened in a small chapel nearby. The sanctuary of Santo Cristo was completed in the first half of the 18th century. It exhibits archaic characteristics although it was built in full Baroque period. It is a church with a magnificent façade flanked by two towers. The interior of the church has a ribbed vault and a vestry coated with 18thth century paintings. It has precious altarpieces with Baroque carvings. This church is classified as a National Monument since 1927.

I GREJA DE OUTEIRO

OUTEIRO CHURCH

As an attitude of respect for the National Monument and for the preservation of its identity and its cultural significance and heritage, the recovery of the building was minimal and efficient. A multidisciplinary approach was adopted, in order to preserve its authenticity, using new materials compatible with the previous ones. The intervention on the roof consisted of the application of slats over the existing roof system, with full replacement of the ceramic coating of the roof with Portuguese tile (aba e canudo), fixed to the slats with screws. A waterproof membrane was applied under the tile, and the gutters were replaced by new ones, made of zinc.

The stonework and plastering on the exterior walls were clean, repaired and painted with a silicate ink. The external walls and the doors – main and lateral – were restored. Some damaged parts were replaced by carved wood, similar to the original one, and timbers and metal fittings were readjusted. In addition, windows and sills were repaired, replacing fittings and glass.

The church has a main chapel with a barrel vault which exhibits an unusual combination of paintings and gold decoration over the granite basis. This decoration extends to the cornice, pilasters, sills and the main arch.

The two pulpit bases made of granite exhibit painted decorations dated from 1732. Structural problems led to the reconstruction of the vault in the 1970s, when cement mortar was used. Poor preservation of the architectural assemblage was particularly evident in the vault area, with visible gaps resulting from mismatching stratigraphic layers.





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A thick dust layer was also visible, with organic material, soluble salts and disintegrated materials.

The main arch suffered a later intervention which resulted in a set of incoherent paintings. The spaces between construction elements had been filled with inadequate mortars and cement plasters.

Given the poor state of preservation of the assemblage, and considering its artistic value, an intervention was designed, where the conservation approach was primordial, halting the visible deterioration and enhancing the general comprehension of the architectural assemblage, without performing any pictorial reconstructions.

The church vestry contains an interesting set of furniture with polychromatic paintings and 89 ceiling panels in gilt woodwork, with paintings over wood, signed by Damião Bustamante, an artist from Valladolid (presently Spain).

The assemblage exhibits structural differences in level within the ceiling components, with crevices and open junctures, due to the natural dislocation of the wood elements, provoked by humidity and temperature and water infiltration. Insect damage is also evident, with small gaps, rotten areas and missing woodwork fragments.

Painted surfaces were obviously dirty, with running water scars, crevices and breaks. Given the high level of deterioration, the recovery intervention concentrated mostly on conservation. Restoration focused on volume and colour reintegration, whenever possible and ethically acceptable.

