A place for prayer.

A shared vision, brought together.

Our Lady of Guadalupe Chapel

Galilee / Bigo, Pagbilao / Philippines

C02 / 18 October 2026 HST / Interior preview V04

Images and schematics on the left. Their explanations on the right.

A place for prayer

DESIGN IMAGES & SCHEMATICS

01 / The coordinated interior / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / A quiet material palette

Physical samples will bring the selected colours, textures and sheen together under chapel lighting.

A place for prayer

COORDINATED REVIEW EDITION

A welcoming chapel gathered around the altar, the Guadalupe image and a roof that rises toward the sanctuary. This edition brings our selected directions into one visual story.

01 / The design taking shape

Warm wood seating follows gentle curved rows. Ivory walls, a lighter ceiling and a continuous pale floor establish a calm setting. A stone-like mast and narrow gold accents give the sanctuary its distinctive presence.

02 / One guide, two ways to explore

The book and website share the same illustrated topics: structure, interior design, windows, materials, lighting, furniture and arrival. Forty-five recorded directions include Option B and four preferred window subjects, with artwork and fabrication open for review.

DEVELOPING THE DESIGN

Review the complete composition, then develop samples, the measured layout and the project scope together.

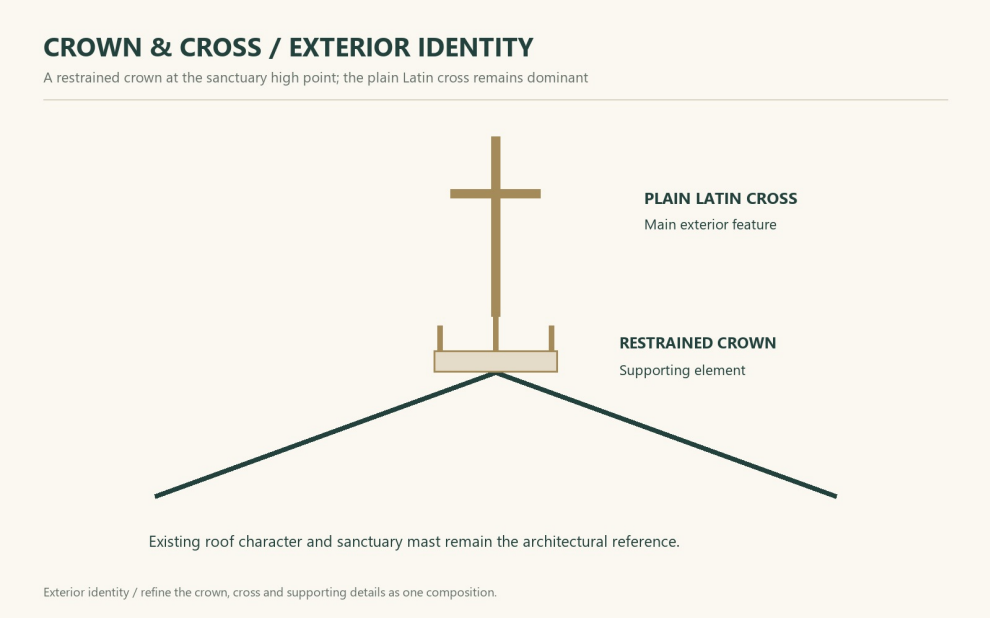
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-25

Roof, mast & cross

DESIGN IMAGES & SCHEMATICS



01 / Crown and cross

The cross is the main exterior feature; the crown supports its presence.

02 / A roof gathered toward the sanctuary

The retained S01 form guides the open interior and the sanctuary high point. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

Roof, mast & cross

SELECTED ARCHITECTURAL DIRECTION

The sweeping roof gathers the room toward the sanctuary mast. At its high point, a plain Latin cross rises above a restrained crown.

01 / A clear exterior identity

Keep the crown modest and the Latin cross simple and dominant. Their scale, finish and supporting details will be developed as one composition with the roof.

02 / A strong interior focus

The mast takes a warm, pale stone-like finish with subtle vertical texture and low sheen. The ceiling remains smooth, matte and slightly lighter than the ivory walls, traced by narrow muted brushed-gold ribs.

DEVELOPING THE DESIGN

Carry the retained 25 m enclosure and 27 m roof study into site-based development, refining structure, drainage and the crown-and-cross composition.

DESIGN THREAD

S01 architectural reference; P03/P04 form studies; selected crown, cross and finish directions.

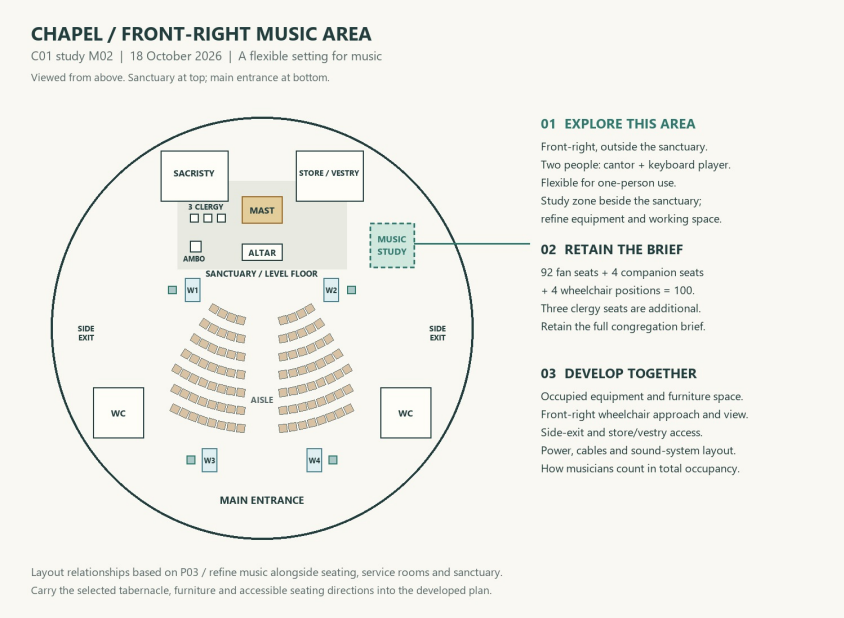
Recorded directions: C01-STR-01, C01-INT-22, C01-INT-23, C01-INT-24

A room gathered in prayer

DESIGN IMAGES & SCHEMATICS

01 / The coordinated interior / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.



02 / Relationships across the room

The P03-based study brings the sanctuary, seating, preparation spaces and preferred music zone into view.

A room gathered in prayer

SELECTED COMPOSITION

A clear central aisle, gently curved seating and a level sanctuary create a connected room with the altar as its focus.

01 / A calm centre

The altar sits slightly forward of the mast. The ambo remains on the congregation's left, with three clergy chairs farther back on the same side. The central tabernacle and Guadalupe image complete the sanctuary composition.

02 / Space for people

Retain the 100-position congregation brief, including four wheelchair positions and four companion seats. Give each pair a place within the main seating, with a choice of locations and clear sanctuary views. Three clergy seats are additional.

DEVELOPING THE DESIGN

Bring furniture, kneelers, the music area and accessible routes together in the measured layout.

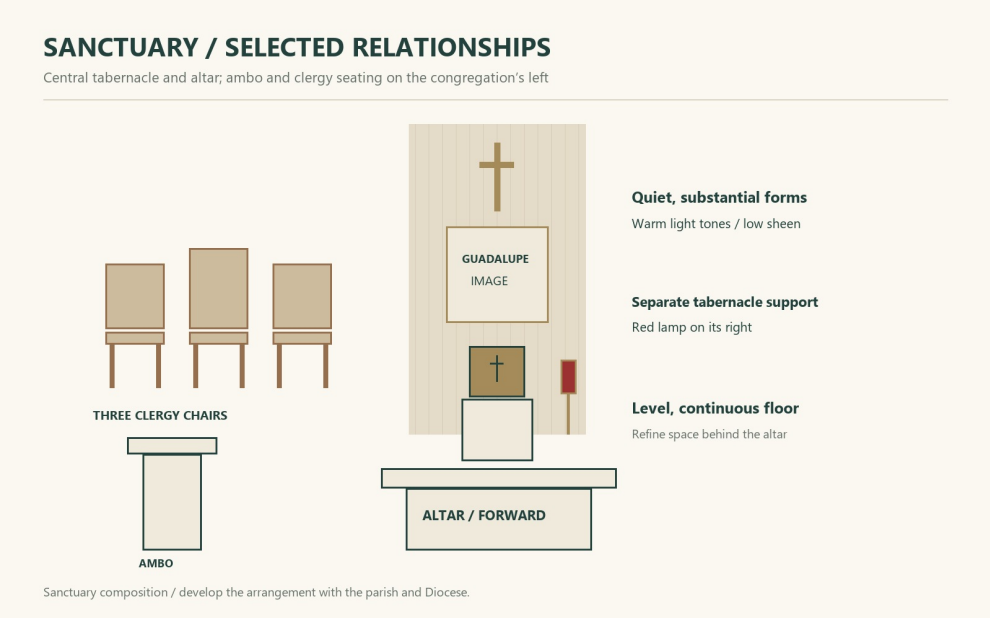
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-02, C01-INT-03

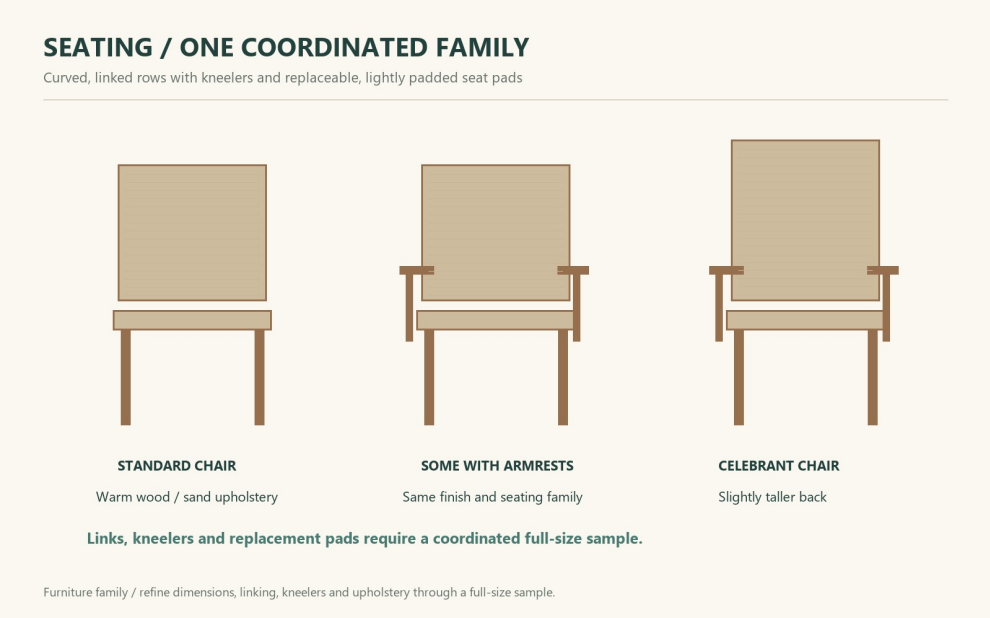
Quiet, substantial furniture

DESIGN IMAGES & SCHEMATICS



01 / The sanctuary composition

A broad altar, a narrower ambo and the selected central backdrop.



02 / The clergy seating family

Warm wood and lightly padded neutral upholstery; the celebrant's chair has a slightly taller back.

Quiet, substantial furniture

SELECTED SANCTUARY FURNITURE

The altar and ambo belong to the same family: simple, substantial forms in warm, light tones with a soft, low-sheen finish.

01 / Altar and ambo

Give the altar a broad top and a solid-looking base with restrained detailing. Coordinate the ambo in a narrower form, placed on the left and forward of the clergy chairs. The altar's slightly forward position helps define the central setting.

02 / A subtle distinction

Keep three clergy chairs on the left. Warm wood tones and lightly padded neutral upholstery connect them with the congregation seating. A slightly taller back distinguishes the celebrant's chair within the group.

DEVELOPING THE DESIGN

Develop furniture elevations and material samples, checking approach routes and working space around the altar.

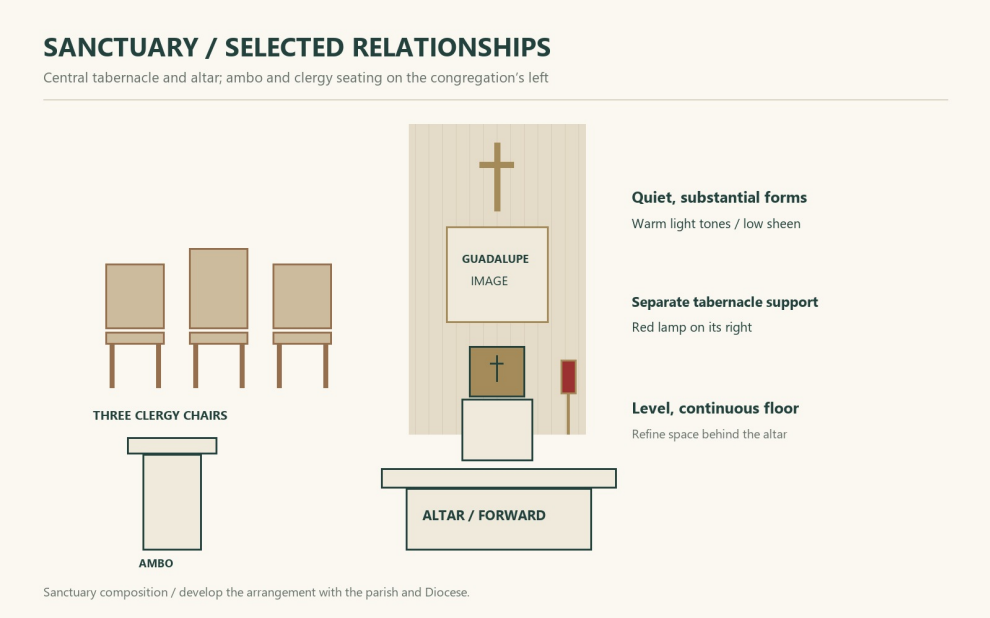
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-04, C01-INT-05, C01-INT-06, C01-INT-07, C01-INT-08, C01-INT-16

The central prayer setting

DESIGN IMAGES & SCHEMATICS



01 / Tabernacle, image and altar

The tabernacle has its own warm, light pedestal; the red-glass lamp stands on its right.

02 / The view from the congregation

The central arrangement sits within the selected sanctuary composition. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

The central prayer setting

SELECTED DIRECTION FOR CHURCH REVIEW

Plan for the Blessed Sacrament to remain in the chapel between Masses, with a centrally placed tabernacle behind the altar, near the sanctuary mast.

01 / A restrained tabernacle

Use a softly brushed gold appearance with a plain cross on the door. Its separate warm, light pedestal coordinates with the altar and ambo. A simple red-glass sanctuary lamp on a softly brushed gold support sits to the congregation-facing right.

02 / The Guadalupe image

Frame the image with a simple, shallow warm-light surround and a narrow brushed-gold border. Illuminate it with a soft, even wash of warm light from discreet fixtures, adjustable for Mass and quiet prayer.

DEVELOPING THE DESIGN

Develop reservation and the final sanctuary arrangement with the parish and Diocese, including access, care, security and the space behind the altar.

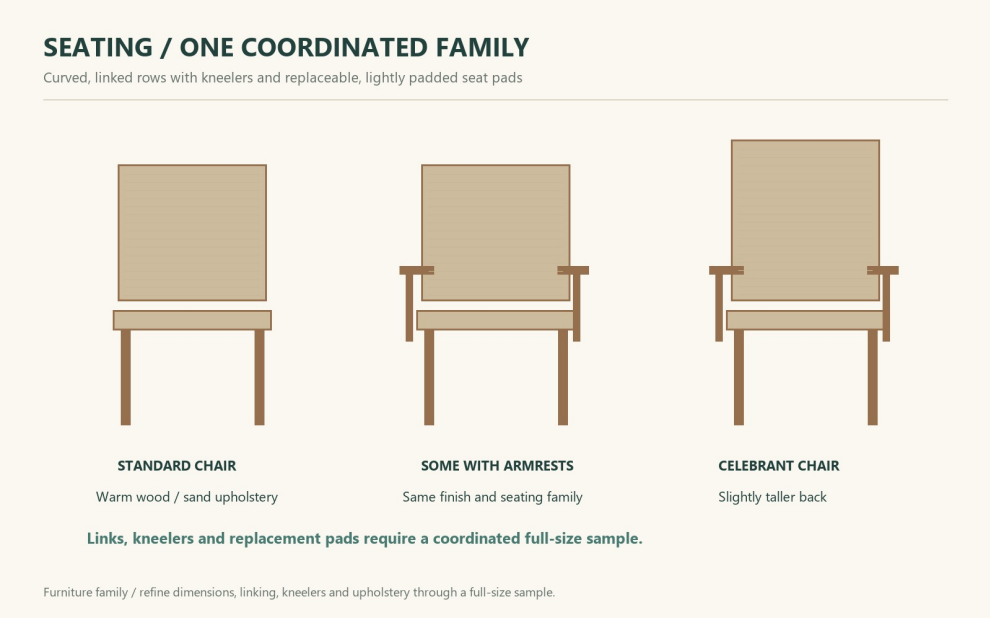
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-09, C01-INT-10, C01-INT-11, C01-INT-12, C01-INT-13, C01-INT-14, C01-INT-15

Seating shaped for gathering

DESIGN IMAGES & SCHEMATICS



01 / Warm wood and sand upholstery

Simple chair forms, subtle woven fabric and a small number of coordinated chairs with armrests.

02 / The seating in the room

The coordinated atmosphere study shows the curved arrangement. Use the detail diagram for the selected fabric texture. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

Seating shaped for gathering

SELECTED SEATING FAMILY

Individual chairs form curved, linkable rows, bringing a flexible seating system into a warm and orderly interior.

01 / Comfort and flexibility

Provide lightly padded, replaceable seat pads and compatible kneelers. Chair links should accommodate the curved rows. Include a small number of matching chairs with armrests alongside the standard chairs.

02 / A quiet finish

Use warm wood tones with a soft, low-sheen finish, coordinated with the clergy chairs. Upholstery is warm, medium-light sand with a subtle woven texture. Keep the visual pattern quiet across the room.

DEVELOPING THE DESIGN

Review a full-size linked row with kneelers, replacement pads and an armrest chair to settle comfort, spacing and maintenance.

DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

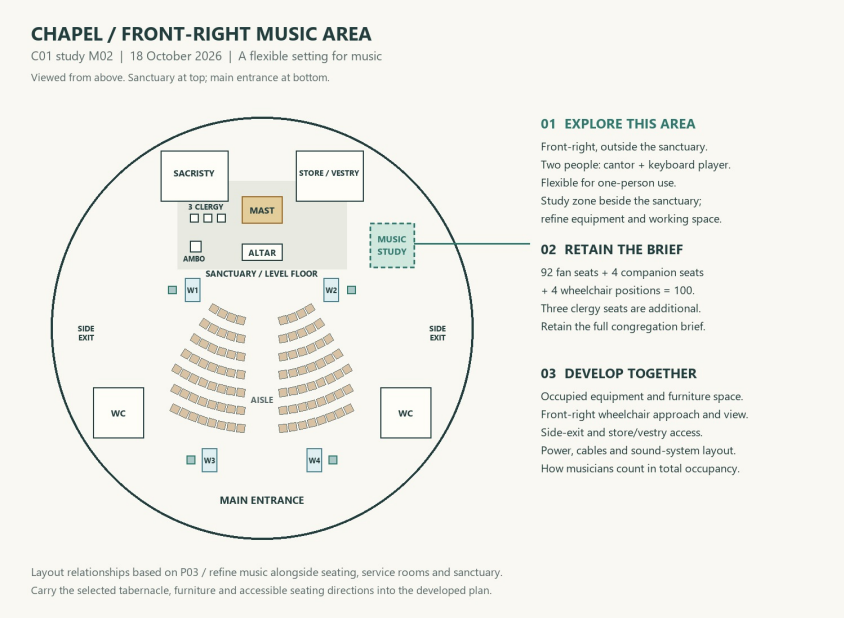
Recorded directions: C01-INT-01, C01-INT-17, C01-INT-18, C01-INT-32

A place together

DESIGN IMAGES & SCHEMATICS

01 / The seating brief

92 fan seats, four companion seats and four wheelchair positions make up the 100 congregation places.



02 / Coordinate the whole floor

Develop the music zone alongside seating, side exits, preparation spaces and the central aisle.

A place together

SELECTED INCLUSIVE SEATING DIRECTION

Wheelchair users and companions sit together as part of the congregation, with a choice of locations and clear views toward the sanctuary.

01 / Adjacent places

Place each wheelchair position beside a companion seat within the main seating. Coordinate these pairs with the curved rows and with the choice of standard chairs and chairs with armrests.

02 / Comfortable movement

Develop approach routes and turning space alongside occupied chairs and kneelers in use. Preserve a readable central aisle and convenient routes between arrival, seating and service areas.

DEVELOPING THE DESIGN

Confirm positions and views in the developed floor plan, including the way music participants are counted in overall occupancy.

DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-31

A quiet, connected palette

DESIGN IMAGES & SCHEMATICS

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

WALLS
Warm ivory
Fine plaster-like texture / matte

CEILING
Lighter warm ivory
Smooth / matte

FLOOR
Pale limestone-like
Gentle variation / softly honed

SEATING
Warm wood tones
Soft low sheen

UPHOLSTERY
Medium-light sand
Subtle woven texture

ACCENTS
Muted brushed gold
Narrow / understated

Palette study / choose physical samples together under the chapel lighting.

01 / The selected palette

A coordinated family of colours and surfaces.

02 / One continuous floor

The pale floor carries through the congregation and sanctuary as a single visual field. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

A quiet, connected palette

SELECTED FINISH DIRECTIONS

Ivory, pale stone, warm wood and restrained gold work together across the room, with texture and sheen providing gentle variation.

01 / Floor and walls

Use a quiet, warm, light limestone-like floor with gentle colour variation and a softly honed finish. Carry it continuously through the sanctuary. Walls are warm ivory with a fine, subtle plaster-like texture and a matte finish.

02 / Samples that work together

Compare floor, wall, ceiling, wood, upholstery and metal samples side by side under chapel lighting. Choose actual materials through local availability, maintenance, durability and installed pricing.

DEVELOPING THE DESIGN

Prepare one physical sample board and compare complete installed scopes, including joints, fixings and finish care.

DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-19, C01-INT-20, C01-INT-21

Light for worship and prayer

DESIGN IMAGES & SCHEMATICS

01 / Lantern branches in the room

L09 guides the thin frames, ivory diffusers and warm recessed light of the hollow hexagonal lanterns. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

02 / Three everyday settings

Mass, quiet prayer and cleaning/setup, with manual adjustment.

Light for worship and prayer

SELECTED LIGHTING CHARACTER AND CONTROLS

The retained honeycomb lantern branches provide the chapel's lighting identity, supported by simple controls for its everyday uses.

01 / Light near the room's edges

Keep unequal lantern branches near the edges of the room, with thin frames, soft ivory diffusers and recessed warm light. Cells nearly touch within each branch, while space between branches preserves the open central ceiling.

02 / Clear controls

Provide three clearly labelled presets: Mass, quiet prayer and cleaning/setup. Retain manual adjustment so the brightness can be fine-tuned, including the even wash over the Guadalupe image.

DEVELOPING THE DESIGN

Develop a full-size lantern sample and coordinate the ceiling layout, preset levels and controls with fans and roof details.

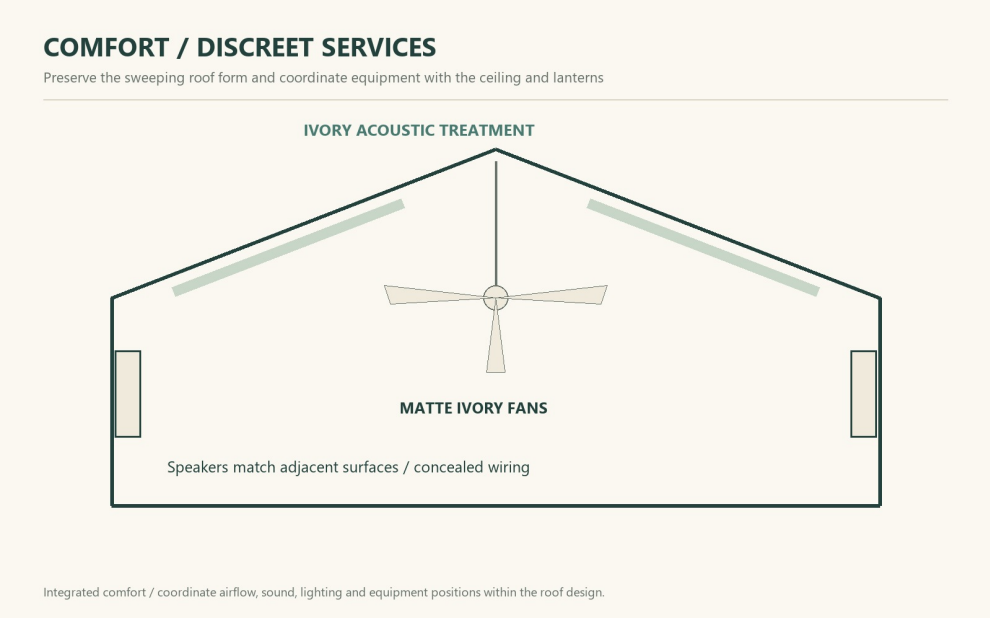
DESIGN THREAD

L09 retained lighting appearance; selected C02 control brief.

Recorded directions: C01-INT-37

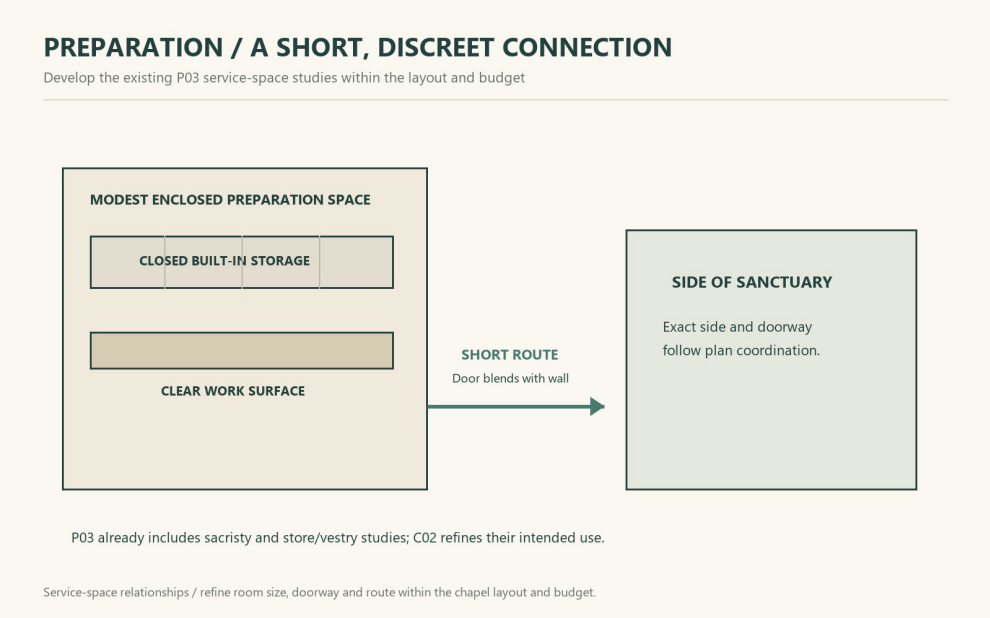
Clear speech, quiet equipment

DESIGN IMAGES & SCHEMATICS



01 / Integrated sound and comfort

Ivory acoustic finishes and speakers coordinated with adjacent surfaces.



02 / A practical place to prepare

Develop access to equipment and everyday controls alongside the service-space design.

Clear speech, quiet equipment

SELECTED ACOUSTIC INTEGRATION

Acoustic treatment and sound equipment blend into the architecture, supporting spoken prayer, readings and congregational singing.

01 / Sound-absorbing surfaces

Use discreet sound-absorbing finishes within selected ceiling or upper-wall areas, carrying the ivory palette through the treatment and preserving the sweeping roof form.

02 / Speakers that fit the room

Coordinate speaker finishes with adjacent surfaces and conceal wiring. Let the sound design guide equipment sizes, number and positions across the curved seating arrangement.

DEVELOPING THE DESIGN

Develop the acoustic balance, speaker coverage, controls and maintenance access together.

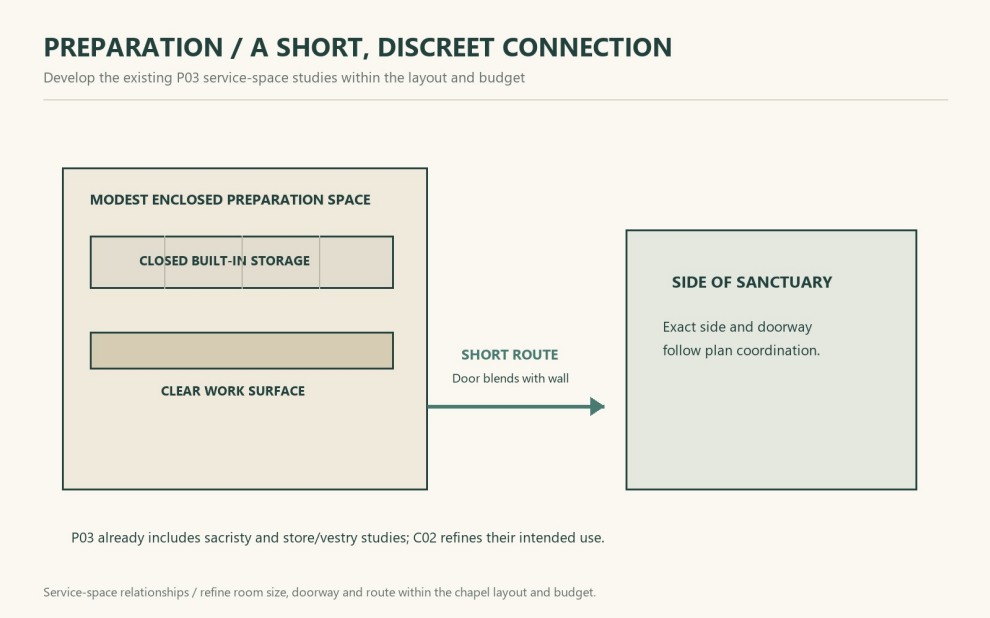
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-26, C01-INT-27

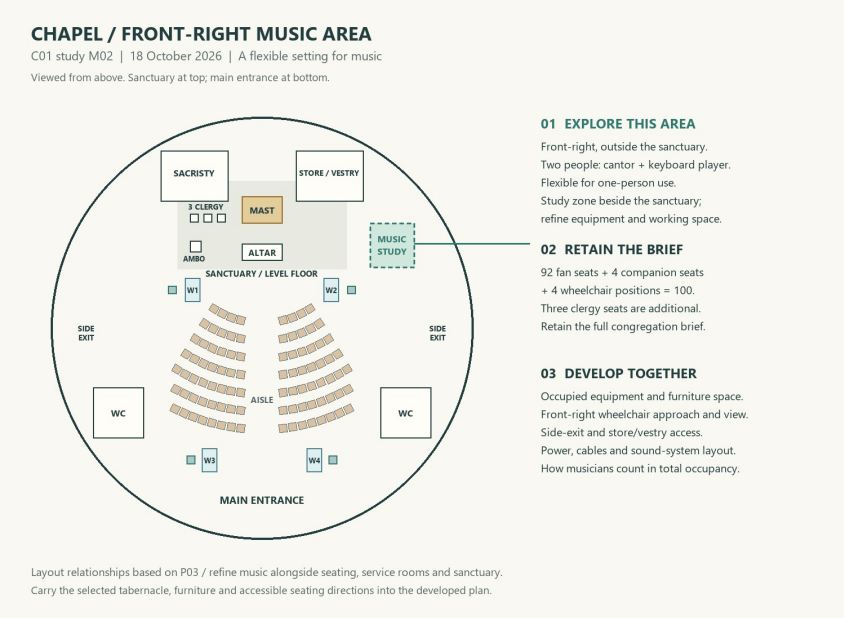
Prepare with ease

DESIGN IMAGES & SCHEMATICS



01 / Preparation and sanctuary connection

Closed cabinetry, a work surface and a short discreet route to the sanctuary side.



02 / Build on the existing service studies

P03 already places sacristy and store/vestry studies near the sanctuary.

Prepare with ease

SELECTED SERVICE-SPACE BRIEF

A modest enclosed preparation space gives clergy a calm place to get ready for Mass, with storage and a clear work surface close at hand.

01 / Storage that belongs

Use closed built-in storage with simple fronts that blend into the surrounding finish. Organize books, linens, microphones and other everyday items around their use, with appropriate secure storage.

02 / A short, discreet route

Prioritise a short connection to the side of the sanctuary. Blend the connecting door with the adjacent wall finish where possible. Fit the preparation provision within the chapel layout and budget.

DEVELOPING THE DESIGN

Refine the existing service-space studies around an inventory, working space, access and the selected sanctuary arrangement.

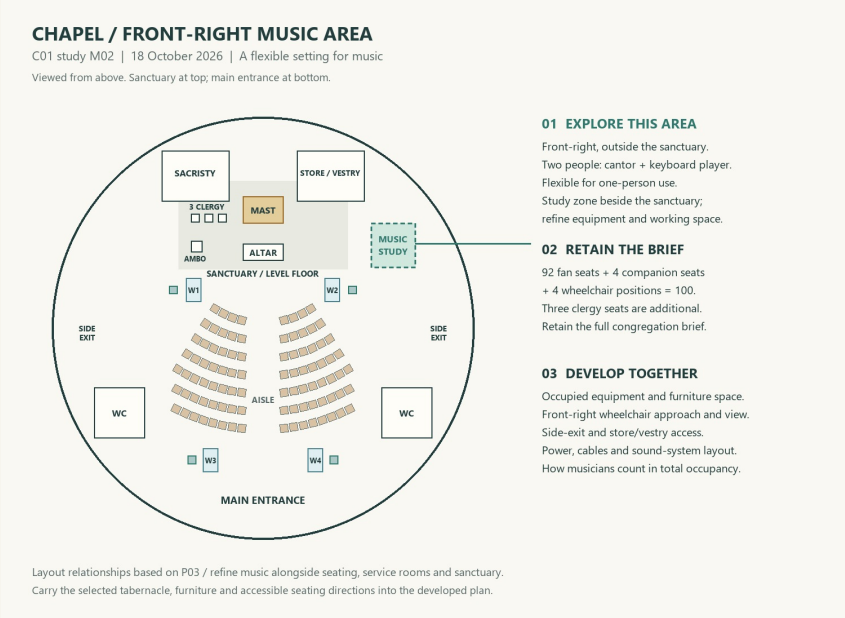
DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-28, C01-INT-29, C01-INT-30

A flexible place for music

DESIGN IMAGES & SCHEMATICS



01 / The preferred area to explore

Front-right, outside the sanctuary, with seating and access considered together.

02 / Two people, flexible furniture

The keyboard normally remains set up and ready, with the ability to move it when needed.

A flexible place for music

PREFERRED FRONT-RIGHT STUDY

Provide a modest music area for a cantor and a separate keyboard player, with furniture that also works for one-person use.

01 / Part of the gathering

Explore the congregation-facing front-right position, outside the sanctuary. Coordinate movable furniture with the warm interior and preserve clear sanctuary views, circulation and the seating brief.

02 / Ready for everyday use

Plan for a cantor and a separate keyboard player. Keep the keyboard normally set up in its discreet side position, while allowing occasional relocation. Develop power and microphone connections around that pattern of use.

DEVELOPING THE DESIGN

Test the occupied arrangement with actual equipment dimensions and coordinate the nearby wheelchair approach, side exit and service-room access.

DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

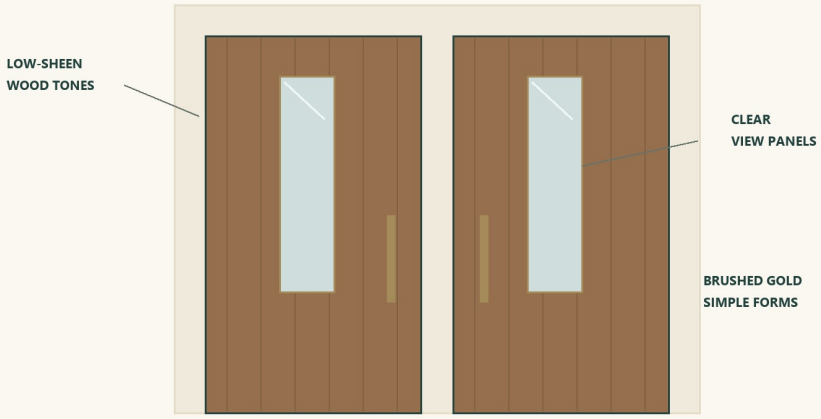
Recorded directions: C01-INT-33, C01-INT-34, C01-INT-35, C01-INT-36

A welcoming threshold

DESIGN IMAGES & SCHEMATICS

ENTRANCE / RESTRAINED AND WELCOMING

Warm wood tones, simple vertical detailing, narrow clear viewing panels and muted gold hardware



Welcoming entrance / refine glass, viewing heights, door operation, weather protection and hardware together.

01 / Wood, glass and muted gold

Paired wood-toned doors with simple vertical detailing, narrow clear viewing panels and understated hardware.

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

WALLS
Warm ivory
Fine plaster-like texture / matte

CEILING
Lighter warm ivory
Smooth / matte

FLOOR
Pale limestone-like
Gentle variation / softly honed

SEATING
Warm wood tones
Soft low sheen

UPHOLSTERY
Medium-light sand
Subtle woven texture

ACCENTS
Muted brushed gold
Narrow / understated

Palette study / choose physical samples together under the chapel lighting.

02 / Connect arrival with the interior

Warm wood and muted gold carry the selected palette to the entrance.

A welcoming threshold

SELECTED DOOR APPEARANCE

The sheltered entrance introduces the same warmth and restraint found inside the chapel.

01 / A clear invitation

Use restrained wood-toned doors with a soft, low-sheen finish and simple vertical detailing. Narrow vertical clear-glass panels offer a view into the chapel while keeping the wood visually dominant.

02 / Simple, coordinated fittings

Give visible hardware simple forms with a muted brushed-gold appearance. Develop viewing heights, door operation and weather protection together. For the paving study, carry the warm stone family outside in a slightly deeper tone.

DEVELOPING THE DESIGN

Review door and paving samples with the canopy, accessible threshold and drainage. The deeper paving tone is a designer proposal for this edition.

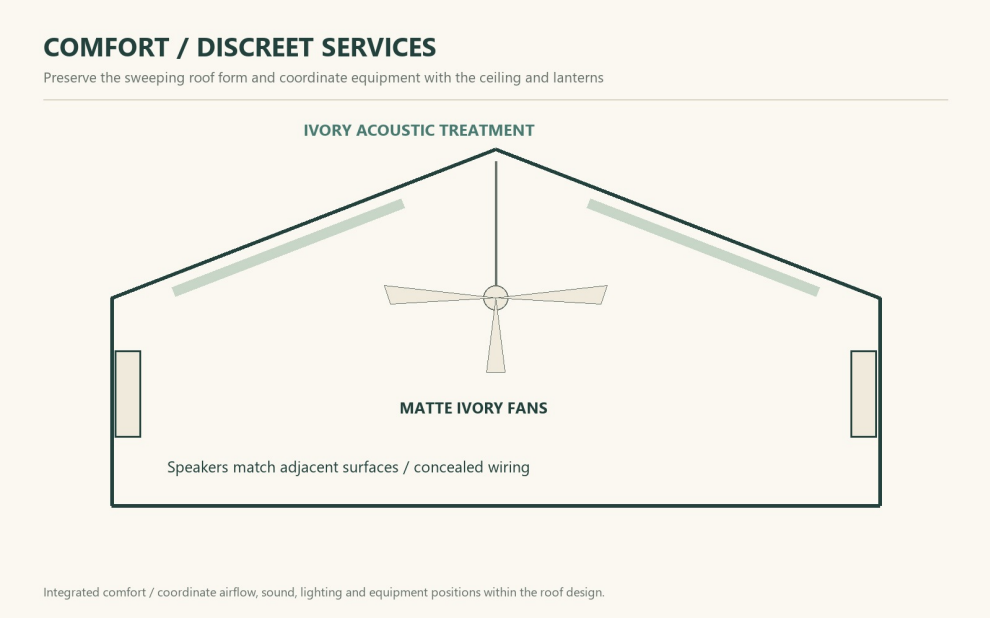
DESIGN THREAD

P06 arrival study; selected entrance-door directions; C02 designer proposal for paving.

Recorded directions: C01-INT-39, C01-INT-40, C01-INT-41

A sheltered, breathable chapel

DESIGN IMAGES & SCHEMATICS



01 / Fans within the roof design

Simple matte-ivory fans coordinate with the lighter ceiling.

02 / Preserve the room's character

Coordinate airflow and equipment with the lanterns, roof and sanctuary views. Earlier atmosphere study; window subjects now follow W02-01 and preview V04.

A sheltered, breathable chapel

SELECTED NATURAL-AIRFLOW APPROACH

Natural airflow supported by fans remains the working comfort strategy, developed alongside the protected entrance and ventilation openings.

01 / Discreet fans

Use simple, visually discreet fans in a matte ivory finish coordinated with the ceiling. Airflow design guides their size and placement, alongside sound, controls and maintenance needs.

02 / A complete air path

Develop the P06 wall-opening studies with rain protection, screens and roof-peak heat release. Coordinate these with the sheltered entrance, local climate and the fan layout.

DEVELOPING THE DESIGN

Refine usable airflow, fan performance and roof ventilation as one comfort design, then integrate them with the lighting plan.

DESIGN THREAD

P05 natural-airflow direction; P06 ventilation studies; selected matte-ivory fan appearance.

Recorded directions: C01-INT-38

Geometric daylight

DESIGN IMAGES & SCHEMATICS

01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

Geometric daylight

OPTION B / SPONSOR-PREFERRED DIRECTION

Andre’s preferred direction is Option B: geometric stained glass in the separate upper band, four lower figurative reserves and quiet clear/light glazing in the other eight lower bays.

01 / The W02 allocation

W02 retains S01, S04, S05 and S08 as figurative reserves. S02, S03, S06, S07 and S09-S12 become quiet clear/light glazing. Upper geometric work carries one 17.28 m^2 gross-equivalent budget allowance within the separate 53.01 m^2 gross band; exact coverage remains open.

02 / Develop the artwork together

The family, parish and artist will review subjects and their bay assignments. The architect and stained-glass specialist will resolve upper coverage, supported panel divisions, net glass sizes, assemblies and samples. Gross areas include unresolved frames and interruptions; fabrication quantities follow that review.

DEVELOPING THE DESIGN

Use W02 as the proposed schedule. Review colour, glazing finishes and comparable quotations before approving artwork or fabrication.

DESIGN THREAD

W02 proposed window schedule / Option B interior preview V04. W02-01 and W02-02 record all four preferred subjects. Final artwork, assignments, upper coverage and fabrication remain open for parish, architect and specialist review.

Recorded directions: W01-01

Read W02: proposed schedule, placement diagram and review decisions

Open the full-resolution Option B interior preview V04

One Marian focal image

DESIGN IMAGES & SCHEMATICS

01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

One Marian focal image

PREFERRED SUBJECTS / PARISH REVIEW OPEN

Mary remains at the central tilma. The four preferred window subjects are the Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds.

01 / Four preferred window subjects

V04 shows, left to right: Christ the Good Shepherd; Saint Juan Diego carrying roses; Saint Joseph teaching the young Jesus; Saint Francis with birds. Exact assignments to the four figurative bay reserves remain open.

02 / Develop the artwork together

The parish and artist will review iconography, composition, colour and borders. Juan Diego carries roses in a plain cloak, with Mary absent from the cloth and scene. Keep Mary absent from every window, including secondary figures and apparitions; the central tilma remains her single image.

DEVELOPING THE DESIGN

W02-01 and W02-02 record the four preferred subjects. Retain four lower figurative reserves and develop final subjects and fabrication with the parish, architect and glass specialist.

DESIGN THREAD

W02 proposed window schedule / W02-01 / W02-02 subject directions recorded 18 October 2026. Earlier G01 subjects remain historical studies; final artwork and fabrication stay open.

Recorded directions: W02-01, W02-02

Read W02: proposed schedule, placement diagram and review decisions

Devotional stories in glass

DESIGN IMAGES & SCHEMATICS

01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

Devotional stories in glass

PREFERRED SUBJECTS / PARISH REVIEW OPEN

Four lower figurative reserves support a coherent devotional group, with the Good Shepherd, Juan Diego, Saint Joseph teaching Jesus and Saint Francis as the preferred subjects.

01 / A sequence to explore

Review all four preferred subjects as a group with the parish and artist. Develop their order, colours and relationship to the central tilma; keep the scale and border treatment consistent.

02 / A complete or phased commission

Compare complete and phased installation using the same visual language. The subject update retains the four figurative gross openings totaling 8.64 m^2. Earlier SG02 and SG03 labels remain cost references with a shared figurative rate basis; final complexity needs quotations.

DEVELOPING THE DESIGN

Confirm all four subjects, their bay assignments and fabrication details with the parish and specialist. Earlier Marian sequences remain archived studies; W02-01 and W02-02 guide the current imagery.

DESIGN THREAD

W02 proposed window schedule / W02-01 / W02-02 subject directions recorded 18 October 2026. Earlier G01 subjects remain historical studies; final artwork and fabrication stay open.

Read W02: proposed schedule, placement diagram and review decisions

Mosaic, flowers & devotion

DESIGN IMAGES & SCHEMATICS

01 / Earlier Guadalupe mosaic study

Historical G01 alternative. W02-01 now reserves Mary's image for the central tilma; this additional portrait remains an archived study.

02 / A quiet sampaguita ribbon

White or ivory flowers with gentle green accents form a Marian wall treatment.

Mosaic, flowers & devotion

ARTWORK POSSIBILITIES FOR REVIEW

Mosaic and floral details can enrich the chapel through carefully chosen devotional moments.

01 / A coherent family of artwork

Bring wall mosaic, windows and the sanctuary image into one composition. Sampaguita belongs with the Marian imagery, while the geometric glass and lanterns retain their abstract character.

02 / Choose a clear scope

The retained G01 studies include a sampaguita ribbon and an optional fourteen-part Stations of the Cross programme. Review the desired level of artwork as one package, then develop subjects and wall locations with the parish and artist.

DEVELOPING THE DESIGN

Group the artwork choices into a single review of imagery, placement, installation stages and cost.

DESIGN THREAD

G01 sacred-art studies / source artwork and material samples support the next review.

The next chapter

DESIGN IMAGES & SCHEMATICS

REVIEW / THREE GROUPED CHECKPOINTS

A coordinated review edition, followed by professional development and a priced scope

01 **REVIEW THE WHOLE DESIGN**
Check the combined palette, sanctuary, furniture and entrance.

02 **RESOLVE THE MAJOR OPEN CHOICES**
Window/art scope, site evidence, measured layout and budget priorities.

03 **COORDINATE AND PRICE**
Church review, architecture, engineering, access, services and quotations.

Small-detail proposals follow the agreed palette; further reviews should be grouped.

Project development / work toward the US$300,000 budget target, excluding land, through coordinated local pricing.

01 / Three grouped checkpoints

Review the whole design, resolve major choices, then develop and price the coordinated project.

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

WALLS
Warm ivory
Fine plaster-like texture / matte

CEILING
Lighter warm ivory
Smooth / matte

FLOOR
Pale limestone-like
Gentle variation / softly honed

SEATING
Warm wood tones
Soft low sheen

UPHOLSTERY
Medium-light sand
Subtle woven texture

ACCENTS
Muted brushed gold
Narrow / understated

Palette study / choose physical samples together under the chapel lighting.

02 / Bring the palette into the room

A shared physical sample board connects appearance, care and cost.

The next chapter

A GROUPED REVIEW PROCESS

The design direction is established. The next stage turns this shared vision into a coordinated layout, material samples and a priced project scope.

01 / Review the design as a whole

Use this edition to assess the combined sanctuary, furniture, finishes, entrance and support spaces. Further sponsor choices should be grouped around meaningful changes to appearance, use or cost.

02 / Develop the project together

Confirm the chapel location through site records and survey, then coordinate structure, access, drainage, services and the sanctuary with the professional team and Church. Work toward the retained US$300,000 target excluding land through complete local quotations.

DEVELOPING THE DESIGN

Begin with one coordinated review of this edition, followed by the window and sacred-art scope, site-based design development and budget priorities.

DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Christ the Good Shepherd

ILLUSTRATIVE / REVIEW OPEN

C1 / Far-left study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

Christ the Good Shepherd

ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Christ holds a lamb beside a shepherd’s crook. Warm ivory and terracotta sit within the shared amber and blue border.

01 / The parish and artist review

Review the face, lamb, hands and balance of painted detail with the parish and artist.

02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

W02: allocation and subject review >

Explore the Glasswork Studio >

Saint Juan Diego carrying roses

ILLUSTRATIVE / REVIEW OPEN

C2 / Inner-left study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

Saint Juan Diego carrying roses

ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Roses rest in the fold of a plain cloak. There is no Marian image on the cloth and no apparition in the scene.

01 / The parish and artist review

Keep the cloak plain. Review the figure, clothing, roses and cultural representation with the parish and artist.

02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

W02: allocation and subject review >

Explore the Glasswork Studio >

Saint Joseph teaching Jesus

ILLUSTRATIVE / REVIEW OPEN

C3 / Inner-right study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

Saint Joseph teaching Jesus

ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Joseph guides the young Jesus at a simple workbench: a quiet moment of patient teaching and care.

01 / The parish and artist review

Review the figures' ages, gestures, tools and sacred-art treatment with the parish and artist.

02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

W02: allocation and subject review >

Explore the Glasswork Studio >

Saint Francis with birds

ILLUSTRATIVE / REVIEW OPEN

C4 / Far-right study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

Saint Francis with birds

ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Francis wears a brown habit with a rope belt and gently welcomes birds. One human figure, with no Marian scene.

01 / The parish and artist review

Review the saint's attributes, birds, greenery and level of detail with the parish and artist.

02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

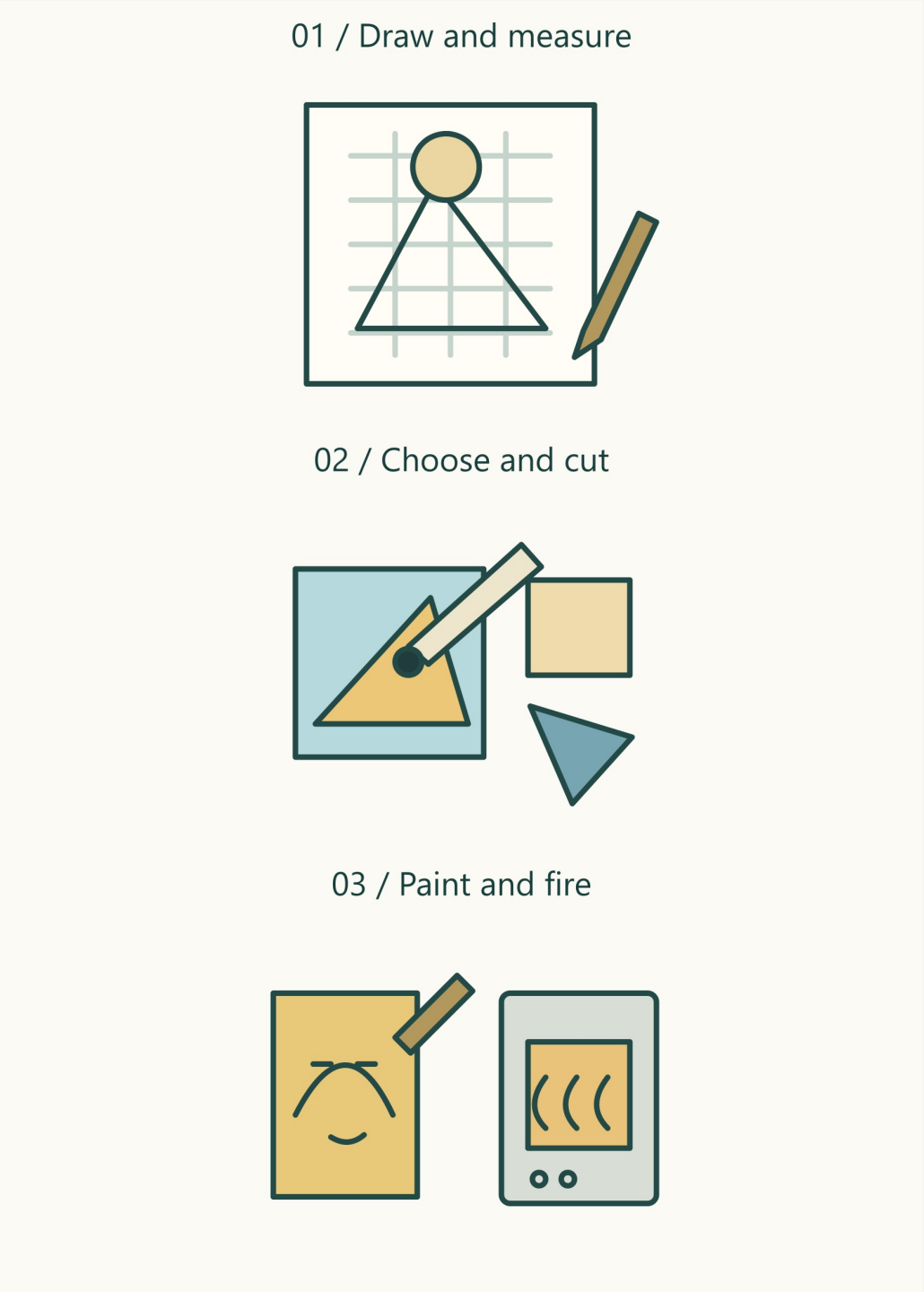
W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

W02: allocation and subject review >

Explore the Glasswork Studio >

From drawing to fired detail

ILLUSTRATIVE / REVIEW OPEN



Steps 01-03 / Craft illustrations

Educational diagrams. They establish no cutting dimensions, firing recipe, reinforcement pattern or installation specification.

From drawing to fired detail

ILLUSTRATED CRAFT GUIDE / PRODUCTION METHOD OPEN

A traditional leaded and painted-glass route explains the craft. The appointed artist and specialist will develop the chapel's actual method, samples and working drawings.

01 / Draw and measure

The artist develops the scene, then a full-size working drawing called a cartoon. Measured openings and planned supports guide the pattern. Here: images express the idea. The artist and architect still establish the working drawing.

02 / Choose and cut

Sheets supply the glass colour and texture. Individual shapes are cut to fit the pattern, with space allowed for the joining metal. Here: review real glass samples in the chapel's daylight before settling colour.

03 / Paint and fire

Faces, hands and shading can be painted onto glass. Suitable glass paints are fired in a kiln to bond them to the surface. Here: the studio chooses compatible glass, paint and firing methods. This guide gives no firing recipe.

REVIEW STILL OPEN

Review a physical sample in chapel daylight for colour, transparency, faces and joint weight. Came means the metal channel around the glass edges. Ceramic-printed glass remains a separately identified, unapproved alternative.

Existing Glasswork Studio source review / 18 October 2026 HST. General craft guidance; project specifications remain open.

W02: allocation and subject review >

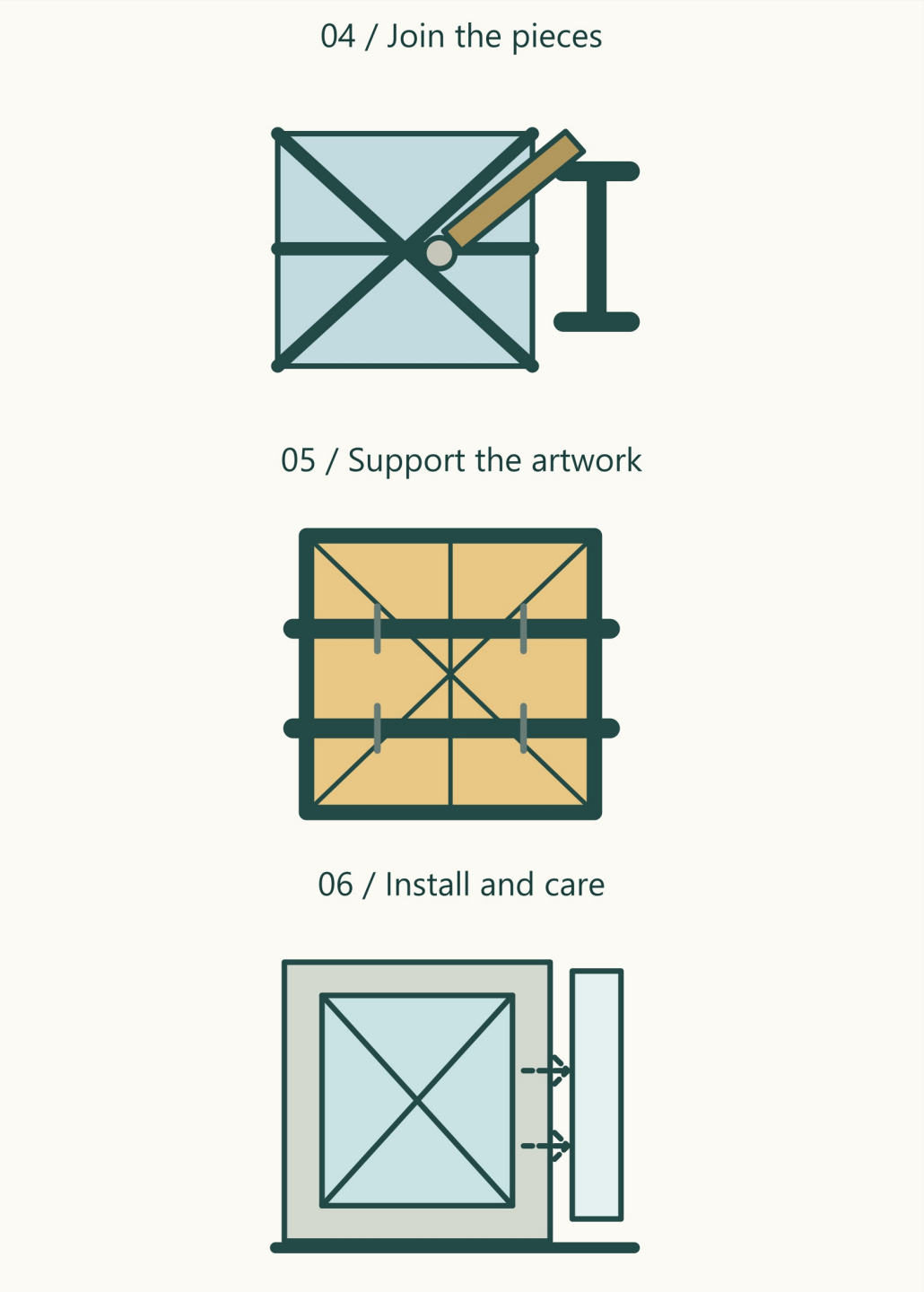
Craft reference: Draw and measure >

Craft reference: Choose and cut >

Craft reference: Paint and fire >

From pieces to a supported window

ILLUSTRATIVE / REVIEW OPEN



Steps 04-06 / Craft illustrations

Educational diagrams. They establish no cutting dimensions, firing recipe, reinforcement pattern or installation specification.

From pieces to a supported window

ILLUSTRATED CRAFT GUIDE / PRODUCTION METHOD OPEN

A traditional leaded and painted-glass route explains the craft. The appointed artist and specialist will develop the chapel's actual method, samples and working drawings.

04 / Join the pieces

Narrow metal channels, called came, hold the glass edges. In traditional leaded work, joints are soldered and suitable glazing compound beds the glass. Here: came material, widths, joint pattern and compound remain for the specialist.

05 / Support the artwork

The completed artwork needs a designed support system. Large compositions may be divided into smaller supported panels. Here: panel divisions, reinforcing bars, frame and fixing design remain open. The dark lines in the concepts are not structural drawings.

06 / Install and care

Coordinate the artwork with its opening and any protective glazing. Plan access for inspection and cleaning, plus a maintenance record. Here: review weather exposure, water management and access before installation.

REVIEW STILL OPEN

Review a physical sample in chapel daylight for colour, transparency, faces and joint weight. Came means the metal channel around the glass edges. Ceramic-printed glass remains a separately identified, unapproved alternative.

Existing Glasswork Studio source review / 18 October 2026 HST. General craft guidance; project specifications remain open.

W02: allocation and subject review >

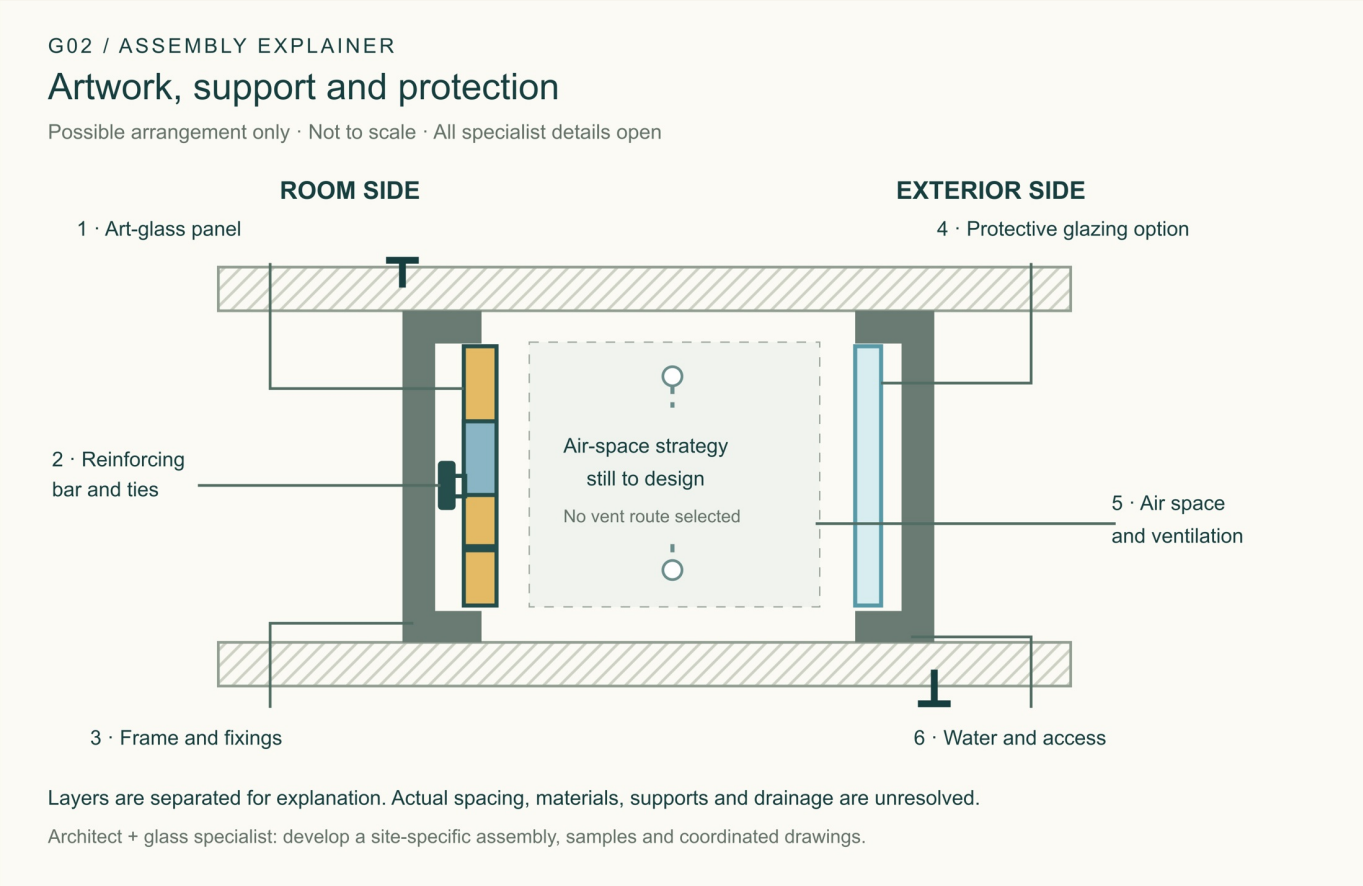
Craft reference: Join the pieces >

Craft reference: Support the artwork >

Craft reference: Install and care >

Artwork, support and protection

ILLUSTRATIVE / REVIEW OPEN



Possible assembly / Not to scale

No thickness, air gap, vent direction, frame section, fixing or panel division is selected. The architect and stained-glass specialist must develop these together.

Artwork, support and protection

CONCEPTUAL ASSEMBLY / ALL SPECIALIST DETAILS OPEN

A possible arrangement with separate protective glazing explains the parts to coordinate. This is not a selected system, measured section or construction detail.

1 / Art-glass panel

The coloured pieces and painted details form the image. Came joins the pieces; it does not by itself resolve every load or support requirement. Open: Glass type and thickness, painted treatment, came profile, panel sizes and supported divisions.

2 / Reinforcement

Support bars and ties may help the artwork resist movement. Their position should work with the composition and the supporting frame. Open: Bar material, number, spacing, connections and resistance to wind and impact.

3 / Frame and fixings

The frame receives the panels and transfers forces to the building. Glazing edges need compatible materials and allowance for movement. Open: Frame sections, anchors, edge clearances, seals, corrosion protection and structural verification.

4 / Protective glazing option

A separate protective pane can be considered for the exposure and safety brief. Its weight, light transmission and effect on the artwork must be assessed. Open: Whether this arrangement is appropriate; glass composition, safety performance, thickness and supporting frame.

5 / Space between layers

An unplanned enclosed gap can trap heat and moisture. The specialist must resolve air movement for this chapel's climate and operating conditions. Open: Gap size, vent route, opening sizes, screens and condensation strategy. No vent direction is selected here.

6 / Water and access

Coordinate drainage with the frame and wall. Both the artwork and any protection layer need a practical inspection and cleaning route. Open: Sill and drainage detail, removable access, safe cleaning method and maintenance responsibilities.

REVIEW STILL OPEN

Assess natural airflow, fans, local exposure and condensation together. W02 quantities are gross architectural envelopes, not net glass or fabrication quantities. Parish and artist review covers the imagery; architect and specialist review covers the assembly. No supplier, purchase or construction release is implied.

NPS and SGAA general conservation guidance / source review 18 October 2026 HST. These references are not Philippine project specifications.

W02: allocation and subject review >

NPS protective glazing guidance >

SGAA protective glazing guidance >

Earlier C02 book - archived 40-page edition >

Inside this edition

26 illustrated spreads / 54 pages / 45 recorded directions

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The new glasswork pages develop the existing preferred direction; they add no design approval, quantities or costs. Earlier Marian studies remain historical material.

W02 proposed schedule and subject direction

Earlier 40-page C02 edition / archive