

Artwork Design Study

# *Sanctuary of the Rose*

Drawn from the Rose of the Apocalypse stained glass, the Sanctuary of the Rose translates timeless artwork into a quiet place of reflection. Color, material, accent, and light are composed as a single gesture — a room arranged around the divine light of the Rose Window.

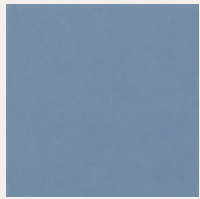




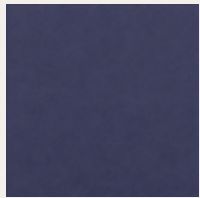
ROSE PALETTE



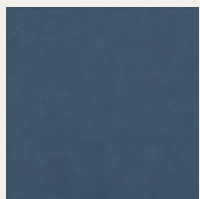
HEAVENLY  
#e2dcd3  
LRV 72%



SKYWARD  
#83a3be  
LRV 35%



PLUM  
MAGIC  
#47496d  
LRV 7%



BLUE  
SOLITUDE  
#587087  
LRV 15%

THE ROSE COLORS



#e2dcd3  
LRV 72%



#83a3be  
LRV 35%



#47496d  
LRV 7%



#587087  
LRV 15%

LRV = Light Reflectance Value # = Hex Color Code

# Color & Material Language

*A palette drawn from cobalt glass, jeweled light, sacred architecture, and the kept hush of the sanctuary.*

The Sanctuary of the Rose begins with the artwork's central tension: jeweled radiance against quiet stone, sacred geometry against soft domestic calm, and apocalyptic vision tempered by gentle northern light.

The palette is built from the rose window itself — the cobalt and lapis of medieval glass, the violet weight of prophecy, the pale stone of the chapel, and the soft blues of light passing through colored glass at the hour of revelation.

For collectors and designers, these colors are not decorative accents alone; they establish the emotional temperature of the room. Polished gold introduces the chapel's reflected radiance through ornament and warmth. Cream linens and off-white walls allow the artwork to breathe, preserving a sense of air, hush, and architectural calm. Deep plum and royal violet textiles pull the composition back toward the rose's mystery, creating balance between radiance and reverence. Soft blue drapery cools the room with the same hush the chapel itself keeps.

Together, the materials form a sanctuary around the artwork — luminous, composed, and quietly devotional. Each surface is chosen to extend the vision of the rose into the room itself, allowing the artwork to become not only an image on the wall, but the organizing source of color, light, and quiet revelation.



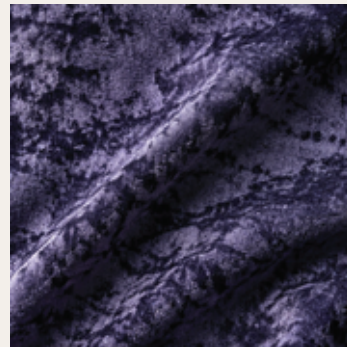
POLISHED GOLD

*Reflective gold metal with a warm mirror-like finish, adding brightness, ornament, and gilded rhythm.*



AGED RUG

*A distressed woven rug with a cream ground and softened deep-blue patterning, adding patina, movement, and historical texture.*



CRUSHED ANTIQUE VELVET

*Deep plum crushed velvet with an antique sheen, shifting between violet shadow and soft silver highlights.*



SOFT BLUE CURTAINS

*Powder-blue drapery with a lightly brushed texture and gentle vertical fall, cooling and softening the room.*



## ROSE ACCENTS



### Gilded Side Tables

Reflective gold latticework with delicate ornamental movement.



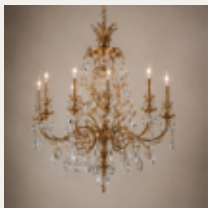
### Antique Velvet Sofa

Deep purple crushed velvet with old-world softness.



### Dried Lavender Arrangement

White and purple florals in a ribbed glass vase.



### Antique Crystal Chandelier

Gilded candlelight with hanging crystal pendants.

## KELVIN GUIDANCE

**2700K** - Evening warmth and intimacy

**3000K** - Perfect balance for this room

**3500K** - Cleaner daytime support

**Avoid 4000K +** Flattens the violets and gold

## Accents & Lighting Composition

*Sculptural ornament, soft texture, and layered light extend the artwork's jeweled atmosphere into the room.*

The Sanctuary of the Rose is completed through carefully chosen accents and a lighting strategy that preserves the artwork's jeweled authority without overpowering the room. Each object serves the central composition: polished gold echoes the chapel's reflected radiance, soft upholstery offers repose beneath the image, and deep violet and crystal reconnect the interior to the stained-glass mystery of Sainte-Chapelle.

The accents should feel collected rather than staged. A gilded side table introduces sculptural reflection. The sofa provides a quiet horizontal anchor beneath the artwork, allowing the eye to rest before returning upward to the rose. Dried lavender softens the architecture with a faint botanical hush, while the crystal chandelier adds height, shimmer, and quiet ceremony against the upper walls.

Lighting should remain warm, diffused, and architectural. Natural morning light is the emotional foundation of the room, filtered through tall windows and softened by drapery. Supplemental lighting should support this atmosphere with gentle recessed illumination and a dedicated picture light placed above the artwork. The goal is not theatrical spotlighting, but a luminous interior glow — bright enough to honor the jeweled tones, soft enough to preserve reverence.

For best results, use warm neutral lighting between 2700K and 3000K for evening ambiance, with 3000K to 3500K reserved for cleaner daytime balance. Avoid cool blue-white light, which can flatten the violets and weaken the room's quiet warmth. Dimmable fixtures are essential, allowing the room to shift from morning radiance to evening devotion.



### MORNING WINDOW LIGHT

Soft daylight through tall windows that echoes the chapel's filtered glow and warms the room



### GALLERY PICTURE LIGHT

A dedicated light that holds the revelation in clear sight, morning through evening.



### CANDLELIGHT UNDER GLASS

A single flame held under glass — quiet ritual that carries the room into the evening.



### GILDED CRYSTAL CHANDELIER

A soft even glow that keeps the artwork luminous after sunset without harsh spotlighting.



### ROSE SCALE NOTES

#### WALL SPAN & BREATHING ROOM

Lateral clearance per side:  
 Small works: 12–18 in (30–46 cm)  
 Large works: 18–30+ in (46–76+ cm)

#### HANG HEIGHT

Lower edge clearance above furniture: 8–12 in (20–30 cm)  
 Read from seated and standing positions.

#### FURNITURE & ARTWORK WIDTH

artwork width relative to sofa or console: 70–85%

#### VIEWING DISTANCE

Close reading: 5–8 ft (1.5–2.4 m)  
 Full composition: 8–14 ft (2.4–4.3 m)

#### ROOM SCALE

Small works (30–36 in / 76–91 cm wide):  
 Wall span: 6 ft (1.8 m) minimum  
 Ceiling: 8 ft (2.4 m) minimum  
 Medium works (45–54 in / 114–137 cm wide):  
 Wall span: 8 ft (2.4 m) minimum  
 Ceiling: 9 ft (2.7 m) minimum  
 Large works (60–66 in / 152–168 cm wide):  
 Wall span: 10–12 ft (3.0–3.7 m) minimum  
 Ceiling: 9–10 ft (2.7–3.0 m) minimum

# Scale & Proportion

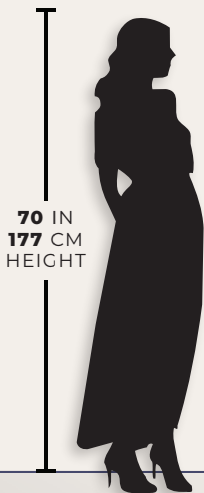
*A radiant composition draws the eye upward — into the rose, the light, and the architecture that holds it.*

The rose blazes at the center, and the eye is drawn upward into the petals, the jeweled glass, and the light held within. The work asks for a generous wall, a considered hang height, and a viewing distance that resolves both the full window and its intricate detail.

The radiance gathers at the heart of the image and lifts the gaze toward it, which makes hang height especially consequential. Above a sofa or console, the lower edge should sit 8–12 inches above the furniture, allowing the rose to read from both seated and standing positions without crowding the room.

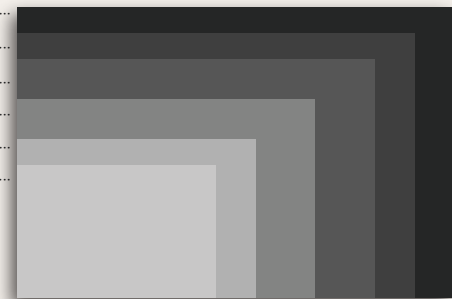
Furniture relationships follow a simple proportion: the artwork should occupy roughly 70–85% of the sofa or console width below it. Smaller sizes bring intimacy and devotion; larger sizes become architectural, transforming the room through scale, color, and presence. Allow generous clearance on every side so the rose can breathe — and leave the wall above it open, so nothing competes with the upward pull of the glass.

Viewing distance should permit two experiences: the full window read from across the room, and the jeweled glasswork resolved at closer range. Medium sizes reward viewing from 5–8 feet; large-format installations open at 8–14 feet or more. At the right scale, the work does not overwhelm the room — it becomes its organizing architecture.



#### LANDSCAPE 3:2 ASPECT RATIO

- 66 x 44 in - 168 x 112 cm .....
- 60 x 40 in - 152 x 102 cm .....
- 54 x 36 in - 137 x 91 cm .....
- 45 x 30 in - 114 x 76 cm .....
- 36 x 24 in - 91 x 61 cm .....
- 30 x 20 in - 76 x 51 cm .....

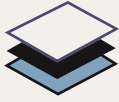


9 FT  
2.7 M  
WALL  
HEIGHT

- 30 x 20 in  
76 x 51 cm
- 36 x 24 in  
91 x 61 cm
- 45 x 30 in  
114 x 76 cm
- 54 x 36 in  
137 x 91 cm
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152 x 102 cm
- 66 x 44 in  
168 x 112 cm



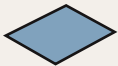
ROSE MATERIAL NOTES



**MATERIAL**

Fujiflex Crystal Archive  
Silver halide on chemically inert  
PET base

**BASE**



175-micron polyester (PET)  
Dimensional stability across  
all formats



**PROCESSING**

Digital laser scanning exposure  
Professional RA-4 chemical process



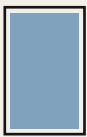
**ARCHIVAL  
TECHNOLOGY**

ARR and NLS chemistry  
RA-4 archival processing  
White Enhancing (WE) technology



**LONGEVITY**

100+ years  
Under recommended display conditions  
(below 25°C / 77°F / 30–50% humidity)  
ISO 3664-2000 viewing compliance



**PRESENTATION**

1.2-inch / 3 cm archival white border  
Mounting and framing clearance  
built in



**SURFACE**

High Gloss  
Mirror-like finish for  
absolute clarity



**AUTHENTICATION**

Cryptographic Certificate of  
Authenticity  
Registered edition #  
Single material configuration

# Medium & Method



*The work is resolved in both image and medium — what the work is made of is inseparable from what it is.*

Every artwork produced by House of Montague is resolved in a single medium. Substrate, surface, and process are not interchangeable variables but constitutive decisions — the medium is the form the work takes in the world. No alternatives are offered. Variation would dilute intention rather than expand it.

In selecting the medium, four conditions proved non-negotiable. Blacks must retain internal structure without collapse, yielding rich tonal depth rather than empty void. Highlights must remain luminous without flattening, preserving dimensional white rather than clipped brightness. Color must resolve accurately under variable light, holding fidelity across gallery illumination and natural daylight. Longevity must be structural, not theoretical — verifiable through material science rather than asserted through marketing.

Fujiflex Crystal Archive on a 175-micron polyester base met every condition. The medium suspends silver halide crystals within gelatin layers, creating the sensation of looking into the artwork rather than at its surface. The polyester base provides dimensional stability, eliminating the rippling and edge distortion common to paper-based media. A high-gloss finish controls environmental light to enhance clarity rather than diffuse it. This is the medium used by museums worldwide; it was selected for the same reasons.

The medium's permanence is structural. ARR and NLS technologies chemically suppress fogging and maintain white purity over time. White Enhancing (WE) technology ensures highlights emerge with purer whiteness and greater clarity. Proprietary X-Coupler chemistry enables the reproduction of subtle tonal nuances, ensuring transitions remain legible and uncompressed. Processing is carried out through professional RA-4 chemistry with digital laser scanning exposure — the standard for archival photographic production.

Every artwork is produced with a precise 1.2-inch (3 cm) archival white border. The margin is not decorative — it is structural, providing visual breathing room, mounting clearance, and the threshold between the artwork and its architectural context. The border ensures the image retains its intended relationship to the wall plane once installed.

Printing and finishing are carried out in exclusive partnership with WhiteWall, a museum-grade laboratory operating under the most exacting archival standards. Their role is not interpretive; it is custodial. Permanence is not a guarantee but an ethical position — the artwork is engineered to be lived with, not optimized for trends. Longevity is not a feature; it is an assumption.





TC MONTAGUE

ARTWORK RESOURCES

Rose of the Apocalypse | 2024  
The Île-de-France Collection

- Artwork Acquisition | Product Page & Editions
- Artwork Discovery | Editorial Article
- Artwork Design Study | This (PDF)
- Material & Method | Production Standards
- Direct Inquiry | [inquiries@tcmontague.com](mailto:inquiries@tcmontague.com)

## Artwork & Acquisition

*May this work bring you the quiet awe and jeweled radiance of the rose's eternal light.*

Each work in this collection is a synthesis of history, drama, and light — produced not as a decorative object but as a permanent fixture in a space designed to receive it. The Sanctuary of the Rose is one such space, imagined through the framework of the preceding pages and resolved in the presence of the artwork itself.

This artwork is offered as an open edition. The decision is deliberate. Value, in this work, does not derive from scarcity — it derives from the enduring resonance of the image and the thoughtful presentation of the artwork in its proper habitat. To restrict the edition would be to restrict the muse. The work offers permanence over limitation, and presence over rarity.

Every artwork produced here passes through every stage of its creation by hand — from the original photographic capture within Sainte-Chapelle through the final material decisions described in the preceding pages. When you acquire a work, you become its custodian. The studio remains available for any question about its presentation, its placement, or its care.

What follows in these resources is the path forward — the artwork itself, the editorial that accompanies it, and the direct channels through which this conversation may continue. You are invited to experience the radiance of your own Sanctuary of the Rose, where revelation unfolds in the presence of the Rose of the Apocalypse | 2024.



Medium: Fujiflex Crystal Archive | Support: 175µm PET Base | Finish: High Gloss

Presentation: 1.2" · 3 cm White Border | Longevity: Museum-Grade | Authentication: Cryptographic COA