

GOVERNING VISUAL-THEOLOGY APPROACH

Panoramic landscape framework & blueprint register

Heart of the GLORYPath™ · A reusable method, not a single valley template.

Scripture governs meaning. The scenes inform the geography.
The landscape governs scale and placement.

The governing correction

Landscape first. Encounters discovered within it. A valley remains a default option, but central mountains, undulating ground, shorelines, ascents and descents may serve another composition better. Fixed scene requirements guide the land; flexible encounters are fitted to the coherent terrain. [F]

Commitment	What it protects
1 · Landscape first	One believable environment must read before the individual encounters; not a collage of ten episodes.
2 · Unequal scale and weight	Anchors, secondary discoveries and subtle details differ in emphasis. Anchor does not mean largest.
3 · Depth and elevation	Place encounters across near, middle and distant ground. Terrain height and camera distance remain separate.
4 · Breathing room	Reserve grass, water, slopes, groves, ravines and atmosphere. Open ground is part of the composition.
5 · Embedded discovery	Integrate through terrain and perspective, not seams or panels. Titles and navigation remain outside the art.

Current boundary: ten scene identities; Galilee water on the left and the Tree of Life river on the right. These anchors belong to this gallery, not every future panorama. Exact coordinates, scale limits and spacing in this edition are proposals. [F]

THE CONTROL TABLE

Variables before rendering

The table is the specification. The later visual blueprint translates it into landforms, view corridors and scene locations. Neither is the finished painting.

Control group	Variables to record	What must remain distinct
Biblical identity	Scene ID, title, Scripture, formation focus, companion link.	Biblical setting versus artistic interpretation; one scene ID can link two different visual treatments.
Terrain requirement	Water-bound, setting-bound or terrain-flexible; required habitat; permissible alternatives.	Terrain-flexible does not mean neutral in Scripture, period, purpose or setting.
Camera and frame	Viewpoint, horizon, aspect ratio, visible extent and open-sky provision.	A new aspect ratio requires a new composition check; do not stretch the old map.
Position and scale	X/Y focal center; focal width/height; maximum human-figure height.	The focal envelope is not a rectangular scene panel, land boundary or clickable target.
Depth and elevation	Near / middle / far middle / distant; E0–E4 landform band.	Image Y locates a detail on screen; elevation describes land; depth describes distance.
Movement and water	Ascent, descent, contour, crossing; local water datum; river direction.	Left-to-right story order is not compulsory left-to-right water flow or physical altitude.
Weight and spacing	Anchor / secondary / subtle; pair clearance; edge guard; landscape reserves.	Visual attention is not a measure of spiritual importance. Minimum gaps do not require equal spacing.
Integration and access	Occlusion, terrain edges, light, atmosphere, stable links and version.	Small painting details can have larger invisible hit areas and text navigation below the image.

Elevation convention: E0 = selected local water datum; E1 = bank/low terrace; E2 = hillside/raised terrace; E3 = ridge/mountain shoulder; E4 = remote peak/skyline. These are conceptual bands, **not measured metres above sea level**. Different biblical waters need not occupy one literal geographic system.

Visual theology: ascent is not a holiness score; descent is not spiritual failure. Scripture, rather than physical height, governs the formation meaning. [F]

SCENE CONSTRAINTS

Ten scenes. Different terrain needs.

The landscape can adapt to the subject without reproducing the companion painting. Terrain-neutral means **flexible in topography**, not unrestricted in identity or biblical context. [C; F]

#	Encounter	Class	Essential setting	Creative freedom
01	Jesus at Galilee	Water-bound	Shore, boats and fishing encounter.	Left water fixed; inlet, bank and boat angle flexible.
02	Red Sea Crossing	Water-bound	Parted water and an exposed passage.	Recess behind left headland; keep water distinct from the Galilee scene.
03	Calvary	Setting-bound	Crosses near the represented Jerusalem.	Ridge is an artistic choice; retain a modest silhouette and nearby city context.
04	Empty Tomb	Setting-bound	Opened tomb and garden.	Garden slope, rock face, approach and local height may vary.
05	David's Wilderness	Setting-bound	Wilderness and cave shelter in this treatment.	Side ravine, rock ledge or sheltered shoulder.
06	Sermon on the Mount	Setting-bound	Hillside teaching and listening assembly.	Grassy shoulder or terrace; a small crowd within expansive land.
07	Potter's Clay	Terrain-flexible	Potter, wheel and workshop.	Village or lower terrace; preserve a plausible downward approach.
08	Pentecost	Terrain-flexible	Gathered interior associated with Jerusalem.	Building on terrace or settlement edge; not an arbitrary cave.
09	Great Commission	Setting-bound	Mountain gathering and sending.	Ridge, saddle or overlook; outward paths may descend.
10	Tree of Life	Water-bound	Tree, river and restored garden-city.	Right water fixed; riverbank, terrace and canopy flexible.

Potter's Clay: Jeremiah 18 describes going down to the potter's house, but does not prescribe one valley shape or absolute altitude. A local descent into a workshop can be retained within different larger landforms. [B2]

Water anchors: Galilee's shoreline and the Tree of Life's river are different settings. Right-side water need not be another sea, nor must the Red Sea be the same waterbody as Galilee. This is a poetic synthesis, not a literal map of biblical events. [B1; B3; F]

PROPOSED NUMERICAL EXAMPLE · NOT APPROVED GEOMETRY

Option A · Valley to ascent

A left water edge opens into central lowland and rising shoulders, with a river garden toward the right. The immediate foreground remains mostly terrain. Only Galilee and the small potter’s workshop occupy near ground.

#	Encounter	X / Y (%)	W × H (%)	Depth	Elev.	Weight	Figure max %H	Gap floor %H
01	Jesus at Galilee	12 / 76	6 × 5.5	Near	E0	Anchor	2.5	4
02	Red Sea Crossing	18 / 43	9 × 6.5	Far middle	E0	Secondary	0.6	5
03	Calvary	53 / 37	4 × 4	Distant	E3	Anchor	0.45	5
04	Empty Tomb	70 / 61	4 × 3.5	Middle	E2	Secondary	1.15	4
05	David’s Wilderness	34 / 69	3 × 2.5	Middle	E2	Subtle	1.25	4
06	The Sermon on the Mount	43 / 52	7 × 4	Middle	E2	Secondary	1.2	5
07	Potter’s Clay	27 / 82	4.5 × 4	Near	E1	Subtle	2	4
08	Pentecost	75 / 48	3 × 2.5	Far middle	E2	Subtle	0.7	4
09	The Great Commission	66 / 44	4.5 × 3.2	Far middle	E3	Secondary	0.8	4
10	The Tree of Life	91 / 42	8 × 8	Far middle	E2	Anchor	0.6	5

Coordinates: origin at the upper-left of the artwork; X grows to the right, Y downward. Values locate the center of the narrative focal envelope. Width and height are percentages of the complete canvas, not a frame around the full setting.

Scale: %H means percent of full image height. The human-figure limit is separate from the size of a tree, room or water passage. A distant Calvary silhouette can be an anchor without oversized people or a giant monument.

Important: these editorial trial values were **not measured from Heart of the Andes** or the earlier prototype. Rendering can move details; actual locations must be remeasured before browser hotspots are released. The scene IDs remain stable even when coordinates change.

SPACING IS COMPOSED, NOT LEFT OVER

Breathing room, scale and elevation

Place the landscape between the encounters before filling it with narrative details. Shrinking figures alone will not solve crowding if every gap is then occupied by another episode.

Proposed guard	Starting value	Meaning
Ordinary scene separation	4% of canvas height	Nearest clear distance between narrative focal envelopes.
Higher-attention separation	5% of canvas height	Use where the stronger focal envelopes need more separation.
Artwork-edge guard	3% of canvas height	Protect important details from crowding the perimeter.
Near encounters	Maximum 2	Keep most immediate foreground space available for the landscape.

Protected landscape reserve	Proposed bounds (X, Y)	Purpose
Open central land	(39, 62) to (62, 89)	Grass, path, slope or ravine; no narrative focal detail.
Distance corridor	(27, 25) to (44, 40)	Receding land and atmosphere; no narrative focal detail.

How the spacing check works. Convert horizontal gaps into canvas-height units using the aspect ratio, then calculate the nearest-edge distance between the two provisional focal envelopes. Compare that distance with the **larger** of the two scene margins, not their sum. Terrain may overlap; competing focal details should not.

Working result: the current example passes its 45 pair-clearance checks, the edge guards and the two reserve checks. This is only a geometry screen; it does **not** certify perspective, water flow, lighting, atmosphere or artistic balance.

Scale guides for review: largest human figure near 2–3%H; middle 1–1.5%H; far middle 0.4–0.8%H; distant 0.25–0.5%H. These are trial ranges, not universal laws. At a 2,800 × 1,575 proof, a 4%H gap is 63 pixels. A larger export must not be described as new native detail.

ONE METHOD · MANY TOPOGRAPHIES

Variation without losing the framework

Terrain family	What changes	What stays
A · Valley to ascent	Left shoreline; broad central lowland; rising shoulders and right river garden.	Current ten identities, left/right water anchors, unequal scale and open land.
B · Central mountain	An undulating central massif, saddles and side passages; water settings at either side.	Depth and discovery; the mountain must not become a crowded platform.
C · Shore to rising terraces	Low left bank; local descent; stepped ascent and right-side watercourse.	Coherent local water levels; no forced row of equal-sized scenes.

The production sequence

Gate	Required evidence before advancing
1 · Approve variables	Choose the terrain family, camera/aspect ratio, scene envelopes, spacing floors and open-land reserves.
2 · Draw the blueprint	Map ridges, slopes, water, contours, route movement and scene centers. Labels belong on this separate planning drawing.
3 · Review landscape proof	Evaluate the land without detailed encounters. Then add the small discoveries without sacrificing the landscape.
4 · Review art and navigation	Check recognizability, biblical meaning and actual positions; link to standalone artwork and the six-part companion.
5 · Release separately	Founder review precedes a website test page. A test page is not the homepage or an approved public launch.

Reusable, not rigid: future galleries may use other scene counts and other water/elevation anchors. Reuse the fields and review gates; derive the geographic constraints from each new collection. Keep every prior approved map and artwork version.

STEWARDSHIP AND AUDIENCE VALUE

A blueprint that can explain the art

This framework has two uses. Internally, it provides a reviewable specification before rendering. For donors, church partners and gallery visitors, an approved, simplified blueprint can explain why the landscape has space, why a discovery is small, and how a visual encounter leads into Scripture and formation.

The Met describes *Heart of the Andes* as a synthesis drawn from many studies, and records Church’s invitation to examine detail through opera glasses. Our design lesson is whole-landscape coherence followed by close discovery—not copying its geography, equating the two works, or claiming museum affiliation. [M]

Source	Record	Use and limitation
F	Founder direction	October 6 discussion: landscape-first approach, smaller unequal scenes, variable topography, water anchors, creative flexibility and blueprint review.
C	Companion content v2.0	2026_10_06_GLORYPath_Ten_Public_Facing_Companions_Content_and_Metadata_v2_0.json. Scene IDs, Scripture, primary Arcs and reader-facing content; still for founder review.
R	Earlier browser reference	2026-10-05_GLORYPath_Interactive_Canvas_Prototype_v0_1.html and <i>The Oratory Glass</i> , p. 2. Its reference painting is <i>Heart of the Hours</i> , not Church’s painting or an approved ten-scene master.
M	Museum study reference	Frederic Edwin Church, <i>Heart of the Andes</i> , 1859. The Metropolitan Museum of Art, object 09.95. Study of landscape hierarchy and close observation; no endorsement or numeric scale claims.
B1–B3	Primary Scripture checks	Mark 1:16–20; Jeremiah 18:1–6; Revelation 22:1–5. Checked October 6, 2026.

Four states to keep separate: the governing principles are affirmed; the numerical register is proposed; the visual topography drawing has not been produced in this edition; no new panorama, companion revision or website deployment has been performed.

Audience companion: a separate one-page process explanation accompanies this register. It uses plain language and omits the unapproved coordinate schedule. The eventual illustrated blueprint may show contours, leaders and labels; the final panoramic painting remains free of text and navigation.