

Artwork Design Study

Jardin d'Hiver Conservatory

Drawn from Girandole Grove, the Jardin d'Hiver Conservatory translates grand artwork into a place of botanical warmth. Color, material, accent, and light are composed as a single gesture — a room arranged around the grove's lush embrace.





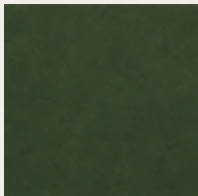
GROVE PALETTE



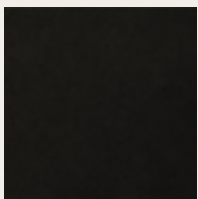
LINDEN
BLOSSOM
#d7c7a3
LRV 58%



ROYAL
MARIGOLD
#eab844
LRV 52%



LAUREL
GREEN
#355237
LRV 7%



YEW
DUSK
#171815
LRV 1%

GROVE COLORS



#d7c7a3
LRV 58%



#eab844
LRV 52%



#355237
LRV 7%



#171815
LRV 1%

LRV = Light Reflectance Value # = Hex Color Code

Color & Material Language

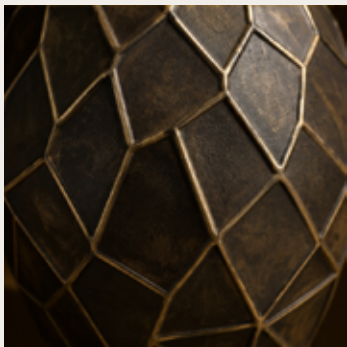
A palette drawn from royal parterres, autumn gold, clipped evergreen, and the living warmth of the winter garden.

Girandole Grove begins with the artwork's central harmony: the geometry of Le Nôtre's allée against the turning canopy, formal architecture against living foliage, and the gold of a single figure held at the exact center of the grove's converging lines.

The palette is built from the artwork itself — the honeyed cream of the leaf-strewn gravel walk, the radiant marigold of the dress and the autumn crowns above, the deep waxed green of the clipped treillage, and the near-black of the grove's enclosing dark.

For collectors and designers, these colors are not decorative accents alone; they establish the emotional temperature of the room. Yew Dusk grounds the space with weight and atmosphere — walls that absorb light rather than reflect it, the ancient dark a winter garden grows inside. Royal Marigold introduces the season's fire through velvet and gilding, surfaces that hold warmth the way the canopy holds the last of the light. Linden Blossom offers restraint, recalling the pale ground beneath the converging walks.

Together, the materials form a sanctuary around the artwork — dark, composed, and quietly verdant. Each surface is chosen to extend the grove into the room itself, allowing the artwork to become not only a view of Versailles in autumn, but the organizing source of color, depth, and atmosphere.



BRONZE LATTICE VASE

A dark sculptural vessel with raised bronze latticework and faceted panels. It adds architectural rhythm, aged metallic detail, and refined decorative structure.



MUSTARD VELVET CHESTERFIELD

A plush mustard velvet with deep tufting and soft folds. Its golden tone adds warmth, luxury, and classic salon character.



DEEP GREEN TEXTILES

A dark green woven textile with visible thread texture. It grounds the mustard upholstery with quiet contrast and botanical depth.

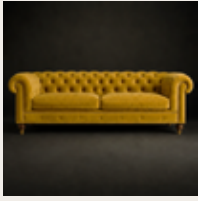


PLUMOSA FERN FOLIAGE

Fine, feathery fern fronds with layered green movement. The airy texture softens the darker palette and reinforces the garden atmosphere.



GROVE ACCENTS



CHESTERFIELD VELVET SOFA

A classic Chesterfield with rolled arms, deep tufting, and plush mustard velvet warmth.



BRONZE CATTAILS SCULPTURE

Bronze-toned reeds and a dark stone base. It adds organic height, texture, & garden-inspired movement.



GOLD VASE WITH YELLOW ROSES

A patterned gold vase with long-stemmed yellow roses. It brings warmth, romance, & refined decorative detail.



BRONZE LATTICE PLANTER

A dark faceted planter in bronze latticework. Its architectural pattern contrasts the foliage.

KELVIN GUIDANCE

2200K - Candlelight & evening warmth

2700K - Perfect balance for this room

3000K - Cleaner daytime support

Avoid 3500K+ Dulls yellows and greens

Accents & Lighting Composition

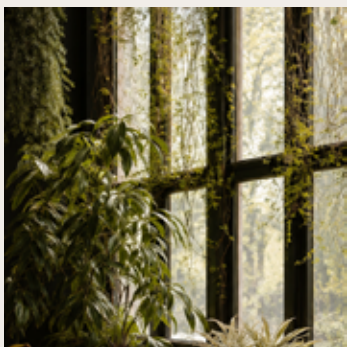
Sculptural objects, living botanicals, and contained warm light carry the artwork's autumn atmosphere into the room.

Girandole Grove is completed through carefully chosen accents and a lighting strategy that deepens the artwork's verdant authority without competing with its scale. Each object serves the room's central composition: gilded and bronze tones echo the gold at the grove's center, warm downlighting mirrors the amber hour the artwork captures, and living botanicals extend the organic weight of the canopy into the interior.

The accents should feel gathered rather than arranged. The bronze cattails sculpture introduces sculptural height — organic reeds rising from a dark stone base, garden movement held in metal. The gold vase with yellow roses provides warmth and romance, its long stems echoing the marigold of the dress and the turning canopy above. The bronze lattice planter answers the artwork's treillage directly — a faceted architectural vessel whose patterned metalwork rhymes with the clipped geometry of the grove, grounding the foliage in the same language of formal enclosure.

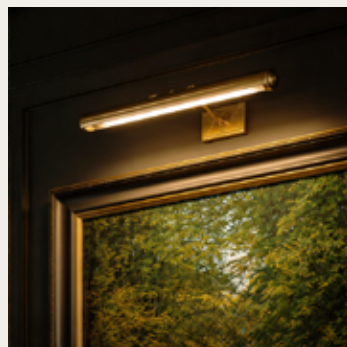
This is an evening room, and the lighting strategy begins there. The brass gallery light is the room's primary directive: focused, warm, and positioned to bring the artwork's depth forward against the dark wall. Supplemental lighting should reinforce rather than compete — a gothic candle chandelier for sculptural flicker and shadow, discreet recessed cove glow for atmosphere, and no overhead wash that would flatten the Yew Dusk walls or thin the warmth of the mustard velvet.

This room lives between 2200K and 3000K. Warmer is always correct here — 2200K candlelight establishes the deepest evening intimacy, 2700K is the room's natural center, and 3000K offers cleaner clarity when the room must function by day. Avoid anything above 3500K; cool light strips warmth from the velvet and grays the foliage tones in the artwork. Dimmable fixtures are essential, allowing the conservatory to shift from composed afternoon to candlelit evening without changing atmosphere, only depth.



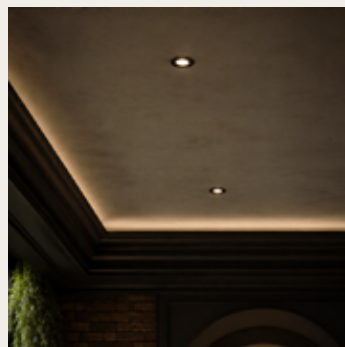
SOFT WINDOW LIGHT

Diffused daylight filters through tall black-framed windows, gently illuminating the foliage while preserving the room's moody atmosphere.



GALLERY PICTURE LIGHT

A refined brass picture light casts a controlled glow across the artwork, highlighting it without overpowering the dark wall.



RECESSED CEILING GLOW

Discreet ceiling lights and indirect cove illumination create subtle overhead warmth, adding depth while keeping the atmosphere intimate.



GOTHIC CANDLE CHANDELIER

An ornate oil-rubbed bronze chandelier with candle-style bulbs adds sculptural drama, old-world character, and romantic gothic warmth.



GROVE 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 tall):
Wall span: 6 ft (1.8 m) minimum
Ceiling: 8 ft (2.4 m) minimum
Medium works (45–54 in / 114–137 cm tall):
Wall span: 8 ft (2.4 m) minimum
Ceiling: 9 ft (2.7 m) minimum
Large works (60–66 in / 152–168 cm tall):
Wall span: 9–10 ft (2.7–3.0 m) minimum
Ceiling: 9–10 ft (2.7–3.0 m) minimum

Scale & Proportion

A vertical composition requires the room to travel upward — from water, through foliage, into open sky.

The grove rises through a canopy of autumn foliage while the eye moves upward — from the still water and fountain reeds at the base, through the green-and-gold mass of the trees, into the open sky above. The work asks for vertical breathing room, a considered hang height, and a viewing distance that resolves both the full ascent and the texture of leaf, water, and gravel walk.

The seasonal color and the figure live in the lower third of the image, which makes hang height especially consequential. Above a sofa or console, the lower edge should sit 8–12 inches above the furniture, allowing the piece to read from both seated and standing positions without crowding the room.

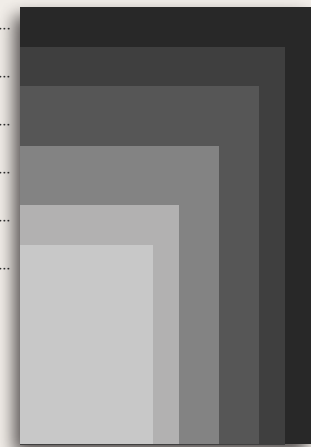
Furniture relationships follow a simple proportion: the artwork should occupy roughly 70–85% of the sofa or console width below it. Smaller sizes bring intimacy and precision; larger sizes become architectural, transforming the room through scale, reflection, and presence. Allow generous lateral clearance so the composition can breathe — 12–18 inches per side for smaller works, 18–30 inches or more for large-format installations.

Viewing distance should permit two experiences: the full vertical sweep read from across the room, and the fountain detail and foliage texture 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, the axis the rest of the space arranges itself around.



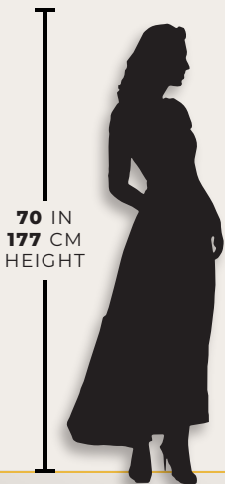
PORTRAIT 2:3 ASPECT RATIO

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



9 FT
2.7 M
WALL
HEIGHT

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





GROVE 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

Girandole Grove | 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

Artwork & Acquisition

*May this work bring you the warmth of Versailles in autumn —
water, foliage, and the last golden hour.*

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 Jardin d'Hiver Conservatory 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 my 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. I offer permanence over limitation, and presence over rarity.

Every artwork I produce passes through every stage of its creation in my hands — from the original photographic capture in the autumn groves of Versailles through the final material decisions described in the preceding pages. When you acquire a work, you become its custodian. I remain 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 we may continue this conversation. I humbly invite you to experience the warmth of your own Jardin d'Hiver Conservatory, where the season lingers in the presence of Girandole Grove | 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