Artwork Design Study

Study of Evermore

Dusk settles over an Edinburgh monument, where a raven keeps its watch beneath bare winter branches and amber windows glow through the mist. This study answers with twilight-blue walls, walnut bookcases, and brass lamplight, made for tea, a good book, and quiet hours with Poe.



STUDY PALETTE

Flax Linen
#a59586
LRV 31%

Antique Brass
#ac8f64
LRV 29%

Aged Walnut
#775337
LRV 10%

Twilight Blue
#394149
LRV 5%

STUDY COLORS

#a59586	#ac8f64	#775337	#394149
LRV 31%	LRV 29%	LRV 10%	LRV 5%

***LRV** = Light Reflectance Value # = Hex Color Code*

Color & Material Language

As twilight deepens toward midnight, flax, brass, and walnut keep every page aglow.

The Raven holds a contemplative melancholy: a glossy black bird on weathered stone, bare winter branches, and a misty blue sky with amber windows glowing beyond. The room is composed as a warm, lamplit ground that lets that twilight lead.

The palette is drawn from the room's own surfaces and chosen to complement the capture. Flax Linen brings the soft glow of woven upholstery, and Antique Brass catches the light the way the lit windows do behind the monument. Aged Walnut warms the bookcases as moss warms the stone, while Twilight Blue arrives as the one deep note, a quiet cousin of the misty sky that never competes with the bird.

Flax Linen carries the largest share of the room, giving the armchairs, drapery, desk chair, and ottoman a luminous, woven ground. The darker colors work as accents that tie the room back to the artwork. Twilight Blue deepens the paneled walls and desk to echo the print's sky, Aged Walnut grounds the built-in shelves with the warmth of a well-read house, and Antique Brass in the lamps and candlesticks adds a warm glint that carries the eye from desk to shelf, while the tartan pillow carries the sky's blue into the seating.

Together, the materials form a room of unhurried reading: composed, warm, and made to be lived in for years to come. Each surface lets the print's twilight settle into the room, so the work becomes more than an image on the wall. It is the quiet heart of the study, where color, light, and story gather.



Flax Woven Upholstery
A fine, linen-like weave gives the chairs a tactile finish. Warm flax softens the contrast with the twilight-blue walls.



Weathered Blue-Gray Rug
A low, distressed weave lets warm taupe show through smoky blue-gray. Faded rust lines give the rug a loose geometric pattern.



Slate-Blue Tartan
Fine gray checks and rust pinstripes cross a deep slate-blue ground, echoing the rug's warmer accents at a smaller scale.



Walnut Bookcase Grain
Fine vertical grain and a low-sheen finish emphasize the height of the built-ins. The warm brown balances the cooler wall color.

STUDY ACCENTS



Roll-Arm Seating Ensemble
Flax upholstery pairs with a checked ottoman. A slate-blue tartan pillow and fringed throws bring contrast to the form.



Twilight-Blue Writing Desk
A slim two-drawer desk with turned legs and aged brass pulls is paired with a flax upholstered chair on tapered wood legs.



Poe Bust on Walnut Pedestal
An ivory-toned bust of Edgar Allan Poe sits on a paneled walnut pedestal, carrying the literary reference into the room.



Paired Walnut Bookcases
Full-height walnut built-ins frame the writing area. Open shelves display volumes above paneled base cabinets for storage.

KELVIN GUIDANCE

2200K *- Candlelit evening intimacy*
3000K *- Everyday lamplit glow*
4700K *- Clear daylight reading*
Avoid 5200K+ *Flattens twilight blue*

Accents & Lighting Composition

Brass lamplight, walnut shelves, and a touch of tartan make the desk a place to linger as evening turns to midnight.

The Study of Evermore is completed through accents and a lighting plan that give The Raven room to lead. Each object earns its position. A leather-bound volume carries the artwork's name, a feather quill and indigo ink recall the poem's late-hour writer, and warm walnut grounds the arrangement in the comfort of a lived-in house.

The accents should feel collected over time, never staged. A gilt urn of violet blooms brings softness to the desk, and a pale bust of Poe keeps watch from its walnut pedestal beside the shelves. Stacks of leather-bound volumes sit at each end of the writing surface, tartan and tweed throws settle across the armchairs in easy folds, and a tartan pillow echoes the rug's blue-gray. The checked ottoman welcomes four-legged company, and the faded rug gathers the floor into one calm ground.

Lighting stays warm, diffused, and welcoming. Daylight is the foundation, arriving through tall sash windows and softening the twilight-blue walls. Supplemental sources extend that glow rather than replace it: opal-globed brass lamps at low level, brass candlesticks for evening, and recessed gallery spots above the frame. The aim is a luminous reading glow, bright enough to carry the print's blues and amber windows and soft enough to keep the study's hush.

The artwork pairs cool blue twilight with warm amber windows, so the room's light is specified to serve both. Across the day the study moves through three room-wide conditions: 2200K for a candlelit evening, 3000K as the everyday lamplit balance, and 4700K for clear daylight, when the walls and the print's sky read at their truest. Staying below 5200K keeps the twilight blue deep and the flax warm. Dimmable lighting makes each shift effortless, carrying the room from morning correspondence to midnight reading.



Window Light & Ivory Drapery
Soft daylight enters through the exposed sash and grazes the ivory folds, revealing the texture of the drapery and nearby upholstery.



Brass & Opal Desk Lamps
Opal half-globes diffuse warm task light across the writing surface. The paired brass fixtures balance the desk composition.

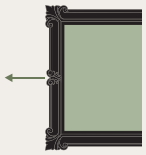


Recessed Gallery Light
Two adjustable spots recessed into the cream ceiling angle toward The Raven. Their beams overlap for an even wash across the print.



Brass Floor Candlesticks
Slender ivory tapers at staggered heights add a low layer of warm light beside the seating, with soft reflections on the turned brass.

STUDY SCALE NOTES



WALL SPAN & BREATHING ROOM
Lateral clearance per side:
*Small works: **12–18 in (30–46 cm)***
*Large works: **8–12 in (20–30 cm)***



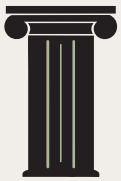
HANG HEIGHT
*Lower edge **8–12 in (20–30 cm)** above the desk, placing the center near **48–64 in (122–163 cm)**. Read from the desk chair.*



FURNITURE & ARTWORK WIDTH
*Artwork width relative to desk or console: **70–85%***



VIEWING DISTANCE
*Close reading from the desk: **3–5 ft (0.9–1.5 m)**. Full composition across the room: **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: **9 ft (2.7 m) minimum***
Medium works (45–54 in / 114–137 cm wide):
*Wall span: **7 ft (2.1 m)** minimum*
*Ceiling: **10 ft (3.0 m)** minimum*
Large works (60–66 in / 152–168 cm wide):
*Wall span: **8–9 ft (2.4–2.7 m) minimum***
*Ceiling: **11–12 ft (3.4–3.7 m) minimum***

Scale & Proportion

A raven poised at the turn of night asks for a wall of its own — the weathered stone, the branches, and the quiet desk beneath.

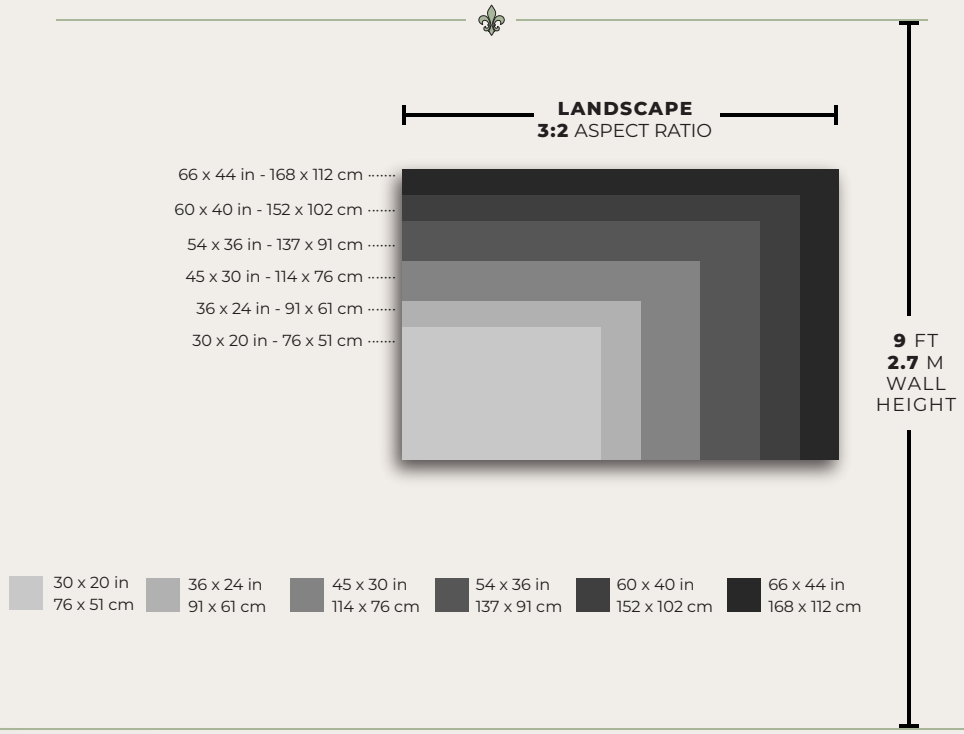
The Raven fills the frame, and the eye travels from the bird's glossy shoulder down the weathered stone to the carved lettering, then out into the misty branches. Because the composition is dark, atmospheric, and rich in detail, the work thrives on an uninterrupted wall, a hang height measured from the desk, and a viewing distance that takes in the whole composition and the fine detail within it.

In a study, the viewer arrives at the desk, pen or teacup in hand. Hang height is therefore read from the desk rather than the floor: set the lower edge 8 to 12 inches above the writing surface, then confirm the center falls between 48 and 64 inches above the floor, so the work meets the eye from the chair and from the doorway alike. At that height the picture, the lamps, and the desk read as one composed group.

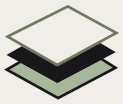
Width is governed by the desk. Across the wall above it, the artwork should span roughly 70 to 85 percent of the desk, enough to command the wall without crowding the lamps and the bookcases that frame it. Smaller formats read as intimate domestic pictures, while larger formats become architectural, carrying the monument's own gravity into the room.

Two viewing experiences are worth preserving. From the far side of the room, the full composition and its sweep of branches register at once. From the desk chair, the viewer reads the carved lettering, the moss along the cornice, and the glint in the raven's eye at close range. At the right scale the work does not overwhelm the study; it becomes the axis the whole room turns around.





STUDY 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 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 archive number · verifiable acquisition record
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.



ARTWORK RESOURCES

The Raven | 2023
The Edinburgh Collection

- Artwork Acquisition | Product Page & Sizes
- Artwork Discovery | Editorial Article
- Artwork Design Study | This (PDF)
- Material & Method | Production Standards
- Direct Inquiry | *inquiries@tcmontague.com*

Artwork & Acquisition

May this work carry every dusk toward the story you were always meant to tell.

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 Study of Evermore 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 in Edinburgh 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 ease of your own Study of Evermore, where each evening unfolds in the presence of The Raven | 2023.



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

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