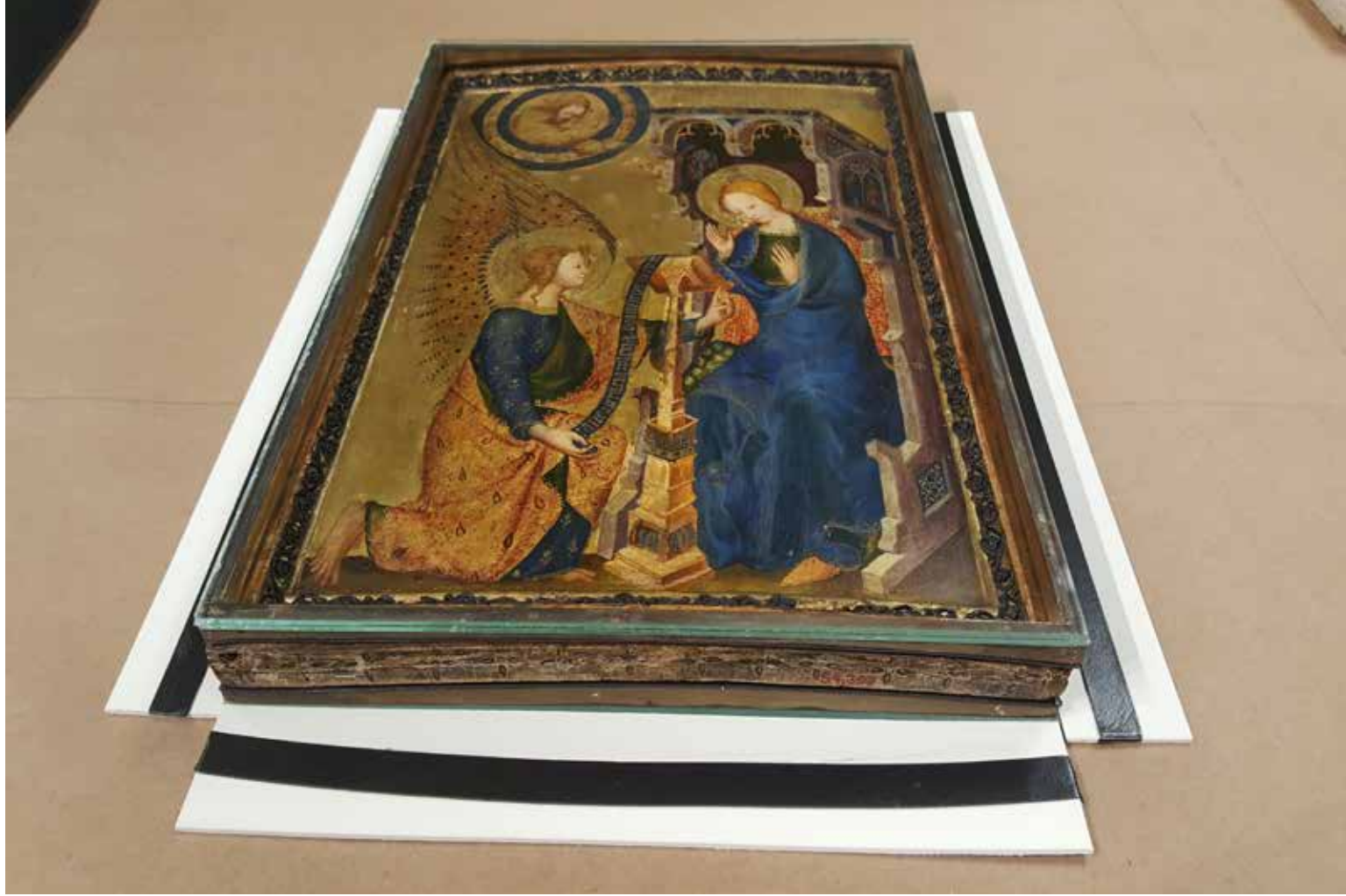


CLIMATE VITRINE

Spacers were carved to match the warped contours of the panel. Volara foam tape was used to cushion the panel. The sides of the vitrine are four ply matt board cushioned with Volara tape. Non-glare Laminated safety glass was used on both sides and Marvel-seal tape was wrapped around all the edges.



Displaying a 14th Century Panel Painting in a Double Sided Frame on a Pedestal

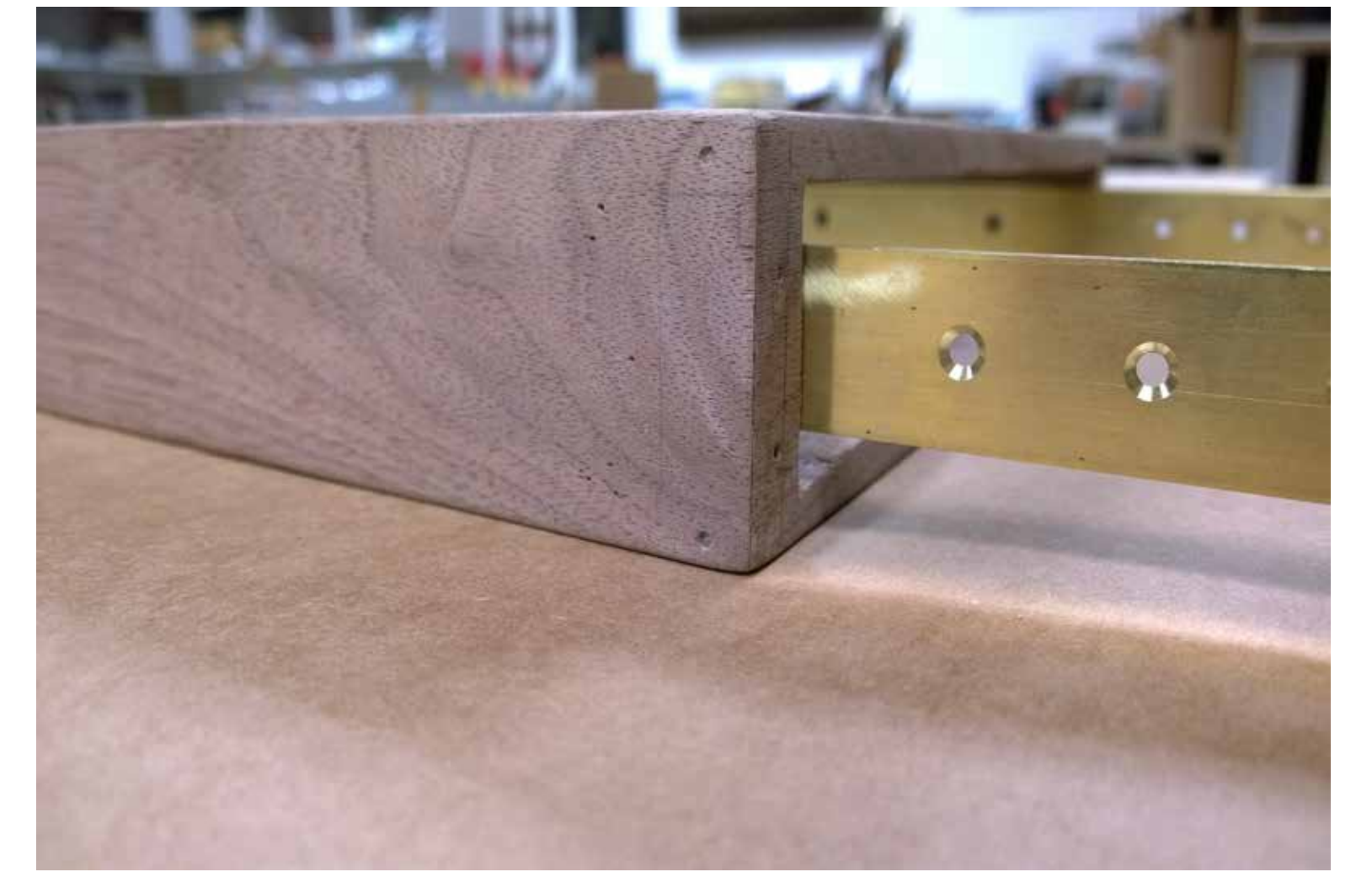
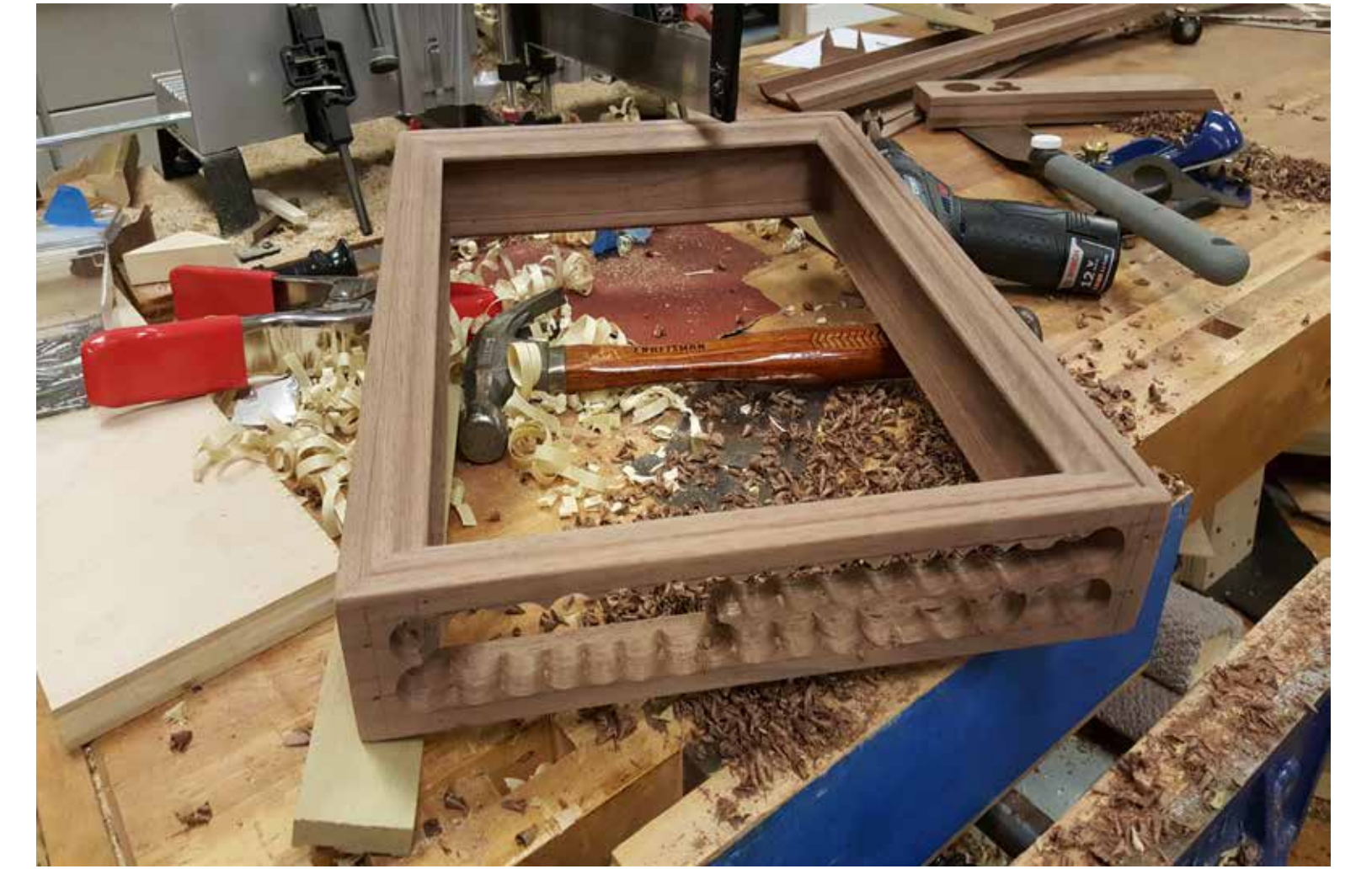
The 14th century panel painting *The Annunciation* was requested for loan by the National Gallery in Prague. They required the panel be displayed with both front and back visible. The subject on the front is The Annunciation. On the panel's richly tooled reverse are the arms of the house of Hainault quartered with those of Bavaria. Designing the double sided frame and mount for travel had to be done so the assembly would be simple, clean and aesthetically sympathetic to the artwork. The panel required a sealed climate vitrine glazed with laminated safety glass. Since the front of the artwork was gilded gold with red bole and the back was gilded silver with black bole, the frame was designed to mimic those surfaces. A mount was fabricated to travel with the artwork. The bottom of the mount has a mortise slot to accept the Tenon extending from the bottom of the travel frame, making the artwork appear to be free standing. The mount will be covered with a painted sleeve to conceal the security screws and match the color of the deck of the pedestal.



The Annunciation, 1380s, Netherlands, or possibly France, 14th century, tempera and oil with gold on wood, Mr. and Mrs. William H. Marlatt Fund 1954.393

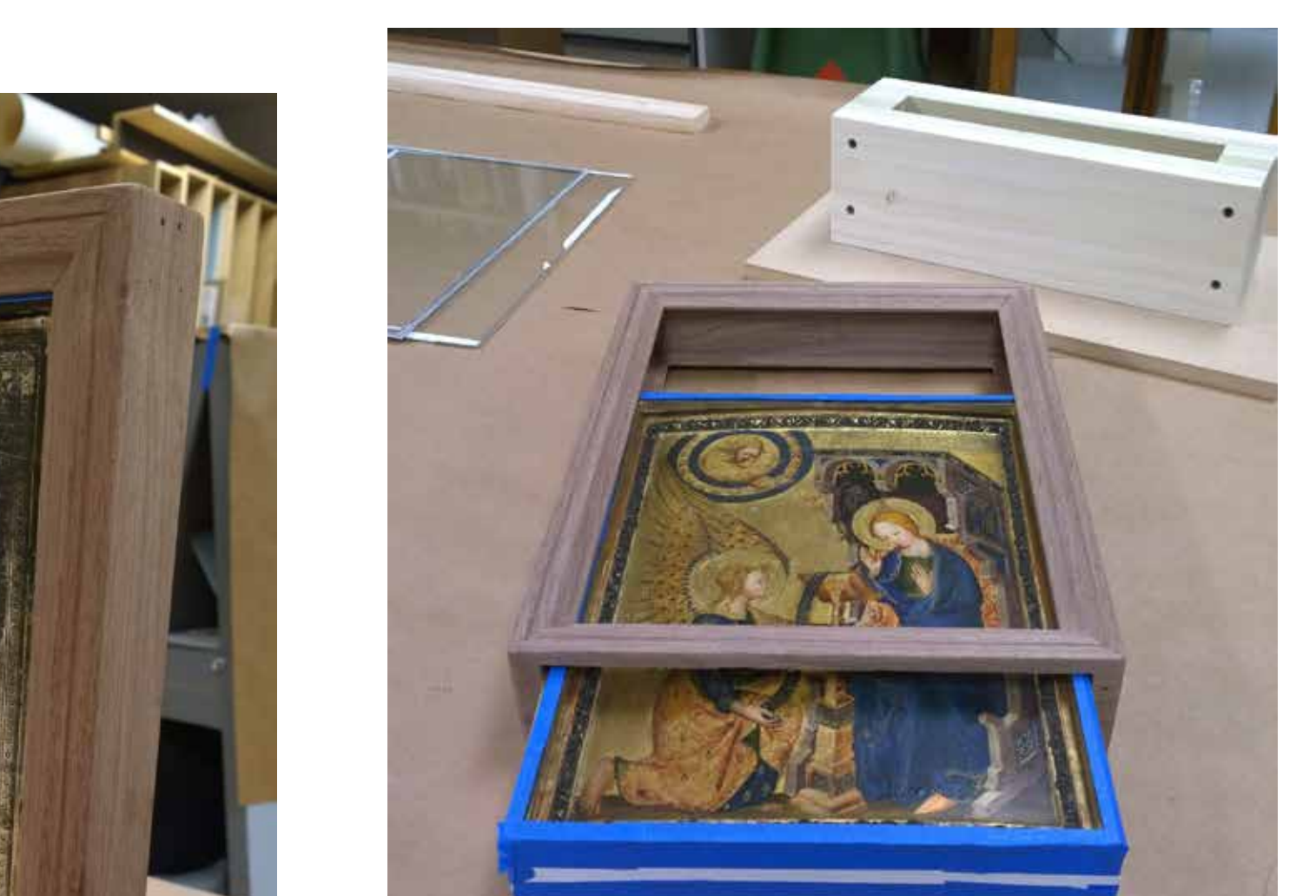
FRAME

The bottom of the frame had to be carved away so the package could slide in snugly. Brass flat stock was fastened to the inner vertical edges. The brass stock extended 4 inches beyond the bottom of the frame so a Tenon could be attached to it.



MORTISE AND TENON

The mount was fabricated with a slot to hold the Tenon extending from the bottom of the frame. It was designed to be secured to a pedestal with screws from the top. Two security screws will secure the mortise and Tenon joint during installation. The painted skirt covers the block concealing the hardware.



WATER GILDING

The wood frame has eight coats of gesso. The front has yellow and red bole and the back has black bole. Both front and back were water gilded and burnished to a high luster then distressed to mimic the surface of the painting and its original engaged frame.



ASSEMBLY

The painting and all mount components can now be safely packed and crated for travel. Assembly will be simple using a minimal number of screws to secure the framed artwork to the mount and the mount to the deck.

