This is set within the wider context of 17th-century flower and still-life painting: we see correlations in materials and technique with painters such as Jan Davidsz. de Heem and Abraham Mignon, among others, indicating the systematic approach of flower painters during this period.

### COLOUR CHANGES & DEGRADATION

They are secondary flowers, there is no dead colouring; exception to capture the vibrancy of these flowers.

Davidsz. de Heem and Elias van den Broeck also utilised orpiment-containing paint layers (now discoloured) in their work, which has become transparent. The roses Pooler's (1654-1637) A Garden of Flowers (Den Blom-Hof) were applied, possibly wet-in-wet. Lastly, red lake glaze was applied to create the deep crimson areas (above). On top of the grey upper ground is a pale pink dead-colour, which was applied in a simple circular shape. Subsequently, further layers of similar pink paint mixtures were applied, possibly wet-in-wet. Lastly, red lake glazes were applied to create the deep crimson areas and shadows. This is notably different to the execution of the rose in a painting by Jan Davidsz. de Heem (KMSStbl, SMK), which is built up by working from dark-to-light on a much deeper opaque red base.

### PREPARATION & BUILD-UP

Both paintings have a chalk lower ground followed by a grey upper ground, which allowed the stonework to be built up economically. No concrete evidence of underdrawing was found, although a complex build-up based on the blocking out of areas and simplified dead-colouring of the principal flowers was evident in both cases.

This kind of blocking-out enabled the quick execution of a rough composition, which would have been important in a busy studio such as Seghers', which is presumably where Bosman learnt the process. We see evidence of a similar process in the work of a number of 17th-century flower painters, including de Heem and his circle.

The central cartouche is empty in the painting by Seghers. Many of Seghers' other paintings were created as collaborations, with other painters adding the centrepieces afterwards. Similarly, an X-ray radiograph of the painting by Bosman reveals that the bust of the young Christ was probably painted with a range of pigments that are almost invisible in X-ray compared to the rest of the painting. This difference in materials suggests it might have been added separately.

### HISTORICAL SOURCES

Various 17th- and 18th-century historical sources include the exercise of flower painting and provide detailed descriptions of how specific flowers should be built up layer by layer, and recommendations of the best-suited pigments.

A few important sources are:

- Willem Beurs (1656-1700) De Grote Waereld in’t Kleen Geschildert, (hannahtempest@gmail.com)
- Gerard de Lairesse’s (1640/41-1711) Groot Schilderboeck (KMSSp231).
- Crispijn de Passe (1564-1637) A Garden of Flowers (Den Blom-Hof). The build-up of the Rosa centifolia is similar in both paintings, and corresponds very well with de Passe’s advice (above). On top of the grey upper ground is a pale pink dead-colour, which was applied in a simple circular shape. Subsequently, further layers of similar pink paint mixtures were applied, possibly wet-in-wet. Lastly, red lake glazes were applied to create the deep crimson areas and shadows. This is notably different to the execution of the rose in a painting by Jan Davidsz. de Heem (KMSStbl, SMK), which is built up by working from dark-to-light on a much deeper opaque red base.

### TECHNICAL SOURCES

The materials of two paintings, one by Daniël Seghers (Flemish, 1590-1661) and one by a younger, lesser-known painter, who trained as Seghers’ apprentice from 1636: Andries Bosman (Flemish, 1621-c.1681) were investigated. In comparing the two painters, master and pupil, it has been possible to investigate technical influences and correspondences between the two.

The build-up of the Rosa centifolia is similar in both paintings, and corresponds very well with de Passe’s advice (above). On top of the grey upper ground is a pale pink dead-colour, which was applied in a simple circular shape. Subsequently, further layers of similar pink paint mixtures were applied, possibly wet-in-wet. Lastly, red lake glazes were applied to create the deep crimson areas and shadows. This is notably different to the execution of the rose in a painting by Jan Davidsz. de Heem (KMSStbl, SMK), which is built up by working from dark-to-light on a much deeper opaque red base.

### REFERENCES

- Janssonius van Waesberge, Gillis Willem Beurs (1692), De Groote Waereld in’t Kleen Geschildert, Amsterdam: 1692.
- references
- Gerard de Lairesse p.246
- Cross-section photography by CATS – Centre for Art Technological Studies and Conservation, all in Copenhagen.