

[The Seven Painting Colours in General] Thomas Wright

Date: The notebook is dated by the archive, 1769-1773. | 1769/01/01 to 1773/12/31

Contributors

Contributor Role

Compiler

Contributor Name

Thomas Wright

Contributor Role

Author

Contributor Name

William Salmon

Publication Format

Manuscript

Type

Miscellaneous

Ingredients

wine

white wine vinegar

white lead

white

water

walnut rinds

vinegar

vermilion

verditer

verdigris

umber

ultramarine

turnsole

tin

terra-verte

tartar

sugar candy

stone blue

spanish brown

soot

smalt

shell

sea coal

sap-green

saltpetre

sal-ammoniac
saffron
roset
rose water
red lead
red ink
quicksilver
quicklime
purple
Prussian blue
pink
pencil
paper
ox gall
orpiment
oil of vitriol
oil
Naples yellow
mummy
massicot
mastic
logwood
lamprey liver
litmose blue
linen
lime water
lamp black
lake
lacca
jupiter
ivory black
burnt ivory
ivory
indigo
indian red
indian lake
indian ink
hartshorn
gum water
gum arabic
gum
green pink
green bice
gold
glue water
gamboge
gall stone
flake white

water
eel gall
ear wax
dutch pink
cloth
colens earth
clay
cinnabar
cherry stone
charcoal
chalk
ceruse
cedar green
carmine
burnt umber
buckthorn berries
ochre
brimstone
brazil
brandy
flower de luce
blue bice
ashes
blue
black lead
black
bistre
bice
beer
azure
alum
alkanet

Places

Isle Saint-Jean
Prince Edward Island
London

Source: Diary of Thomas Wright

Institution: Prince Edward Island Public Archives | **Source Origin:** Thomas Wright Fonds | **Sublocation:** Diary of Thomas Wright | **Reference:** CA PCA Accession 3241

Description

These instructions are excerpted in part from John Barrow's *Dictionarium Polygraphicum: or, the Whole Body of Arts Regularly Digested* (London, 1735) and in part from Godfrey Smith's *The Laboratory, or School of Arts* (London, 1738). Barrow's work draws on William Salmon's *Polygraphice, or the Arts of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Gilding, Colouring, Dying, Beautifying, and Perfuming in Four Books*,

printed first in 1672 in London and several more times until 1701.

Transcription

The seven painting Colours in general

1 The chief whites are [Spodium](#), [Ceruss](#), white [lead](#), Spanish white Egg-shells burnt, [Flake white](#), Mussel Silver

The Spanish white is thus made:

Take fine chalk six ounces, [allum](#) two ounces, grind them together in fair water, till it be like pap, roll it up into balls, which dry leisurely, then put them into the fire till they are red hot, take them out & let them cool.

This is the best white of all to garnish with, being ground with weak gum water.--

2 The Chief Blacks are these: harts-horn burnt, Ivory burnt, [lamp-black](#) Charcoal, [Sea coal](#), [verditer](#) burnt, [mummy](#) burnt

3 The Chief Reds are these; [Carmine](#), [Vermilion](#), red [lead lake](#)" class="emmr-anno">[lake](#)">Indian [lake](#), Native [cinnabar](#), red [oaker](#), yellow [oaker](#) burnt, [Indian red](#).

4 The Chief Greens are these; green [bice](#), green [pink](#), [Verdegrease](#), [Verditer](#), [sap-green](#), [pink](#) mixt with [bice](#) and [Terra verde](#)

5 The Chief yellows are these, orpiment, [masticote](#) deep and light, Saffron [pink](#) yellow, dark & light, oker de luce, English [oaker](#), Roman [oaker](#), gall stone

6 The Chief Browns are these; [umber](#), Spanish-brown, Colens earth, gall-stone rust of iron, [mummy](#).

7 The Chief Blues are these; [ultramarine](#), Indigo, [smalt](#), blue-[bice](#) ^Latinios, Prusian blue, Blue [lake](#)
 This is to be noted, that of the Colours before named, [Vermilion](#), Verdigris
[Orpiment](#), and some others are too Coarse & gritty to be used in water Colour
 unless they be purified and prepar'd.
 Add [Turnsole](#), litmose blue, [roset](#), [brasil](#), [logwood](#) and saffron are more fit
 for washing prints than curious limning.--
 The principal colours used by painters are red & white [lead](#) or [ceruss](#), yellow
 and red oakers; several kinds of Earth, as [umber](#), orpiment, [lamp-black](#);
 burnt Ivory, black [lead](#), [cinnabar](#) or [vermilion](#); [gamboge](#), [lacca](#), blue and
 green ashes, [verdegrease](#), [bistre](#), [bice](#), [smalt](#), [carmin](#), [ultramarine](#)
 Of these colours some are used tempered with gum water, some ground with oil
 others only in fresco, and others for miniature.--
 painters reduce all the Colours they use under then two classes of Dark & light
 Colours.-- Dark colours are black, and all others that are obscure and
 earthy, as [umber](#), [bistre](#) &c.--
 under light Colours are comprehended white, and all those that approach [near?]
 it.-- Painters also distinguish Colours into simple & mineral: under
 simple Colours they rank all those which are extracted from Vegetables and which
 will not bare the fire, as the yellow, made of Saffron, French bernis, [lacca](#), and
 other tinctures extracted from flowers, used by limners, illuminers &c--

The mineral colours are those which are drawn from metals &c and that are
 able to bear the fire: used by enamellers--
 Colours are either Changeable or permanent, Changeable colours are
 such as depend on the situation of the object with respect to the Eye--
 as that of a Pigeon's neck, taffeta's &c.--
 Permanent colours are not exhibited by refraction, but by reflection.--
 M. Mariotte observes, that there are two different gradations or series of
 Colours from white to black, the one white, yellow, red & black, and the other
 white, blue, violet, and black.--

Of Preparing Colours

Colours according to their nature, have each a particular way of prepar.
 viz. by grinding, washing, or steeping.
 The Chief Colours to be ground are these; white [lead](#), [ceruss](#), [cinnabar](#), [lake](#), oker yellow
 and brown, [pink](#), indigo, [umber](#), colens earth, [Spanish brown](#), [ivory black](#), cherry stone
 black, lamp black, [] red, [lake](#) " class="emmr-anno">[lake](#)">Indian [lake](#).--
 The Chief colours [to be washed?] are; red [lead](#), [masticote](#), green [bice](#), ceder green, ultra
 marine, blue [bice](#) [] [verditer](#).
 The Chief colours [to be steep'd] are; sap green, saffron, [turnsole](#), [stone blue](#), Venice
 berries [] [Gamboge](#), [] yellow, to which you must add a little [allum](#), Blue [lake](#) and
 La[].

The Method of Grinding Colours

Take the Colour you would grind, and scrape off from it all the filth; then lay it upon the stone, and with the muller, bruise it a little; then put to it a little spring water, and grind all together very well, till the Colour is very fine; which done, pour it out in certain hollows or furrows [C?]ut in chalk-stone, and there let it lie till it is dry, which preserve in paper or glasses. -- Take care in grinding your colours not to put too much water to them upon the stone, for they ought to be ground pretty thick like pulp or pap, and they ought not to be left too moist, but thick & Clammy.

If after your colour is dry in the shell, you can rub it off with your fingers, it must be better bound with gum; and if there be too much gum, it will shine, and be apt to crackle off after it is used.--

Of mixt and compound Colours

An ash colour or gray is made by mixing white and [lamp-black](#), or white with sinaper; indigo and black make an ash colour

To make an [azure](#) or blue. Mix the [azure](#) with glue water and not with gum water --

A bay colour – Mingle [vermilion](#) with a little [spanish brown](#) and black.--

A bright crimson. Mix tincture of brazile with a little [ceruss](#) ground with fair water.--

To make a crimson [lake](#). It is usually made of the flocks shorn off from crimson cloth, by a lye made of [salt-petre](#), which extracts the colour; which precipitate, edulcorate, and dry in the sun, or in a stove.--

To make sad crimson. Mix the aforesaid light crimson, with a little indigo, ground with fair water:

To make a flame colour. It is made of [vermilion](#) and [orpiment](#), mixt deep or light at pleasure: or thus, take red [lead](#), and mix it with [masticote](#) which heighten with white.

To make a glass grey. Mingle [ceruss](#) with a little [azure](#).

To make excellent good greens. The liver of a lamprey makes an excellent green; and yellow laid upon blue will change into green; so likewise the juice of a blue [flower de luce](#), mixt with gum water, will be a perfect and durable green or blue, according as it is used.--

To make a light green. It is made of [pink](#) or [smalt](#) with white, to make it whiter if need require.

To make a [lead](#) colour. It is made of white, mixed with indigo.

To make a flesh colour, Mix a little [lake](#) and red [lead](#) with

white, a very small quantity of each, you may make it as light or as red as you please, by putting more or less white in it. If you would have a swarthy complexion to distinguish a mans flesh from a woman's, put a little yellow oker among your flesh colour; and for your shadow, put a little more [lake](#), and a small quantity of burnt [umber](#).

To make a murrey which is compos'd of purple and white; it is made thus. take [cinnabar lake](#) two ounces, white [lead](#) one ounce and grind them together.

To make a good murrey. Temper [roset](#) with a little rose water, in which a little gum hath been dissolved, and it will be good but not better, than the [first?]

To make a pure [lake](#). Take urine ten pounds, boil it in a kettle, and skim it with an iron skimmer, till it comes to eight pounds; to which add gum [lake](#) half a pound, [allum](#) two ounces and a half; boil all till it is well colourd, which you may try by dipping a piece of linen cloth in it; then add sweet [allum](#) in powder a sufficient quantity; strain it and let it stand; strain it again thorough a dry cloth, till the liquor be clear; that which remains in the cloth or bag is the pure [lake](#).--

To make a deep purple. This is made of indigo, Spanish brown, and white.--

Another purple. Boil log-wood in vinegar and beer in a glazed earthen vessel, adding thereto a little [allum](#), till you taste it to be strong on your tongue when it is sufficiently boil'd, strain out the liquor through a cloth, and keep it in a glass close stopt for use.--

To make a yellow grown or purple. Buck thorn berries gather'd green and steep'd in [allum](#) water, yeild a good yellow; but being thorough ripe & black, they yeild a good green; and lastly, being gather'd when they are ready to drop off, which is about the middle or end of November, their juice mix'd with [allum](#) water, yields a good purple colour.--

To make a pear green. Take white Tarter and [verdegrease](#); temper them with strong white wine vinegar, in which a little gum arabick has been dissolved.

Another Purple colour. Mix blue [bice](#) and [lake](#) together, or if you want [bice](#), [lake](#) blue [verditer](#) (but that is not altogether so good) mix them well together, and it is done. If you want [lake](#), you may instead thereof use

thick red ink, which will do as well as [lake](#) in washing.

To make Cloud colours. You may sometimes take blue [verditer](#), sometimes light [masticote](#) shadowed with blue [verditer](#) or [lake](#) and white, or red ink and white shadowed with blue verditer

To make a red colour. Take the roots of the lesser bugloss, viz.-- [alkanet](#), and beat them, and strain out the juice and mix it with [allum](#) water.

To make a Scarlet colour. It is made of read [lead](#), [lake](#) and [vermilion](#) yet [vermilion](#) in this case is not very useful.

To make a pure purple colour. Take fine brimstone an ounce and a half, [quicksilver](#), [sal armoniac](#). [Jupiter](#), of each one ounce,

pulverize the salt and brimstone, and make an amalgama with the [quicksilver](#) and tin, mix all together, which put into a great glass gourd; make under it an ordinary fire, and keep it in a constant heat for the space of six hours.--

A Saffron colour, is made of Saffron alone by infusion.--

To make [Vermilion](#). Take brimstone in powder four ounces, mix it with [quicksilver](#) a pound, put it into a crucible well luted, and upon a charcoal fire heat it till it is red hot, their [lake](#) is off and let it cool.

To make a violet colour. Take a little indigo and tincture of brasile grind them with a little [ceruss](#).--

To make a yellow. Take the yellow chives in white lilies steep them in gum water and they will make a perfect yellow; the same from Saffron And [tartar](#) tempered with gum water.

Tempering of Colours. Take a little of any Colour, and put it into a clean shell, and add to it a few drops of gum water, and with your finger work it about the shells, and let it dry, and when dry, touch it with your finger if any colour comes off, you must add stronger gum water, but being dry if the colour glister or shine, it is a sign there is too much gum water which you may remedy by putting in fair water.--

To Help the defects of Colours. Some colours as [lake](#), [umber](#) and others which are hard will crack; when they are dry in this case in tempering them, add a little white sugar candy in very fine powder; which mix

with the colour and fair water in the shell, till the sugarcandy is dissolv[ed].

These Colours, [umber](#), [Spanish brown](#), colen-earth, cherry stone And [Ivory black](#), are to be burnt before they are ground or wash'd.

To Burn or Calcine colours. This is to be done in a crucible, covering the mouth of it with Clay, and setting it in a hot fire, till you are sure it is red hot through, which done being cold, wash or grind them as before directed.

To prepare Shadows for Colours. White is shaded with black, and contrary-wise, yellow with [umber](#) and the okers, [Vermilion](#) with [lake](#), blue [bice](#) with indigo, black-coal with [roset](#), &c.

The several Temperatures for colouring and Shadowing History

They are twenty in number, viz.

- | | |
|---|--|
| 1 Sea coal mixt with lake . | 7 Verditer burnt with red lead & white |
| 2 umber mixt with masticote | 8 Ultramarine with lake . |
| 3 yellow-oker burnt with white | 9 Ultramarine with red lead |
| 4 Umbre with ultramarine | 10 Ultramarine with white |
| 5 Yellow with umber | 11 Indigo with white |
| 6 Umbre with lake | 12 Indigo and lake with white |

- 13 Indigo & [pink](#) with white. 17 Burnt Ivory with [lake](#).
 14 Indigo with oker & white 18 Indigo and [pink](#) with best rust of Iron
 15 Indigo with [masticote](#) & white 19 [Lake](#) & rust of iron with light [pink](#)
 16 Cherry stone bunt with white and red-[lead](#) 20 Rust of iron & [lake](#) for the deeper shadows

The several Temperatures or mixtures for Shadowing Heads after the Life

The principal mixtures are twelve in number

- 1 [Lake](#) with Indian-red 7 Red [lead](#) with Roman oker & indigo
 2 Red-[lead](#) with Roman-oker 8 Red [lead](#) with [pink](#), yellow oker & [lake](#)
 3 [Indian red](#) with [ultramarine](#) 9 Indigo [lake](#) and Roman oker with white
 4 [Indian red](#) with [pink](#) and gallstone 10 Indigo [pink](#) and Roman oker with [Indian red](#)
 5 yellow oker with indigo 11 Red led with [umber](#), [masticote](#) and [pink](#)
 6 Red [lead](#) with [pink](#) and indigo 12 [pink](#) with Roman oker

To Wash Colours. Put the colours into a glazed vessel, and put fair water to it plentifully, wash it well, and decant (after a while) the water; do this six or seven times; at last put the water (being just troubled) into another glaz'd vessel, leaving the dregs at the bottom; then into this second vessel put more fair water, washing it as before, till the water (being settled) be clear and the colour remain fine at the bottom.--

Steeping of Colours. Take a quantity of the Colour, and put it into a shell, & fill the shell with fair water, to which add some fine powder of [allum](#), to raise the Colour, let it thus steep a Day & Night and you will have a good Colour--

Where note, Saffron steep'd in vinegar gives a good colour, and the Venice berries in fair water and a little [allum](#), or a drop or two of oil of vitrol makes a fair yellow.--

But some Colours are to be boil'd, as brasile, [logwood](#), [turnsole](#), rinds of wallnuts, wood soot, &c these when boil'd are to be kept close stopp'd in glasses, till you have occasion to use them.

Note. Colours which are very dry, require a stronger gum water; in [them?] it must be used very sparingly. Some Sugar Candy dissolved in [thing?] water is very good [] If your Colours will not stick on the paper or paint be [greasy?], mix a very little Ear wax, or a little drop of fish or ox gall amongst your Colours.--You may dry your fish or gall, and dilute it [] you have occasion for it, with a little Brandy. – If your paper or print sinks, then with clean [size?] and a sponge wipe it over, after you have fastened the edge round upon a board, and let it dry. – You should be provided always with phials, containing the following liquids, which are very necessary, and useful in painting or colouring with water colours.--

- 1 A phial with water, in which [allum](#) had been dissolved, this you use in whipping over the table, parchment, or paper, before you begin to lay on your colours; it will cause them to lay smooth, and with a greater Luster.
 2 A phial with lime-water; you dissolve or slacken some quick lime with fair

water, then take the water from off the settled lime, and put it up for service, This is great use in tempering of sap green and litmus, which colours being apt to turn yellow, are preserved thereby.—

3 Gum-water is made of gum-arabic dissolved in fair water; if you add a little white sugar candy to it, that will keep the colours from cracking and flying off the parchment or paper.—

4 Ox gall, or the gall of eels, boil'd up in a little water, and [] then put up in a phial; this is of great use in painting of water colours, when the parchment or paper happens to be greasy, by only couching the point of your pencil to touch it therewith, and to temper it with your colour—

5th White wine vinegar; this is of use in grinding of distilled verdigrease, as preserving that Colour from changing upon the yellow.—

6th A little phial of spirit of hartshorn, a little drop whereof mixed among the [Carmine](#), adds to the beauty thereof.--

You must chuse pencils of several sizes, agreeable to the work you are to use them for; as for laying on a ground, a sky, or clouds, choose a larger size than those that you use for drapery, trees, &c. wherein you must follow own [?] those pencils of which the hairs, after you wetted them between your lips, and turn'd them upon your hand, keep close together are the best:--

To paint or colour a clear sky

Take clear blue [verditer](#), mixed with a little white; with this begin at the top of your landskip or picture, and having laid on the blue for some space, break it with a little [lake](#) or purple, working it with a clear pencil, one colour imperceptibly into another, apply more white and [masticote](#) in order to make it--fainter & fainter towards the horizon working all the white the colours imperceptibly one into another from the horizon to the blue sky; after which, you may lay some stronger strokes of purple over the light, is as to make them appear like clouds at a distance – For a fiery red sky use red [lead](#), and a little white instead of the purple streaks or clouds, working them according to art, imperceptibly one with another. –

Clouds you are to lay on ^with white & black, sometime mix a little purple there-with: but the best & surest direction you can have is from nature herself

To lay a ground for walls of chambers, halls &c.

You must use for a common wall which is of reddish hue, brown, red, and white.

and temper your colour according as it is old or new; shade it with brown or red, only mixt with a little [bistre](#) or soot.—

Other walls lay on with black & white, and shade it with the same colours;

sometime mix a little purple with it, and then you shade it with black & [lake](#)

For wanscotting that is embellished with carved mouldings, and figures, you must use one colour, for both the plain & the carved work, shading & heightening it with judgement & care.—

To paint a foreground, in imitation of sand or clay, lay on the darker parts with brown oaker; to what is in their distance, add a little white, & so on in preposition, shading it with brown [oaker](#), and the strong shades with soot.—

Of carnation or flesh colour.—

In carnation or flesh colour, use for young women & children [flake white](#) burnt [oaker](#) and a little vermilion; some add a little [lake](#), but that must be but sparingly; having laid in the colour for the carnation you shade the lips, cheeks, chin, knees, and toes, with fine [lake](#) & vermilion, and the naked parts, with [sea coal](#) and a little [lake](#), or brown red, or with brown [oaker](#) and [lake](#), or else with [indian ink](#) or [lake](#); for a brownish complexion, mix a little brown [oaker](#) among the carnation colour—Some artists lay the dead colouring of the carnation for young women on with white; they shade it with paper black and bring in the carnation colour where it is required.—

The paper black is made in the following manner—

Take the paper in which the leaves of gold have lain, burn them quick one after another, and let them drop into a bason of clean water, then take them out and grind them on a stone to a fine paste, form it into little tents, and let it dry; when you use it temper it with gum water as you see meett.—

For ancient people use vermilion, brown [oaker](#) and white, shade it with [bistre](#) & [lake](#) A deap corpse of a young person, paint with [flake white](#); brown [oaker](#), and a little Indigo or [sea coal](#), and shade it with [bistre](#) or sea-coal.—

For an old dead corpse, leave out the indigo, but shade it as before.

For dead bones, take white [lead](#), mixed with a little [bistre](#) or chimney soot with which you shade and heighten with white [lead](#).—

For the hair of young women and children lay them with light [oaker](#), shade them with deep [oaker](#), and heighten them with [mastic](#) & white.—

Grey hair, lay on with black & white shade them with black, and heighten them with white, and thus proceed in painting any other color'd hair:--

Drops of blood, lay on with red [lead](#), shade it behind, where the light falls, with [carmine](#) and [lake](#).—

Trees are laid in, some white, black, and [bistre](#), shaded with brown [oaker](#), and heightened with the same colour, with more white in it. Those that stand at a distance, are laid on with indigo blue, brown [oaker](#) & white, and shaded with indigo and brown [oaker](#)

Those that are farther distant lay on faint, and shadow them but slightly; which order you must observe in colouring of ships, houses, and other buildings—

In thatched houses, paint the thatch or straw, when new with [pink](#) class="emmr-anno">[pink](#)>dutch [pink](#), and shade it with brown [oaker](#), and to heighten the straw, use masticot & white:

Old straw lay on with brown [oaker](#), sometimes mixed with black & white, heighten the straw with brown [oaker](#) & white.—In colouring cities, castles or ruins you must observe nature for no rules can well be given; however to give a little light to a young practitioner, it must be observed that those houses which be nearest the fore ground are colour'd with vermilion, white, and a little brown [oaker](#) shading it with that & some [bistre](#); the heightenings are done with more

vermillion and more white.—

Houses further distant are laid on with [lake](#), and a little blue & white, shaded with blue & [lake](#) and heightened with adding more white.—

Such buildings as lie still further, are laid in with a faint purple, and a little blue, shaded softly with blue, and heightened with white; and the further they are off the fainter and slighter must be your colour.—

Flames and smoke are laid on with a pale yellow; shade the smoke with paper black, or soot; the flames shade with red [lead](#) or vermillion, and heighten

them with [Naples yellow](#). – In colouring of Rocks hills &c that are at a great distance, observe the same rule. – Such as lay nearer the foreground, you are to imitate according to nature. Trees that are upon the foreground, you pain with several sorts of greens, the better to distinguish one from the other; such as are on distant hills, must be done with the same colour as the Hills.—

Annotations

[alkanet](#)

A red dye obtained from a plant and used for dyeing cloth (OED).

[allum](#)

Alum is a mineral salt used in dyeing, tanning, sizing paper, fireproofing materials, water purification and medicine (OED).

[azure](#)

A bright blue pigment (OED).

[bice](#)

Thomas Blount's *Glossographia* (1661) indicates that bice is a blue or green colour. The OED suggests that blue bice is made from smalt, while green bice is made by adding yellow orpiment to smalt.

[bistre](#)

A brown pigment prepared from soot. (OED)

[brasil](#)

Also here *brasile*, *brasile*. A dye yielded by brazil-wood. (OED)

[carmine](#)

A red pigment obtained from cochineal. (OED)

[ceruss](#)

Ceruse is another name for white lead, used as paint and in medicine. (OED)

[cinnabar](#)

"composed of Sulphur and Mercury, or Brimstone and Quick-silver...The natural is extracted from Mines, where it is found more or less mixed with Sand; the artificial is made by sublimation of those two substances mixt together." Nicaise Le Fèvre, *A Compendious Body of Chymistry* (1662).

[dutch pink](#)

A yellow lake pigment. (OED)

[flake white](#)

A pigment made from white-lead that is in the form of flakes. (OED)

[flower de luce](#)

fleur-de-lys, the flower of an iris. (OED)

[gamboge](#)

A gum resin, from a tree, used as a yellow pigment or dye and also as a purgative in medicine. (OED)

[gum arabic](#)

A water-soluble gum exuded by certain acacia trees, especially acacia senegal, which is native to northern Africa. (OED)

[indian ink](#)

A deep black ink made from carbon particles mixed with gum. (OED)

[Indian lake](#)

A crimson pigment prepared from stick-lac treated with alum and alkali. (OED)

[Indian red](#)

A deep red pigment originally obtained from earth containing ferric oxide. (OED)

[ivory black](#)

"A fine soft black pigment, obtained by calcining ivory in a closed vessel." (OED)

[Jupiter](#)

tin

[lacca](#)

lake

[lake](#)

A pigment obtained by the combination of animal, vegetable, or coal-tar colouring matter with some metallic oxide or earth. (OED) This recipe contains crimson lake (red), Indian lake (red), and blue lake.

[lamp-black](#)

"A pigment consisting of almost pure carbon...made by collecting the soot produced by burning oil..." (OED).

[lead](#)

Red lead is "a red oxide of lead obtained from litharge by exposing it to hot air," while white lead, also ceruse (here ceruss), is "a mixture of lead carbonate and hydrated lead oxide." (OED). Both are used in medicine and paints.

[logwood](#)

Also here log-wood, "The heartwood of an American tree (*Hæmatoxylon Campechianum*) used in dyeing; so called from being imported in the form of logs." (OED)

[mastic](#)

Mastic is a gum from the mastic tree that was used in making varnish and medicine. (OED)

[masticote](#)

Also massicot, it was a yellow, naturally occurring form of lead monoxide that is used as a pigment. (OED)

[mummy](#)

Mummy referred both to a naturally occurring bituminous substance and to a substance prepared from mummified human bodies.(OED) Philip McCouat, "The Life and Death of Mummy Brown," J. of Art in Society (www.artinsociety.com) discusses the use of mummies in paint.

[Naples yellow](#)

"a yellow pigment used in painting, originally made in Naples and consisting of lead antimonate." (OED)

[oaker](#)

Also here oker, ochre is a natural earthy material or clay rich in iron oxide, ranging in colour from yellow to orange-red to brown. (OED)

[oil of vitriol](#)

concentrated sulphuric acid, used in medicine as well as paint. (OED)

[orpiment](#)

A red or yellow mineral used in dying or painting. (OED)

[pink](#)

"A yellowish or greenish-yellow lake pigment made by combining a vegetable colouring matter with a white base, such as a metallic oxide." (OED)

Prussian blue

A deep blue pigment consisting chiefly of ferric ferrocyanide. (OED)

quicksilver

liquid mercury

roset

"A rose-coloured pigment." (OED)

sal armoniac

Also called sal-ammoniac, it is a naturally occurring form of ammonium chloride, used since the 14th century in

salt-petre

Potassium nitrate, the principal ingredient in gunpowder. (OED)

sap-green

"A green pigment prepared from the juice of buckthorn berries." (OED) Richard Blome, *The Gentlemans Recreation* (1686) says that it "is a dirty dark Green, and of little use, except to Shadow in the dark places" (219).

sea coal

Coal from the sea, often from exposed coastal beds. (OED)

smalt

A kind of blue glass and a pigment made from such glass. (OED)

Spanish brown

A reddish brown earth used as a pigment. (OED). Albrecht Dürer, *A Book of Drawing, Limning, Washing or Colouring* (1652) says that Spanish brown is "a dirty browne colour" (28).

stone blue

A compound of indigo and starch or whiting, used by laundering clothing. (OED)

spodium

"A fine powder obtained from various substances by calcination." (OED) John Pechey, *A Plain Introduction to the Art of Physick* (1697) asserts "Spodium is burnt Ivory" (242).

tartar

A substance that forms as a deposit in wine casks in the process of fermentation. (OED)

terra verde

Terra-verte is a "soft green earth of varying composition used as a pigment." (OED) Randle Holme, *The Academy of Armory* (1688) defines "terra-verte" as "A soft green earth of varying composition used as a pigment" (313). John Elsum, *The Art of Painting after the Italian Manner* (1703) says that "terravert is a dark and deadish green" (121).

turnsole

Blagrave's *Supplement or Enlargement to Mr. Nich. Culpeppers English physitian* (1674) lists four kinds of turnsole, a plant. The "Colouring or dying Turnsole" is *Heliotropium triconum*, a plant with berries that "first appeareth of a fresh and lively green colour, but presently changeth into a kind of blewish purple upon the cloath or paper" (223).

ultramarine

A blue pigment made from the mineral lapis lazuli. (OED)

umber

"A brown earth used as a pigment." (OED) Henry Peacham's *The Gentlemans Exercise* (1612) defines umber as "a more sad colour, you may grinde it with Gumme water or Gumme lake: and lighten it at your pleasure with a little Ceruse, and a shive of saffron." (80)

verdegrease

John Elsum, *The Art of Painting after the Italian Manner* (1703) defines verdigris as "a green inclining to grey, and is made of coperas" (121). Peacham's *The Gentlemans Exercise* (1612) says "vertgreece is nothing else but the rust of brass" and one of four green colours (the others are green bice, verdure, and sap green) (82).

verditer

A green, bluish green, or blue pigment, "usually prepared by adding chalk or whiting to a solution of nitrate of copper" (OED). Randle Holme's *The Academy of Armory* (1688) indicates that green verditer is a "welmish [pale] or willow green" and blue is "a soft and pure blew" (147, 149)

vermillion

Also here vermillion. Richard Blome's *The Gentlemans Recreation* (1686), vermillion "is a fair and perfect Scarlet-Colour; and if you would have it good, buy it Unground, or see it Ground, otherwise they will spoil it, by putting thereto Red-Lead; and to make it bright put in some Clarified Honey. This Colour is chiefly for Garments." (218)

The Seven Painting Colours in General recipe from Early Modern Maritime Recipes:

<https://emmr.lib.unb.ca/recipes/685>