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Search in <https://edition640.makingandknowing.org/> for terms relating to lake pigments and their materials

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## Search term:        lake

<https://edition640.makingandknowing.org/#/folios/7r/tl>

### For coloring stamped trunks

The stamping of sheets of copper or latten is made on engraved & carved service tree<sup>\*</sup> wood, if one wants to spend less. And next, the stamped object is colored with the aforesaid colors of lake, verdet, *azur d'esmail*, & tempered in turpentine varnish. But in the place you want to azure, lay down *fer blanc*, which is more appropriate for an azure background.

<https://edition640.makingandknowing.org/#/folios/10r/tl>

### Purple color

Painters make it beautiful, making the first ground of common azure, or better yet *azur d'esmail*, & next they glaze it with lake, which will be more appropriate for this if you mix in alum, which gives it a violet tint depending on the quantity that you mix in.

<https://edition640.makingandknowing.org/#/folios/13r/tl>

### Flesh color from arsenic

Sublimated arsenic, that is to say, the white one that is sold as stone, when ground on marble, mixed with vermilion or lake or minium, makes a beautiful flesh color that is always shiny. Yellow arsenic has a very beautiful color, the white one is good in oil and agrees well with the lake.

<https://edition640.makingandknowing.org/#/folios/13r/tl>

### For dyeing

Mix sal ammoniac & vitriol & boil them together. Then mix in lake or verdet & azure or similar, & dye. This will not come off unless the animal sheds. *Non bona*.<sup>\*</sup>

<https://edition640.makingandknowing.org/#/folios/31v/tl>

## Painter

Scribes achieve darkening of **lake** & other colors for garments with egg yolk, but this is trumpery and does not last.

Others glaze reds from minium & others which are not beautiful in oil ~~A~~ using glair of egg, and it appears to be done in oil. But humidity corrupts all this.

<https://edition640.makingandknowing.org/#/folios/42v/tl>

## For outlining a portrait

Follow the lines with **lake** ground with olive oil, which will not dry.

<https://edition640.makingandknowing.org/#/folios/44r/tl>

## Lake

To test it, temper it & apply it to paper, & if one or two hours later it does not die there, it is fine and good.

<https://edition640.makingandknowing.org/#/folios/56r/tl>

## Varnish for distemper

You can make marble with distemper of **lake** or rose of Ghent & chalk. Once dry, glaze with **lake** tempered in wine, for the glue makes it die & blacken. And all will appear red, but the varnish you will put here, which will penetrate, will make appear dark & light that which ought to be thus. The varnish is made thus, mix with clear Venice turpentine some spike lavender oil & until all is clear & liquid enough, & it is done without fire. This one ~~es~~ is for things in distemper, and the turpentine varnish that you know, for panels. Pure spike lavender oil varnish is not good for panels, for spike lavender oil is too penetrating & makes colors sparkle, unless it was made long ago.

<https://edition640.makingandknowing.org/#/folios/56v/tl>

## Painter

The **lake** & **flore**y rosette of Ghent & others lose their color & die in the air.  
[continued much more]

<https://edition640.makingandknowing.org/#/folios/57r/tl>

[Painter]

...Continued

**Lake** takes long to dry in oil and for that reason one must grind some glass with it. But one needs to choose *crystallin* because it is cleaner. And because it would be too difficult to grind by itself, one must redden it on the fire, then when entirely red throw it into cold water, & it will crumble & pulverize easily for grinding it afterward. Being well ground **#** with a lot of water, it resembles ground lead white, but for all this it has no body. I think it would be good for casting.

\* Lead white is made with plate lead, beaten thin & put under the dung heap.

White varnish of turpentine or of spike lavender oil and turpentine is colored with pulverized *terra emerita*, making it boil together. It gives a gold color on silver and more beautiful if it is burnished. It is dry in a quarter of an hour. Aloe would make brighter color still, but it takes long to dry & the other is dry in a quarter of an hour, in winter as well as summer.

Good **lake** moistened with saliva is promptly rendered dark. That from Florence is too gummed. If you make a layer of printers' ink on velvet and there apply gold leaf and then stretch the velvet, it will appear grainy as if there were gold powder disseminated on it.

\* Vermilion ground by itself is wan and pale, but ground after **lake**, it is more beautiful.

For ridding marbles of grease, one grinds common ashes on it, which is good afterward to make the first imprimatura of a panel that is prepared in oil in order to seal the cracks & chinks of the wood. It has more body than chalk & it has **ehalk** a certain fattiness. One mixes it with the said chalk or **ra** with the colors collected from the vessel where one cleans the paintbrush. It is desiccative and spares the color. **On** Once this first imprimatura is made on the wood, one scrapes with a knife to even it. Next, one makes there a second imprimatura of ceruse or of the **meanest** colors mixed together. In a painting in oil **on canvas**, one applies only one imprimatura, and the same ashes can be used there. Also, after one has ground a color, one grinds some pith of coarse bread on it to rid the marble of grease.

<https://edition640.makingandknowing.org/#/folios/58r/tl>

[Painter]

...Continued

\* One needs to make at least three layers of flesh color to accomplish faces in oil. And at the beginning, one puts the black and umber where it is appropriate. Next, the **[e]** heightening with lead white must not be put on the black. Flesh colors, and **[gap]** where the ceruse enters will yellow in five or six months, but lead white does not change.

\* Florence **lake** is better than that from Flanders for in Florence the best dyes are made. To make a beautiful flesh color, the reddest & liveliest **lake** is the best, for the kind that contains purple & violet, by admixture of too much alum, makes flesh color like that of one who is very cold. That is why ladies, wanting to color their cheeks, grind Florence **lake** very finely, then fill a little cotton with it, which they next wrap in a little fabric of Cambray which is clear. And thus they pounce the **lake** on their cheeks & then, with another clean cotton, they soften it.

*Cristallin* having been ground with water appears to ~~be~~ have body, but with oil it does not have any. It is ground with **lake** & with asphaltum, which would not dry for a very long time without this.

Spike lavender oil is commonly put with lead white, ~~e~~<sup>\*</sup> not entirely pure but mixed with a little walnut oil. The said spike lavender oil would not be good for **lake** & colors that do not have body, ~~for it would make them glitter~~, but with those that have body & are somewhat fatty, it is quite appropriate.

Verdigris and orpiment must first be ground with urine before thinning them with oil. Thus they are beautiful & do not die.

<https://edition640.makingandknowing.org/#/folios/59r/tl>

[Paintbrushes]

...Continued

**Lake** & lead white & ceruse are easy to work in oil, but every kind of azure is difficult. And to make beautiful azure, one needs to layer it not with large strokes of the paintbrush but with small strokes of the point. Not only ash & *azur d'Acre*<sup>\*</sup> but mainly *azur d'esmail* which one needs to choose to be very delicate. ~~For it~~ Otherwise you will not ~~v~~ be able to work with it except with much work, and even then you need to allay it with turpentine to give it body, and mix it with a little lead white. Any azure wants neither to be ground nor washed for it loses color & becomes pale. But putting it powdered on your palette, you will thin it little by little either with walnut oil or turpentine oil, dipping a knife point in the oil, then tempering it little by little on the said palette.

<https://edition640.makingandknowing.org/#/folios/61r/tl>

## Flesh colors

You need to make two kinds of it, one more red to make the main layer, the other more pale for the highlights, as around the eyes. And then on this last flesh color, you will lightly touch the principal lights with a little lead white. But avoid putting too much of it for this will make it look like a face of death. The beautiful Florence **lake** makes a beautiful ~~re~~<sup>\*</sup> vivid flesh color approaching ~~fillegible~~ the tint of *rose alexandrine* & incarnadine.

<https://edition640.makingandknowing.org/#/folios/61v/tl>

## Grinding colors

A slab of ~~marble & p~~ glass a ~~glass~~ thumb thick is more appropriate than anything else for grinding colors neatly, especially for **lake** & for whites.

<https://edition640.makingandknowing.org/#/folios/62r/tl>

## Distant people and animals

One first does them roughly in gray or in purple, which is made of azure ash & lake. Once dry, one heightens & finishes with flesh color & other colors & with white. And it looks better & is sooner done than with white & with black.

Armies  
are painted

thus.\*

<https://edition640.makingandknowing.org/#/folios/63v/tl>

## Velvets and blacks

One needs [needs] to make the e\* middle main layer very d\* dark, & its folds & highlights very bright with white, & on the edges of t\* its light, you make a white line. For blue & green velvets, you highlight touch the shading with peach pit black, which is very black. For lake, black of pit coal which makes a reddish black on lake for velvets. The common charcoal makes a whitish black.  
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<https://edition640.makingandknowing.org/#/folios/64r/tl>

## Vermilion

One ought not to keep it in water when tempered ground with oil for it loses its color. It is better to choose whitish vermilion than dark & blackish. For vermilion is commonly mixed with a little lake, without which it would hardly be different from minium. But the pale casts more vivacity than the dark. It is not desiccative, & for this reason one mixes in calcined *crystallin*.

## Oil colors in water

Commonly, after grinding them one puts a [e] fe piece of tin leaf on top, & one puts them in water to prevent them from drying out. But this is more appropriate for ceruse, lead white, minium, & massicot than for the others, for lake dies there & loses its color, also azure, vermilion.

## Double layer

Ver<sup>digris</sup> does not die, & thus does not need to be layered twice. But lake & others, & principally flesh colors, ~~the~~ require two layers. Colors hardly change when they are dry.

<https://edition640.makingandknowing.org/#/folios/65r/tl>

## Fatty colors

If some part remains shiny and does not seem dry after the layered colors have penetrated, it means that this place is fatty, & that the second colors one layers on would not take easily, unless you rub this place with soap or breathe on it, because the humidity will make the colors take.

[margin] Every color or thing that becomes dense when water is put in during the grinding has body. But those which do not have it, such as pestled glass, lake, &c, become clear.

<https://edition640.makingandknowing.org/#/folios/65v/tl>

## Semi-lively colors

When colors ~~a~~<sup>\*</sup> absorb into the canvas, it means that it has been given imprimatura only once, & for this reason they become matte rather than <sup>being</sup> shiny. But this is the best, as long as you re-coat it twice, for in this manner, the colors, having more body, do not die & are all the more beautiful for it, especially azure, lake, & those do not have body. But those who want to rush their painting apply imprimatura twice on the first go, to be done with it. Thus the colors do not absorb, also they will not last as long. The second layer of these does not absorb & remains shiny.

## Glazing

One commonly glazes with colors that do not have body, such as lake & verdigris. However, to use other colors, one mixes in a quantity of calcined & ground *cristallin*, which also has no body & ~~makes~~ lightens the density of the others.

<https://edition640.makingandknowing.org/#/folios/66r/tl>

## Shadows

For women, asphaltum, umber, & a little lake.

<https://edition640.makingandknowing.org/#/folios/76r/tl>

**For making it violet** (NOTE: this is part of a listing of coloring wood)

Take one quart of urine & one ounce of alum & two drams of sal ammoniac & one of lake, & do as above.

<https://edition640.makingandknowing.org/#/folios/93v/tl>

## Violet and lake

It is made of azure & lake, which is also assayed on the palette with white. The one is deemed beautiful that, on a polished knife or on glass, gives<sup>\*</sup> a clear red color of red rose, tending a little toward violet. The one that is *noi* dark red is not as pleasant.

<https://edition640.makingandknowing.org/#/folios/102v/tl>

## Painting on crystal or glass

They paint in oil without lines, except for the faces where they trace the nose & the mouth with black in small work, then they make strokes & highlights in white, next they coat all with flesh color. And as for the ground, they make it with *azur d'Acre* for more beauty, or with lake for a quickly-done red, or with dragon's blood for the most beauty. But one needs to layer it little by little so that it appears even & of one color, & thus for other colors. Next, they put underneath it a foil backing for topaz, or one of gold or silver.

<https://edition640.makingandknowing.org/#/folios/141r/tl>

## Molding a crayfish

(...)

To paint it, boil it with wine & a little salt, in order that they become very red, & take this as a model. Paint the back with vermilion mixed with lake, & the sides & underneath<sup>\*</sup> the belly & the legs with vermilion, & yellow ocher, and white.

<https://edition640.makingandknowing.org/#/folios/165r/tl>

## Lake

If, once it is ground, you let it dry without keeping it in water, it will dry out & you will have as much trouble grinding it as before. <sup>La</sup>

## Dragon's blood

It can be imitated with lake, which surpasses the dragon's blood in beauty if, tempered in oil, you glaze on gold or silver. Tempered in varnish, it dies.

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**Search term: cochineal (same relevant results as coch\* in translation)**

<https://edition640.makingandknowing.org/#/folios/38v/tl>

## Scarlets

Because one *aulne* costs seven or eight lb to dye, they use cloths worth seven or eight francs an *aulne*. But whoever wants something beautiful *se-la* should buy white cloth worth fifteen francs an *aulne* & have it dyed with pure scarlet pastel woad & a little **cochineal**. Black cloth is thin so that the dyeing is inexpensive.

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**Search term: brazilwood (same results as brazil\*)**

<https://edition640.makingandknowing.org/#/folios/6r/tl>

## For laying down and seating burnished gold and giving red or green or blue

Ceruse & lead white is not appropriate for polished white nor for burnishing because it is fatty, but it is quite good for *or mat* which is made with oil, mixing it with yellow ocher & mine *pe* & tempering all of it with oil. And this *or mat* thus applied keeps in the rain like gilded lead work & similar things. Therefore for burnished gold take good chalk, quite white, well ground, & tempered with distemper glue, & make four layers of it, one after the other, on the wood. And once the last is dry, rub it with *prele*, which is a plant otherwise called horsetail, to render it well polished. Next take fine *boli armeni* \* & sanguine, as much of one as of the other, also lamb tallow the size of a bean or a pea depending on the quantity of bole, and a little willow charcoal, or as much as the tallow, & half a walnut shell full of half-burned saffron. Some put in a little candy sugar. Grind all together with water, & apply it without gum or glue, & let it dry, & rub the place that you want to gild with a piece of white cloth to better smooth it, & when the rubbed place is a little shiny, it is a sign that the gold will be carried well. Having rubbed, wash with a



clean paintbrush soaked in clear water the place that you want to gild & immediately apply the gold, which you will burnish once dry. And if you want to lay in rouge clair & glaze with it *de*, grind Venice *laque platte* on marble with walnut or linseed oil. Once ground, mix turpentine or spike lavender varnish & apply on the gold with the paintbrush. **Brazilwood** & *laque ronde* die. For green, temper verdigris with walnut or linseed oil & grind it, next mix in turpentine varnish and not spike lavender varnish, which is not suitable for verdigris. If you want to glaze with azure, it needs to be set on burnished silver and take *azur d'esmail*, &, without grinding, temper it with turpentine varnish & apply it.

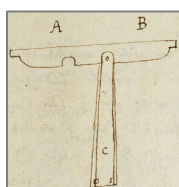
<https://edition640.makingandknowing.org/#/folios/32v/tl>

## Mat maker

They make two kinds of them in Toulouse, one to hang on the partition walls of rooms, which they weave almost as fine as the straw *phats* worn by villagers. And they make them in long bands, some the width of ten *b* straws, others of thirteen. And they work on them mainly in summer. And in winter, when they put it to use, they sew it. But beforehand, they put it in dye and commonly make it in three colors, green, red, and sometimes violet. The green one is made in a single pastel woad dye, because green being made from yellow and blue, the pastel woad discharging itself onto the straw, which shows its dark yellow, one obtains bright green. For the red, they use alum and **brazilwood**. For the violet, they use pastel woad & a little copperas, which browns the blue with its black tint.

<https://edition640.makingandknowing.org/#/folios/33r/tl>

## Knife for cutting the nose or a finger



This is a well-furbished knife, nailed through the middle in such a way that it easily moves to one side & the other & the side *fillegible* A, as readily as the side B, is hidden inside its handle marked C. The two tenons you see at the tip of the knife are for locking it on one side or the other against a nail which is at the butt of the said handle, in order that, when one wants to press hard <sup>on</sup> something to cut it, it does not come out from the handle. You may allow the side marked B to cut for demonstration purposes, *but not much*, but the side that is notched A and marked A must not cut. † It is sufficient that it be furbished well. And also the notch needs to be as thick as the back of a knife in order that it cannot cause pain. And you will only show the part of the knife which is not notched, for the side with the notch needs to be *mar* hidden inside the handle. And when you want to cut the nose or a finger, pretend to sharpen your knife on the thigh and, while *while* doing this, turn the knife deftly. & the part with the notch, which you will

cover *f* with one finger, will come into your hand, and you will place the notch, colored with **brazilwood** rosette or black cherry juice, upon the nose.

<https://edition640.makingandknowing.org/#/folios/33v/tl>

## For making blood or wine issue from someone's forehead or from a wall

Take a funnel or funnel of *fer blanc* which is double-walled in the body *d* but not in the spout. Make a small hole at the top edge & *au* another, slightly bigger, on the inner wall that will be a little above the spout, just as you can see in the adjacent example. Then when you want to use it, put in wine or liquid rosette of **Brazilwood** or black cherry juice, and blocking the hole of the spout *the* with your little finger, make sure that the funnel is well filled in order that the wine can enter *there* between the double walls through the hole at the side, & if it does not enter well, making it seem as if you are tasting the wine, suck & draw in a little air, drinking where the little hole is. Next, make one of the close bystanders drink the rest of the wine or cast it aside or let it flow through the tip, but before, you must have pressed your thumb well over the hole on the top edge, because in this way, by the compression of air, the wine will be retained between the double walls. Then with a bodkin rounded at the tip & that goes into its handle, you make it seem as if you pierce the forehead of someone who holds a glass in his hand, and while you pierce, you cover what you are doing with the funnel that you hold close to #<sup>\*</sup>



#<sup>\*</sup>

his forehead. Then removing your thumb from over the hole on the top edge, the air, being free, will make the wine issue from between the double walls through the hole marked B, & fall through the tip marked C into the glass. But you must make the fellow bend his head enough in order to do it well.

<https://edition640.makingandknowing.org/#/folios/43v/tl>

## Varied and transmuted wine

Grate **brazilwood** very finely, put it to soak one or two hours in clear water, then take this tinted water & add to it some clear water & you will make *e*<sup>\*</sup> wine as claret colored as you like. If you please, put a drop of lemon or orange juice in it & it will immediately turn white. It can be drunk without danger.

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## Rosette

Some with chalk, but the best has its body with ceruse & brazilwood dye.

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**Search term:**      **platte**

<https://edition640.makingandknowing.org/#/folios/3r/tl>

## Counterfeit coral\*

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One needs to first make the branches of wood or take a bizarre thorn branch, then melt a lb of the most beautiful clear pitch resin and put in one ounce of subtly ground vermilion with walnut oil, and if you add in a little Venice *laque platte*, the color will be more vivid, and stir everything in the resin melted over a charcoal fire and not of flame, for fear that it catches fire. Next dip in your branches while turning, & if any filaments should remain on it, turn the branch over the heat of the charcoal.

(marinalia)

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## For laying down and seating burnished gold and giving red or green or blue

Ceruse & lead white is not appropriate for polished white nor for burnishing because it is fatty, but it is quite good for *or mat* which is made with oil, mixing it with yellow ocher & mine *pe* & tempering all of it with oil. And this *or mat* thus applied keeps in the rain like gilded lead work & similar things. Therefore for burnished gold take good chalk, quite white, well ground, & tempered with distemper glue, & make four layers of it, one after the other, on the wood. And once the last is dry, rub it with *prele*, which is a plant otherwise called horsetail, to render it well polished. Next take fine *boli armeni*\* & sanguine, as much of one as of the other, also lamb tallow the size of a bean or a pea depending on the quantity of bole, and a little willow charcoal, or as much as the tallow, & half a walnut shell full of half-burned saffron. Some put in a little candy sugar. Grind all together with water, & apply it without gum or glue, & let it dry, & rub the place that you want to gild with a piece of white cloth to better smooth it, & when the rubbed place is a little shiny, it is a sign that the gold will be carried well. Having rubbed, wash with a clean paintbrush soaked in clear water the place that you want to gild & immediately apply the

gold, which you will burnish once dry. And if you want to lay in rouge clair & glaze with it *de*, grind Venice *laque platte* on marble with walnut or linseed oil. Once ground, mix turpentine or spike lavender varnish & apply on the gold with the paintbrush. Brazilwood & *laque ronde* die. For green, temper verdigris with walnut or linseed oil & grind it, next mix in turpentine varnish and not spike lavender varnish, which is not suitable for verdigris. If you want to glaze with azure, it needs to be set on burnished silver and take *azur d'esmail*, &, without grinding, temper it with turpentine varnish & apply it.

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## Tracing some history on glass

If you want to trace some history in intaglio on glass, you can do it in different ways. Lay your glass pane *en*, the thinnest you can find, on the printed history, & having cleaned the glass well with lye & ash so that it is not greasy, trace over the lines visible to you with *noir à huile* or *noir d'escaille* with the paintbrush; if you want to paint with colors in the fashion of glassworkers, who wash their glass pane with *noir d'escaille* & then scrape & clear the parts which they want to coat with color, leaving that which is necessary for shading. But if you want to make gilt histories on glass with a background of colors, which imitates the basse-taille of goldsmiths, gild your entire glass pane with gum water or garlic juice or milk of the fig tree. Then moisten your printed history between two wet linen cloths, and lay it down on the gilt glass. Then with a pin mounted on the end of a small stick, follow the lines of your history as if you wanted to pounce it, & thus you will exactly trace it on the gilding of the glass. & next you will clear the background & that which needs to be blank with a quite pointy steel awl, & neatly follow once more the lines & accomplish your work & make your faces & flesh colors in *argent moulu*; then you shall fill the background with *azur d'esmail* or verdigris or fine *laque platte* \* *platte* tempered with clear turpentine, mixed with a little of tear of mastic if you want that the colors are more even & do not spread. Next, layer on the back of the glass & over the colors a white tin leaf. And once this is dry, you can cover the tin leaf *en* with color to hide your secret. The tin leaf gives light to the colors. Thus you will be able to paint without being

*Continued...*

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## Cross of the commanders of Malta

This beautiful rouge clair which makes the field of the white enamel cross is *bleed* of fine tear of dragon's blood tempered with eau-de-vie or else Indian *laque platte*, which in my opinion is made in Flanders, tempered with clear turpentine & tear of mastic & laid down on a silver leaf, not the kind which the painters use, but a thicker kind, which is burnished by those who make gemstone foils *Av* or by goldsmiths, & that gives it this beautiful brilliance.

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**Search term:        rond\***

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## **For laying down and seating burnished gold and giving red or green or blue**

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