

BLACK, among dyers, one of the five simple and mother colours used in dying. It is made differently, according to the several qualities of the stuffs that are to be dyed. For stuffs of a high price, as woollen cloth an ell and a half or an ell and a quarter wide, broad and narrow rattens, fine woollen druggets, &c. they must use a black made of the best woad and indigo, inclining to a bluish brown. The goodness of the composition consists in there being not above six pounds of indigo ready prepared to each ball of woad, when the latter, being in the tub, begins to cast its blue flower; and in not being heated for use above twice; after which it must be boiled with alum, tartar, or ashes of lees of wine, then maddered with common madder, and lastly the black must be given with gall-nuts of Aleppo, copperas, and sumach. As for more indifferent stuffs, such as small rattens, and thalloons, as they cannot pay for the expence of maddering, it is sufficient that they be well boiled with woad, and afterwards blacked with gall and copperas. There is likewise jesuits black, which is made with the same ingredients as the good black, but without having first dyed the stuff blue.

German **BLACK**, called by some Frankfort black, is made with the lees of wine, burnt, washed afterwards in water, then ground in mills made for that purpose, with ivory, bones, or peach-stones, also burnt. It comes from Frankfort, Mentz, and Straßbourg, either in lumps or powder, and must be chosen moist, without having been wetted, of a fine shining black, soft, friable, light, and with as few shining grains as possible.

Ivory **BLACK**, otherwise called velvet black, is burnt ivory, which becoming quite black, and being reduced to thin plates, is ground in water, and made into troches, to be used by painters, and by jewellers, who set precious stones, to blacken the ground of the collets, and give the diamonds a teint or foil. In order to be good, it ought to be tender, friable, and thoroughly ground.

Bone-**BLACK** is made with the bones of oxen, cows, &c. and is used in painting; but is not so much esteemed as ivory black.

Hart's-**BLACK**, that which remains in the retort after the spirits, volatile salt, and oil, have been extracted from hart's-horn. It answers the purposes of painters almost as well as ivory-black.

Spanish **BLACK** is nothing but burnt cork: It is used in several works. It should be light, and have as few grains of sand mixed with it as possible.

Lamp-**BLACK**, or *Lam*-**BLACK**, the sooty smoke of rosin. There is some in powder and some in lumps, and is mostly brought from Sweden and Norway, and pays duty 1l. 10s. 4⁸/₁₀₀d. the hundred weight. It is used on various occasions, particularly for making the printer's ink, for which purpose it is mixed with oil of walnuts, or linseed, and turpentine, all boiled together.

Earth-**BLACK**, a sort of coals found in the ground, with which the painters and limners use to paint in fresco, after it has been well ground.

There is also a black made with gall-nuts, copperas, or vitriol, such as common ink. And a black made with silver and lead, which serves to fill up the cavities of engraved things.

Currier's **BLACK**, a black made with gall-nuts, four beer, and old iron, termed the first black. The second black, which gives the gloss to the leather, is composed of gall-nuts, copperas, and gum-arabic.