of the circle, ſo that both together make the ſhape of a box. Theſe two pieces being adjuſted, it is neceſſary to round the ſhell to be moulded of ſuch a size that, when moulded, it will be a little higher than the ring of the mould, that there may be no deficiency. The mould is then to be put into a preſs on a plate of iron, exactly under the ſcrew of the preſs; put then the ſhell upon the circle of the mould, ſo that its centre also is exactly oppoſite to the ſcrew of the preſs : then take a piece of wood formed into a truncated cone, and not ſo thick as the diameter of the circle of the mould, nor ſo deep as the ring : then put a plate of iron above the cone, and ſcrew down the preſs gently and cautiouſly till the whole is well fixed : then plunge the whole into a cauldron of boiling water placed above a fire. In 8 or 10 minutes the ſhell or horn will begin to ſoften ; ſcrew the preſs a little firmer that the wooden cone may sink into the softened ſhell : repeat this from time to time till the cone is quite ſunk in the mould ; then take out the preſs and plunge it into cold water. When it is cold, take the box now formed out of the mould, and put into the inside of it a new mould of tin exactly of the form you wiſh the inside of the box to be ; do the ſame with the outſide, put it again into the preſs and plunge it into boiling water ; ſcrew the preſs gradually till the box be faſhioned as you deſire.

2. *Method of preparing green wood ſo that it will not ſplit in the turning.—*Having cut your wood into pieces of a pro­per ſize, put it into a veſſel full of a ley made with wood aſhes. Boil it there about an hour ; then, taking the cauldron off the fire, allow the ley to cool ; then take out the wood and dry it in the ſhade.

3. *Method of giving an ebony-black to hard and fine woods.* — After forming the wood into the deſtined figure, rub it with aquafortis a little diluted. Small threads of wood will riſe in the drying, which you will rub off with pumice-stone. Repeat this proceſs again, and then rub the wood with the following compoſition : Put into a glazed earthen veſſel a pint of ſtrong vinegar, two ounces of fine iron-filings, and half a pound of pounded galls, and allow them to infuſe for three or four hours on hot cinders. At the end of this time augment the fire, and pour into the veſſel four ounces of copperas (ſulphat of iron), and a chopin of water having half an ounce of borax and as much indigo diſſolved in it ; and make the whole boil till a froth riſes. Rub ſeveral layers of this upon your wood ; and when it is dry, poliſh it with leather, on which you have put a little tripoli.

4. *Method of giving to plum-tree the colour of brazil wood.* — Slack lime with urine, and bedaub the wood over with it while it is hot : allow it to dry ; then take off the coat of lime and rub it with ſhamoy ſkin well oiled. Or, ſteep your wood in water, having a quantity of alum diſſolved in it ; then, having allowed brazil wood to diſſolve in water five or six hours, ſteep your wood in it, kept lukewarm during a night ; and when it is dry, rub it, as before direct­ed, with ſhamoy ſkin well oiled.

5. *Method of giving a fine black colour to wood. —* Steep your wood for two or three days in lukewarm water in which a little alum has been diſſolved ; then put a handful of logwood, cut ſmall, into a pint of water, and boil it down to leſs than half a pint. If you then add a little in­digo, the colour will be more beautiful. Spread a layer of this liquor quite hot on your wood with a pencil, which will give it a violet colour. When it is dry, ſpread on ano­ther layer ; dry it again and give it a third : then boil verdegrise at diſcretion in its own vinegar, and ſpread a layer of it on your wood : when it is dry, rub it with a bruſh, and then with oiled ſhamoy ſkin. This gives a fine black, and imitates perfectly the colour of ebony.

6. *Method of cleaning and whitening bones before using them.* — Having taken off with a law the uſeleſs ends of the bones, make a ſtrong ley of aſhes and quick lime, and into a pailful of this ley put four ounces of alum, and boil the bones in it for an hour ; then take the veſſel containing the ley off the fire and let it cool ; then take out the bones and dry them in the ſhade.

7. *Method of soldering ſhells.—*Clean the two ſides of the ſhells which you wiſh to join together; then, having joined them, wrap them up in linen folded double and well moiſtened ; then heat two plates of iron pretty hot that they may keep their heat for ſome time ; and putting your ſhells rolled up between them under a preſs, which you muſt ſcrew very tight, leave them there till the whole is cold, and they will be ſoldered. If you do not ſucceed the firſt time, repeat the proceſs.

8. *Method of moulding ſhells.—*Put six pints of water into a kettle ; add to it an ounce of olive or other oil ; make the water boil; then put in your ſhell, and it will grow ſoft. Take it out and put it into a mould under a preſs, and it will take the figure you want. This muſt be done quick­ly ; ſor if the ſhell cool ever ſo little, the proceſs will fail. It will not require much preſſure.

9. *Method of tinging bones and ivory red.—*Boil ſhavings of ſcarlet in water. When it begins to boil, throw in a quarter of a pound of aſhes made from the dregs of wine, which will extract the colour : then throw in a little rock alum to clear it, and paſs the water through a linen cloth, Steep your ivory or bone in aquafortis, and put it into the water. If you wiſh to leave white ſpots, cover the placea deſtined for them with wax.

10. *To tinge ivory black.—*Steep the ivory during five or six days in water of galls with aſhes made with dried dregs of wine and arſenic ; then give it two or three layers of the same black with which plum-tree is blackened, in order to imitate ebony. Or, diſſolve ſilver in aquafortis, and put into it a little roſe water. Rub the ivory with this, and al­low it to dry in the ſun.

11. *Method of hardening wood to make pulleys.—*After finiſhing the pulley, boil it ſeven or eight minutes in olive oil, and it will become as hard as copper.

12. *To make Chineſe varniſh.—*Take of gum lac in grains four ounces ; put it into a ſtrong bottle with a pound of good ſpirit of wine, and add about the bulk of a hazel nut of camphor. Allow them to mix in ſummer in the ſun, or in winter on hot embers for 24 hours, ſhaking the bottle from time to time. Paſs the whole through a fine cloth, and throw away what remains upon it. Then let it ſettle for 24 hours, and you will find a clear part in the upper part of the bottle, which you muſt ſeparate gently and put into another vial, and the remains will ſerve for the firſt layers.

TURNSTONE, in ornithology. See Tringa.

TURPENTINE, a tranſparent viſcous ſubſtance, flow­ing either naturally or by inciſion from ſeveral unctuous or resinous trees ; as the terebinthus, pine, larch, fir, &c. Sec Pinus, p. 765; Chemistry-Index ; Materia Medica, *the Table.*

*Oil of Turpentine.* See Chemistry-*Index,* and Phar­macy, n⁰ 174.

TURPETH, the cortical part of the root of a species of convolvulus, brought from the Eaſt Indies. It is accounted a pretty ſtrong cathartic ; but it is very uncertain in its ſtrength, for ſometimes a dole from a ſcruple to a dram purges violently, while at other times a much greater doſe produces very little effect.

TURQUOISE, is the tooth of an animal penetrated with the blue calx of copper; it loses its colour when heated;