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The young man's book of amusement

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Application of the Moire Metallique to Tin-Foil

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body, placed at points 120 degrees distant from each other, in all the three haloes; and as the numerous small crystals have their refracting faces turned in every possible direction, the whole circumference of the haloes will be completely filled up. The same effects may be obtained with other crystals; and when they have the property of double refraction, each haloe will be either doubled, when the double refraction is considerable, or rendered broader, and otherwise modified in point of colour, when the double refraction is small. The effects may be curiously varied, by crystallizing upon the same plate of glass, crystals of a decided colour, by which means we should have white and coloured haloes succeeding each other.

Application of the Moire Metallique to Tin-Foil.

All leaves of beaten tin are susceptible of crystallizing, because the hammer has only broken, more or less, the tin crystals; and, without any other preparation, they give a larger or smaller grain. It is not the same with laminated tin: the crystals are so exceedingly broken, that on being taken out of the acid-bath, the leaves of tin shew only an oxidized surface, proving that the porosity is not the same as that of beaten leaves. The means employed for moiring tin-plates becomes impracticable on leaves of tin in complete fusion; thus there was no need of employing a blast of air or water. Tin has so strong an attachment to the surface of iron, as to facilitate

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crystallization by the different means employed, and under different forms. It was requisite to make these leaves of tin undergo partial fusion, more or less extensive, but not general. Therefore take a leaf of brass, what is called in commerce yellow tinsel (a very fine piece of woven wire would produce the same effect): after it is heated red-hot, to anneal it, nail it on a frame, mounted on four feet, about eight inches long, to stand level on a table. Take a leaf of tin, which extend upon the brass by rubbing it with a brush; afterwards pass a small spirit-lamp under it, in different places, to fuse the tin, which will produce a very fine *moire*. The ground will be in grains, in a natural crystallization. To produce grounds, filled with flowers, take round and flat irons; after having heated them red-hot, and pressed them beneath the foil without friction, the contact will melt the tin to the width of the iron. But care must be taken to withdraw the iron as soon as the tin appears to be melted, and not to replace it but at a certain distance from the part first brought into fusion, in order that the latter may have time to solidify, and not be confounded with the other. Afterwards we may follow the same process between them. By running leaves of tin upon fine cambric, or upon stone, different *moires* may be formed in succession, at pleasure. It now remains only to subject these leaves to the action of the acid, in order to develope the *moire* produced by the heat. For this purpose, pass the composition over the foil with a sponge, or rather dip the foil into the liquid, and draw it out again as soon as it has acquired its bril-

liancy, to rinse it in pure water, and wipe it dry. But in the latter case, care must be taken to coat the back of the foil with varnish, that the acid may not penetrate through it by acting on both sides. The varnish should be composed of Jews' pitch (*asphaltum*) dissolved in oil of turpentine. The nitromuriatic composition is made of two parts of nitric acid and one part of muriatic acid, diluted with ten parts of water.

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To make Crocant or Ornamental Paste, for covering preserved Fruits.

A crocant frame is made of copper, in the form of an egg cut through the middle, and about the size of two quarts: take about half a pound of flour and an ounce of fine grated sugar, which make up in a paste with the yolk of an egg or two, and a little water; roll it out very thin and even; butter the outside of your crocant, and lay the paste over it quite smooth, and with a sharp pointed penknife cut it in what figure you please; but it is only those who understand drawing can do it to perfection, as it ought to be done in coats of arms, flowers, foliage, &c. when done set it in the oven to harden, and make it a cover for preserved fruits of any kind.

You may boil sugar till it be quite tough and ropy, and butter your frame, and with a small twig lay it on the frame in what figure you please: take it off when quite hard, and use it as the other.

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