

HOW TO MOUNT BUTTERFLIES

IN MOUNTING butterflies, there are, of course, various methods of going to work, all of which are good.

The first thing is to make one or more setting boards, and these will vary in size according to the size of the specimens.

Down the center of the board make a groove. At the bottom of the groove a thin strip of cork about an eighth of an inch in thickness must be glued, and the board planed down slightly on each side of the groove until a section has the appearance shown in the first picture.

In making these boards the most important points to remember are that the grooves should be wide enough to take the body of the insect comfortably, and of such depth as to leave a small space between the board and the wings when the body is pinned down to the cork. The actual degree of slope on each side of the groove is not important.

The next thing to do is to pin down the insects, and this is the most difficult part of the setting. These pins can be purchased at a science supply house.* Black ones have the best appearance. To begin with, three sizes of pins will be sufficient, the shortest being for small butterflies and moths, the longest for the very large specimens, and the middle size for the rest.

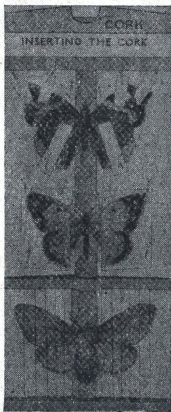
In putting the pin through the body

of the insect, the head of the pin should slope a little forward towards the head of the insect, and about three-eighths of an inch should project beneath the body. Be very careful that the upper part of the pin does not lean to either side. Pin the specimen down to the board, with the body resting in the groove, and a slight space between the wings and the board.

The delicate operation of arranging the wings comes next, and is done by means of thread and a fine needle. The body is in position in the groove, and the butterfly's wings are closed together. Using a pin stuck in the board as a pivot, and tying to this a piece of thread, we insert the thread between the wings and gently draw the wings down to one side, arranging them with the needle while the thread is still over them. When the specimen is dry all supports except the body pins are removed.

Now we have to fix the wings, and there are various methods of doing this, as shown in the second picture.

We may use small pieces of cardboard, pinning them down as shown, or we must use a piece of transparent binding paper, which can be purchased at any store where science supplies are kept.* If this transparent paper is used, we may cover all the wings on each side, as shown in the second picture. Or we can fix the wings down with threads passed around the



Three Ways of Mounting

* Botica Boie, Escolta, Manila.

THE OLD CLOCK

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thought, as he made his way across the *sala*, "and I can do it."

Crash! There was a dreadful noise. He had pushed over the tall, old clock in the dark. Uncle Juan's door opened quickly, and he came hurrying with a flashlight in his hand.

"Why, Isidro, what's the matter?"

"Oh, Uncle Juan, I just meant—" he began. "I wanted it to—"

"If you will help me," said Uncle Juan, "perhaps together we can lift it up."

There was not much damage done. The works of the old clock were unhurt, but the back of the case was broken right away. It lay splintered from the fall, and there among the splinters was something else—a long, thick envelope with red seals! The color went from Uncle Juan's face as he lifted it up.

"What's this? Why, *it's the lost paper!*" he gasped.

Just at that minute the pendulum started again. It swung to and fro, and there was a whirring sound. And then, in the half-darkness, the song of the clock began once more: "I knew—I I knew—I knew!"

DEBUSSY

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plies, goes up and down in steps of a whole tone, without any of the half-tone intervals found in the diatonic scales. This explains some of the peculiar chords which he uses.

He never crowds his music with tone color, but he has made music express poetic feeling in the most delicate and unusual fashion. One simply feels the effect of his music as one does sunlight, or a calm beautiful afternoon.

Musicians have been keenly interested in Debussy's use of the old Greek scales and in his orchestral combinations. But to the listener, the point of interest is in the effect of the music.

Claude Debussy is the real founder of modern music. His highly original methods of harmonizing and creating tonal colors has revolutionized the whole musical art. His orchestral compositions speak a new and different language, and his piano pieces are unique. He wrote his songs in such a manner as no other composer has ever equaled. Everything is vague, ethereal, without a definite rhythm or melody. Such is the music of Claude Debussy.

MOUNTING BUTTERFLIES

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board lengthwise, and fastened in tiny notches at each end of the board, as shown in the lowest picture.

To keep the body straight, pins should be stuck into the groove of the board underneath the lower end of the body to support it. The feelers (antennae) and legs of the butterfly should be carefully arranged, and, if necessary, may be kept in position by pins stuck into the board slantingwise and pressing upon the feelers and the legs.

The specimens should be laid aside in a shady, dry place, free from dust and secure from the attacks of ants, mice, or cockroaches. Small specimens will dry quickly, but the larger ones may take several weeks.

To know whether a specimen is ready for placing in the collecting cabinet, touch the abdomen with a needle, and if the skin is dry and immovable, the drying is completed.

In the cabinet the specimens may be damaged by mice, ants or cockroaches, or they may mould. The filing cabinet should be kept dry and insect proof. A little naphthaline or a few moth balls may be placed in the cabinet.