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EVERY DAY

MAY 1 1917

SERIAL NO. 130

THE MENTOR

LACE AND LACE
MAKING

By ESTHER SINGLETON
Author

DEPARTMENT OF
FINE ARTS

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YOUR Association is confronted with an unusual situation, and we now appeal to you because you are as vitally interested in The Mentor as we are. You have often asked how the full benefits of The Mentor could be given for the price—beautiful pictures in gravure and in colors, interesting, instructive text by well-known writers, and a full, intelligent service in supplying information in the various fields of knowledge—all for the annual membership fee of \$3.00. One of you recently wrote to us: "The Mentor is a bargain for the money. This additional service makes it absolutely priceless."



HOW have we been able to do it? By care and good judgment, and by knowing where and how to get things—at a minimum price. But that was under normal conditions. Now new conditions are forced upon us. Paper, ink, labor, and everything that goes into the manufacture of magazines and books have advanced in cost one hundred per cent. or more. The paper on which The Mentor is printed cost 4¾ cents a pound two years ago. To-day it costs 9 cents a pound—and it is still going up. And so it is with the cost of other materials. The condition is a general one in the publishing business.



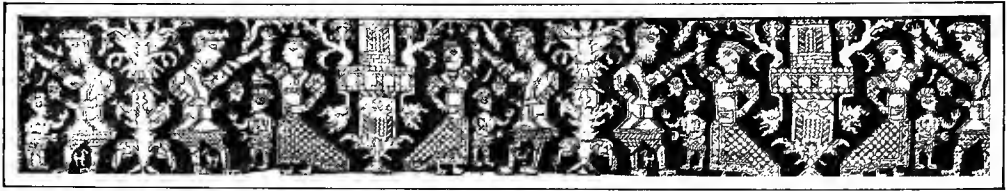
WE have been together in a delightful association for four years—just the length of a college course. That means something real and vital in our lives. You have expressed the meaning of it in many letters. "The Mentor is a college course in itself, and one finds many things in it never taught in the classroom." That's from a Director of a Western college—and others say the same. We have had four years of pleasure and profit. Now let us consider together what the new conditions will mean.



WE will not change our character nor alter our standards. We will give more to you in valuable material and service. We simply ask you, as fellow members of The Mentor Association, to share with us in meeting the present costs. We can continue to give all The Mentor benefits, even in fuller measure, with an annual fee of four dollars hereafter instead of three—only one dollar more, surely a small sum to be considered in a matter of self-education. In the course of these years, you have come to know the value of The Mentor; and we have come to realize day by day how fully co-operative the spirit of our Association is. Let us stand by and show that spirit now.

W. D. Moffat
EDITOR

THE MENTOR · DEPARTMENT OF FINE ARTS
MAY 1, 1917



A CARICATURE IN LACE—ITALIAN, SIXTEENTH CENTURY
A strip used for curtain, valance, or counterpane

LACE AND LACE MAKING

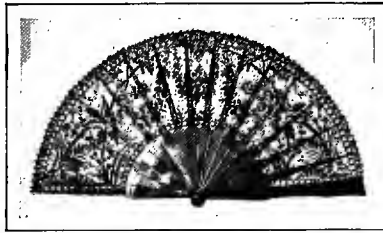
By ESTHER SINGLETON

MENTOR GRAVURES

VENETIAN RAISED POINT
Chalice Veil, 1650

POINT D'ALENÇON

VALENCIENNES, THREE
SPECIMENS
Eighteenth century



BLACK CHANTILLY FAN MOUNT
Nineteenth century

MENTOR GRAVURES

PILLOW AND BOBBINS

MECHLIN
Greatly magnified

COURT TRAIN OF IRISH
POINT
Made for Queen Mary
of England

"Wisdom with periwigs, with cassocks grace,
Courage with swords, gentility with lace."—*Connoisseur*

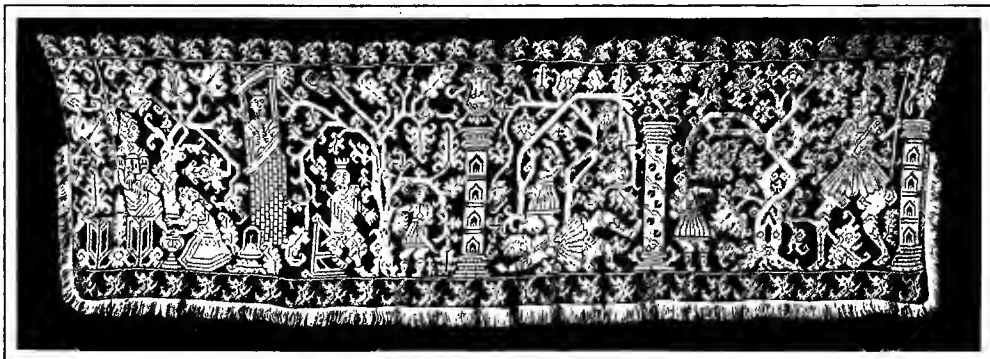
"To know the age and pedigrees
Of points of Flanders and Venise."—*Hudibras*



LIKE old violins, old lace makes a direct appeal to the romantic fancy. But Venetian, Alençon, Brussels, Mechlin and Honiton carry us farther than a Stradivarius, a Guarnerius, or an Amati; for rich lace belongs to the class of heirlooms. Treasured from generation to generation, lace gains, in addition to its intrinsic beauty, a sort of atmosphere that makes the beholder think instinctively of the personages who owned it and of the brilliant scenes amid which it was worn.

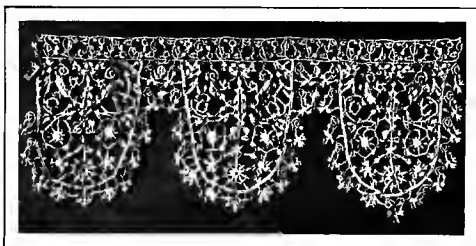
Artistic lace, with designs of flowers, figures and scrolls upon a cobweb of threads, was first made in the sixteenth century. It reached perfection in the seventeenth and eighteenth centuries. In common with many other beautiful arts, the home of lace-making was Italy. When the Sforza (sfort-sah) property was divided in 1493 the inventory of Beatrice d'Este (dess-te), Duchess of Milan (Este—a famous old princely Italian family), gives a list of fine laces that fell to her share. The first portraits in which lace occurs are of the early Florentine School; and to these we must go, as we do to inventories, sumptuary laws (*i. e.* laws regulating private expenditure) and contemporary documents, for knowledge of ancient lace.

LACE AND LACE MAKING



EARLY SIXTEENTH CENTURY GERMAN LACIS, OR DARNED NETTING
Representing the story of David and Goliath

Lace appears in the old inventories of France and England, in company with braid and gimp, as *passament*, or *pasement*. A descriptive adjective usually tells if it is made of gold, silver, silk, or linen threads. *Passament dentelé* (toothed, from the French *dent*, tooth) occurs in the inventory of Henri II of France (1547-1559); but the fine *dentelle* (dahn-tell) *de Florence*, which Marguerite, sister of François II, owned in 1545, brings us a little nearer to the French word for lace,—*dentelle*.



ITALIAN POINT, SEVENTEENTH CENTURY
Used for collars and cuffs, and to trim large ruffs

The word *lacis* (lah-see) was used by the poet, Skelton (1460-1529), to describe braid. His line is "The sampler to sew on, the lacis to embroid." It was a cord or braid. The word lace appears in the Bible; but the translators used the word to define braid; for the open-worked and decorative adornment that we call lace,* was described in the reign of James I as "purls," "points" and "cut-work."

The earliest open-worked lace is Reticella (ret-tee-chel'-lah), or Gotico (got'-tee-co). Needlepoint Guipure (gee-pure') is another name for it. It is stiff, with geometrical open-worked patterns and a spiky edge. We see it in nearly all the early Italian and Flemish portraits.

Guipure is applied to all large patterned laces with coarse grounds, and which have no *brides* (breed) (or joinings of threads from pattern to pattern) and no delicate *réseau* (ray-so, meaning network). In old days Guipure was used to define a gold, or silver, braid, worn only by the rich and on the livery of the king's servants. The "tape guipures" of Italy and Flanders were famous. Black silk guipure was made chiefly at Le Puy (leh pwee), France.

Early Reticellas were made of stiff threads, button-holed over and having little spiky knots at regular intervals. Patterns gradually became

*Perhaps the first application of the word lace to describe that open-worked fabric of linen with inwrought or applied patterns occurs in Watreman's *Fardle Facions* (1556), which says "The men sat at home spinning and working of lace."

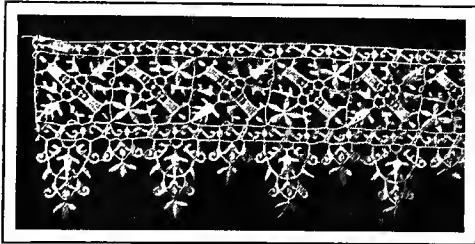
LACE AND LACE MAKING

more ornate: circles, wheels, triangles and so forth were systematically arranged, as anyone can see who examines the lace collars and cuffs in the portraits of the fifteenth and sixteenth centuries. The home of this lace was the Ionian Islands, but its manufacture spread from Italy throughout Europe. "Cut-work," or drawn-thread work, was also a name for Reticella. Its effect is the same as the geometric needlepoint lace. "Cut-work" was made for three centuries, with few changes. The old patterns were handed down for generations. *Lacis* (lah-see), darned netting, or "spiderwork" is known today as *filet* (fee-lay). It was very popular in Italy. Siena was so famous for it that one of its names is "Siena Point." The pattern is simply darned with the needle upon a plain ground of coarse net. *Lacis* lent itself to all kinds of designs, from small squares with simple patterns to large ones with intricate pictures, religious or secular. *Lacis* was made in long strips, or in separate squares, and joined. It was much used for table-cloths, bed-hangings, and other household decoration.

Catherine de' Medici (deh may'-dee-chee) had a bed draped with such squares. She kept her handmaidens busy making them. Her inventory gives 381 unmounted squares in one coffer and 533 in another.

Lacis seems to have been an old art before Vinciola (vin-chee-o'-la), a most celebrated designer, published his book of patterns in Venice in 1587.

Lacis was sometimes combined with Reticella, as is shown in the pattern-book of Isabella Catanea Parasole (1616).

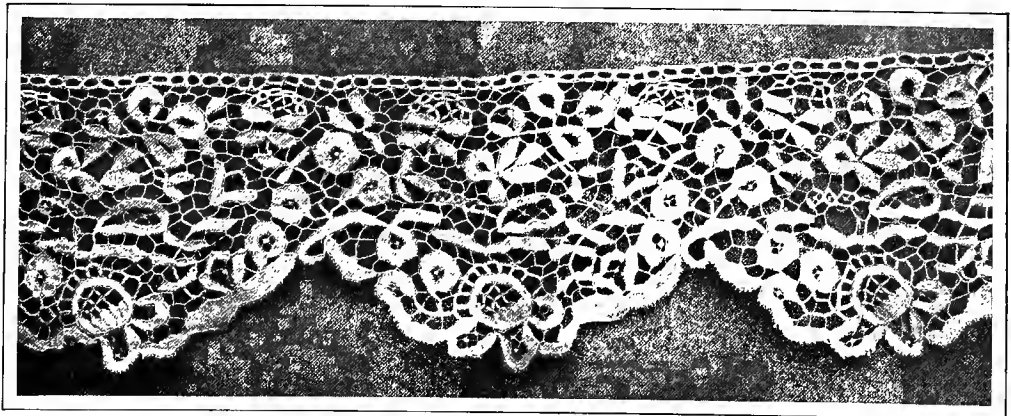


ITALIAN POINT, SEVENTEENTH CENTURY

The kind that appears as the collar in the portraits of Marie de' Medici

Whence Came Lace?

In the sixteenth century a new type of lace became popular, its elegance harmonizing with the splendid costumes of the Renaissance. The exquisite Point Lace, poetically

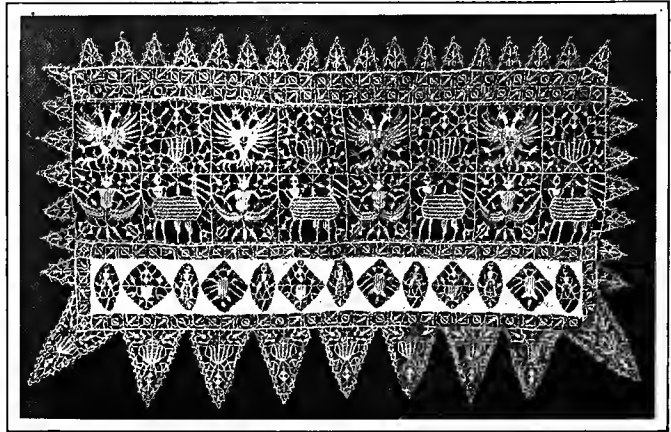


HONITON

Tradition says that the worker was paid as many shillings as would cover the lace

LACE AND LACE MAKING

called *Punto in aria* (stitch in the air), with its motives of graceful scrolls and lovely flowers, was developed in Venice. In early days its patterns show affinity with the arabesques of Persian ornament. Whence came this exquisite art, which Arachne* herself cannot imitate?



ITALIAN POINT
Made in the Tyrol about 1650

Antiquaries have sought in vain for its origin. Lace seems to

have been unknown to the Far East, and Egyptian discoveries yield nothing but drawn-work, cut-work and embroidery in the way of artistic manipulation of threads. The home of diaphanous lace is still a mystery.

But it was perfected in the city that "held the gorgeous East in fee." May we not believe that lace, like *intarsia* (or inlaid work of bone and ebony), damascened metal and richly-colored ceramics, also came from Eastern sources? Lace, moreover, may have been derived from the Saracens of Sicily, or from the Greeks of the Morea, the Ionian Islands or Constantinople. That the darned netting (*lacis*) has a Byzantine appearance nobody will deny.

Point Lace and Pillow Lace

There are only two kinds of hand-made lace: Point Lace and Pillow Lace. The first is made with the needle, and is called Needlepoint, or simply Point; the second is made with bobbins on a pillow, and is called Pillow Lace.

The name Pillow Lace is unfortunate, because lace of *all* kinds is supported on a pillow while being made, no matter whether the maker uses her needle, plies the bobbins, or simply knots the threads with her fingers.

Point Lace gets its name from the French *point* (pwan), a stitch. Its French name is *Point d'aiguille* (pwan dagwee), literally, the point of the needle—needlepoint, as we say. The name has been given to some laces to denote superiority of workmanship, as in the case of *Point d'Angleterre* (pwan dongletare), *Point de Valenciennes* (pwan deh val-lon'-see-enn), *Point de Malines* (pwan deh mah-leen), *Punto di Milano* (poon-toe dee mee-lah-no) and Honiton (hon-ee-ton) Point, which are not Point laces at all, but Pillow laces, as they are made with bobbins. This still further confuses the classification of lace.

In order to determine to which class any specimen belongs, the *toile* (twah-lay), solid part of the pattern, and the ground-work should both be examined through a magnifying glass. The ground is either a network of

*Arachne was, in Greek legend, a maiden who challenged the goddess Athene to a contest in weaving and was changed by Athene into a spider

LACE AND LACE MAKING

fine threads, called *réseau*; or it consists of slender threads, or ties, called *brides*, which connect the different parts of the patterns. The *brides* are frequently tipped here and there with little spikes, or knots, called *picots* (pee-co). The edge of the pattern is also sometimes decorated with these *picot* tips. In some laces the ground consists of both *réseau* and *brides*.

No matter how intricate the pattern and no matter from what country the specimen comes, there is but *one kind of stitch* in all varieties of Point Lace. This stitch is the familiar looped, or "button-hole" stitch.

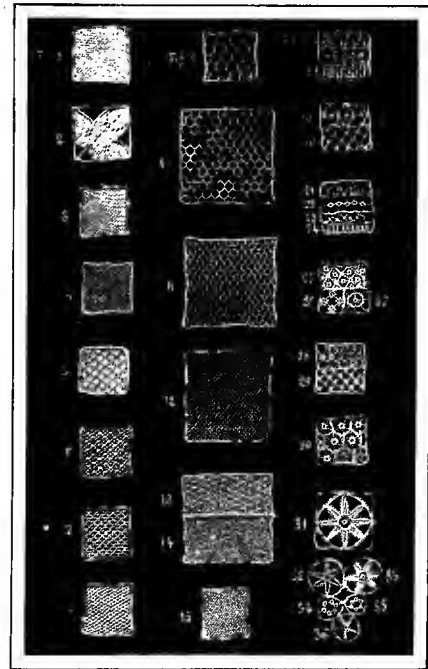
In Point Lace the solid parts are always made of rows of looped stitches, closely worked, or loosely worked, with small open spaces left in the patterns. When *réseau* (network) is used for the background, the meshes are made of loosely looped stitches. Sometimes the needle is twisted twice in each stitch to keep the mesh open.

When *brides* are used they are made of one thread, or two threads, fastened across the patterns; and these *brides* are closely button-holed over. The *picot* ornamentation is also button-holed over.

Pillow Lace (or, more properly, Bobbin Lace) is altogether different. The *toile* is composed of threads that cross each other, more or less at right angles, like the threads of woven materials. The *brides* consist of twisted, or plaited, threads and the *picots* of single loops.

Pillow Lace is divided into two classes:
 (1) The pattern is worked first on the pillow and the *réseau* (network) filled in afterwards. To this class belong *Punto di Milano*, Brussels Pillow (*Point d'Angleterre*) and Honiton. (2) The pattern and the *réseau* (network) are made in one piece on the pillow.

While Venice continued to make and export magnificent Point, Genoa and Milan did a large trade in Pillow Lace. A great deal of the lace that we see in the portraits of this period is the coarse and heavy Genoa Bobbin, with denticulate edges. The "wheat-grain"* ornamentation is a characteristic. This lace was suited for boot-tops, garters, shoes,



LACE NET, OR RÉSEAU

Nos. 1, 2 and 3 are Venetian stitches. Nos. 4 to 15 are various kinds of nets. Nos. 16 to 36 are patterns—stars, circles, wheels, lattice work, etc., used for decorative fillings

roses, collars and cuffs and scarfs. It did not go out of fashion until 1660. Centuries ago our English ancestors called Pillow Lace "Bone-lace" (Sir Thomas More went to his execution in a ruff trimmed with Bone-lace),

* This is also a characteristic of Maltese lace, as was natural, because Genoa workers were taken to Malta in 1833, to start the lace industry there.

X

Maltese

Bone bobbin

LACE AND LACE MAKING

because the bobbins were made of bone. When we remember this, the line in "Twelfth Night":

"The spinsters and the knitters in the sun
And the free maids that weave their threads with bone."

gains in picturesqueness; and we see the lace-makers busy in the sunshine with their pillows and bobbins.

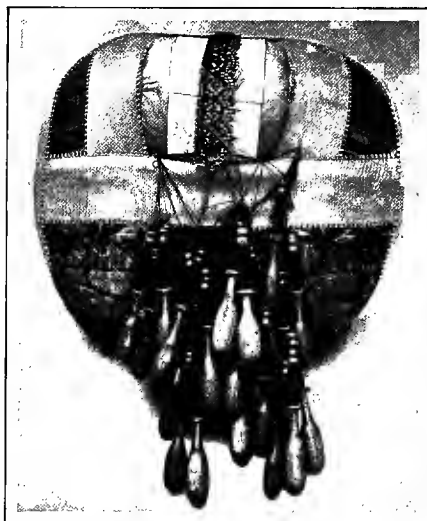
Lace in the Sixteenth Century

It was not until the sixteenth century that lace-making became a lay industry. In England it was long called "Nun's work." Pale sisters toiled over needles and bobbins in the convents with the same patience and eyes trained to minute vision that the monks used for their illuminated manuscripts. Throughout Europe lace was made in wealthy homes, and some women founded workshops and schools. The wife of the Doge Grimaldi, who set up a workshop in Venice and employed 130 women at her own expense, was not an exception.

Wars, persecutions and conquests shifted people of all classes from country to country. The bloody sword of Alva sent thousands of Flemish refugees into England and France. In 1564 a colony of lace-makers settled in Honiton, Devonshire, bringing their patterns and methods with them. No wonder then that Honiton Point closely resembles an open kind of Belgian lace of which large "sprigs" are characteristic.

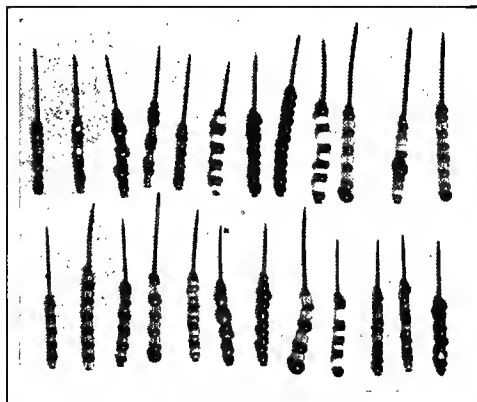
Flanders disputes with Italy the invention of both needlepoint and bobbin lace as hotly as she disputes the art of writing madrigals. But whether she stands first or not with regard to this invention, her lace-workers, scattered by the "Spanish Fury," taught the making of bobbin laces to every country of northern Europe. For instance, Barbara Uttmann, who introduced the making of bobbin lace into Germany, learned the work from a Fleming.

In England, the Fleming "Trolle Kant" became known as trolly lace, the trolly being a thick outlining cord, or *cordonnnet* (core-don'-nay). Trolly lace was quite expensive. It was much worn in the eighteenth century, and frequently figures in the advertisements in American newspapers.



PILLOW WITH BOBBINS

Showing on it a strip of Pillow Lace nearly completed



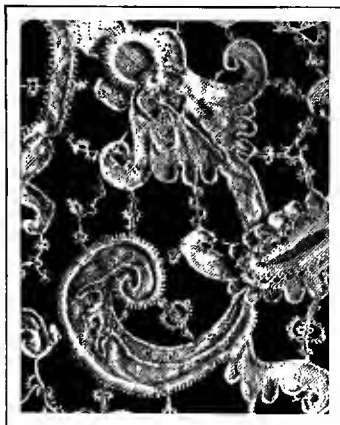
BEADED PINS

Used in outlining the pattern in Pillow Lace

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Brussels, Antwerp (with its pot of flowers) and Mechlin were all known and imitated in England in the sixteenth century. Belgium, at that time, claimed the lace of Lille (resembling Mechlin) and also that of Valenciennes, then in the province of Hainault (ay'-no). A great deal of fine lace went to Spain from Flanders; for, in the sixteenth century Flanders was a part of the Spanish domain. Charles V, a native of Ghent,* commanded lace making to be taught in all the Belgian schools. Preferring the Netherlands to the foreign country over which he ruled, he carried as much of their atmosphere as he could into Spain. Furniture-makers, engravers, painters, tapestry-weavers, lace-makers and other artisans were transported in large numbers. Spanish workers were in return sent to the Low Countries. Consequently there was an interchange of styles between Spain and the Netherlands.

(Lace)
to
me



VENETIAN ROSE POINT
The most complicated of laces

The Lace Industry in France

Catherine de' Medici set the fashion for lace in France. She brought in her suite from Florence F. Vinciola, who was appointed pattern-maker for laces and needlework to the court. He published a number of pattern books in Paris, chiefly for needlepoint and darned net. During the reign of Henri III (1574-1589) lace began to be more important, especially as an edging to the frilled ruffs that men and women both wore. In the last days of Henri IV (1589-1610) ruffs gave place to turned over collars of linen edged with lace; these were followed by small

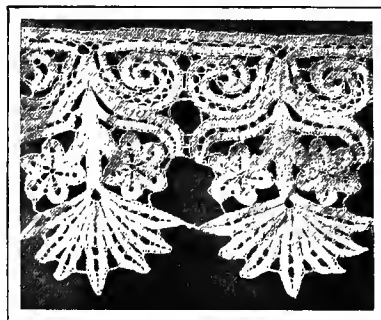
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turned down collars made entirely of lace. Next came the tall fan-shaped "Medici Collar," brought from Italy by Marie de' Medici.

Pattern-books of importance were now published. Lace began to be used on everything; but, even so, the French trade was not large. Those who spent the most money for lace purchased "Venetian Points."

Cardinal Mazarin (maz'-za-rehn) tried to suppress the importation of foreign laces and to improve the home manufactures by introducing patterns from Italy. But it was Colbert (coll-bare), Louis XIV's prime minister, who made French lace an item of trade. He said: "Fashion should be to France what the mines of Peru were to Spain."

However, ten years before Colbert said this Le Puy (leh pwee) had become a center for lace-making, and the Duchesse de Longueville (doo-shess deh long-veel), Condé's sister, had brought lace-makers to



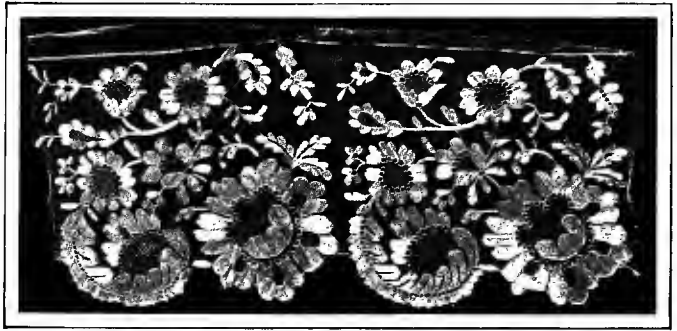
ITALIAN PILLOW (OR BOBBIN)
Seventeenth century. The so-called "tape" variety

* English pronunciation "gent," with the hard "g." French pronunciation "gahn," with the nasal "n."

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Chantilly (shon-tee-yee). Colbert now established his famous school near Alençon, taught by lace-makers from Venice. Other workshops were founded in Le Quesnoy, Arras, Rheims, Paris, Sedan and Argentan.

Point d'Alençon
(pwan dal-lon'-sohn)
or "*Point de France*"



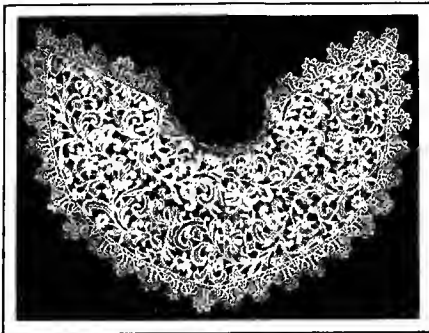
WHITE SILK SPANISH LACE
Nineteenth century

was at first an exact imitation of Venetian *Point*, but soon the clever French invented a beautiful *réseau* (network) of needlework, imitated from the bobbin network ground of Flemish lace. This was a novelty; for *Point* lace had never before been grounded on net. How human eyes and human fingers can produce this is a marvel, for an authority tells us:

"The average size of a diagonal, taken from angle to angle, in an Alençon, or so-called Argentan, hexagon, is about one-sixth of an inch, and each side of the hexagon is about one-tenth of an inch. An idea of the minuteness of the work can be formed from the fact that a side of the hexagon would be overcast with some nine or ten button-hole stitches."

Fashions in Lace

Those who have made a study of old portraits, prints, and costume-plates, realize how much use has been made of lace at all periods. Lace was always considered by the fashionable world the most exquisite of adornments. It is not by accident, nor in satire, that an engraving called "The Prodigal Son," by Abraham Bosse, a celebrated French engraver of the seventeenth century, represents the richly dressed mother holding out to her repentant child a large collar trimmed with splendid lace. Any properly constituted "blood" of the period would have returned from the pigs and husks for such an inducement.



MILAN PILLOW (OR BOBBIN)
With many ornamental stitches

This was just the kind of collar that Frans Hals loved to paint with sure, swift strokes of his magic brush; and exactly such lace is seen in the portraits by Porbus, Coques, Rembrandt, Rubens and Van Dyck.

What a bewildering array of lace-trimmed articles and of furbelows and fineries made of lace comes to memory as we think of the "Fashion Parade" of the past! Here they come: great circular ruffs, collars and cuffs, falling collars,

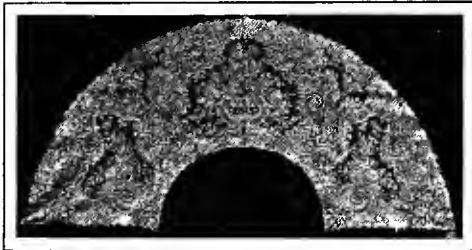
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Medici ruffs, cravats, scarfs, garters, shoe-roses, lace-trimmed boots, shirts, handkerchiefs, masks, fans, caps, aprons, three-tiered "commodes," "Brussels-heads," lappets, falbalas, flounces, wrist-ruffles, berthes, barbes, shawls, parasols—in all styles and shapes, and of many patterns, textures and weaves. Where should we begin a short survey of artistic lace—where should we end?

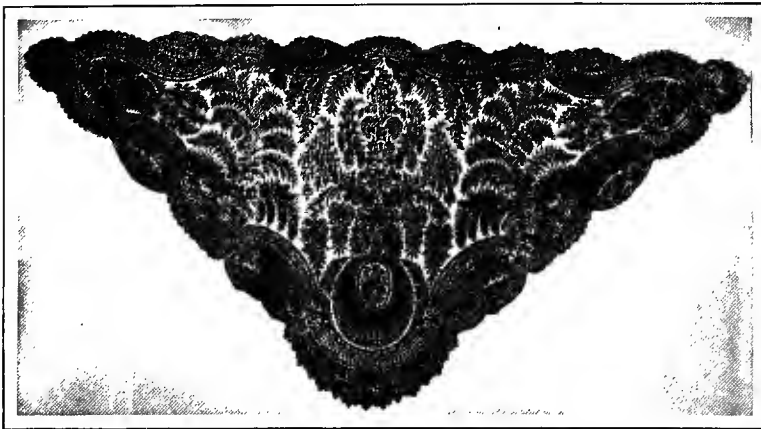
When we remember the hundreds of portraits in European galleries showing the subject holding in his, or her, hand a lace-trimmed handkerchief, the hand itself framed by a cuff of lace, or transparent lawn, lace-trimmed, we are fain to believe that the artists loved to paint lace as much as their sitters loved to wear it.

The enormous ruff tipped with lace that came into fashion about 1540, and which in England was called the "French ruff" and in France the "English monster," was edged in England with "Bone lace," much of which was made by the Flemish refugees in Dover and Honiton. These ruffs required much lace, but not so much as those that Queen Elizabeth wore. Twenty-five yards of Bone-lace were necessary to trim one of those huge filmy butterflies rising above her head. The Queen had a yellow neck, and the style helped her hide it. So she wore higher ruffs than anybody in the world except the Queen of Navarre; and she piled finery on them—jewels, pearls, lace and golden threads.* Her special taste was for the laces of Flanders and the "cutworks" and "points" of Italy. Her court followed her taste, although much "Bone-lace" and Spanish lace were worn. The latter Katherine of Aragon had introduced.

read



BRUSSELS POINT FAN MOUNT
Nineteenth century. Showing floral designs



BLACK CHANTILLY LACE SHAWL

The kind our grandmothers used to draw through a wedding-ring to prove its delicacy

Though the Puritans frowned on lace—we may read Stubbs' history to know how ferociously—it is interesting to remember that when Crom-

well's body lay in state it was draped with the most splendid Flemish Point. In the reign of Charles II, the English court wore lace in profusion. Gallants even filled their wide boot-tops with rich ruffles, Cinq-Mars (sank-mahr), who died in

12

*See Mentor No. 124 for a gravure picture of Queen Elizabeth in the court costume here referred to.

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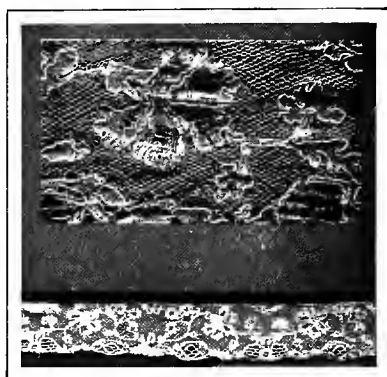
1642, left three hundred lace-trimmed boots. The demand for Flemish Point in England occasioned smuggling on a large scale, and Parliament, wishing to protect English lace, passed an act prohibiting all importations. But the wealthy English would have their rich Flemish lace; and to supply them the merchants bought lace in Belgium, smuggled it into England and sold it as "Point d'Angleterre," or "English Point." Under that name it often went to France. This is corroborated by the Venetian ambassador to the English court, who wrote home in 1695: "Venetian Point is no longer in fashion; but that called English Point, which you know is not made here, but in Flanders, and only bears the name English Point to distinguish it from the others."

This lace was Brussels Point. However, a good deal of "English Point" (which is not Point but Pillow) was made at Honiton by the descendants of Alva's refugees, in "sprigs" and patterns resembling the kind of Belgian lace we now call *Duchesse* (also a Pillow Lace).

At this period Louis XIV was proudly buying Alençon and Argentan. At the King's fête at Marly (1679) when the ladies retired at sunset to dress for the ball, each found in her room a dress trimmed with exquisite Point. To the Siamese ambassadors the King gave in 1685 cravats and ruffles of "French Point."

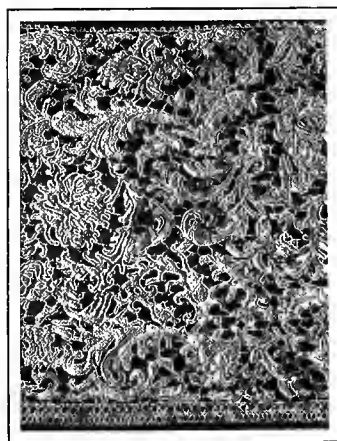
William and Mary, of England, who seem to have run every mania into the ground, were as wildly excited over lace as over china. The Queen's lace bill for one year was £1,918 (\$9,590). William's was three times as much. This was the age of lace ruffles, lappets, commodes, and the loosely twisted Steenkirks that were named from the battle of Steenkirk (1692). Queen Anne's list of laces mentions Brussels and Mechlin. Every gentleman now had at least two Point Lace cravats; but the fair ladies, though fond of their lace, cared still more for china, for, if we may believe Addison, "The women exchanged their Flanders Point for punch bowls and mandarins."

Nevertheless, the belles filled their long "pagoda sleeves" with Mechlin, Brussels and Honiton, and the beaux concealed love letters in their "weeping ruffles." If we may credit the satirists, lace was worn in "High Life Below Stairs"; butlers, they say, refused to carve the "Roast Beef of Old England" for



MECHLIN

The pattern and network are made at the same time on the pillow



VENETIAN RAISED POINT

LACE AND LACE MAKING

fear of spoiling the ruffles they, too, wore at their wrists. But if ruffles descended, aprons came up in favor. They were soon dismissed again, for Beau Nash tore off the Duchess of Queensbury's apron at Bath, which cost two hundred guineas (\$1,000) and was of the richest Point, exclaiming as he did so that "none but Abigail's appeared in white aprons."

In the days of Louis XV France subjected lace to strict etiquette. There were "summer" laces and "winter" laces. The lovely soft "blonde" came in fashion in 1745 and increased in popularity when Marie Antoinette appeared in the French Court. She used it for the fichu (fee-shoo) of which she was so fond.

The French Revolution killed lace for a time, and many lace-makers were guillotined because of their association with aristocratic dress.

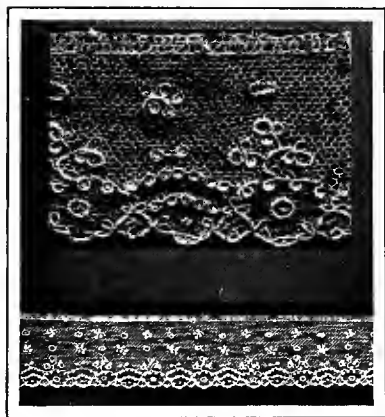
In 1789 the States General, in arranging the costume of the *Tiers état* (tee-yares zay-tah), ordered the nobility to wear a lace cravat. Napo-

leon, who was a great lover of lace, made the wearing of the Alençon and Brussels obligatory at Court. He gave many orders for lace with new patterns in which the Bonaparte bees were generally present. In the nineteenth century England began to patronize her own industries. Queen Adelaide had a splendid dress of Honiton. Queen Victoria followed her example, and had her wedding dress, which cost £1,000 (\$5,000), made of "Honiton sprigs."

In 1840 there was a rage for Chantilly black lace shawls, veils and parasol covers. Our great-grandmothers were able to buy importations in the New York shops. Again, in the middle of the century, the

Empress Eugénie made lace popular. As was natural, she favored her own Spanish lace, and loved the deep flounces that one still sees in Spain. The most splendid lace dress of the period became hers in 1859. This was of *Point d'Alençon*. Napoleon III bought it for 200,000 francs (\$40,000). In later years the Empress gave it to Pope Leo XIII.

Eugénie also made black lace popular again; and the well-dressed Parisians, Londoners and Americans all had their black lace shawls, barbes, parasols, fans and "sacques."



POINT D'ALENÇON
The chain pattern outlining the scallops

SUPPLEMENTARY READING

A HISTORY OF LACE By Mrs. E. Bury Paliser
Revised by M. Jourdain and Alice Dryden
HAND-MADE LACE By Mrs. F. Nevill Jackson
OLD LACE By M. Jourdain
EMBROIDERY AND LACE By Ernest Lefebure

THE LACE DICTIONARY By C. R. Clifford
POINT AND PILLOW LACE By A. M. S.
ANTICHE TRINE ITALIANE By Elisa Ricci
SEVEN CENTURIES OF LACE
By Mrs. John Hungerford Pollen

* * Information concerning the above books and articles may be had on application to the Editor

T H E O P E N L E T T E R

"DEAR EDITOR: The Mentors are so delightful—and so tantalizing. For instance, in the 'Precious Gems'—which is a gem in itself—there is a Thibetan Holy Picture made of gems. On the back of this picture is a description of the Peacock Throne. And, again, there is a picture of Queen Elizabeth in her court costume. I would like a full description of this costume, and of the jewels she wears. In most cases in *The Mentor*, the 'monograph' on the back of a gravure picture describes the subject of the picture. Why do you not always do so? Please tell me about the Holy Picture, and especially its size. I know that you think size is very 'material' and has little to do with art, but I like to know and I am very 'material.' Even the grim world of *Shades* will lose its terrors for me if I may 'make and measure it.'"—*Louisa Brent.*

As a rule we print on the back of a gravure picture a description of that particular subject, but it is not possible to do so in every case. There are many interesting and beautiful pictures about which very little is known—there are others that are sufficiently explained in their titles. That picture of Queen Elizabeth is an interesting one, but no descriptive matter concerning the costume can be found. The title, however, makes clear what it is. The Thibetan Holy Picture is a beautiful curiosity—a sacred picture composed entirely of gems. That fact is stated in the title, and that is about all there is to say concerning it.

★ ★ ★

There is another answer to the question. We frequently have important subjects that demand special treatment in these monographs, and *no pictures to go with them.* Our "Gem" number would not have been complete without the story of the famous Diamond Necklace—or without an account of the Peacock Throne. But there are no authentic pictures of these two subjects. So we print these stories on the backs of pictures that have self-explanatory titles, and about which there is no descriptive matter. We link two things together—an important story that has no picture, and an interesting picture that has no descriptive story—and we give our readers the benefit of both. The essential thing is to give *Mentor* readers the greatest amount of interesting information possible within the limits of each number.

★ ★ ★

Our correspondent asks—rather apologetically—for the size of the Holy Picture. Don't apologize. If you are really inter-

ested in knowing it, we are glad to tell you. The picture is $14\frac{1}{2} \times 12\frac{1}{4}$ inches. We give the dimensions of pictures where there is a good and sufficient reason for doing so. We stated the dimensions of the original pictures in the case of the gravure reproductions of *Miniatures in Mentor No. 123.* This was done because the size of a *Miniature* is one of its interesting features. In most cases the size of a painting is neither important nor interesting. It certainly has little to do with its art value. In the case of a good picture, size does not count, and in the case of a poor picture, the bigger it is the greater the offense.

★ ★ ★

Just a word about *Mentor Service.* I don't think that some of our readers appreciate what it really means. We get many letters daily from people asking questions on subjects in the various fields of knowledge, and we have a staff of no less than twelve who devote time specially to replying to these inquiries. If we printed in *The Mentor* the responses of interest that we supply in one week, the material would fill fifty *Mentors.* Those that take advantage of this service value it. "I want to express my appreciation of the comprehensive manner in which you answered me," writes one of our members. "I had no idea that you took so much trouble. I think it would be well to call attention to the fact that *The Mentor Service* is a great time-saver. There is so much that the 'man of the street' has no time to read. Most people would prefer to write to *The Mentor* and have you dig out of the mine of the world's knowledge just what they want to know. It saves them time and trouble."

★ ★ ★

Why not try *The Mentor Service*—you who have not written to us? If you want to know further about subjects covered in *The Mentor*, or want to have a question answered in the various fields of knowledge, or want assistance in a course of reading, or a program for a reading club, write to us. We have helped others, and we can help you.

W. D. Moffat
EDITOR



THE richest and most beautiful of all laces is Venetian Point, of which there are three well-defined kinds: (1) Venetian Raised Point (*Gros Point de Venise*) (grow pwan deh vay-nee-z') and Rose Point; (2) Venetian Flat Point; and (3) Venetian Grounded Point, or *Point de Venise à réseau* (including *Punto di Burano*) (poon'-toe dee boo-rah'-no).

To these magnificent and delicate laces the poetic name of *Punto in Aria* (stitch in the air) was given to distinguish them from older forms.

The most superb and the most complicated of all Point Lace is Venetian Raised Point, which differs from the ordinary needle point in high relief by means of a padded *cordonné* (the thread that outlines the pattern), which is button-holed over. The artistic patterns consist of large, fantastic flowers opening from rich foliage and scrolls in the splendid Renaissance way. The patterns are connected by *brides*, and the *brides* are often tipped with *picots*. The terms *brides* and *picots* are defined in the main article in this number.

Rose Point differs little from Venetian Raised Point. The patterns are, however, smaller; *brides* play a more important part in the design; the enriching *picots* are more abundant; and to the *picots* little whirls and rosettes are added. The raised *cordonné*, moreover, is edged with innumerable loops. Because of the whirling, snowy effect of Venetian Rose Point the descriptive name of *Point de neige* (pwan deh nayzh) (Snow-flake Lace) had been given.

Venetian Flat Point is distinguished by the absence of the raised thread, or *cordonné*. The *brides* are important in the general design and are tipped with spiky *picots*. A variety of this is the famous Coralline Point, which, according to legend, originated with a lace-worker of Venice who took for her design the net of her fisherman lover in which a piece of sea-weed was entangled. The general effect of Coralline Point is a tangle; for the *brides* seem to wander at will

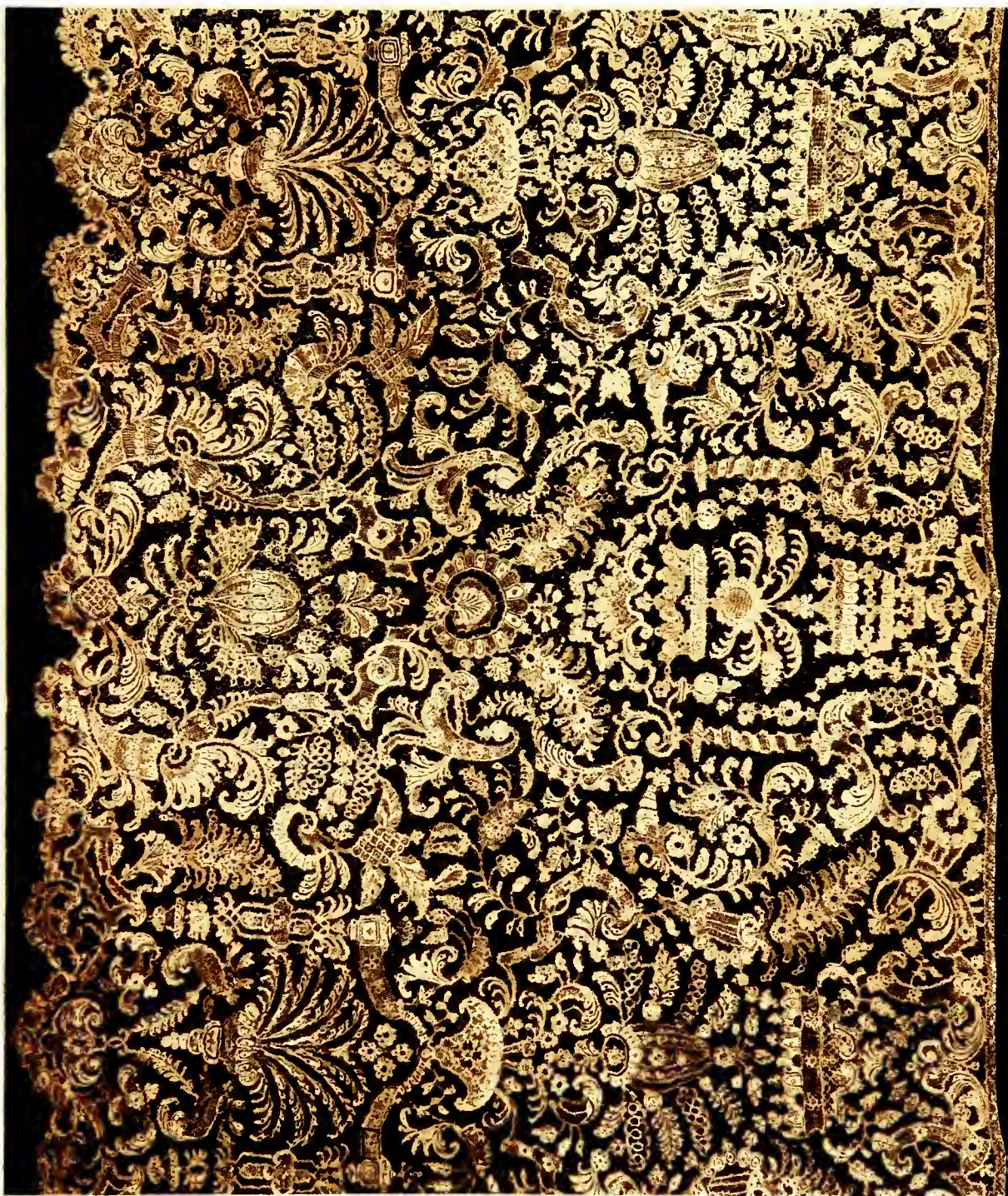
around the branching foliage. This lace is very beautiful, though lacking in clear outlines. It has never been produced anywhere but on the shores of the Adriatic.

Venetian Grounded Point, or *Point de Venise à réseau*, has a net background, as the name shows. It was inspired by the *Point d'Alençon*, produced in France in imitation of Venetian Raised Point. After *Point d'Alençon* appeared, the Venetians, hoping to win back the trade that they had lost by the enterprise of Louis XIV's great minister, Colbert, imitated the net ground of the French. The pattern, which was a new idea for Point lace, is usually of lilies, or other flowers, and the edge of the lace is generally in the form of a shallow scallop that forms part of the design. The *cordonné* of Venetian Grounded Point is not outlined in button-hole (as in *Alençon*), but is merely stitched down round the outline of the pattern.

The manufacture of this Grounded Point lasted in Burano (Venice) till the beginning of the nineteenth century. It was revived in 1872 under the patronage of the King and Queen of Italy. The old Burano laces were a coarser outcome of the *Point de Venise à réseau*. The Burano makers copied the late *Alençon* patterns. The mesh of the Burano *réseau* is square (as in *Alençon*) and the *cordonné* is (like Brussels needlepoint) stitched around the outline. The *Alençon* way of covering a horsehair outline with a button-hole stitch was not followed at Burano. Burano mesh is rounder than *Alençon*; and the unevenness of the thread gives Burano *réseau* a somewhat streaked, or cloudy appearance.



VENETIAN RAISED POINT
CHALICE VEIL, 1650





POINT D'ALENÇON has been called the "Queen of Lace." It was first made in 1665. Louis XIV had issued laws forbidding extravagant sums to be spent by his courtiers for Italian lace. They paid no heed. Thereupon Colbert, the King's prime minister, decided to improve the native laces and to make them

fashionable, hoping to keep the money at home. He, therefore, established a number of schools, among which was one near Alençon, where lace was soon produced in exact imitation of Venetian Point. By royal decree it was called "*Point de France*." The name lasted till 1690.

An authority says: "It is impossible now to distinguish the earliest lace so called and produced in Alençon from the finest Venetian Point. The designs are in the same style and the workmanship is extremely beautiful; but by degrees, as greater freedom was very wisely allowed to the workers, a new and separate style developed itself. The patterns became smaller and more delicate, finer thread was employed than that made use of in Italy, *brides* became closer and more regular in arrangement, and, finally, the needlework *réseau* (ground) was invented in imitation of the pillow laces of the neighboring Flemish provinces, and we see attained in perfection the style of lace now known as Point d'Alençon."

Stupendous prices were paid for this glorious lace. Its marvelous delicacy, only to be appreciated by the use of a

magnifying-glass, is a characteristic. Another characteristic is the thick outline (*cordonne*) which, being worked (with button-holed stitches) over horsehair, is firmer and heavier than that of any other lace. *Point d'Alençon* is usually regarded as a "winter lace."

The factory became extinct during the Revolution, when many lace-workers were guillotined because of their association with the aristocracy and production of such an aristocratic adornment. In the days of Louis XVI, the *réseau* was sprinkled with spots, tears, sprigs and insects. Revived in Napoleon's day, bees were introduced. The "powdering," or sprinkling, is still used in combination with flowers.

At present the finest *Point d'Alençon* is made at Bayeux (by-yuh), in France, and in Burano, near Venice. The magnificent dress that Napoleon III bought for the Empress Eugénie in 1859 at the Exposition, for which he paid 200,000 francs (\$40,000), was of this lace. The Empress Eugénie gave it to Pope Leo XIII, who wore it as a rochet (a garment similar to a surplice, but with closer sleeves or without sleeves).



MECLIN
GREATLY MAGNIFIED

MALINES is the French name for Belgian Mechlin; consequently its lace is known as both Point de Malines (mah-leen') and Mechlin. Before 1665 nearly all the lace made in Flanders was called "Malines." The genuine Mechlin Point (not a needlepoint but a pillow lace), called Point to define its quality, became fash-

ionable in England at the end of the seventeenth century. Queen Anne purchased large amounts of it. Mechlin was also a great favorite of Queen Charlotte. It is regarded as a "summer lace," and was much used to trim the filmy Indian muslin dresses so fashionable in the early nineteenth century. Mechlin lace was always costly. The finest Antwerp thread was used. The ground and pattern are worked together, and two kinds of *réseau* are used; in one, the meshes are circular; in the other, hexagonal.

Mechlin is also sometimes grounded on an ornamental *réseau*. The *Fond de neige* (fon deh nayzh), meaning snowy background, is often used; also the *Oeil de Perdrix* (u [as in urn]-ee' deh pare-dree), meaning

partridge eye; and also the Chantilly back ground known as *Fond Chant* (fohn-shahn), which is a net made of tiny six-pointed stars.

The patterns of the earliest Mechlin lace resemble those of Brussels, but they are heavier. A four-petaled flower as a filling for the spaces in the scrolls is one characteristic of Mechlin.

Mechlin produced a style of its own. The pattern, usually floral, forms the edge of the lace, and the *réseau* (network) is sprinkled with small flowers, or spots. The rose and carnation are the favorite flowers. Open spaces filled in with *brides* give this exquisite lace a charming delicacy. Connoisseurs rank Mechlin very high.



VALENCIENNES—THREE SPECIMENS
EIGHTEENTH CENTURY



It is said that bobbin lace was begun at Valenciennes in the fifteenth century, when the town belonged to Flemish Hainault (ay'-no); but the Valenciennes that we know is supposed to have been developed from the lace factory founded by Colbert in the neighboring town of Le Quesnoy (leh kay-nwah). The latter drops from

notice as Valenciennes comes into favor. Le Quesnoy, according to tradition, contributed the *Fond de neige* (snowy background) to the world of lace-workers.

Valenciennes is the most beautiful of all French pillow laces. It is made in one piece, the same threads forming *toié* (twah-lay) and *réseau*. Its peculiarity is the absence of any *cordonnet*. The *réseau* (network) is fine and compact, and the flowers (tulips, carnations, iris, or anemones) resemble cambric in texture.

The earliest Valenciennes designs consist of flowers and scrolls in thick, close stitches. Minute circles form the *réseau*.

Valenciennes was the most expensive of all pillow lace to make, on account of the number of bobbins required. It took one worker ten months, working fifteen hours a day, to make a pair of sleeve ruffles for a man. The lace-workers sat from four in the morning till eight at night in cellars, earning only a few pennies a day. Many went blind before they reached the age of thirty. It was considered a great triumph when a whole piece of lace could be worked "all by the same hand"; and such a piece was sold for a large price.

From 1725 to 1780 there were from 3,000 to 4,000 lace-workers in the town, where they made what the trade called "*vraie Valenciennes*" (true Valenciennes), while the suburbs and vicinity produced "*fausse Valenciennes*" (false Valenciennes).

Valenciennes was not regarded as a "*dentelle de grande toilette*" (lace for full dress). Nor was it a "Church lace." It was used chiefly for ruffles, cravats, fichus (fee'-shoo), barbes, *négligés* (neg'-lee-zhay) and trimmings. It was, however, tremendously popular.

Valenciennes lace fell with the monarchy. After the Revolution, many lace-workers fled into Belgium; and Alost (al-lost), Ypres (eepr), Bruges (broo'-jiz), Ghent (gahn), Menin (may-nan), and Courtrai (coor-tray) became centers for its manufacture. The *réseau* of every town was distinctive.

The Valenciennes of the present day is not so elaborate or fine as old Valenciennes.

The dotted or "*semé*" (seh-may'), pattern is usually worked with a scalloped border, containing a leaf, or petal, or feather,



COURT TRAIN OF IRISH POINT
MADE FOR QUEEN MARY OF ENGLAND

LACE AND LACE MAKING

Court Train of Irish Point Lace

SIX

LACE began to be a particular industry in Ireland in 1829 and 1830. The first centers were Limerick and Carrickmacross. Limerick lace is a tambour embroidered on net. Carrickmacross is distinguished by a pattern cut in cambric and applied on a net ground. Other schools arose in various parts of the

country. Youghal (Yawl), County Cork, has a reputation for needlepoint in the style of the seventeenth century, and this Irish Point Lace industry has an interesting history. In 1847, when famine was raging in Ireland and the English Government refused to help the starving people, a nun in the Presentation Convent, Youghal, tried to think of some way by which she could alleviate the awful misery of the poor people. She had in her possession a piece of foreign lace made in Italy. Slowly and carefully she picked out the stitches to learn the process by which the lace was made. She then tried to remake the lace and found to her great joy that she could reproduce it exactly. She immediately taught it to a number of young girls, who soon became very proficient. With these girls the good nun formed a regular school of lace-making. The money earned was a great boon to the starving people. The school continued to prosper and to this day turns out exquisite lace.

The design is first drawn in general outline on stiff paper. This is transferred to transparent paper. The transfer is then tacked very carefully to thick white cotton material. Over the outlines a rather

coarse linen thread is "couched" to the foundation. The worker then proceeds to fill in the design with various lace stitches, attaching them to the outlining threads only.

Linen thread of varying fineness is used; in the very finest work the meshes are so small that they cannot be counted.

The illustration shows the magnificent court train of Irish Point Lace that was made for Queen Mary of England on the occasion of her coronation, the gift of the ladies of Belfast, Ireland. It was not finished in time for the ceremony; but it was worn at the subsequent ceremonies of the Durbar at Delhi. The lace is composed of thread so fine that it was scarcely visible in the hands of the workers. There are more than five million and a quarter stitches in it and nearly twelve miles of the finest linen thread. Sixty workers were busy upon it for six months.

The design consists principally of fuchsias and roses. The name of the place where it was made and the date are worked into the left-hand corner—"YOUGHAL, 1911."

The train is four yards long and two yards wide at the bottom.

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