

ground was made in small strips an inch wide and from seven to forty-five inches long. It required the greatest skill to join the segments of shawls and large pieces of lace. The needle-ground is three times as expensive as the pillow, for the needle is passed four times into each mesh, but in the pillow it is not passed at all. Machinery has now added a third kind of ground, called *tulle*, or Brussels net. Since this has come into use the handmade ground is seldom used except for royal trousseaux. The flowers for Brussels lace are also both needle-made "*point à l'aiguille*," and those of the pillow "*point plat*." In the older laces the plat flowers were worked in along with the ground, as *lace appliqué* was known.

Each process in the making of Brussels lace is assigned to a different hand. The first makes the *vrai réseau*; the second the footing; the third makes the *point à l'aiguille* flowers; the fourth, the plat flowers; the fifth has charge of the openwork (*jours*) in the plat; the sixth unites the different pieces of the ground, and the seventh sews the flowers upon the ground (application). The master prepares the pattern, selects the ground, and chooses the thread, and hands all over to the workman, who has no responsibility in these matters. In Fig. 60 several different specimens are shown. No. 1 gives an illustration of a kind of Brussels lace called Guipure de Bruges, showing the design joined together with picoted brides. No. 2 shows an application for Brussels lace, and No. 3 is a specimen of the finished Brussels point.

The lace industry of Brussels is now divided into two branches; the making of sprigs, either point or pillow, for application upon the net-ground, and the modern *point gaze*. The first is the Brussels lace, par excellence, and more of it is produced than of any other kind. Of late years it has been greatly improved by mixing point and pillow-made flowers.

Point lace is so called from its gauze-like needle-ground, *fond gaze*, comprised of very fine, round meshes, with needle-made flowers, made simultaneously with the ground, by means of the same thread, as in the old Brussels. It is made in small pieces, the joining concealed by sprigs or leaves; like the old point, the same lace worker making the whole strip from beginning to end. *Point gaze* is now brought to the highest perfection, and is remarkable for the precision of the work, the variety and richness of the *jours*, and the clearness of the ground. It somewhat resembles Point d'Alençon, but the work is less elaborate and less solid. Alençon lace, it is said, could not compete with Brussels in its designs, which are not copied from nature, while the roses and honeysuckles of the Brussels lace are worthy of a Dutch painter. When flowers of both pillow and needle lace are marked upon the "*fond gaze*" it is erroneously called *Point de Venise*." Lace making was at one time the chief source of national wealth in Belgium. It formed a part of female education, and in 1876 one-fortieth of the entire population of one hundred and fifty thousand women were said to be engaged upon it.

But some of the pillow laces, as well as those of the needle, have had immense popularity. This kind of lace was first made in the city of Valenciennes, and the

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