FUSTIAN, in *Commerce*, a kind of cotton ſtuff, which ſeems, as it were, quilted, or whaled on one ſide.

Manege derives the word from *fuſtanum*, which in the corrupt Latin writers is uſed in the ſame ſenſe, and is ſuppoſed to be formed from *fuſtis*, on account of the tree whereon the cotton grows. Bochart derives it from *fuſtat*, which, in Arabic, ſignifies the ancient city of Memphis, where cotton is produced in great abundance. Right fuſtians ſhould be made altogether of cotton thread, both woof and warp.

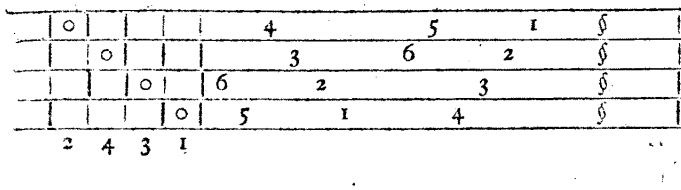
FUSTIAN, in the *Manufacture of Cloth*, is a ſpecies of coarſe thick twilled cotton, and is generally dyed of an olive, leaden, or other dark colour previouſly to its being uſed. Beſides the common fuſtian which is known by the name of pillow (probably pilaw) fuſtian, this manufacture, which is chiefly carried on in Lancaſhire, and the weſt riding of Yorkſhire, comprehends the cotton ſtuffs known by the names corduroy, velverett, velveteen, thickſett, and the other thick fabrics uſed for men's wearing apparel. The commoneſt kind of fuſtian is merely a twill of four, and ſometimes five leaves of a very cloſe ſtout fabric, and is very narrow, ſeldom exceeding 17 or 18 inches in breadth. It is cut from the loom in half pieces or ends as they are uſually called, and after undergoing the ſubſequent operations of dyeing, dreſſing, and folding is ready for the market. The end or half piece is generally from 30 to 40 yards.

The draught and cording of common fuſtian is very ſimple, being generally a regular or unbroken tweel of four or five leaves. Below are ſpecimens of a few different kinds ſelected from thoſe moſt general in Lancaſhire.

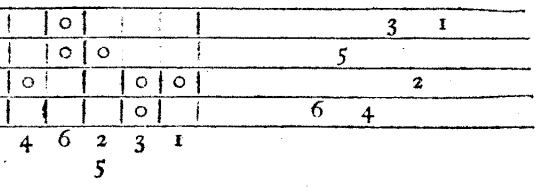
The number of leaves of heddles are directed by the lines acroſs the paper, and the cording by the cyphers at the left hand corners, thoſe which raiſe every leaf being diſtinguiſhed by the cyphers, and thoſe which ſink them left blank, as more eſpecially explained in the article DRAUGHT and *Cording*.

FUSTIAN.

No. 1.—Pillow Fuſtian.

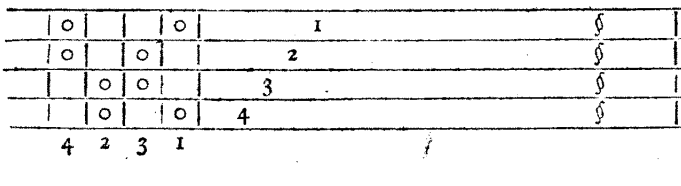


No. 2.—Plain Velveret.

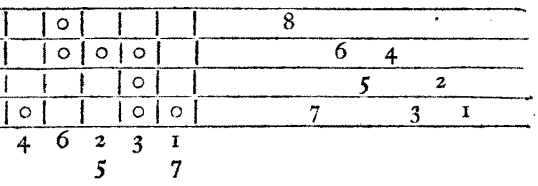


Of the above each contains four leaves of heddles or healds; that repreſented by No. 1. is wrought by four treddles, and that which is diſtinguiſhed by No. 2. by five; the ſucceſſion of inſerting the threads of warp into the heddles will be diſcovered by the figures between the lines, and the order in which the treddles are to be ſucceſſively preſſed down by the figures below.

No. 3.—Double Jean.

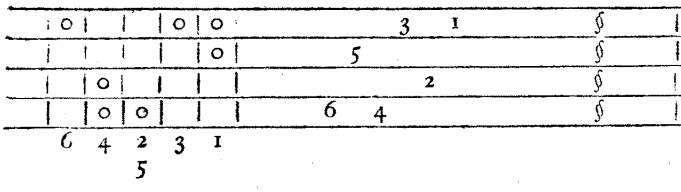


No. 4.—Plain Thickſett.

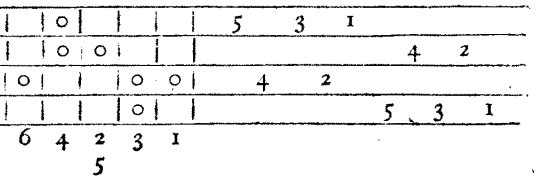


Theſe, like the former, are wrought with leaves. No. 3. requires four, and No. 4. five treddles. The ſucceſſion of inſerting the threads of warp, and of working the treddles, are marked by the reſpective numbers between and under the lines, as in the former example. Both are fabrics of cloth in very general uſe and eſtimation as low priced articles.

No. 5.—Beſt Thickſett.

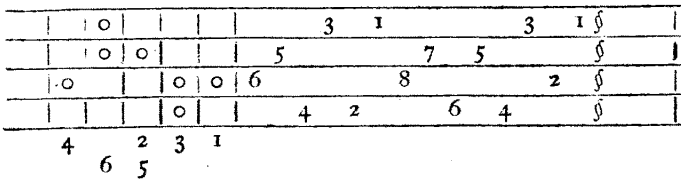


No. 6.—Velvet Tuft.

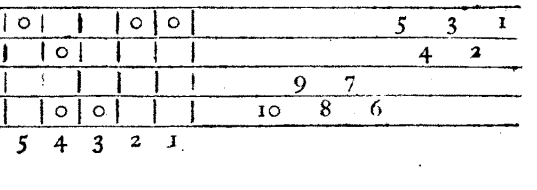


Theſe are further ſpecimens of what may be, and is, executed with four leaves, and in both examples five treddles are uſed. With two other ſpecimens we ſhall conclude our examples of this deſcription of work, and ſhall then add a very few ſpecimens of the more extenſive kinds.

No. 7.—Cord and Velveret.

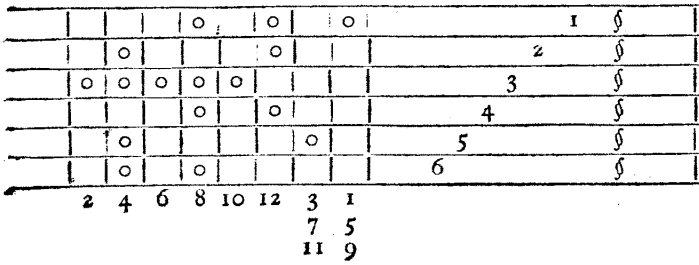


No. 8.—Thickſett Cord.

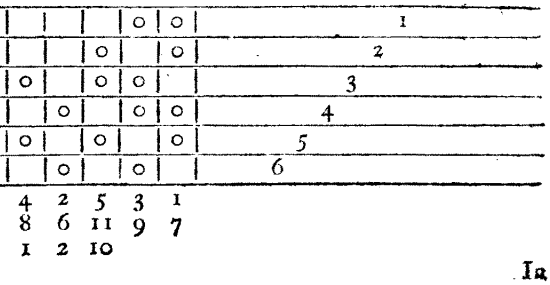


In theſe the ſucceſſion of drawing and working are marked like the former. The next are examples of patterns wrought with ſix leaves. No. 9. has eight, and No. 10. five heddles.

No. 9.—Double Corduroy.



No. 10.—Genoa Thickſet.

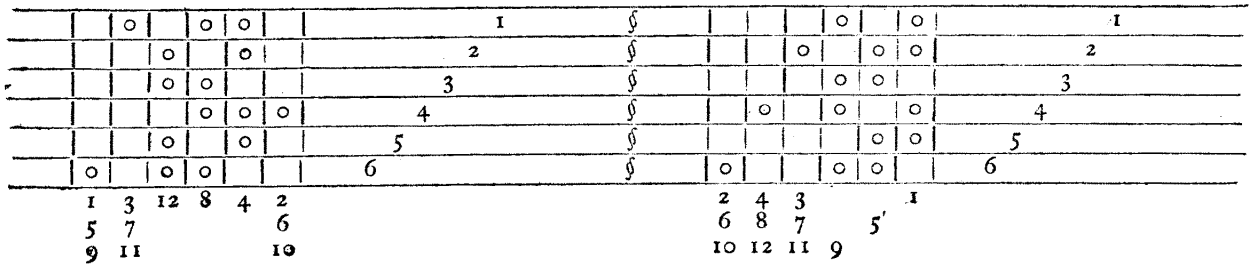


In

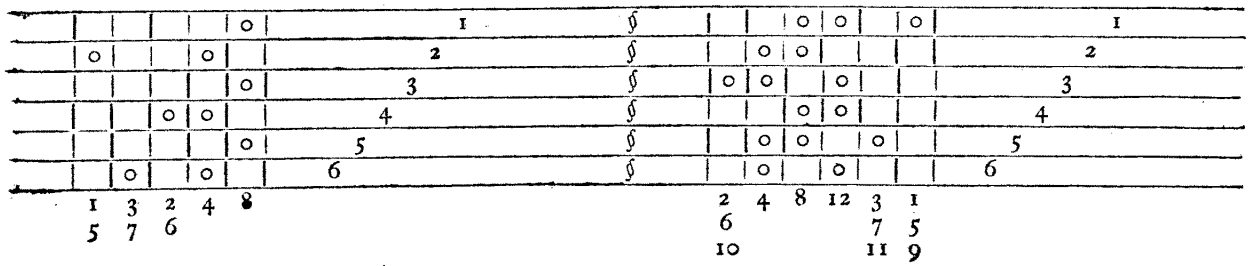
FUSTIAN.

In both theſe the warp is inſerted into the heddles the ſame way. The difference is entirely in the application of the cords and in the ſucceſſion of preſſing down the treddles. We now give four ſpecimens of the ſpecies of fluſhed and cut work, known by the name of velveteen. They are alſo upon ſix leaves, and the difference is ſolely in the cording and in the treading.

No. 11. Queen's Velveteens. No. 12.

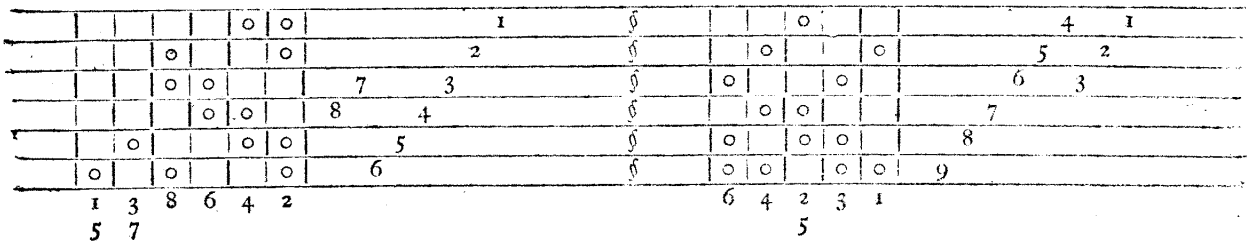


No. 13.—Plain Velveteen. No. 14.—Genoa Velveteen.

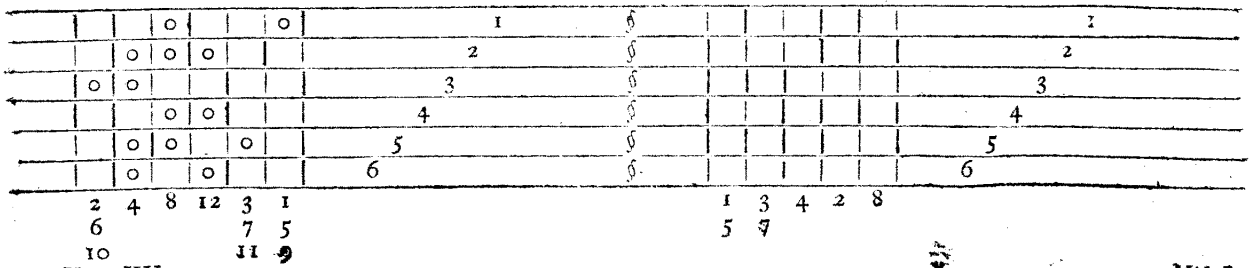


The additional varieties of figure which might be given are almoſt endleſs, but the limits of this article will not admit a further detail. Thoſe already given are the articles in moſt general uſe. The varieties of fancy may be indulged to great extent, but it is univerſally found, that the moſt ſimple patterns in every department of ornamental weaving, are thoſe which attract attention and command purchaſers. We ſhall therefore only add two examples of king's cord or corduroy, two of Genoa and common velvet, and two more of jean. Theſe will be found below.

No. 15.—King's Cord. No. 16.—Dutch Cord.



No. 17.—Genoa Velvet. No. 18.—Plain Velvet.



Miſcellaneous Remarks.—In the manufacture of cloth it is difficult to fix upon any generic term for a variety of articles which, however, bear a very near analogy to each other, and are only diſtinguiſhable either by a difference in the material of which they conſiſt, or ſome ſmall variation in the proceſs of manufacture. In this article the word fuſtian has been uſed as the generic term, and examples have been given of the moſt common fabrics of the fanciful varieties of this article. Dr. Johnſon contents himſelf with deſcribing fuſtian merely as a kind of cotton cloth, which although probably very juſt, conveys no impreſſion whatever to the mind, excepting, that in its raw ſtate it is a vegetable ſubſtance, found in moſt of the tropical climates, and that when manufactured it ſerves as a covering for the human body, or for ſome other domeſtic purpoſe.

The examples, ſhort as the article is, will be found to contain an abſtract of moſt of the articles known by the various names of fuſtian, jean, corduroy, thickſet, velveret, velveteen, &c. in the cotton manufacture: of plaiding, blanketing, kerſeymere, plum ſerge, &c. in the woollen, and of ſatin, &c. in the ſilk. Of velvet there are properly only two kinds, that with a plain and that with a tweeled, or, as it is here called, a Genoa ground or back. When the material is ſilk, it is called velvet, when cotton, velveteen, and this is the ſole difference. In the ſame way a common tweeled cloth, when compoſed of ſilk, is called ſatin, when of cotton, fuſtian or jean, of woollen, plaiding, ſerge or kerſeymere, and in the linen is diſtinguiſhed by a variety of names according to the quality or fineneſs, or the place where the article is manufactured. It would tend greatly to ſimplify an analyſis of the various manufactures of cloth, were a general nomenclature introduced, as has been ſo ſucceſsfully done, in the more comprehenſive and important ſcience of chemiſtry, and the univerſal uſefulneſs of the art, as embracing a variety of articles of neceſſity to the poor, and of ornamental luxury to the rich, would render the attempt very deſireable in every reſpect. But while the knowledge of the art continues to be confined to operative mechanics and to manufacturers, little diſpoſed to ſtudy ſimplicity or arrange and claſſify ideas, this is rather to be wiſhed for than expected. In all the fanciful branches which form the ſubject of this article, the cloth undergoes a variety of proceſſes after coming out of the weaver's hands. Of theſe, the firſt is cutting the flufhed warp to raiſe the pile as it is called. This is performed on a flat table with a ſharp pointed knife. It is neceſſary in this to be careful that the knife may only cut the pile without injuring the back or fabric. I am not aware (ſays the writer of this article) that any attempt has ever been made to render this either more ſafe or ſpeedy by the aid of any kind of machinery. It is ſaid, indeed, that in the manufacture of Wilton carpets and hearth rugs, (which are merely worſted velvets,) grooved wires are introduced and cut out in the loom by the weaver, the groove in the wire ſerving as a guide for the knife, to prevent it from injuring the fabric of the cloth. The next operation is that of dyeing, which depending entirely on the chemical proceſſes neceſſary to give the greateſt poſſible brilliancy and durability of colour, to the material of which the cloth is compoſed, forms no part of this article. With little variation in the mechanical part, many kinds of cloth, differing widely in the material and equally ſo in the texture, are made: but the variety is boundleſs.