

THESIS FOR Ph.D. IN FINEARTS

KHUSSA; PAST, PRESENT AND FUTURE

Submitted by

Asmarah Ahmad

Research Supervisor:

Prof. Dr. Shaukat Mahmood

M.A. Fine Arts, University of the Punjab, Lahore
M.Sc. Environmental and Architectural Conservation
Herriot –Watt University, Edinburg, U.K.
Ph.D. in Islamic Architecture
University of Edinburg, U.K.
Professor and Coordinator, Research Centre,
University College of Art & Design,
University of the Punjab, Lahore.

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**RESEARCH CENTRE
UNIVERSITY COLLEGE OF ART & DESIGN
UNIVERSITY OF THE PUNJAB
ALLAMA IQBAL CAMPUS
LAHORE.**

KHUSSA; PAST, PRESENT AND FUTURE

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Asmarah Ahmad

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LAHORE.**

Dedicated to my family, friends and well wishers

Declaration

This thesis is an original work which is based upon the research carried out during the tenure of PhD at the University College of Art & Design. University of the Punjab, Lahore, Pakistan.

Asmarah Ahmad

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Abstract

The thesis sheds light on the emergence of modernism in Pakistani traditional footwear forms and its introduction into the *Khussa* design forms. The study is not only an overview of all the transitional stages of *Khussa* throughout these years in Pakistan, rather it is an exploration of its design subjectivity emerging in relation to a constellation of other conceptual frameworks including nationalism, modernism, hybridity, and tradition. It is the history that leads the designer's instinct to predict what kind of trend or fashion is going to be the future of a certain product. Even the footwear industry of the present times is open to all sorts of upstart, wild unusual and yet practical designs. They are interested to invest into anything that is capable of being intriguing and alluring, at the same time matching with the modern consumer's profile, thus specifying their target audience. Thus, the postmodern product has many aspects to accommodate, to satisfy the need of the consumer, designer, and the industrialist. In such a scenario, the positioning of a craft like *Khussa* and its transition into variations that suits the postmodern environment established in the footwear sector, especially the current situation in the Pakistani region, is an interesting yet complicated study. These observations had been studied through a cognitive theoretical framework, to observe different factors influencing the future of *Khussa* in the light of its past and present developments. The study further investigates different narratives through a triangulation of field surveys, interviews and focus group study to develop an understanding of these perspectives that are image building the existence of *Khussa* in this region. Thus, the changes in the ideas regarding its style, comfort, technological advances, and nostalgia regarding its strong roots in the Mughal era are analyzed through a PEST analysis to review its commercial existence in our footwear sector and a focus group study is conducted to create a dialogue on the importance of its social context and culture identification codes.

Introduction

Footwear is something that is associated with the safety of the feet, more as a necessity in the present lifestyle. Over the years it has become more and more complex in terms of association with different societies, cultures, and identities. This factor has created other utilitarian purposes of this product other than its basic need of protection. It is not only interesting to observe these manifestations of meanings and symbolic representations linked with shoes, rather a whole picture of how the society has developed such notions and what evolved them can be an interesting query. These observations not only lead to a thought-provoking journey of shoe manufacturing and development but also how their surroundings have contributed to their variations.

Research in this respect had been conducted on western footwear types and thus there is a record and large data of each stage of shoes in history. These write ups not only represent the shoe of a particular age but also puts light on how they were evolved and what circumstances, needs and target group contributed to its form. In comparison to these findings, which are further elaborated in the literature review, the research on footwear types of the subcontinent is not enough to cover all aspects. Thus, contributing to this notion, this thesis puts light on the footwear form from Pakistan known as *Khussa*. *Khussa* is an established form of traditional craft in the subcontinent region, specifically Pakistan. Pakistan is the hub of manufacturers and retailers who gather different forms of *Khussa* from around the rural areas of different provinces and showcase in local and the international market. This develops a hybrid form of ornamentation which is maneuvered through time into a more contemporary mutant form developing from its traditional origins. The idea is to establish the fact that the designs of the

decoration implied on the surface of the *Khussa* have changed according to the demand of the user and the interplay of the known and the unknown. The proposal is to study this wavering between the rejection and preservation of certain forms in decoration of such designs which allows the craft of *Khussa* as a form of contemporary design product termed under the umbrella of ethnic.

Prehistoric era had been famous for its hunting of animal breeds and then using its meat and skin for various purposes. The skin was used in several ways and one of them was for wearing in forms of garments. Over the years the leather products became more refined and established themselves into a major service. In the region of the subcontinent these industries reached the level of art and the skilled laborers were known as artisans or craftsmen. The *Khussa* forms they made were adorned in several unique embroidered designs with silver, gold or coloured threads¹.

The origin of this craft is quite obscure in this region. Although different sandal types from the Egyptian, Roman and Greek had a similar shape as that of the *Khussa*, it is believed that Semi Urbanized Aryans were the ones who wore it. Rama's shoes in the Ramayana are also devised of the similar character. However, a number of taboos were associated with these forms in the post Vedic age. As these shoes were made of camel, horse, cow, deer and buffalo skin's leather, these shoe forms were banned in the Hindu society due to their religious affiliations. Furthermore, in the Jain and Buddhist Societies they were not in use due to their religious belief of not harming any animal species. There are though traces of trade between the Hindu tribes and

¹ Ghazi, Mansoor Ahmed. *Crafts of the Punjab, Dera Ghazi Khan and Rajanpur Vol.4* (Lahore: Punjab Small Industries Corporation, 2009)

the Roman civilization for the sake of fur and skin². Later, the trend carried on in the rural regions, yet their refined form established in *Lukhnow* through the local *nawabs*³. This form of *Khussa* might be directly influenced by Chinese form of wooden sandals. Later on, they became a trend in the courts of the Mughal empire and formulated themselves as fashion with the introduction of the *Saleem Shahi Khussa* by *Nūr Jāhan*. The industry bloomed in the sixteenth, seventeenth and eighteenth century and trends crossed borders due to colonial trade policies, thus making this craft a global inspiration⁴.

Hypothesis/ Main Statement

Dying forms of art or crafts, which were once important heritage pieces that are needed to be retrieved again in terms of design, the role of commercialism is inevitable. Such pieces of craft, when they are exhibited as a part of craft exhibitions, collections, or minor art forms in galleries then a certain strength of commercialism is needed to communicate on behalf of the designer's or artisan's point of view. For this position, if we study *Khussa* as a case study, we can observe the various aspects that are contributing to shape the crafts of Pakistan. To create a clear picture of the way design of the *Khussa* in the present and future context is synthesizing and commercialized, it is important to analyze the situation and the factors involved in its shaping of the design procedures, manufacturing, and marketing of this craft cum product. *Khussa* as a product had been traditionally perceived and manufactured in terms of design especially. The transitional phases of *Khussa* as an ethnic footwear involved a basic functional

² Gardezi, Hassan. *Crafts of the Punjab Vol 3 Bhera*. (Lahore: Punjab Small Industries Corporation, 1993)

³ Hambly, Gavin. *Cities of Mughal India Delhi Agra and Fatehpur Sikri*. (Great Britain: Paul Elek Productions Limited, 1884)

⁴ Jamil, Tariq. *Crafts of the Punjab, Volume 2* (Multan. Lahore: Punjab Small Industries, 1988)

form protecting from climatic hazards to a source of pride, fashion, status symbol and objects of beauty. Other than that, they had been serving as a source of information about cultural identities. To study this viewpoint, it is important to study the formulation of its design model from a consumer's background, industrial or manufacturer's perspective and the designer's or artisan's approach.

Purpose of the Study

It is important to determine a distinctive pattern between the like of *Khussa* as a craft with important cultural resource and a product with a promising potential market, this is the narrative built within this thesis domain. In the earlier times economy, in the enthrall of democracy and technology being in the developmental phase, this phenomenon could be controlled by minor groups like guilds or workshops. But now in the contemporary scenario with the free flow of information and intelligence in real time, systems and societal norms must adapt to what the majority aspires. Herein lies the real problem where not only democratization of growth is required but also the expression of the free spirit is needed while supporting a historical artifact like *Khussa* to sort its very existence. To seek the best possible variant (purpose) of such an artifact in our society to respond to the stimulus of the enterprise or cultural treasure to be cherished or valued. It requires polishing of the deep ability to sense, learn and seek in a continuous cycle of hybridization that will make it successful both as a craft in its true sense and a successful product in the future.

Now with the introduction of digital economy, it has blurred the line within the distinctive boundaries between the customer and the economic value chain, through a seamless potential platform, product range, process, or service on demand provision. With so much

evolving shifts in how the term product is being seen in our present market, it is important to realize and regulate different hybridized pathways of this evolving artifact to position it in the best possible way. It is important to see this artifact through different lens to see its potential to transform, restore and prevail. Some of the important factors to explore in this evaluation process are addressed in the possible research questions discussed below.

Research Questions

It is ironical that most crafts are mentioned as a cut and paste formality in the historical treatises or dusted museum windows in our country. The modern age requires a much active role in inheriting our past legacy. We need to answer to what kind of role it played in the past and what kind of factors were involved in its making? How have economic, political, and social factors affected the evolving pattern of this craft? What are the similarities and differences in its prior forms and the one that are there in the present form?

Craft vs Product

What are the essential variables involved in the transformative stages of *Khussa* as a local popular footwear form in Pakistan? What kind of demographic spread, local inherent influences and folk cultural vibes could be detected in the varieties of the designs seen in the range of *Khussas* available in the present local market? How can we detect the tier placement of these varieties with so many adversities in consumer assortment and price range present in the local *Khussa* market at home?

Loyalty and longevity of a craft were essential ingredients when the patron was the benefactor, and they were the sole financial capital to sustain its presence. The pendulum has now shifted and the financial capital to endorse *Khussa* as a product is abundant with so many

possibilities to endorse in the local footwear industry. It is now the human capital that is there to resource wealth to sustain the financial capital. In the age of digital economy at present how does this intellectual aspiration of a designer to reintroduce a craft like *Khussa* has been attempted? How as a product *Khussa* has organized its role in the local market, social buying forums to international newly found potential market? In doing so what kind of potential it must sustain and process in future for further development?

However, with two parallel positions in the Pakistani society, *Khussa* has its own discourse to resolve as a craft or a product. Its resolve in the form of hybridity or mutiny, or compromise in the pastiche variants over the years with mockups or low-quality substitutes to fit in? Its position is unclear and ever since unresolved, keeping the whole scenario vague, making it difficult to fully explore its true potential.

Craftsmanship Vs Technology

How have modern adaptations of this craft dealt with the theme of craftsmanship and cultural hybridity? With these amalgamations an important factor is to explore and retain the viability of tracing the past practices and manual labor work which are getting extinct to date? At the same time what advantages and disadvantages has this craft gained with the involvement of technology borrowed from the present footwear industry? Its interesting to see the intervention of technology in its manufacturing method and its outcome in the form of a *Khussa* that has emerged in the due process. But how has this involvement affected the design process of this product and what are the changes it has benefited with this immersion?

Designer vs Craftsman

No documentation had been taken place to record the chronological forms developing in ethnic footwear in this region. This research will develop and trace the important design development from the past to present. However, the ultimate concentration will be on the amalgam nature of *Khussa* over the years and its mutant forms according to the need of the time on various occasions. Various sources will be detected and thus analyzed study of specifically its form and its function according to design variables will be derived. During this study, it would be an interesting observation to study role play of a craftsman vs a designer.

Skills vs Capabilities

Khussa is also an intriguing entity of skills and its present design implications on contrary are based on intelligent design strategies to adapt it according to present consumer design. Thus, its capacity to transform and ability to exaggerate the local cultural identity is the potency to further investigate. How the traditional set of skills have a unique design presence in our present market? What these intricate expertise of the local craftsman tells about this lands cultural folklore? How is the modern designer using this background of *Khussa*'s design tale to explore its future improvisations?

Objectives of the study

A formal analysis of the decoration on the upper of the *Khussa* will uncover the similarities and differences that took place from past to present in the region of, specifically Pakistan. Also, the further investigation of the local and foreign influences on these designs will help to distinguish their form and their association with different global cultures and trends.

The study will identify the basic role of *Khussa* as a footwear service and determine its position in the past as an important part of the established ways of court life to patterns of thought-provoking designs in the nineteenth and twentieth century.

The study aims to address the radical changes which have taken place in the development of *Khussa* during the last few decades due to the dramatic transformation in different social and cultural norms. The explosion of media, computers and new visual communication on goings have changed the perception regarding *Khussa* as only a craft, it has established its place as a designer's product in today's market.

The study will try to highlight various positions of *Khussa* as a craft, design product and a utilitarian invention. Secondary objective will be to explore the probability of the change in design due to the change in the patron or designer or the demand in market. The course of the study will aim to lead towards future heterogeneous forms of *Khussa* that are already in the process of development in the present scenario.

Theoretical Cognitive Framework

The first half of the thesis will explore the historical reference of *Khussa*, where the evolution and the existence of this footwear form as a popular shoe would be explored. The study will identify the basic role of *Khussa* as a footwear service and determine its position in the past as an important part of the established ways of court life to patterns of thought-provoking designs in the nineteenth and twentieth century. The approach towards formally analyzing these designs would be to find samples of *Khussas* belonging to the previous eras in Pakistani region in different museums or looking at miniatures of different time periods that were pictorial evidence of Mughal courtly attire.

The second chapter of literature review discusses the limited range of books and articles written on this craft. There is focus on the already existing research directions on this subject to investigate the preliminary idea about *Khussa* specifically in context to this region.

The third chapter briefs about the research methodology adopted during this study. The chapter will shed light on how the research will lead to a formal analysis of the designs to find in detail their diversities and variations. What kind of formal and contextual analysis of the study will allow to detect the myriad conditions in the forms of the *Khussa* in the past and the reason behind these changes?

As the topic requires more than one research type to be used to come to its findings, an insight into the exploratory research pattern will be given to achieve the aim of defining different trends of the consumers and their demands. For this cogitative research model informal methods such as interview questionnaires with customers to know their demand and a more focus group method to know the point of view of various relative academia will be thoroughly explained in this chapter. The process of eventually representing and decoding the different perspectives on this craft through versions of retailers and designers related to it will also be explained.

The research will include surveys interviews, quantitative form of data collection to gather an accurate and focused analysis for consumer attitude and usage. The result acquired will be then analysed under the application of modern-day theories like the open design theory. This will allow us to understand not only the present-day scenario but also will help to determine the future state of this craft.

Other than that, an entire chapter is based upon the techniques, tools and materials used in *Khussa* making in the Pakistani local markets and workshops. In fourth chapter surveys

regarding how the leather is processed and what kind of leather is in use for *Khussa* making in Pakistan would be under consideration. Other than that, visits to the local workshops and interviews with the craftsmen involved in the making of the *Khussa* would be conducted in order to get a step-by-step study of the procedure of *Khussa* manufacturing in this particular region. There would also be an industrial perspective in discussion regarding the variation that has been given to *Khussa* in the contemporary footwear sector in Pakistan not only in terms of technique but also materials.

There is not much documentation done on ethnic footwear in this region. There are lots of problems in tracing the facts relative to the design formation on the upper of the *Khussa*, especially the regional influences. The past design formations and the regional flavors have merged to formulate a craft that associates itself to its roots yet identifies itself to the region it is representing. The cultural identity of *Khussa* under its regional variables would be in discussion in chapter five, identifying various types existing in Pakistan and conditions in which they are sustaining and diversifying. It is not an easy task as the cottage industries are spread in small groups in various regions and thus access to them is difficult as well as time consuming. On top of it the average income of a laborer is very less compared to the effort he puts in the making of this craft that is why most of the old carriers of this craft have stopped working. It is difficult to track them and trace the roots of their craft. Also, an extensive field survey regarding the documentation of the varieties of *Khussa* would be required to determine the multiplicity and variety in this form of shoe would be a part of such research.

In the sixth chapter the design motifs and patterns would be in discussion in relation to their background and application on the upper of the *Khussa*. The design compositions, different samples of *Khussas* and the techniques of ornamentation both modern and traditional would be

analyzed to bring out the crossbreed nature of this craft turned product. The factor of hybridity that involves in the design process of *Khussa* would be highlighted through discussion of the variety of decorative elements and forms used in its making.

In the seventh chapter, study will identify the basic role of *Khussa* as a footwear service and determine its position in the past as an important part of the established ways of court life to patterns of thought-provoking designs in the present age. Such observation of social classes, consumerism and target group analysis aims to address the radical changes which have taken place in the development of *Khussa* during the last few decades. It includes the dramatic transformation in different social and cultural norms and its impact on the design of the *Khussa* form. The explosion of media, computers and new visual communicational on goings have changed the perception regarding *Khussa* as only a craft, it has established its place as a designer's product in today's market. The study will try to highlight various positions of *Khussa* as a craft, design product and a utilitarian invention. Secondary objective will be to explore the probability of the change in design due to the change in the patron or designer or the demand in market.

In the eighth chapter, further investigation of the local and foreign influences on the *Khussa* designs will help to distinguish their form and their association with different global cultures and trends. Factor of plurality existing in the creation of *Khussa*, that creates a sense of similarity and yet diversity with the influencing design sources till present would be in discussion in this chapter. Comparisons and examples of other types of crafts from other neighboring countries that might be a source of influence on the design vocabulary of *Khussa* would be under discussion. This whole situation will be evaluated under its categorization as an

open design product with reference to a brief focus group study conducted amongst the different design professionals with diverse backgrounds.

Finally, the concluding chapter will meticulously relate the field study with other exiting variables in present market of *Khussa* in Pakistan. Apart from evaluating the brief revisit to a series of evolving designs of *Khussa* from the past annals of history in this region, this study will try to detect the findings of the research and the position of *Khussa* as what kind of product it has developed into? Further in the light of this study what are its prospects in the local and international footwear market? The traditional craft research tends to overlook the actual ways of constructing standards involved in its design development, that particularly is tried to be codified briefly in the sub themes of the thematic framework of this study on *Khussa*. These themes will be conclusively brought together in the final chapter to come to a final yet comprehensive analysis. Thus, framing *Khussa* in a gap spot of its existence from past, present, and future.

Chapter 1: Historical Significance

The object which is known as shoes could be seen from different angles relative to various backgrounds in which it is evolved and finally recreated again and again according to the need of its wearer. This fact makes the shoe a complex phenomenon as it directs towards the myriad conditions in which its basic existence is sustaining. In the history of shoe there had been more than one reason behind the development of a certain footwear form other than the basic utilitarian purpose that is to protect the feet.

In the Marxist and Freud Theory shoe has been projected as a fetish product, stated as false consciousness and repressed desire⁵. In the old kingdom of the Egyptian civilization slaves were barefoot, while the Pharaoh used to wear sandals as he was the superior in them, thus here the shoes are a source of power. When the slaves and soldiers had to cover large terrains barefoot during wars, they faced great pain and dehydration due to several hindrances⁶. It was later in the middle kingdom, the administration devised sandals for the use of these soldiers. Even then the kings wore silver and gold sandals fig.1.1 to distinguish themselves⁷. In the Ashanti culture of Africa, shoes signify pride and status⁸. This is the reason behind the custom for the king not to touch the soil barefoot. For example, the trend of the Chopines, like the ones in fig.1.2 became a fashion in the Middle Ages and the Renaissance time. They were an extended version of showing pride and status in the Venetian culture⁹. Although the wearer found it very difficult and painful

⁵Christoph Lindner, "The Oblique Art of Shoes: Popular Culture, Aesthetic Pleasure, and the Humanities," *Journal for Cultural Research*, no. 26 (Mar 2015): 233-247.

⁶Andre J. Veldmeijer, *Tutankhamun's Footwear: Studies of Ancient Egyptian Footwear* (Leiden: Sidestone Press, 2011), 199.

⁷Veldmeijer, *Tutankhamun's Footwear*, 198.

⁸Bata Limited, *All About Shoes: Footwear Through the Ages* (Toronto: Bata Limited, 1994), 42.

⁹James Robinson Plance, *An illustrated Dictionary of Historic Costume: From the first century B.C to C.1760* (London: Courier Corporation, 2003), 97.

to manage with such a heightened pedestal that she needed a maid to assist her, they were a popular trend at that time. They were ornamented with laces, pearls, and embroideries. For example, in fig.1.3, the shoe is ornamented with pearls and embroidery to show off the wealth and the grace. Later, they were banned due to the uncomfortable nature of their form and due to the injury caused by them. In France during the reign of Louis XIV (1643-1715) shoes which were specifically in red colour were worn by the higher ranked courtiers of the emperor¹⁰. Thus, in history there are several examples which show that shoes were a source of grandeur and arrogance. They were a source of rebel and class difference as stated in the cultural history of Doc Martins. The shoe became a higher product and a popular demand in twentieth century, making designers like Manolo Blanik, Jimmy Choo, and Alexander McQueen style divas on the red carpet¹¹.

On the contrary shoes in most of the religions and societies are still known as the ‘polluting agents’ as described by Giorgio Riello in his book ‘Shoes’. For example, it is obligatory for the Muslims to go inside the mosque without shoes. It is also a common practice in the Hindu religion not to wear shoes within the *Dhārmāsthala* temple, usually the shoes are taken off at the entrance or at the beginning of the stairs¹². The reason behind this action is that shoes carry dirt, and they are prohibited in respect of God. Also, footwear is made with material mostly prohibited in the Hindu religion, this is the reason why *Khadua* (a wooden form of modern sandal) is allowed in some of the temples. Even in societies like that of Ghana, it is a custom to remove shoes before entering the house of a friend or family, especially sandals and

¹⁰Bata Limited, *All About Shoes*, 42.

¹¹ Lindner, "The oblique art of shoes," 247.

¹²Stephen Jacobs, *Hinduism Today* (London, GB: Continuum, 2010), 126.

flip flops¹³. However, in the Egyptian civilization, white or silver sandals were specifically allotted to the priest for referring as pure sandals. They were commonly known as *Shods*¹⁴.

There are a variety of qualities attached with the shoes which deal with the personality of the wearer and mostly with one's taste and individuality.

1.1. Importance of Footwear in Pakistan

Khussa is a handicraft of the region which is known for its courtly magnificence and ostentatious grandeur. This region is spread on the area of Northern India and Pakistan. There is a rich culture of leather crafts ranging from handbags, *Juttis*, *Chappals*, *Kohlapuri* and *Mojaris* or *Khussas*, which were designed initially for the rich nobles and later became popular amongst the common public. According to Akhtar Riazuddin in his book *History of Handicrafts* the semi urbanized Aryans were the first ones to use leather in their clothing and footwear in this region, later on post Aryan era brought a lot of apprehensions on the use of leather especially during the Hindu, Jain and Buddhist time periods. Arabs were the ones who consumed leather in every possible product between the tenth century to the thirteenth century, according to the writings of *Ibn-al-Fāqih* and *Qāzvinī*. The Arabs brought this trend of producing leather goods to the western ports of Sindh and Baluchistan¹⁵. There were production centers which had groups of artisans working for royal patrons or wealthy residents, especially located in Rajasthan, Delhi, Maharashtra, Karnataka, and Punjab.

These footwear types were adorned with heavy embroideries done in silver or gold threads and embellished with precious gems and pearls¹⁶. Later expensive adornments were

¹³Steven J. Salm, *Culture and Customs of Ghana* (United States of America: Greenwood Press, 2012), 149.

¹⁴Veldmeijer, *Tutankhamun's Footwear*, 198.

¹⁵Akhtar Riazuddin, *History of Handicrafts Pakistan-India* (Lahore: Nisar Art Press, 1988), 284.

¹⁶Hassan Gardezi, *Crafts of the Punjab*, vol. 3 (Bhera Lahore: Punjab Small Industries Corporation, 1993), 101.

replaced by a cheaper material like beads, bells, or sequins. This material was more effective and affordable which made the product of *Khussa* more approachable for the common public.

Another reason why this form of shoes became popular in this region was its environmental condition. The country has different climatic zones ranging from cold deserts to the tallest mountain ranges; therefore, the shoes that are worn in the northern areas are different from the ones worn in the southern parts.

The *Peshawari-Chappal*¹⁷ which is worn in the northern region due to cold weather is generally made of thick leather available both in plain and embroidered variety. While *Khussa* and a variation of *Khussa* that is *Kohlapuri* are worn in the southern parts of Pakistan.

1.1.1. Definition of *Khussa*

Mojari or *Khussa* fig.1.4 is referred to a shoe with an extended curled toe or a closed front. There was usually no left and right-side distinction kept between both shoes of a pair.

Khussa is simply described as traditional footwear with a flat toe in the book *Colours of the Indus: Costume and Textiles of Pakistan*¹⁸. Aditi Ranjan wrote in the book “Handmade in India: A Geographic Encyclopedia of Indian Handicrafts.” *Khussa* as a *Jutti* with a proudly upturned toe which is like a curled moustache¹⁹.

1.1.2. Components of a *Khussa*

Such forms of footwear were made of buffalo, cow or camel leather soles and the upper portion was constructed with leather and textile material. This leather was generally eco-friendly

¹⁷ Peshawari Chappal is a shoe form traditionally worn in the province of Baluchistan.

¹⁸ Nasreen Askhari, *Colours of the Indus: Costume and Textiles of Pakistan* (London: Merrell Holberton, 1997), 101.

¹⁹ Aditi Ranjan, *Handmade in India: A Geographic Encyclopaedia of Indian Handicrafts* (United States of America: Abbeville Press, 2009), 72.

as artisans were in the practice of using vegetable-tanned leather. The upper part fig.1.5 was generally made in one piece of leather.

According to the Dada Pota Shop in the old walled city in Lahore, the *Khussa* was traditionally mostly made with the leather sole. The upper part of the *Khussa* however was made in a variety of material like the brocade, velvet, dyed leather etc. The upper was the portion where the various motifs were designed with brass nails, mirrors of different shapes, ceramic beads, and a variety of embroideries. The bonding between the leather sole and the upper was done by a cotton thread which gave strength to both the upper and the sole fig.1.6. *Khussa* making was a profession, usually a family livelihood, mostly flourishing in cottage industries in small parts of Indo Pakistan villages where the men constructed the actual form of the shoe while the ladies of the house embroidered or ornamented the upper.

1.2 Variation in Pakistani Footwear Forms

The utility factor combined with the aesthetic aspect of a craft like *Khussa* makes its history a combination of not only the reflection of its wearer's choice but also an emblem of a civilization's taste. There had been many invasions, conquests, settlements, and migrations in the history of Pakistan that makes a complex yet hybrid culture to be identified, not only in a more collective sense but also on a smaller scale, such as in the form of a craft. The present and the past of crafts from Pakistan show a blend of techniques, customs and folklore from these extraneous sources and the deep-rooted culture that originated from within the homeland. All these crafts are popular on different scales, with some becoming extinct while others are endangered of going into the same category. The only other way of preserving these crafts is to preserve these assets or to sustain them. *Khussa* is a craft that sustained over the years and the key factory in its formation was the evolving process. This procedure was not only a part in the

construction of the *Khussa* form but was also there in the ethnic footwear that belonged to this region.

Furthermore, the way a person dresses himself, defines his role in the society²⁰. Every person plays a key part in the growth of a social setup and defines a certain culture of that region. To understand why and how our ancestors dressed the way they did, we need to understand the ancient footwear forms, so we can understand their tastes and what prevailed this craft from the past to the future.

There were two basic forms that became important in the past of the subcontinent.

They were the following forms.

Sandals (*Pādukā / Nālāin*)

Boots (*Khāpūsa*)

1.2.1 *Pādukā*

A thick wooden piece cut into a shape of a footprint, with a knob to hold the foot between the big and second toe at the mushroom shaped front is known as a *Pādukā*²¹. In Māhāyutpātti many terminologies were used for boots and shoes like *Upānāh*’, *Pādukā*, *Pādāvetānike*, *Pula* and *Manda-pula*. The origin of these shoes lies in the history of India and China²². These shoes were usually worn at formal occasions by the bride or were worn as a part of rituals performed by the devotees.

²⁰Aileen Ribeiro and Valerie Cumming, *The Visual History of Costume* (Britain: B.T. Batsford Ltd, London, 1989), 19.

²¹The illustrated encyclopaedia of Hinduism; N-Z.

²²Raj Kumar, *Encyclopedia of Untouchables Ancient, Medieval and Modern* (Delhi: Kalpaz Publications, 2008), 55.

Toe-knob sandals were often worn by the Sadhus. He is a religious holy man in the Indian culture. These sandals were ideal for hot climate, as they were open and allowed airy comfort for the feet. Wooden sandals were ideal for the Sadhus as they had to go from one place to another for preaching. A good example is a wooden sandal fig.1.7 belonging from the Indian region with a rectangular shaped tapered thick platform. It is ornamented with a circular pattern on heel and the toe. In the middle of the sandal, there are two holes for straps that can hold onto the feet. It is excavated from west Bengal, Chandra, Katugarh, circa 200BC. Its dimensions are 29.3cm by 12.2cm²³.

Wooden *Pādukā* were often ornamented with brass and silver along with intricate carvings to give a formal appearance as they were often used on occasions like weddings or other prestigious events. They were also given away as presents on extraordinary events as a symbol of respect and honor.

An example of such footwear is fig.1.8, a sandal made in wood which is inlaid with elaborate silver repousse work and *Ghungrū* (balls) hanging from all sides. A spiral design motif with a cluster of small *Ghungrūs* are also present on top of the knob. This pair is acquired from Zanzibar belonging to the earlier 19th century²⁴.

Other forms of *Pādukās* were Ivory *Pādukās* which were mostly made of valuable and expensive material. In the subcontinent, *Pādukās* were especially made for revered men and royal members of the court. The author of *Mahabharata* notifies that royalty was portrayed through five symbols umbrella, fly whisks, turban, throne and Javanese *Pādukā* shoes. Shoes in that time

²³Jutta Jain-Neubauer, *Feet & Footwear in Indian Culture* (Toronto: Bata Shoe Museum Foundation, 2000), 84.

²⁴Jain-Neubauer, *Feet & Footwear in Indian Culture*, 89.

were a depiction of the king's identity or character²⁵. This type of footwear was decorated with gold, silver, jewels, beryl, crystal, bronze, glass, tin, and copper by the upper class²⁶. Another example of intricately carved *Pādukā* is fig.1.9 which is in the silhouette of a fish and adorned with fish scale pattern. Fish is a symbol of fertility and wealth in Indian culture. It also reflected different avatars of Vishnu and Varun, as a part of their belief in incarnation²⁷.

In the 18th century as a part of the Franckesche Stiftung, a pair toe knob sandals like fig.1.10, covered with iron spikes was discovered. The wearer of this sandal must have experienced pain or pleasure indulgent in some sort of rigorous ritual practice²⁸. There were forms of foot worship, puja, or the reverence of footprints in the religions of Hindus, Buddhism and Jainism at this time. For example, at the *Chencherimali* temple in South India, the ritual is to hold the *Pādukās* on the head in the honour of the idol *Subrahmanya*. The reason behind this custom is a myth that *Subrahmanya* was permitted to wear boar leather sandals²⁹. In Lahore Museum collection in the Islamic Gallery, there is an interesting wooden shaped *Pādukā* fig.1.11, dated back to this time.

The variation in shapes of *Pādukās* usually evolved due to the different phases of transition in shapes and purpose. As its functional, ornamental, and ritual nature allowed the shoemakers to experiment with the earlier forms of *Pādukās*, eventually formulating the foundation of later forms of ethnic footwear in this region.

1.2.2. Strappy Sandals

²⁵Jan Gonda, *Ancient Indian Kingship from the Religious Point of View* (Leiden: Brill Archive, 1966), 37.

²⁶Kumar, *Encyclopedia of Untouchables Ancient, Medieval and Modern*, 55.

²⁷Jutta Jain-Neubauer, "All About Shoes." Paduka, 2006.

²⁸Jain-Neubauer, *Feet & Footwear in Indian Culture*, 90.

²⁹Napstkov, *Annals of the Naprstek Museum*, vol. 27 (Czech: Naprstek Museum, 2006), 67.

During the 3rd and the 4th century simple strap sandals came into trend in the subcontinent region as the Buddhist and Jain tradition was being practiced in this expanse³⁰. Wood, palm-leaves, and bamboo were used in the making of earlier sandals usually made by the layman. As the *Bhikkus* was forbidden to wear leather so material like straws, *Munjāgrass*, hintel wood, *Kāmāla* and *bālrājā* grass³¹.

Leather sole and a strap going through the instep and another across the space between the big and second toe was the standard form of simple strap sandal used as a variation of footwear. Another form in trend in this time was the sandal with a braided texture in leather used instead of the simple leather straps. Usually, monks of both Buddhism and Jainism were instructed to wear simple form of footwear and were preferred to remain barefoot most of the time. The reason behind such directions was the structure of Jain and Buddhist religion that prohibited the killing of animals. It is evident in the Buddhist text *Māhāvagga*;

Bhikkus! No one shall cause a living thing to be deprived of life. Ox-skins are not to be worn, O *Bhikkus*....And neither, O *Bhikkus* , is any skin to be used at all.

This was the major reason why the Jain and Buddhist followers did not wear any fancy or ornamental form of footwear. However, the prince and the royal members wore simple pattern of sandals with stones and gems embedded on them.

1.2.3. *Nālāin*

³⁰Jain-Neubauer, *Feet & Footwear in Indian Culture*, 92.

³¹Kumar, *Encyclopedia of Untouchables Ancient, Medieval and Modern*, 55.

The word *Nālāin* means shoes in Arabia. *Nālāin* was a type of studded ornamental sandal which the Arab traveller and geographer *Masudi* has mentioned on his visit to Cambay in 916AD. It was not only manufactured in abundance but also exported all around the world. These shoes were popular as they were easy to take off³².

1.2.4. Khāpūsa (Boots)

These were the types of shoes which were usually worn initially in the northern regions where the climatic situation is cold and maximum area of the feet and legs is needed to be covered. Khāpūsa were initiated for such purpose and were long enough till the knee. The origin of Khāpūsa was probably from Central Asia Iran, as the word Khāpūsa came from the word Kāfs, Kipis or Kāpis. Boots are called Kāfs or Kāpis in the language of Central Asia and Kāpis in Iranian cultural perspective³³. A possibility is that Shākās and Kushāna who belonged to the Central Asian origin might have brought them to India. An example is that the Kushāna King Kanishka and other such royal figures are wearing these leather boots up to the knees in most of the sculptures from Sanchi³⁴. A diagram fig.1.12 shows its basic structure in the Kushān period. The shoes were bulky and coarse in the Kushān period, they became much lighter and fine in their finishing in the Gupta period. These boots belonging to the Gupta period were much like the modern-day riding boots³⁵. The other probability is that they might as well come from the word *Kab-sa* which is a shoe form of the similar nature worn by the wealthier class of the Tibetan settlers in India³⁶. There were two varieties of boots present in all this time in this region

³²Jain-Neubauer, *Feet & Footwear in Indian Culture*, 97.

³³Kumar, *Encyclopedia of Untouchables Ancient, Medieval and Modern*, 55.

³⁴Mohini Verma, *Dress and Ornaments in Ancient India: The Maurya and Śunga Periods* (Varanasi: Indological Book House, 1989), 50.

³⁵Sachindra Kumar Maity, *Cultural Heritage of Ancient India* (India: Abhinav Publications, 1983), 97.

³⁶Moti Chandra, *Costumes, Textiles, Cosmetics & Coiffure in Ancient and Mediaeval India* (Delhi: Oriental Publishers, 1973), 65.

of India, one was the half *Khallakaa* which enclosed over half the leg while the others were the full *Khallakaas* which covered the whole leg³⁷.

Mostly in the beginning these shoes were worn by the Buddhist monks for the purpose of protection from cold and stones when they had to travel on an expedition for preaching their religion, travelling through difficult areas. These were then further used by the horse riders with small heels at the toe of the shoes and came in generally two colours. The shaft of this type of shoe was constructed in coloured leather with ornamental embroidery or decorated with coloured straps³⁸. A form like these shoes is worn in Kashmir at present. These types of shoes are known as Pāboo or Ladakhi boots, constructed in Hesian cloth, used felt wool, coarse hair of yak and goat, thigma (tie and die woollen tweed) and a leather sole. An important characteristic of these shoes is that they are a strong protection against cold in the frosty weather of Ladhk³⁹.

According to Gujarati and Hindi literature of the 15th century Islamic rulers wore these elongated boots with their extensive apparel. A Portuguese traveler Bārbose observed that Vijayanaga, a region in the South India had this trend of men wearing rough shoes while women wore leather shoes decorated with beautiful embroidery.

1.3. Origin of *Khussa*

The connection between the *Khussa* and its present form began at the very beginning of the Egyptian civilization. A variation of Egyptian fiber stitched shoes were the sewn edge plaited sandals. They were found from Deir el-Medinah. An example is fig.1.13 which might be dated

³⁷Chandra, *Costumes, Textiles, Cosmetics & Coiffure in Ancient and Mediaeval India*, 73.

³⁸Jain-Neubauer, *Feet & Footwear in Indian Culture*, 94.

³⁹D.N.Saraf, *Arts and Crafts, Jammu and Kashmir, Land, People, Culture* (India: Abhinav Publications, 1987), 179.

back to the Old or Middle kingdom. The toe is up turned in the similar fashion of *Saleem Shahi Khussa* that was originated in the Mughal time.

Another form of such Egyptian sandal's fig.1.14 were found from the new kingdom known as Fibre open shoes. The shape and the silhouette of such shoes, even the pattern is like the *Khussa* form of shoes.

The close shoes first appeared in the latter half of the New Kingdom. There were basically two types of such shoes, curled toe ankle shoes which were usually delicate and colourful, while the other one fig.1.15 was the stubbed toe which was sturdy and rough⁴⁰. The front of the *Khussa* seems to have taken its look from such types of shoes.

The Mesopotamian civilization parallel to the Egyptian civilization also have some hints of similar types of close shoes. An archaeological team while excavating the city of Brak (Syria) found a clay shoe with a raised tip. It was three thousand years old before the birth of the Christ. Raised tip shoes with a pompom on the edge are also depicted on the Akkadian seals dating back to 2600 BC⁴¹.

Another shoe form fig.1.16 popular in 800 BC belonging to the region of Syria is the Iron shoe with the similar raised tip. It was a sign of recognition, a status symbol showing to which class a person belongs⁴². The similar form could be witnessed, however with an upturned toe in the shoe model fig.1.17 in clay from the Azerbaijanian tomb from the 12th to 13th century⁴³.

⁴⁰Veldmeijer, *Tutankhamun's Footwear*, 188.

⁴¹Marie Josephe Bossan, *The Art of the Shoe* (United States of America: Parkstone International, 2012), 9.

⁴²Joel Garnier, *Shoes* (China: Grange Books, 2005), 14.

⁴³Bossan, *The Art of the Shoe*, 8.

Coptic era was the central period between the old Egyptian Christian period and the Middle Ages. The archaeological excavations in the 19th century at particularly Achmin discovered a closed footwear type like the silhouette of a *Khussa*. The shoes fig.1.18 were flat soled and they were decorated with pieces of golden leather placed in geometric motifs, or piping curled into various spiral shapes and sometimes even sculpted leather soles⁴⁴. An interesting fact about the Coptic era shoes were that they seem to be the first ones in which the turning technique have been used properly. The upper and the sole is curled with stitching it together from the front. For example, in the shoe the front is extending forward in a double lobed curl while at the heel it is finished with a high tab. They were perhaps made in the 4th or 5th century with gilded leather and embroidery. The shoe is decorated with eight small circles and embroidered to add detail. These shoes were meant for the funeral ceremonies as at that time Christians believed that death was not the end it was just the beginning. They wished to present themselves at best at the resurrection of the body and for this purpose they wore these shoes⁴⁵.

Another shoe form in Metropolitan Art Museum like that of the *Khussa*, belonging to the Coptic era is fig.1.19. It was made in around 4th -6th century. It has many leather strips attached with it in the form of ornamentation and traces of gilding technique used for the design on the upper. The front of the shoe is upturned in men's style of this form.

The tradition of pointed toe prevailed in the Byzantine age. The courtiers wore these forms of shoes and were distinguished from one another through the color and design of the shoe, for example green color for the Caesar. The pointed toe shoe style also prevailed in the

⁴⁴Bossan, *The Art of the Shoe*, 16.

⁴⁵Victoria and Albert Museum.

Western world at that time⁴⁶. Unfortunately not many examples of such footwear have survived, however some of them are present in the Byzantine Museum in Athens. An example of such shoes is fig.1.20, where geometric form of ornamentation can be seen on a silhouette like the *Khussa* form.

After the Byzantine era this form was adopted in the Gothic era Poulaine shoes. These shoes were mostly made in the materials of leather, velvet and brocade and their shape was taken from the elongated pointed Gothic church windows. There were also Military Poulaine to go with the soldier's armor. Although they were commonly popular amongst men and women alike, yet they were condemned by the church and kings as they were for them inappropriate shoes. An example is fig.1.21 from the Bally Museum, Switzerland⁴⁷.

Both in the Middle Ages and in the Renaissance period this shape was used for the wealthy upper class. They wore close shoes in the shape of Poulaine, since in Christianity it was a rule to cover your feet. However, it was not until the twelfth century that the common people wore clogs, which were wooden sandals. Then in the eighteenth century they started wearing the covered shoes in the form of cavalier shoes. The trend of cavalier shoes started back from the Renaissance period and peaked in the Baroque era⁴⁸.

Before the eighteenth century, during the High Renaissance period Chopines were in fashion. Chopines were high pedestaled shoe forms, which were very uncomfortable to wear.

⁴⁶Jill Condra, *The Greenwood Encyclopaedia of Clothing Through World History* (United States of America: Greenwood Press, 2008), 142.

⁴⁷Bossan, *The Art of the Shoe*, 25.

⁴⁸Margo DeMello, *Feet and Footwear: A Cultural Encyclopedia* (United States of America: ABC-CLIO, 2009), 109.

An example of such shoes could be seen from an example fig.1.22 of the eighteenth-century footwear type made in silk, embroidered with Indian inspired floral needle work. This shoe form is present in the collection of the Metropolitan Museum. The shape at that time was popular both in the western and eastern footwear types.

Thus, the silhouette of *Khussa* both in history of the Western and Eastern parts of world was regarded as a fashionable high-end product, marking prestige and wealthy status for the wearer.

1.3.1. Development of *Khussa* in the Subcontinent

The formal introduction of *Khussa* as a footwear form started off in the subcontinent with the *Nawab* tradition beginning from Avadh and it grew through more rich cultural centers like Lucknow and Faizabad. The cultural ferment was built in these areas through fortune, power, and fame. These areas were active trade hubs where people were attracted towards them for their artistic pursuits. The climax of these hybrid activities progressed in the time of Akbar in 1580 when he declared *Avadh* an administrative province. It must have been this time when *Khussa* became one of the important crafts of the *Mughal* era. In the sixteenth and the seventeenth century the style of *Khussa* spread across the subcontinent and through closer study we can observe its variations at different regional levels. There were changes introduced in the materials, stitching, shapes, and pattern cutting, which refer to the local implementation of a particular universal style of *Khussa*. Unfortunately, Leather can survive only in anaerobic conditions, which is why we cannot find many samples of *Khussas* of that era.

Thus, miniature is a good source of keeping record of events and the lifestyle of the *Mughal* era. The *Mughals* kept record of their adventures and their incidences in their personal diaries. Babur and his grandson Akbar and then Jahangir carried on this tradition and thus we

have an illustrated version of *Khussa* forms in miniature form. These records in the form of illustrated Mughal manuscripts provide us complete detail of their official, unofficial events, reflecting upon their household daily routine to great occasions. It is a good record of the footwear they used to wear at that time.

Shoes were not commonly used in the southern and eastern part of India. It was a tradition that prevailed in Northern India where the ancient shoe form was derived from *Kāfsh* which had a high pyramidal heel and a flat sole with a pointed toe mostly with an upturned tip⁴⁹. The inspiration which followed must be through the Persian bloodline in the Mughals, as *Kāfsh* was a Persian form of footwear.

The first Mughal ruler was Babur who was the direct descendant of Timur who further came from the bloodline of the Mongol ruler Chinghiz Khan through his maternal side. In fact, the word Mughal is an Arabic version for the Persian word Mongol meaning barbarian. The Mughals took pride in calling themselves as the house of Timur. This legacy was reflected in the earlier form of Mughal footwear in courts of the Mughal emperors.

For example, in the miniature fig.1.23 '*Seated Prince in Persian costume, reading*', the prince is wearing a *Khussa* with slight pointed heel. He is identified as Babur and the *Khussa* form is inspired by the *Kāfsh*.

There were also these types of *Khussas* in the later Mughal era. It could be observed in a miniature fig.1.24 '*Jahangir's Dream*'. The emperor is wearing a dark chocolate brown *Khussa* slightly pointed at the front with lot of embroidery done on the upper of the shoe. The *Khussa*

⁴⁹S.N.Dar, *Costumes of India and Pakitsan* (India: D.B Taraporevala Sons & Co.Private Ltd., 1982), 98.

form also comprises of an off-white band at the collar bone of the foot⁵⁰. While the Shah is wearing a *Khussa* form that has a slight heel. This trend must have come from Persia as in most of the miniatures from fourteenth century the Persian hierarchy is wearing such type of *Khussa*.

The local vernacular form or the sub style of the Mughal ethnic form of *Khussa* did not appear till the middle of the sixteenth century. In the earlier part of the sixteenth century provincial rulers, courtiers, and European officers in the cities of Faizabad and Lucknow became active patrons of a variety of *Khussa* form of footwear. Subsequently the Mughal sub style, the *Saleem Shahi Khussa* was derived from the late *Nawab* tradition fig.1.25. In the sixteenth century more stress was laid upon the senses and the aesthetic satisfaction of the wearer. The viewer was kept in mind by the designers of these costumes⁵¹. The sense of sight and touch, distinction between various materials and the textures (range of various embellishments) and the variety of colour palette the designers used, suggested their concern to ingenuity and splendor that was in much demand by their royal patrons.

Mughal rulers inherited the main form of *Khussa* from their ancestors, but they were the ones who made its variations and improvised their shapes in such a manner that it became a trend. The most popular form of *Khussa* amongst them is the one that was known as *Saleem Shahi Khussa* named after the nickname of Jehangir *Khurram* and its important characteristic was the curly tip on the toe.

Saleem Shahi Khussa had a delicate fine form with intricate designs and the quality of embellishment done on its upper shows the dedication and detail craftsmanship. The ornamentation was usually done in gold and silver *tillā* thread work. This trend became popular

⁵⁰Nuzhat Kazmi, *Islamic Art: The Past and Modern* (India: Roli Books, 2009), 47.

⁵¹Ribeiro and Cumming, *The Visual History of Costume*, 19.

amongst the masses when the silver and gold thread was replaced by the synthetic thread⁵².

Another important addition was the M shape on the other end of the upper. It gave the foot a smart fitting and stylized the shoe form as well.

According to the workmen sitting in the market of Sāngāla⁵³ the initial form of *Khussa* present in the Mughal time was made by the local *Mūchi* in the villages and there was no distinction between the male and female *Khussa* forms. There was also a common trend *Khussas* without a back counter. That can be observed in the Mughal miniatures as well.

In the miniature fig.1.26 '*Jahangir and a lion with his vizir and brother-in-law Abu'l-Hasan Asaf Khan*', the two men are wearing yellow and red coloured *Khussa* without any back counter. They are embroidered on the upper and seem like the back open slippers.

In the miniature fig.1.27 '*Portrait of Prince Dara Shikoh*' the prince is wearing a *Khussa* form that is simple with no back counter and the shape from the front is slightly curved. It is interesting how the colour of the *Khussa* is quite bold, mostly seen in female footwear, however it is worn in contrast with a lavender-coloured pair of Pajama and a transparent gown. There is also a hint of gold in the lining of the *Khussa* given with the outer seam of the collar which compliments the pearl and gold jewelry worn by the prince⁵⁴.

However, in many miniatures we tend to see a difference between the ladies and gents shoe forms. There is a slight difference in the way the cobbler has handled the pattern and the shape of the toe. The toe of the female *Khussa* is usually round at the front with an outburst of

⁵²Gardezi, *Crafts of the Punjab*, 101.

⁵³ Sāngāla is an area famous for the cottage industry or other small factories outside Lahore.

⁵⁴Kazmi, *Islamic Art*, 44.

colour complemented by detail ornamentation. While the toe of a *Khussa* for the males is squarish or upturned from the front.

In the miniature painting fig.1.28 ‘*Young man receiving a cloak from a girl*’ the *Saleem Shahi Khussa* worn by the girl is decorated with golden embroidery and bright red pompoms. It has a highly upturned toe, like those worn by the men of that era. In the painting fig.1.29 ‘*Jahangir holding a Falcon*’ the emperor is wearing a navy-blue gown with an ornamented scarf at the waist and a white *paijāmā*. The *Khussa* form is the same seen in the earlier miniature, but the front of the shoe is in plain camel skin colour of the leather, while the band is in multi shades complimenting the colour of the scarf he is wearing at the waist⁵⁵.

1.3.2. *Khussa*’s Substyles

As the technique and the designs used in the making of the *Khussa* was disseminated from one generation of craftsman to the other group of the rising artisans, the emerging style of *Khussa* was locked into the Mughal idiom. Both the heavy embroidered patterns on the upper and the striking colours were combined onto a pair of *Khussa* effectively at this time.

By the middle of the eighteenth century, the *Saleem Shahi Khussa* shifted into a variety of substyles. The names are usually associated with cities of their origin. For example the *Khussa Sharqpūri* named after the city *Sharqpūr*.

The form of the foot and the contrast between the footwear types marked a difference in the use of space for the Mughal court residents and the common layman. Many illustrations and miniatures show that Mughals had a taste for gardens and the elite used to gather in palaces and such places for keeping a boundary between themselves and the common folk. This approach

⁵⁵Kazmi, *Islamic Art*, 58.

towards walking in different spaces and their alterations brought a change in the material artefact of fashionable footwear.

1.3.3. *Khussa* in the Sikh Period

The roots of *Khussa* in the region of Punjab and its association with the Gurus of Sikhism had been established back from the *Guru Nanak's* time. Its evidence comes from a manuscript named *Jānāmsākhi*,⁵⁶ a series of illustrations done by Alam Chand Raj representing the life of *Guru Nanak*. It is numbered B-40 as an important historical treatise secured by the Indian Office library in 1907⁵⁷.

An illustration fig.1.30 from the *Jānāmsākhi* series shows an aged man wearing the *Hoshiarpuri Khussa* in the front. The figure in the background is that of *Guru Nanak*, sleeping in front of the Mecca Mosque. The central line in the upper of the *Khussa* represents the pattern like the *Hoshiarpuri Khussa* fig.1.31. Another example in fig.1.32 is a simple form, yet it has the back counter extended. It is also a *Khussa* from the Sikh trend. The wearer of the Dark coloured *Khussa* is a figure standing in a pure white attire with his hands joined together in the form of devotion or respect.

In the Sikh period famous rulers like Ranjeet Singh and Sher Singh also wore *Khussas*. It is evident from the miniature paintings of that period in which *Khussas* are in fashion. They preferred the '*Jodhpuri Khussa*' which was an adaption from the Mughal *Khussa*. An example of such *Khussa* form could be seen in the painting of Maharaja Duleep Singh fig.1.33. The Maharaja is wearing a Golden *Khussa* with a silver toe slightly upturned from the front. It also

⁵⁶'Janam' means life and birth, while 'Sakhis' means mythical narration in Sanskrit.

⁵⁷Nikky-Guninder Kaur Singh, "Corperael Metaphysics:Guru Nanak in Early Sikh Art" *History of Religions* (2013), 28-65.

has a central silver thread trimming on the bottom of the upper, typical of the *Jodhpuri* style in *Khussa*. Maharaja Duleep Singh was from the Sikh community and a favourite of the Queen Victoria.⁵⁸ The other form was the '*Hoshiarpuri Khussa*' named after the district Punjab. Its delicate formation made it popular amongst the women of that age.

In the sixteenth and the seventeenth century the style of *Khussa* spread across the subcontinent and through closer study we can observe its variation at different regional levels. There were changes introduced in the materials, stitching, shapes, and pattern cutting, which added to the local implementation of a particular universal style of *Khussa*. Leather can survive only in anaerobic conditions, which is why we cannot find many samples of *Khussa* of that era. Still, we can trace its climax in the forms of *Khussa* worn in the colonial period. The Sepoy Rebellion or the Indian Mutiny marked a difference in the history of the subcontinent, as it represented the growing upheaval towards the British policies. Consequently, the British crown dissolved the EIC and directly controlled over the Indian terrains. This era which marked from 1858 to 1909 was thus called the *Rāj*. This time brought an interesting hybrid wave in the field of fashion and thus we could find many westerners wearing *Khussa* in this time.

Colonial clothing differs in terms of fashion from one region to another globally. Its transition was based upon the class, region and even the occupation of the wearer. In England they had a proper dress code for every class of the society and occasion, however the footwear underwent many transitions. Most commonly in fashion were the clogs made with satin and an embroidered upper. Mostly these shoes were fastened from the instep, or they had buckles. An

⁵⁸John Kampfner, "Sophia: Princess, Suffragette, Revolutionary Review – A Radical Indian Royal in the Heart of Empire" *The Guardian*, January 11, 2015.

example of such shoes fig.1.34 from the seventeenth century and eighteenth-century fig.1.35 could be seen in the Toronto and Royal Ontario Museum.

On the other hand, the culture of the local nawabs and rajas which was at its peak in the states of Deccan and Hyderabad in the late seventeenth century onwards, absorbed this change abruptly. They were immune to hybrid changes and were already a hub of multiple identities. These identities sustained upon their past but later, modified according to new cultures. Some of the following examples from this period proves the above statement.

In the painting fig.1.36 Portrait of Ram Singh the Second of Kota belonging from C.1840 collection of the S.S.Backiwala the modified version of the traditional *Khussa* form could be seen worn by Ram Singh in a standing position. The *Khussa* has a boat shape with a slightly pointed toe, with ornamentation done on the bottom and the border of the inner section of the shoe. This boat shape from the front was similar in both seventeenth century European Mules and the Maharaja's *Khussas*.

In the miniature fig.1.36 '*Bhima and Duryodhana in a mace fight*' the two soldiers are engaged in a combat fight. The painting is found from the Birla manuscript belonging to the seventeenth century. It is interesting to see how they have blended a boot form with a front from a *Khussa*. The patterns are blended well in this over the knee boot. This type of footwear is also serving the utility purpose, to protect the knee and the feet from gravel and dust. Boot form combined with the *Khussa*'s front shape gave a hybrid sense of fashion that was prevailing at that time. A lot of experimentation was done in terms of shoes and its accessories.

In the miniature fig.1.37 '*Camel and its driver a person*' is shown trying to control the movements of a camel. This painting belongs to the late fifteenth century, Akbar's time. The

man in the miniature is wearing a *Khussa* with a pointed heel. The heel seems to be the same as the one used in clogs or mules later in the eighteenth century in Europe. Mules were used with a diversity of heel heights and uppers made of white leather, embroidery, and sequins. These heels were later called *Venz-y voir* fig.1.38 means look, as the gowns worn by the ladies were really long. This legacy of wearing a *Khussa* was continued by the generations to come in the nineteenth century. A portrait of Prince Victor Duleep Singh fig.1.39 at a fancy dress ball in July 1897 is shown wearing a *Khussa* with an m shaped inside pattern. He is dressed in the regular nawab style that is a part of their heirloom.

Another image fig.1.40 from the nineteenth century is that of the Maharaja of Jodhpur, 1877. This is a picture taken from the collection of Hulton archives/Getty images. He is wearing a plain *Khussa* with a stylish upturned toe. The *Khussa* is adding vigour to his prestige and legendary figure. But interestingly this time brought a change in footwear in the subcontinent. Gradually *Khussa* became a trademark of their heritage solely and only the very noble families wore it commonly. We mostly see them wearing it in family photographs or on special occasions. Most of the young generation in several of the pictures from the nineteenth century is wearing western shoe types.

For example a photograph fig.1.41 from 1902 of the ‘*Nawab Sher Muhammad Khan Zorawar, Diwan of Palanpur*’ shows him wearing typical Oxford shoes with a very traditional dress . Before this for a long period *Khussa* was the only shoe type popular in this region.

In a photograph fig.1.42 of ‘*Sir Shri Umaid Singhji Jodhpur*’, the Maharajah of Jodhpur, India, is wearing a pump with a bow, something at that time borrowed from the West. The Photo is taken from the Hulton Archive/Getty Images and belongs to 1897. Again, it portrays a prince in an eastern attire but with a western footwear.

Slowly there was not only change in the footwear of the subcontinent but in the latter half of the nineteenth century there were many nobles who blended both styles of east and west prevailing in that region in clothing to experiment. It went well and there were modern cuts introduced in the local garments. Along with them pants were being worn by these nobles. Consequently, the Indian nobles preferred western shoes like Pumps or Mules. A good example is a photograph of '*H.H. Maharaja Shri Sir Jitendra Narayan Bhup Bahadur, Maharaja of Cooch-Behar*', 1886, Victoria and Albert Museum. His personality is a blend of Indian royalty and the colonial impression which was left upon their culture by the West.

This awareness followed into a trend which was being established in the European market and its global leader was Italy. They developed an idea of high-end fashion where they established a link between creativity of the designer, quality of the artisan and the demand of the commercial world. There was a need to cater the media's growing demand for styling the actors and actresses. As footwear established itself as an important industry, it was successful in emerging as a style icon.

Lot of development in the Europe was bound to influence the subcontinent in the twentieth century, as these were the areas mostly under the colonial rule in the eighteenth and most of the part of the twentieth century. Spain, Portugal, and France were catholic countries which declared their rule over Africa, Asia, and America under the standard of Christendom, a provision where the government and the church had authorized and political relations. The early Protestants viewed the Catholic rule as an autocratic activity and thus they maintained their own national churches under the rule of Protestant princes. As now they were isolated from all the areas which were under the rule of Christendom, they needed to find a way to gain their existence in the segregated areas. Protestant Christianity found consent between the various

groups in the colonial phase, a way to social and political advancement and yet strengthening the British colonial political and ideological interests. The common purpose of the missionaries was to spread the word of the gospel. It was the way they preached and the cultural exchange they served was the complex situation adhered under the colonial administration for which they worked in this region. According to drastic criticisms by writers like Hobson, it was first the missionaries, then the hold and the last was the army, same was strategy followed in the British colonial designs.

Although during the nineteenth century there were many differences between the colonial entities such as the traders, settlers, officers, and the missionaries, yet what the Christianity and the government were aiming at was the hold over the national inhabitants and the civilization in their aimed areas.

Dana Lee Robert used the term of *Converting Colonialism* where the writer suggests that the new missionary history should be seeing in reference to how they worked and evolved the new Christians according to their purpose. This is the cause of their highly influential streak followed in the years to come in the region of Indo Pakistan. This influence brought with it a wave of awareness for the consumer. The consumers which were at first the Nawabs as discussed earlier in the chapter were indulged in a lot of purchases for the European goods which included footwear. In many of the iconic portraits of the Nawabs from the Company School painters we can see them wearing the traditional clothes with European footwear. This trend which initially started from the Raj period moved on to the generations to come. Although Pakistan gained independence in 1947, the colonial period opened doors for the global cultural interaction between East and the West.

The reason to go into such detail of the international and local scenario is to understand the shift of the position which *Khussa* takes in the twentieth century. *Khussa* became a local ethnic footwear in Pakistan and suddenly its consumers changed with the elimination of royalty from the twentieth century canvas. The consumers due to the power of media and the demand of the popular culture gained much more awareness for the concept of styling. Subsequently, the variety offered by the mass media encouraged them to go for different options. The situation went against the craft of *Khussa* when the high heel stiletto and the heel less shoes were introduced. Both these inventions were taken in as a rage. In Europe, the trend was followed by the aristocracy as a status symbol. There are two stories as to who introduced high heels, either it was Marie de Medici or Louis XIV in the late sixteenth century or the seventeenth century. In both cases the purpose was to make them look taller.

Although *Khussa* as a high-end shoe was losing power in the twentieth century, still its ritual nature and cultural background remained strong. This is evident from examples from the twentieth century *Khussa* collection present in Bata Shoe Museum Toronto. In fig.1.43. Metal *Khussa* with velvet lining are shown with a Ganga Jamna design, belonging to Northern India. The material other than leather and the intricate metal work show that experimentation in the designing of this footwear type was still in progress at that time, despite strict competition. However, it was not the first-time metal was used in *Khussa* making, in the nineteenth century, metal shoes were given as a part of dowry in the region of Punjab, India. An example fig.1.44 are the pair of *Khussa* made in repousse work in silver with intricate metal work belonging from the region of Patiala.

Another material in which forms of *Khussa* are made is jute. Such *Khussas* were made to show the status and the regional identity of the wearer. As such type of *Khussas* were majorly

found in the Indo Tibetan region fig.1.45. However eventually in the twenty first century the *Khussa* developed more in terms of a product which will be discussed in chapters to come.



Fig.1.1 Egyptian gold leaf gilded sandal.

BCE- 300 CE. Victoria and Albert Museum.



Fig.1.2 Italian Chopines.

About 1600, Victoria and Albert Museum.



Fig.1.3 Women's Chopines.

Early 17th Century Museum of Fine Arts, Boston, United States.



Fig.1.4 A common *Mojari* or *Khussa*



Fig.1.5 Stitching of the upper of a *Khussa*.



Fig.1.6 Sole and the back side of the *Khussa*.



Fig.1.7 Rectangular carved wooden *Paduka*.

India, 19th c Image © 2011 Bata Shoe Museum



Fig.1.8 Indian *Padukas*.

Victoria and Albert Museum, London.



Fig.1.9 Wooden *Paduka*, fish shaped.

South Bengal, Bata Shoe Museum.

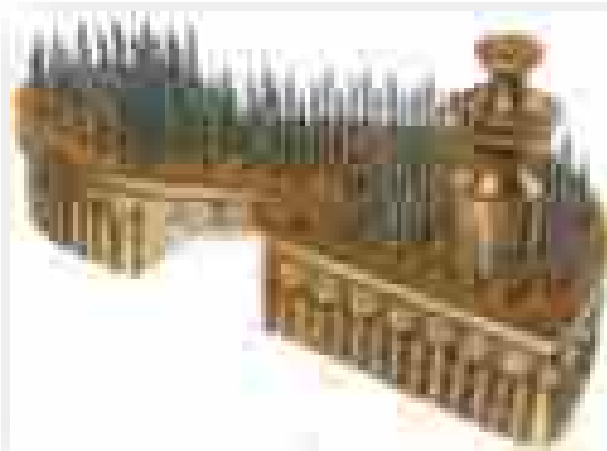


Fig.1.10 Model of a spike *Paduka*.



Fig.1.11 A pair of fish shaped *Paduka* from the Islamic Gallery,

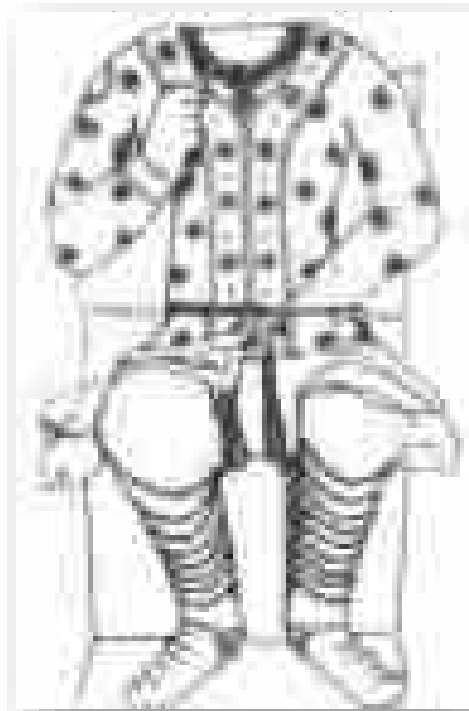


Fig. 1.12 Khāpūsa diagram

from the Kushan Dynasty.



Fig.1.13 Plaited sewn edge sandal.

Old or Middle Kingdom, Egyptian period, British Museum.



Fig.1.14 Fibre open shoe.

Old or Middle Kingdom, British Museum.



Fig.1.15 Left shoe of the pair of Egca.

Courtesy Supreme council of Antiquities/Egyptian Museum Cairo.



Fig.1.16 Iron shoe.

From Syria, 800 B.C, Bally Museum, Schonenwerd, Switzerland.

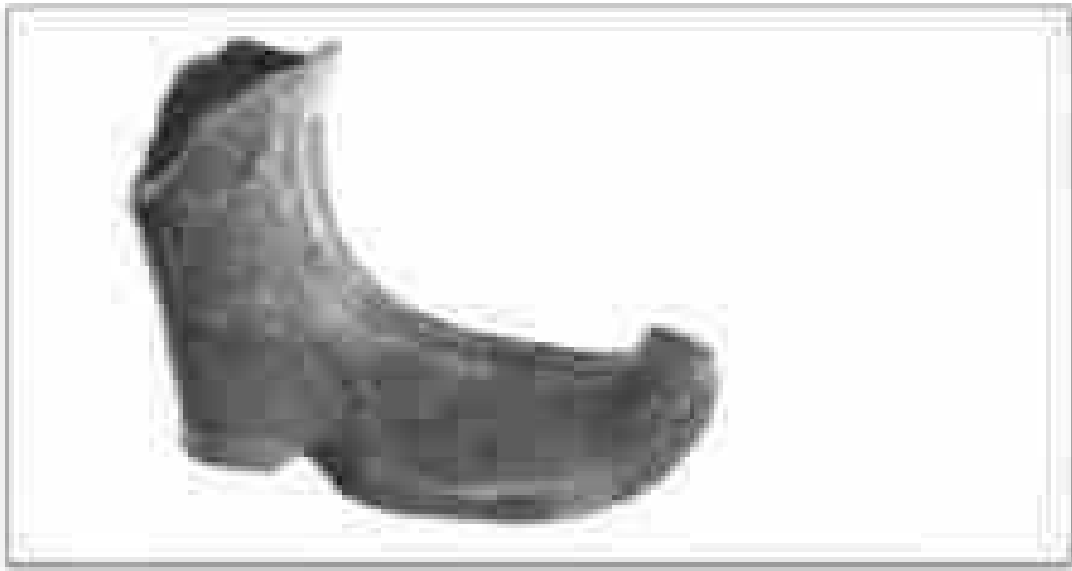


Fig.1.17 Clay model of a shoe.From a tomb in Azerbaijan. 13th to 12th century,
Bally Museum, Switzerland



Fig.1.18 Coptic shoes. Coptic Era, Egypt,
Victoria & Albert Museum Gallery 40 Fashion 13/06/2015-31/01/2016.

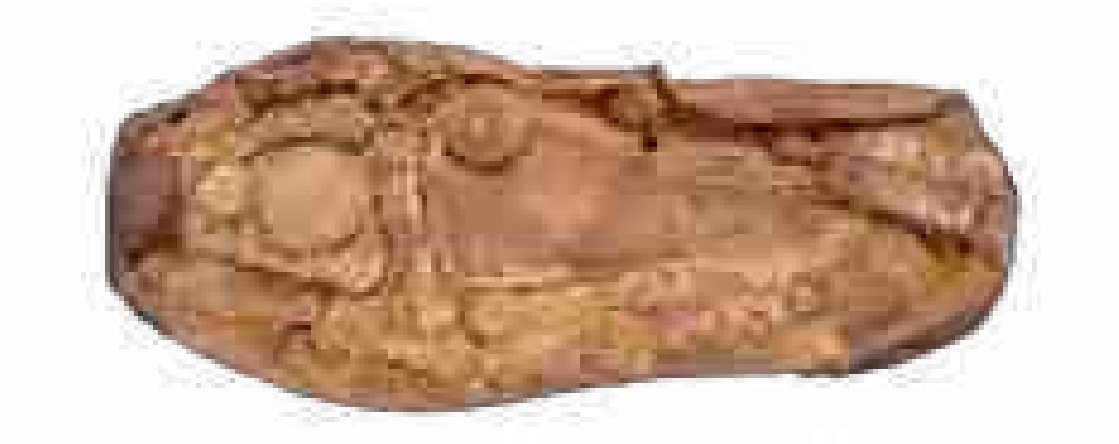


Fig.1.19 Coptic shoe.

From Metropolitan Museum



Fig.1.20 Byzantine shoes.

Byzantine Museum, Athens.

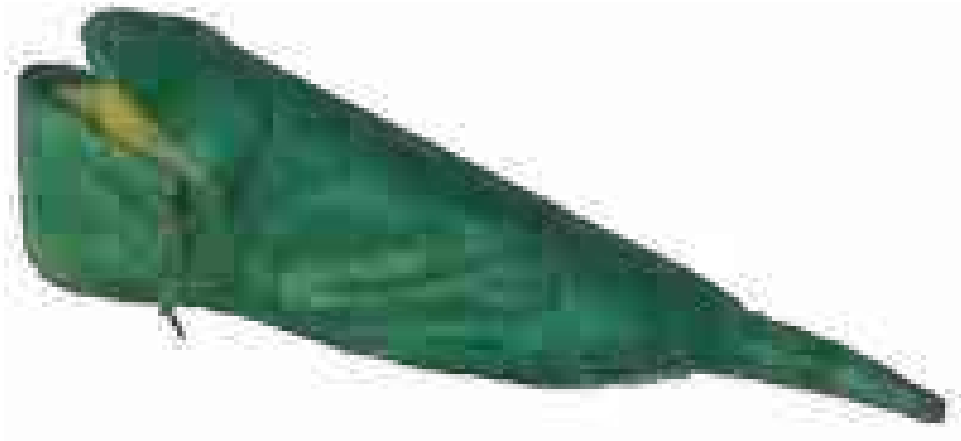


Fig.1.21 Poulaine style shoe.

Bally Museum.



Fig.1.22 Eighteenth century footwear shoe.

1720-1749, Metropolitan Museum.

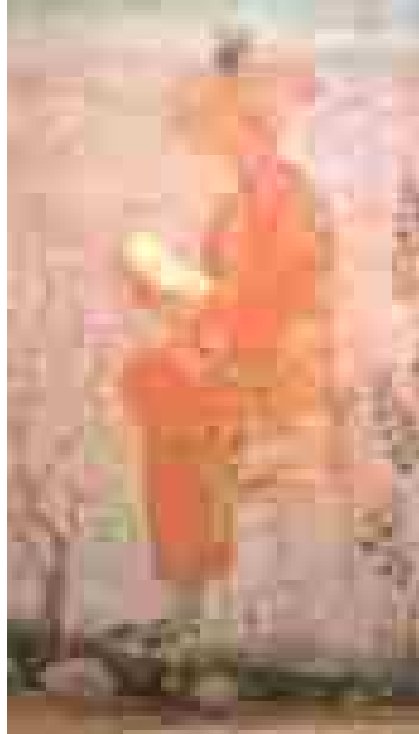


Fig.1.23 Seated prince in Persian costume.
Identified in the margin as Babur, c. 1605-10, made by Aqa Riza.

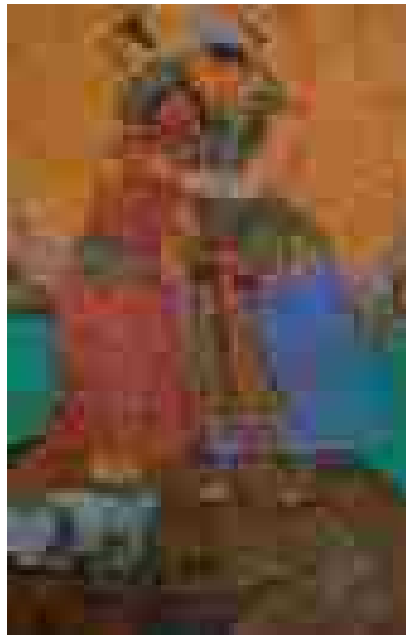


Fig.1.24 Jahangir's dream, (c. 1620) by Abul Hassan.



Fig.1.25 The Nawab Tradition of wearing *Khussas*, Book of *Lucknow*.



Fig.1.26 Jahangir and a lion with his vizir and brother-in-law.

Abdul-Hasan Asaf Khan, Itimad al-Dawla. c.1640.

Emperor Jahangir (right).

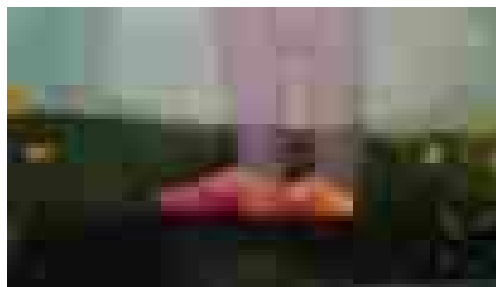


Fig.1.27 Portrait of Prince Dara
Shikoh by Chitarman.



Fig.1.28 Young man receiving a cloak from a girl.

From a manuscript made for Akbar, c.1585, *Kalila and Dimna*, Persian rendering.



Fig.1.29 Jahangir holding a falcon.
A portrait study done by a Mughal artist Manohar.

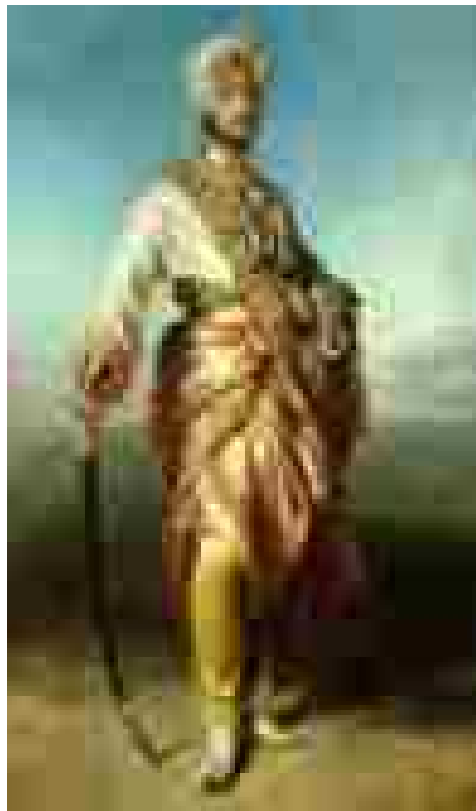


Fig.1.30 Painting of Maharaja Duleep Singh wearing a *Jodhpuri Khussa*.



Fig.1.31 *Jodhpuri Khussa* , Islamic Gallery, Lahore Museum.



Fig.1.32 Hūshiarpūrī *Khussa*.



Fig.1.33 B-40, illustration No. 12,
'*Guru Nanak* asleep in Mecca'



Fig.1.34 B-40, illustration No. 4, '*Guru Nanak*
being diagnosed by a physician'.



Fig.1.35 Portrait of *Ram Singh the Second of Kota*

from C.1840, collection of the *S.S.Backiwala*.

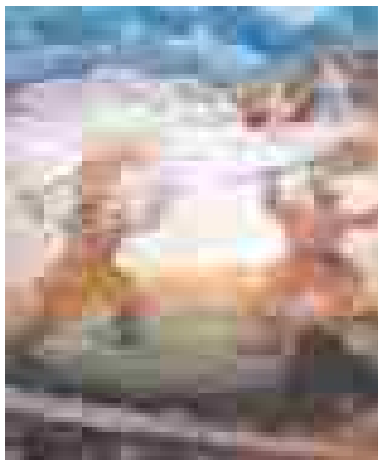


Fig.1.36 Bhima and Duryodhana

in a mace fight, Birla manuscript.



Fig.1.37 Camel and its driver, fifteenth century.



Fig.1.38 Venz-y voir heel, Charles IX

leather shoes,nineteenth century,

Guillien Collection.Rome.



Fig.1.39 A portrait of Prince
Victor Duleep Singh, nineteenth century,
Hulton Archive/Getty Images.



Fig.1.40 Maharaja of Jodhpur,
nineteenth century,
Hulton Archive/Getty Images.



Fig.1.41 Photograph of the *Nawab Sher*

Muhammad Khan Zorawar, Diwan of Palanpur

,Nineteenth century, Hulton Archive/Getty Images.



Fig.1.42 Photograph of Sir Shri Umaid Singhji Jodhpur,

India, Hulton Archive/Getty Images.



Fig.1.43 Metal *Khussas* with red velvet lining, Northern India, Bata Shoe Museum Collection, Toronto.



Fig.1.44 Metal *Khussa*, Patiala, Punjab, India. Bata Shoe Museum Collection, Toronto.



Fig.1.45 Indo Tibetan footwear, India,
Bata Shoe Museum Collection, Toronto.

Chapter 2: Literature Review

To understand the art and design structure's bureaucratic framework, one needs to understand its working. Bureaucracy is defined as an organizational framework marked by rules and procedures, hierarchy of authority, specialization and division of labor, separate positions and settings, highly qualified personnel in their specialized tasks and written communications and records⁵⁹. This definition allows us to consider the role of the galleries, museums, and the industrialists as the chief part of the art and design structures that are sourcing the art and craft work to the desired audience. While the second part of the definition defines a special role for the art historians, writers and the critics who are recording, commenting, or communicating to the masses about the art and craft works. Thus, this system is working on different levels in the society to cover the art's development, its sourcing, and communication and to cover its financial aspects. *Khussa* as a craft locally has not been documented in a way like it had been covered in the international footwear museums. The past specimens of shoes basically provide information of the development that occurred in the field of footwear globally. This research was made possible through different collections done on behalf of museum collectors and different research scholars. Many of these collections are showcased in shoe museums present in Europe, Africa and China, showcasing a variety of shoes that are historically telling a narrative of its era and wearer. Examples of such museums are *The Bata Shoe Museum* in Toronto, Canada, the *Musee de la Chasseur* in France, and the famous *Northampton Art Gallery* for the oldest collection of European shoes. Apart from these museums there are many exhibits where entire

⁵⁹ Daft, R. (2009). *Organization Theory: Structure, Design, And Applications*, 3/E. India: Pearson Education .P.215

sections are dedicated to a particular region's shoe. For instance, there is a section exhibiting shoes from the nineteenth century at the *Victoria and Albert Museum* in London, showcasing exhibits of *Khussa* from Sindh which were a part of the 'Great exhibition'. Another such example is in the Lahore Museum where Archaic period *Khussas* are showcased but in few allocated windows spaces. The shoe trends thus are easier to identify through these collectables done to restore a cultural identity or a lifestyle echo of a social setup of a particular region. It also helps to mark the change or the development that has occurred in the footwear of a particular sector. An example of such elaborate variety is the collection of *Khussa* in the *Bata Shoe Museum in Toronto*. There are also books published in order to record and promote this collection. A series of postcards with reference to their background is published by the Bata Shoe Museum under the title of *Shoes in Indian Culture*⁶⁰.

Another book written on the subcontinent footwear is *Feet & Footwear in Indian Culture*⁶¹. The writer has documented the tradition of footwear in this region with an elaborate history of rituals, customs and lifestyle associated with it. One of these footwear forms is the *Khussa*. It is an interesting compilation of its documentation and the history linked with it yet, as other types of footwear belonging from this region are also in discussion so it's not a comprehensive view. Especially the current situation of *Khussa* market is not considered, as the book more specifically focuses on the historical preview of this craft. *Khussa* is thus mentioned as an eastern footwear in most of these museum's treatises or books written in general on the shoes on global fashion trends, not putting any light on the regional varieties or cultural significance.

⁶⁰ The Bata Shoe Museum, Toronto. *Shoes in Indian Culture* (China: The Bata Shoe Museum Foundation, 2002).

⁶¹ Jain-Neubauer, Jutta. *Feet & Footwear in Indian Culture* (Singapore: Bata Shoe Museum, 2000).

For example, in the book *Shoes: A history from Sandals to Sneakers* written by Giorgio Riello and Peter McNeil, it discusses the development and the relation of these objects in history with various cultures, trends and tales. To write this book, the writers have consulted many curators and museums across Europe and America⁶². Thus, the info that has been extended to the reader is based primarily on western regions or sources. However, the book goes beyond documentation, as it not only discusses various designs of shoes in context to their forms and functions but also defines their role and representation in various centuries. Another such book written on heels is *Heights of Fashion*, it also deals with the changing trends and its impact on shoes, and it is binding with the social radical norms.

However, in the book *All About Shoes* written by Winston Collins, discusses *Khussa* as an important revolution in the changing of the form in shoes. The writer discusses how shoe toes have been formed into a curled pattern in the form of *Khussa* and images from the Bata Museum collection have been shown to support it⁶³. The context of this book is effective as it precisely enlightens the reader about the *Khussa*'s form and function. There is another book *The Worldwide History of Dress*, written by Patricia Rieff Anawalt which discusses various costumes and their connection with different cultures. The book is a journey of attires and is an encyclopedia of cultural representation of various regions in terms of clothing and accessories. The book discusses *Khussa* as an important folk tradition in Pakistan and India⁶⁴, establishing its existence as an important craft and a representation of this regions edifying entity.

⁶² Riello, Giorgio. *Shoes, A history from Sandals to Sneakers* (NewYork: Berg Publishers, 2006) .P.1

⁶³ Collins, Winston. *All About Shoes*(Toronto: Bata Limited, 1994) P.29.

⁶⁴ Anawalt, Patricia Rieff. *The Worldwide History of Dress* (London: Thames and Hudson, 2007) P.242

There is however a huge gap in such an area regarding eastern footwear traditions due to an absence of any museum or a proper recorded collection, especially in the case of Pakistani footwear. Apart from other socio-economic issues which add in this inability to fulfill this gap, the other reason is the absence of its effective existence in the high stream market in Pakistan. However, there are varieties of *Khussas* still popular in market as a tradition shoe form or a casual footwear type.

These variations could be detected through the record of various forms and techniques used in the making of *Khussa* at different centers like Multan, Punjab, etc. These are books based on the basic techniques, mostly discussed region wise under the general title of leather work. This initiative is also taken by the Punjab Small Industries Corporation to promote crafts and document them. The series of books named *Crafts of the Punjab* relative with a number of districts like Bhera and Dera Ghazi Khan discusses the material and the labour used in khussa making ,where the major highlight is on the centers where these crafts are produced.

Akhtar Riazuddin's written *History of Handicrafts Pakistan-India* is another book where this craft is discussed in detail. The reasons for this craft to detriot or improve on various occasions are well discussed in this book. However this discussion also remains concise on the craft of *Khussa* as the whole book discusses the complete range of handicrafts subjective to the subcontinent region. Dr. Saifur Rehman Dar has also produced a series of volumes known as the *Crafts of Lahore*, again in this book there are ample recordings of the way craftsmen has paved their way through the past of Lahore as skilled artisans, yet the particular craft *Khussa* is discussed only in a number of paragraphs.

There is scarcely any material available on the design factors involved in the development of this craft. On the contrary there are books written on western footwear and how their character revived over the years. The focus on the present craft entity of *Khussa*, showcased in these books mentioned above, makes it difficult to understand the vigorous association of footwear with culture, society within the broader scope of fashion history in this region. This subject requires in its capacity as to how people relate to their wearing traditions and express meticulous choices in a large range of commodities, signs and meanings, history dealing with limitations implied culturally and socially or economically. Also there are no books written on local footwear related with the present implications of ideas and tendencies regarding its present positioning in the Pakistani society and its future design tendencies.

For instance in the book *Fifty Shoes That Changed The World*, an initiative by the *Design Museum* puts light on the introduction of fashion into footwear and thus presents fifty shoe designers who had contributed in this merger⁶⁵. Thus the present situation is analyzed in a unique cataloguing of these designer's masterpieces. Another book on the contemporary footwear is the *SHOE, Contemporary Footwear by Inspiring Designers*⁶⁶ in which the shoe designers are discussed individually in context to the situation created after design was introduced in the twentieth century. Their design philosophy, the way they introduced new concepts and techniques in the field are discussed elaborately by the writer. A more detailed perspective on the historical events that led to the present branded world of shoes and the modern approach of the consumers is discussed in the book *Shoes, Fashion and Fantasy*⁶⁷. The writer has discussed in detail the

⁶⁵ Museum, Design. *Fifty Shoes That Changed the World* (London: Conran Octopus Ltd., 2009).

⁶⁶ Dupon, Olivier. *Shoe, Contemporary Footwear by Inspiring Designers* (United Kingdom: Thames & Hudson, 2015).

⁶⁷ McDowell, Colin. *Shoes, Fashion and Fantasy* (Milan: Thames & Hudson Ltd., 1989)

historic reference of shoemakers and small shops and how after industrial revolution the scenario changed and design evolved the cult of shoemaking. From the Bauhaus philosophy of *form follows function* to the designer's intervention in this field and the connection of footwear with the show business is all perceived in detail by the writer. Another modern take at the designer's work in footwear is the book *Shoetopia* in which interviews with designers showcase the design process behind their creations. But nothing like this could not be seen in the write ups relative to Pakistani footwear forms where the modern perception and its addition in the traditional footwear forms could be seen in discussion.

Another angle through which writers have perceived footwear forms is through its character and individuality. In this respect there are simply books written on the timelines of the shoe history that detect the changes in certain types of shoes according to the perception of their users. For instance in the book *Shoes A-Z*, the writer has kept into account the designers and manufacturers involved in introducing new trends and accessories into footwear forms over the last two decades⁶⁸. The book is unique in its own way as it not only discusses style but also sees into detail that how manufacturers over the years have used technology to improve comfort in the design of their shoes keeping in account the demand of their users.

⁶⁸ Walford, Jonathan. *Shoes A-Z, Designers, Brands, Manufacturers and Retailers* (United Kingdom: Thames and Hudson Ltd., 2010)

Chapter 3: Research Methodology

3.1. Introduction

The following chapter reviews the research methods and the strategy selected to implement in this study. The first half of the chapter will focus on the type of research methodology used to investigate on the craft of *Khussa* from different generic positions. The main emphasis would be upon the structural body of the thesis and the objectives of the study. It will discuss upon the advantages and disadvantages of different research tools used in acquiring the desired outcomes. Further, the chapter will give an overview of the sampling strategy and study size selected for data analysis methods used in this thesis. In addition to this, it also elaborates the analysis tools used to investigate the collected data forms. Finally, it will conclude on the ethical and moral obligations considered during the whole research process, along with the limitations faced by the researcher due to the uniqueness of the topic.

3.2. Research Approach

In this thesis a mixed method research was adopted as the topic required more than one research type to be used to come to its appropriate findings. In a mixed method research qualitative and quantitative, both type of data is utilized to acquire maximum knowledge on the selected topic⁶⁹.

A formal and contextual analysis of the study of *Khussa*, on its historical background in the first chapter, allowed to detect the myriad conditions in the forms from the past and the reason behind these changes. The survey data and the analysis of the

⁶⁹ Daphne C, Watkins, Deborah Gioia. *Mixed Method Research*. United States of America: Oxford University , 2015.P.10.

manufacturing processes in chapter two provides the background for the intensive field exploration and interview data collected in chapters three and four. The interview data and the photographic archival information puts an insight into the institutional processes that lie at the center of this research. Although most of the volume of work focuses on the qualitative portion of the study, however, in chapter five with the help of the quantitative data and the Pest analysis, the working of these institutional frameworks that is the consumer market, industry and the designer's role is studied in detail in context to the phenomenon of hybridization. In chapter six the research led to a formal analysis of the designs to find in detail their diversities and variations within its layouts. A formal and contextual analysis of the study of these designs allowed to detect the myriad conditions in the positioning of *Khussa* and the shift from one era to another.

The thesis majorly makes use of qualitative research methodology, where the direction of the research has been extracted from the interpretivism approach. In this kind of research facts are mainly synthesized from their qualitative sources and further investigated from nontangible and sometimes irrational perspectives. These factors are mostly coming from the socio-political or economic background of a society. Qualitative research approach is more helpful in studying such themes that are rich in literary detail and process oriented⁷⁰. Therefore, in the interest of this case study, interpretivism approach is suitable to observe the non-quantifiable variables such as cultural identity or hybridity, which plays an important role in the development of *Khussa*, especially in this region. To connect the historical information gathered mostly from secondary sources to live field surveys of the actual small workshops in

⁷⁰ Stacey, Prof. Anthony. *ECRM 2019 Eigtheenth European Conference on Reserach Methods in Business and Mangement*. United Kingdom : Academic Conferences and publishing limited, 2019., 2019.P.258

the small cottage industries clustered in the Sindh and Punjab region of Pakistan, to analyze *Khussa* as a form from past, present, and future context, interpretivism approach is much more effective than the positivist or the pragmatist approach. Also, in the positivist approach the social context is somehow ignored and a certain status quo is defended because they give an overall perspective of the social order through mostly factual logic. Which somehow eliminates the possibility to review the ongoing process of changing design perspectives in the current scenario⁷¹.

Thus, as mentioned above in this kind of research the study model cannot be predetermined or a particular logical strategy cannot be followed in advance. As the qualitative research process is an ongoing journey, thus in this thesis too, to analyze the design process of the *Khussa*, data has been interconnected⁷². Information regarding the design components of *Khussa*, assessment of the amplified goals, design theories, research models and consumer behavior were all observed with back-and-forth interflow of information in between these territories. Mainly there are two types of research approaches, one is deductive, and the other is inductive in the processing of this type of data. In this study inductive approach is being adopted to derive conclusions based on observation and experiences. It is further most suitable in this situation because it is forming a relationship between theory and practice in a most effective manner. In this type of approach, the research questions are taken into the

⁷¹ Stacey, Prof. Anthony. *ECRM 2019 Eigtheenth European Conference on Reserach Methods in Business and Mangement*. United Kingdom : Academic Conferences and publishing limited, 2019., 2019.P.258

⁷² Maxwell, Joseph. A. *Qualitative Reserach Design, An Interactive Approach, Second Edition*. California, U.S.A.: Sage Publications., 2005 .P.3

framework of concerned significance and the task is to find the pertinent independent variables from the phenomenon of interest⁷³.

There is a small part of the thesis in chapter five that also consists of quantitative research approach. Quantitative method is based on facts, quantities and measurements related to the characteristics determined in a certain group of people as a part of the researcher's case study⁷⁴. This method was required in the study to further validate information regarding consumer behavior and determine the condition of *Khussa* as a local footwear form in the current Pakistani market situation. In this part of the thesis a quantitative survey was administered, where a questionnaire based on the hypothesis, was being circulated amongst several consumers of *Khussa* in prominent regions of Pakistani society belonging to diverse social backgrounds. The responses to which were analyzed with parallel qualitative interview data. In this part of the thesis deductive approach was being practiced, where data narrowed down from the earlier induced pattern of research was further authenticated under the lens of the consumers of *Khussa* as a product. With a deductive approach the point of departure is a theory or a hypothetical preposition which is testified or surveyed⁷⁵.

With the differences in both types of methods, the diverse approaches allow the research to reach conclusions based on both necessity and adequacy. It allows to explore *Khussa* not only as a present-day essential product or a traditional craft but also as future implacable potential footwear form.

⁷³ B. Guy Peters, Guillaume Fontaine. *Handbook of Research Methods and Applications in Comparative Policy Analysis*. Cheltenham, United Kingdom: Edward Elgar Publishing, 2020.P. 36.

⁷⁴ Thomas, R. Murray. *Blending Qualitative and Quantitative Research Methods in Theses and Dissertations*. California: Corwin Press, 2003.P.1

⁷⁵ B. Guy Peters, Guillaume Fontaine. *Handbook of Research Methods and Applications in Comparative Policy Analysis*. Cheltenham, United Kingdom : Edward Elgar Publishing, 2020.P.38.

The Pest analysis synthesized the data extracted from both inductive and deductive approaches. Further this analysis helped in determining the abrupt changes in the market of *Khussa* from different perspectives. Another significant objective of the study was to determine the influences and the role of foreign connections in its design patterns, evaluating the substantial changes that could elaborate the quality of hybridization in its design philosophy. This concept was approached in chapter six through evaluating the designs from past to present with the help of the application of the open design theory.

Conclusively, a mix method approach is used in the thesis to evaluate *Khussa* in a way that its design system is analyzed from different dimensions using diverse research strategizes. The purpose is to work on the evolving pattern of a craft to a product, looking at the potential catalysts involved in this ongoing journey, observing carefully all the variables involved in these myriad conditions transforming it gradually from one shift to another.

3.3. Theoretical Framework

The research model for this thesis mostly uses the qualitative research strategy along with a support of quantitative research, in this sense that there will be no numeric data or quantitative data used to entirely effect the final outcomes of the study, but its presence will add validation to the present findings. A mixed method research strategy is applicable in those cases where it is important to build a connection amongst different variables through interpreting various viewpoints and significant facts in a single or a multiphase study⁷⁶. Thus, in this type of thesis study

⁷⁶ Abbas Tashakkori, Charles Teddlie, Charles B. Teddlie. *Mixed Methodology: Combining Qualitative and Quantitative Approaches*. California : SAGE Publications , 1998.P.18

mixed method research is used, which in other terms in the contemporary research methodology is also elaborated as blended research, integrative research or multi method research⁷⁷. The reason was to minimize the impact of the limitations of a particular method or direction of research when it is done in isolation. As if *Khussa* is looked upon in the light of an ethnographer, it would only shed light on the present age. At the same time the archival data will only give an account of the past and the cultural legacy associated with its craftsmanship. Interviews on the other hand will only give a researcher's surveyed observation with lacking any institutionalized context to make it more rooted in depth. This is not the first time this type of method is used for such a study, in fact, Susan Kaiser and Denis Green in their study of research type analysis on fashion in relation with race, class, gender in different urbanized and rural settings, have also purposed it as an effective process⁷⁸. For their research they had combined research instruments like interviews, critical media explorations, field observations and participants viewpoints as an integral part of such a research. However, at the end of the research they also felt that all these methods were based on present-oriented methodologies leaving questions on generational subject positions and intersectionality of a phenomenon over time unanswered. So, keeping such concerns in mind the research of *Khussa* had been kept in line with separate positioning of this valuable in different frames of time studied from varied viewpoints and matters of concerns highlighted at various stages of the thesis.

This type of cognitive theoretical framework has its back in the form of the triangulation method which works between the qualitative and quantitative research

⁷⁷ Natalie Boero, Katherine Mason. *The Oxford Handbook of the Sociology of Body and Embodiment*. New York: Oxford University Press, 2020.P.71

⁷⁸ Susan Kaiser, Denise Green. *Mixing Qualitative and Quantitative Methods in Fashion Studies: Philosophical Underpinnings and Multiple Masculinities*. London : Bloomsbury , 2016.P. 160-180

approach rather than within them. Triangulation techniques were developed in the works of Cambell and Fiske (1959), who used them to study psychological traits through more than one method. Later Denzin (1978) introduced the Methodological Triangulation strategy where qualitative and quantitative studies along with the data are both used to analyze the same phenomenon⁷⁹. The technique of triangulation was very helpful in this kind of study because it provided the opportunity to approach the aimed prospective with an intersection between two very diverse variables. These variables are coming from totally different backgrounds- the craft (cottage industry and the historical legacy) and the corporate sector (contemporary product form). This required studying *Khussa* from a consumer, designer, and an industrial point of view. To know these perspectives, questionnaires and interviews were conducted along with a brief PEST analysis to know the contemporary and futuristic positioning of *Khussa*, as a product or a craft.

The method of triangulation is further conceptualized in relation to the ratio of its inclination on either qualitative or quantitative based approach in a study. According to such purposed categorization (Johnson et al, 2007), this research falls under the Qualitative Mixed (qualitative dominant) category. In another concern to when and how this blending reoccurs in research, Creswell (2015) classifies it further into three basic mix method design frameworks. In the Convergent design the researcher uses the data collected from both qualitative and quantitative research to compare it in the end for results. In the Explanatory Sequential design, the researcher evaluates the quantitative data with the help of the qualitative data in the end to draw

⁷⁹ Abbas Tashakkori, Charles Teddlie, Charles B. Teddlie. *Mixed Methodology: Combining Qualitative and Quantitative Approaches*. California: SAGE Publications, 1998.P.18

desired results. In the Exploratory Sequential design, in the first phase the researcher tries to study a problem with the help of a qualitative approach. In the second phase, the findings are used to plan the quantitative phase that is further analyzed to determine the third stage of data collection or analytical conclusion in a study⁸⁰. The Exploratory Sequential design is adopted for the research framework for this thesis due to the convergent nature of the selected topic. It provided space to thoroughly study all the related variables in different dimensions of time aligned with other social and ethnographic concerns related to *Khussa*.

3.4. Research Tools

Two most effective tools mostly used in social sciences research model- questionnaires and interviews are used to fulfil the requirements of this thesis. The questionnaires are distributed amongst a variety of consumers from different fragments of the social classes and various fields in the Pakistani community to get a holistic viewpoint on the positioning of *Khussa*. To cover the more industrial presence of *Khussa* amongst different consumer groups, extensive field surveys in the region of Punjab and Sindh specifically are done to know about its cultural value, existence in remote and renowned cottage industries and design variations.

However, to explore the designer's point of view, leading large- and small-scale brands working in the present age are approached to give a more critical and analytical overview of the design process involved in the making of the *Khussas* at present. This link is further studied with the connection of plurality and mimicry in design forms and motifs from the past and other parallel fields. As a complementary method, designers and the other related team members involved in the process of the

⁸⁰ Natalie Boero, Katherine Mason. *The Oxford Handbook of the Sociology of Body and Embodiment*. New York: Oxford University Press, 2020.P.71

production of *Khussas* were interviewed to give an equal representation of each group.

To further give an in-depth review of the evolution of *Khussa* over the years, interviews are also done with experts of other related fields, like people from the academia and the fashion marketing analysts. Further, the labor and craftsmen dealing with the manufacturing of *Khussa* and developing the designs in different materials were also approached to know about the relative constructional methods practiced in this region. The recomences and the shortcomings of both these research tools are discussed below.

3.4.1. Interviews

As the research design required to reach a diverse group of people so more than one strategy was being used in the mode of communication. Both structured and semi structured methods of interviewing the respondents were adopted. The questionnaire for interviewing the consumers was designed in a more formative manner following the structured method due to the lack of time and patience on behalf of the respondents. However, most of the other form of communication was done on a semi-structured method.

The abstract facet of the current research required to be addressed through conducting interviews with a more complementary method of semi- structured interviews. The interview questions were formulated in a way that they could allow a more spontaneous, informal, and open discussion on the related topic. This form of interview gave an opportunity to create an atmosphere where free and a more in-depth kind of information was being communicated between the interviewer and the

interviewee. Although this kind of interviews have the drawback of a more subjective approach towards a subject, but it helps in creating a platform for discussion where concepts like open design, hybridization and cultural identity are needed to be revisited. In analyzing such ideas human behaviors, lifestyles, traditional inclinations and observations on changing design forms, a more flexible format of interview is needed to be practiced. Also, the type of interviewees was diverse in their educational backgrounds, experiences, and social setups. With groups of people belonging to different classes it was important for the researcher to exchange ideas in a way that could bring about more information and point of views on the concerned subject.

3.4.1.1. Direct Personal interviews

The best way of correspondence in this research were face to face interviews. This method allows a more truthful and valid source of information on the concerned topic with an effective response rate⁸¹. The interviews were mostly done on the set schedule with the consent of the interviewee and recorded for substantial evidence. Mostly open-ended questions were the pattern of such interviews as the respondents were from diverse backgrounds situated in different societal setups.

3.4.1.2. Questionnaires sent through mail.

The other method adopted by the researcher was that of the questionnaires sent through the mail. These questionnaires aimed at getting a perspective about *Khussa* as

⁸¹ R. Singh, Naurang Singh Mangat. *Elements of Survey Sampling*. Punjab, India: Springer Science & Business Media, 2013.

a craft or a product by experts in design and with an academic background in this field.

3.4.2. Questionnaires

As the larger consumer body and relative important entities were needed to be approached for this kind of research structure, thus questionnaires were the best possible, quick, and reliable method for collecting information. This research instrument helped to collect data from multiple respondents within several weeks in a timely manner. In large projects where time is a constraint and the research is needed to cover several complex objectives, questionnaires are the most effective procedure to be adopted by the researcher. A particular sequence of questions is being followed by the researcher with an appropriate set of instructions to collect suitable required perspective from the respondents in the form of a questionnaire⁸². However, as the questionnaires are designed in a strict format and fixed information is thus obtained from its proceedings, so there is always a chance that it might not give a more in-depth analysis on the selected subject. So, to avoid such a situation, it is very important that the questions are preplanned, open ended and motivate the respondents to communicate adequately⁸³. In this thesis survey, attitude or attitude object held by people towards a certain object or product are being analyzed. As such expressions speaks a lot about the relationship between the consumer and the product. To investigate this deeper, the format of the questions was kept motivating and consists of an attitude object that can act as a stimulus. This allows the respondents to the

⁸² Mohapatra, Dr. Sanjay. "Mixed Method Research Design." *Springer International Publishing Switzerzerland 2014*, 2014: 142.

⁸³ Beiske, Ben. *Research methods. Uses and limitations of questionnaires, interviews, and case studies*. United States : GRIN Verlag publishers , 2003.P.3

questionnaire to communicate freely. Questions are designed to get an approval or disapproval about the latest development of *Khussa* and its position in this regional domain. There are basically two types of questionnaires used in this thesis. One of these questionnaires was made on a more structured format to target the consumers of *Khussa* randomly engaged in the shopping experience.

3.4.2.1. Structured Questionnaires

As the consumer survey questionnaire was relative to access a variety of target audience so the structure of the questionnaire consisted of close ended questions. In such questions the respondents are given diversity of options to choose from, as the researcher sought a finite model of possibilities to save time and confusion⁸⁴. The questions designed for this research survey were multiple choice questions with easy understandable language for most of the people to easily attempt. As most of the consumers were accessed in the market or academic areas so there were mainly six questions that were inquired from them to build an overall picture of *Khussa*'s existence and utility in the present-day market.

The first part of the questionnaire was dedicated to cover the demographical information about the consumer based upon facts like age, gender, occupation, and income. This information was required to give a generalized perspective of the consumer culture relative to *Khussa* in the region of Pakistan. The first three questions were formulated to have a more personalized opinion on the consumer's buying habits related to footwear as a product. These questions help in reflecting upon the consumer

⁸⁴ Mohapatra, Dr. Sanjay. "Mixed Method Research Design." *Springer International Publishing Switerzerland* 2014, 2014: 149.

behavior of the people who are into buying *Khussa*, when they come into the marketplace to purchase it as a product.

The fourth question was aimed at the consumption, durability and need of the *Khussa* on the part of the consumer. The options given to the respondents give a variety of possible choices that can determine the rough number of purchases they have done through the year and at the same time ascertain its need. The fifth question further analyze the factors that influence the buyer on the purchase of *Khussa* as a product. Options in this category were based on the field survey earlier done in this study through interviewing different important stakeholders involve in the manufacturing and marketing of this product. The categories also indirectly suggest the intention of the wearer that on where and why he or she wants to wear it. Finally, the last question aims at the problems faced on behalf of the consumer with their experience.

3.4.2.2. Semi Structured Questionnaires

In this study, the results were with linear and clear information about the different consumer group's point of views on *Khussa* as a product and a craft. Lot of elements of research remained uncovered due to such systematic pattern.

3.4.3. Focus Group Study

A focus group study was conducted amongst a group of participants (mentioned in the appendices) who belong to an art and design background and have keen observation on the development of such crafts in our region. The discussion was initiated to create a dialogue and come up with certain codes that could examine the existence and role of *Khussa* in our region from a more cultural or design aspect.

3.5. Sampling Strategy

Purposive sampling instead of random or convenience sampling is used in this thesis for data collection. The categorization is done by focusing on the role of the data driven contributions in the required research and their shared characteristics. The conformation of the sample and the underlying criteria under this composition are gradually revealed through the process of data collection and the field surveys in this type of technique⁸⁵. Another similar kind of strategy under the purposive sampling paradigm is the snowballing technique in which one source relevant to the subject selected by the researcher leads to another one⁸⁶. This process continues until a sample of an adequate size is being collected by the researcher for the desired results.

As most of the research was done mostly through questionnaires, interviews, and field surveys, so different modes of communication were used in this process. The questionnaires were basically intended for the customer reviews so they were mostly done through distribution in areas where access of the target audience could be possible. Although the survey cannot cover most of the masses, but a general approach and point of view was tried to be covered giving an overview of the trending situation of the consumption of *Khussa* in the Pakistani community. Mostly the common marketplaces and malls in small and big cities in the region of Sindh and Punjab in general were covered. It took approximately ten months' time to complete these surveys and achieve a certain perception about the buying inclinations towards

⁸⁵ David Matsumoto, Fons J. R. van de Vijver. *Cross-Cultural Research Methods in Psychology*. United States of America: Cambridge University Press, 2010.P.111

⁸⁶ David Matsumoto, Fons J. R. van de Vijver. *Cross-Cultural Research Methods in Psychology*. United States of America: Cambridge University Press, 2010.P.111

Khussa as a product and the presence of various design manipulations according to regional existence of this product.

Another important aspect of this research was to conduct a field survey and get an in-depth observation on the materials and curing processes of leather. Also, a photographic record of construction methods, tools and machines used in its different steps of development both in urban and rural settings was done to see the similarities and differences in the past and present practice of designing a *Khussa*. This was a tedious process as visits to areas like Multan, Bahawalpur, Sangala, Kasur and Hyderabad etc., were done to get an insight of the makers and the cottage industry which is providing these *Khussa* forms to the more urbanized ranges. Also interviews with the workers of both the industry and local labour involved in the making of these *Khussa* pieces enabled the research to bring about the regional perspective of this footwear forms. Not only this but also the people involved in the retail process and transportation were approached to get details covered on its marketing approach. Further, interviews with salesmen and managers of both the local small shops to the larger brand setups, selling the *Khussas* in the market were done on the brand value of this product and existence in the social scenario of the Pakistani society. In this kind of quantitative study, it is also important to study the process instead of comparing different practices from past to present, as the aim is not only to evaluate the product but to see the evolving pattern of the improvised existing design practices involved in its development. In such collaborative research with practitioners or research participants it is important to bring about their focus on a particular context and decipher their meanings on such a conversation for the selected subject. As incorporating their perspectives and goals gives room for important ethical and

realistic arguments related to the field⁸⁷. It is very important to begin theorizing and analyzing on a certain subject with access to its relative experiential and extant knowledge or else the pattern recognition on such research would remain superficial or irrelevant⁸⁸.

Finally, communication with the industrialists, designers, fashion analysts, people of the academia with the background of art and design, design institutes and fashion marketing experts were done via email and interviews. Before this the author created a large database on the information regarding the related industry and institution working in the concerned field of this domain. To plan this properly and organizing its various linkages with the criteria of this research, first both primary and secondary sources were used. Secondary sources like google research, social media pages, ad campaigns and documentaries related to *Khussa* were researched. While primary sources like the local vendors, industrialist workers, local consumers and retailers were approached to get known about the people involved in the design process of *Khussa* in this region. At first the researcher reached the companies' relevant people via phone to get an access to the related people and then contacted them through email to set an appointment for the interviews. A proper consent form was first got signed by the interviewer to get permission for disclosing the designer's identity and its brand association for the sake of the research done to determine the

⁸⁷ Maxwell, Joseph. A. *Qualitative Reserach Design, An Interactive Approach, Second Edition*. California,U.S.A.: Sage Publications., 2005 .P.24

⁸⁸ Morse, Janice M. *Critical Issues in Qualitative Research Methods*. California: SAGE Publishers, 1994.P.12

positioning of *Khussa* from past to present in the related design field. In some cases, due to the unavailability of the concerned person in the same city as the researcher and due to the lockdown situation in the country, interviews were taken via emails. This process was done in one year's time due to the difficulty in access to the concerned people. The interviews were done via phone/ MS Teams and live recording. They were recorded and then later transcribed by the researcher to further contextualize and integrate with the other forms of research via triangulation technique.

3.6. Data Analysis

In this mix method research multiple phases of analytical study have been approached to come to one integrated insight into the complex journey of *Khussa*. Following phases of research are tried to accomplish through the following research design.

- A comprehensive historical review followed by an extensive ethnographic field survey and interviewing simultaneously to explain certain factors of design involved in the hybridity of this crafts evolution in this part of the region.
- Data collection based on the past evidence and reviews from the field, further validated by the quantitative research based on both numerical and open-ended cross questioning.
- Data study based on the PEST analysis to detect the position of *Khussa* in the present urban settings and then review the different amalgam of influences involved in its design paradigm that links it with tradition, folk suburbs, consumer ideologies and contemporary practices through a comparative study.

- Finally, inquisitively reviewing the possibilities of the design evolution in the formation of *Khussa* 's outlook in future through the Open design theory. Dialogue created through a focus group study to evaluate the position of *Khussa* from a societal and cultural context, developing certain narratives further to observe the design hybridity and transformation throughout these years.

Aspects such as the social, technological, economic, ecological, and political traits involved in creating an impact that can affect the competitiveness within different markets, industries or companies is generally called a PEST analysis⁸⁹. This technique helps to evaluate business factors that stimulate thinking about broader hindrances that otherwise are left unnoticed⁹⁰. The study uses Pest analysis to grasp the developmental trend of design formations in the product of *Khussa* in today's Pakistani footwear market. highlighting present problems and hindrances in this business along with prepositions for the future styles.

The second part involves thematic analysis to develop various narratives with codifying the different participant's perspectives on their observation on the evolutionary stages of *Khussa* in Pakistan.

3.7. Ethical considerations

⁸⁹ Babette E. Bensoussan, Craig S. Fleisher. *Analysis Without Paralysis: 10 Tools to Make Better Strategic Decisions*. New Jersey: FT Press, 2008.P.169.

⁹⁰ Baxter, Mike. *Product Design*. United Kingdom: CRC Press, 1995.P.130.

As this was a research topic where participation for a detailed analysis was required from representatives of diverse fields from the footwear industry, craft manufacturers and consumers of *Khussa*, so it was a necessity to follow a certain code of conduct in this process. In this process there were certain ethical issues that were taken into consideration by the researcher. One of the most important was to take consent of the participants. All the participants were informed in advance about the purpose of the research and were asked to give their informed consent in writing about their participation. However, in the field surveys or random interviews this practice was done verbally due to the shortage of time and unfavorable conditions of the market or the industrial area.

In interviewing the designers, educationists and market analysts, their identity, and the name of the organizations they belong to had been mentioned in the thesis with their due consent. Also, the privacy and confidentiality policy of all the industrial, academic and brand management offices were taken into consideration in approaching their employees and recording their design processes. The mentioned consent forms are attached in the Appendices.

Finally, the information collected for this research will not be used for any other purpose than to explore this topic in detail.

3.8. Limitations of the study

The main aim of the study was to determine the positioning of *Khussa* as a product or a craft in the Pakistani society. There were certain limitations faced by the researcher while exploring the aim of the study. Although the study conducted a comprehensive survey, still there were certain barriers that are needed to be discussed to help future researchers avoid facing the same issues again.

While conducting the pilot survey the number of participants expected to be a part of the research survey for the consumer's perspective were expected to be more than 300. However, after the final data compilation, only 200 respondents participated in the survey. First, Pakistan was one of countries which faced a smart lockdown situation due to a pandemic Covid-19. Due to this situation most of the marketplaces were difficult to access. Even after the opening of the shops, consumers were not easy to access due to the precautions needed to be followed to avoid this diesis. Secondly, with most of the shops placed in narrow settings and busy streets, consumers purchasing *Khussa* were mostly not interested or left the questionnaires incomplete.

It was found from the literature review that the current topic relative to footwear has not been studied in such depth before. Most of the detailed footwear studies were relative to European region where writers have explored the subject in an analytical way. Therefore, it was difficult to have access to such books that were needed to preview the existent literature. It is a suggestion for future study, that the researcher must consider different region's perspectives and assess them through a comparative study to see how they differ in design philosophies.

As not much repetitive information about the selected topic is present from the past, therefore based on field surveys, personalized opinions, and consumer perspectives, it tries to base an overview of the development of *Khussa* in this region. Comparative analysis with the past and interconnecting different resources was one way of trying to get an unbiased picture of the evolution of *Khussa* through past to present. But if further detailed studies are to be done in the context of manufacturing involved in the making of *Khussas* or any other relevant research gap, it is advisable for the future researchers to adopt a different research methodology. They could use this research study as a guideline and cross examine the opinions to make the research

more transparent. Self-reported data has this disadvantage that it can have certain potential perspectives of biased information that can rarely be independently verified. As the study will then have to rely on the thoughts about what people say whether in the form of interviews, focus groups or on questionnaires. In this kind of scenario there are shortcomings with concerns of selective memory, telescoping, attribution, and exaggeration on the part of data collection resources.

3.9. Barriers to access

It is significant to realize that the researchers own personal traits gender, age, religion, and ethnicity had its role in creating a hurdle to have access to relevant people for conducting the research. As a woman to gain access in industrial areas, narrow congested retail shops and remote cottage industries in difficult weather conditions was a tedious task that was covered in this research. Similarly, it was difficult to access the relevant analysts, designers, and academic fraternity on this subject due to their tight schedules and contact issues. With so many diverse approaches and people to handle, the researcher had to be careful not to overstep their privacy and be empathetic about their position taken on the given subject irrespective of their position in the social structure of the Pakistani scenario.

This research was very overt in its nature as the participants were openly informed about the purpose and the analytical details of the project. The researcher varied its communicational strategies depending on the interviewee as the aim was to gain maximum intake on the relevant subject. The first challenge was to have enough participants in the survey to get a broader view on the research study. The formation of initial database of the potential companies was a long-time consuming task and many times the researchers request was declined because the brands and the industrial

domain rarely allowed external access to their offices. Thus, access to the contributors and obtaining permission for the interviews or review of the production or material details was a tedious task. Another important participant of the research were the footwear market places in Pakistan, ranging from smaller areas to large urban settings and the small cottage industries to larger industrial setups. They were all accessed through informal local networks and field surveys or academic linkages. In such settings no formal qualifications, signed contracts or prearranged formats could be adopted for keeping record. So recorded interviews and photographic archival data was maintained to analyze the local surveys. In these surveys the second challenge was the constraint of time and cost, which is the reason behind the choice of questionnaires instead of focus groups or participant observation. The researcher had to bear the travelling costs to reach the desired locations.

3.10. Conclusion

The purpose of this chapter was to delineate and justify the research methodology used in this thesis and its validation. The nature of the research was both qualitative and quantitative bounded by the triangulation approach, aided by research tools like questionnaires, photographic archival data, interviews, and historical references. The targeted consumers, specialists in this field and the primary data were carefully selected through a purposive sampling technique. However, the snowballing sampling method further allowed to target the smaller cottage industries and artisans working in remote areas. In order to detect the myriad conditions and influences from past to present a comparative plurality of designs have been trailed in order to emphasis on its diverse perspectives of design vocabulary. This acquired data was analyzed with a more product-oriented Pest analysis to relocate its position in the present market. However, to analyze its future implications, a review of the hybridity

in the design of the sample *Khussas* selected through the above primary sources has been done through the application of the open design theory on its visual philosophy. Thus, in order to justify the complexity in the nature of the design evolution in the artifact of *Khussa*, mix method research has been used to vary the above research approaches under the canopy of the phenomenon of hybridization.

Chapter 4: Material and Technique

In this chapter the research aims to introduce the different materials and techniques involved in the making of the *Khussa*. The study highlights some of the major traditional tools and practices that are carried on as a legacy from past to present in traditional footwear manufacturing in Pakistan. Also, the primitive method of vegetable tanning still involved in the making of these *Khussas* will be thoroughly analyzed with the comparative techniques and materials available in contemporary market.

In the beginning of the chapter leather types, vegetable tanning and its existence in the leather market of Pakistan will be discussed. Then the involvement of vegetable tanning and manual laborious skills involved in the making of *Khussa* will be observed, which can be a source of promoting ecofriendly procedures in the footwear market. An overview at the end of the chapter will determine the requirements for the present positioning of *Khussa* in the contemporary market and how it could be improvised to make it better in future. Retaining its original technical processes and manual skills will make it more suitable as a sustainable design in future or decrease its sale in the present competitive footwear market due to the higher rates? What materials and techniques has been compromised to make it cost effective in the present market scenario? What are the drafting and manufacturing techniques that make it unique and different from the other footwear forms in specifically this region? Finally, what were the traditional tools that are still in practice and due to their unique contribution in the craftsmanship of this artifact make them irreplaceable with modern technology?

4.1. Leather

Leather is the skin extracted from a vertebrate. Nearly any skin of an animal can be reproduced into leather⁹¹. Throughout history it has acted resistant to humid conditions due to several processes applied on it. Thus, its non-putrescible nature under soggy situations made it an appropriate shield from the weather for the prehistoric men. It is also referred in *Genesis*, 3.21⁹².

It states, “Unto Adam also and his wife did the lord God made coats of skins and clothed them.”

It was not only the early prehistoric times when leather survived, rather the trend moved on to the civilized world. An evidence is its acceptance in the Mesopotamian civilization in the form of a profession. In the *Hammurabi* code (1795-1750 BC) around five thousand years ago, a rule was applied in the form of an article 274. According to this rule a fixed pay was allotted for the tanners and carriers⁹³.

From then onwards over the years to come leather has prospered into a regular industry. The international industry has sustained largely on the meat-eating factor. As most of the skins used to extract leather are from livestock, sheep, pigs, and goats. Skins or hides are one of the byproducts of this industry.

⁹¹Raffaella Leoci, *Animal By-Products (ABPs): Origins, Uses and European Regulations* (Italy: Universitas Studiorum, 2014), 84.

⁹²Larry J. Wells, *Makin Leather: A Manual of Primitive and Modern Leather Skills* (United States of America: Horizon Publishers, 1991), 7.

⁹³Anthony D. Covington, *Tanning Chemistry: The Science of Leather* (United Kingdom: Tony Covington, The Royal Society of Chemistry, 2009), XIX.

Hides are extracted from large and hefty animals like cow, while skins are taken off from smaller animals like sheep or goat. The protein collagen is the main element in the skin. The chemistry between the protein and the properties it converses upon the skin is the most important concern for the tanner.⁹⁴ There are primarily four important treatments given to a hide. They are air drying, curing with specific salts or enzymes, curing by a mixer, and curing through a raceway. The hide is around 4% to 11% of the weight of an alive animal. So, after the removal process of the skin has been done it should be cured swiftly to avoid deterioration by microorganisms and enzymes⁹⁵.

Now the question rises that what are the important factors that are seen by a shoemaker during his selection of the leather. When the similar question was asked to the people from Royal Leather tannery located in Sheikhūpura⁹⁶. Pakistan, they answered that for the manufacturer of a shoe the leather should have two important characteristics. First it should be waterproof and secondly it should allow the air and vapor to pass through the cross section of the upper. These are the important factors involved in shoe making to provide foot comfort to the user. The selection of the skin would ultimately define the quality of the shoe as the product could be hard or soft, dry, or rigid. Leather as a material is always preferred over synthetics due to its durability and aesthetic quality. The choice of the leather depends on the design of the *Khussa*. In men's *Khussa* design forms mostly cow leather is used to give it structure and for the ladies *Khussa* goat or sheep leather is used to provide comfort, as the goat leather is softer.

⁹⁴ Covington, *Tanning Chemistry*, XIX.

⁹⁵ Leoci, *Animal By-Products (ABPs)*, 84.

⁹⁶ Royal Leather Tannery, interview by author, Sheikhūpura, December 10, 2020.

4.1.1 Types of Leather

The selection of the hide or skin also vary upon what kind of product is desirable for the manufacturer. The commonly used types of leather are the following:

Goat Skin

Lamb Skin

Cow Hide

The textural quality of the goat skin fig.4.1 is pebble grain on touching upon its surface, however it is lighter than the cow skin. Its leather is used for most of the products. It is known as the small animal leather also called ‘bakra ka chamra’ in the local market.

The lamb skin fig.4.2 on the other hand is preferred less for most of the structured products due to its supple quality. The advantage of using a lamb skin is its tear resistance quality, as it becomes softer the more it is in use. The hardest of all this leather is that of the cow hide fig.4.3 that is strong and heftier than the rest. As the *Khussa* consists mostly of a leather sole and it has a structured upper that is why cow leather is preferred for its making. The colour of the leather is light brown and it has a smooth texture.

In the Pakistani market Chamberlāin near *Chowk* Gowālmāndī, the vendors of the local market give an insight into the manufacturing of leather locally. The information was given by Lahori *Khussa Mahal* near *Taxāli* Gate, Lahore that the material leather is known as *Chmṛā* locally and the cow leather is called *Gocā* fig.4.4. For the manufacturing of *Khussa* in Lahore, leather is tanned in Kasur and then supplied to the cottage industries. Similar pattern of working is used across Pakistan

where small districts tan the leather and then it is transported to the cottage industries where it is manufactured and then supplied to the big cities for the market.

A visit to the Saeed Leather tanneries situated in Karachi, Sindh and Royal leather tanneries in Lahore gave me an insight to the further information regarding the industrial processes involved in the tanning of the leather used in *Khussa* making.

The initial process involves the splitting up of hides into several layers according to the requirement of the product.

There are four types of leather categorized according to its layering processes:

Full Grain

Top Grain

Corrected Grain

Split

A full grain leather fig.4.5 is the one which is extracted from the top deposit of the hide. It is known as full grain leather, as the layer at the top of the hide is full of grains. The hide has the highest ratio of grains at the uppermost level. An interesting characteristic about this leather is that with use its upper layer burnishes and becomes more appealing. However, it is very expensive.

The second layer which is after this outer layer is the top grain leather fig.4.6. This layer is removed from the top of the hide and then it is sanded with refinishing. This type of leather is strong and durable, but it does not age well.

The third layer is the corrected grain fig.4.7 which is the coating split from the top layer and graded into further sheets. Usually, this leather is spray painted to give the effect of the full grain leather, but with the passage of time the difference could be

recognizable when the paint wears off. The corrected leather's surface texture could be retained both in a smooth or rough finish.

The underside or the bottom most layer is known as the split leather fig.4.8. This type of leather is not at all water resistant and is also not very durable as the other types of leather. In some cases, it is also the residue, or the scraps of leather bonded together with an artificial layer made up of a leather grain (by cast leather).

Basically, leather is a material that is structured with a collagen composition within. To follow the sequence to modify leather with various processes like tanning, tawing, or leathering, it is important to understand the basic chemical composition.

4.1.2 Manufacturing of Leather

The manufacturing process for leather could occur both through the cottage and heavy industry. In the case of *Khussa* making, however cottage industry is mostly established in countries like Pakistan and India.

Majorly, two industries are involved in the leather making processes.

1. Leather Industry
2. Fur Industry

The main difference between the two industries is that in the leather industry, meat has more importance as the product is commercially more valuable. Fur and skin are the byproducts. On the contrary, the skin and hide is of more importance in the fur industry and there the meat is the byproduct.

4.1.2.1 The Leather Production Process

The technique of leather tanning has undergone many changes, but it is one of the oldest methods to preserve and utilize leather from the prehistoric times. Major changes in this field of leather processing occurred in the twentieth century when new machines were introduced after the industrial revolution, to utilize the toxic chemicals and perform the tanning and finishing methods in an advance way.

4.1.2.2 What is Tanning?

The process of tanning is to soak the hide/skin into a liquid comprising of tannic acid or any other types of chemicals which as a result then transform it into leather.⁹⁷ According to Javed Akhtar Mir, a designer for footwear in Royal leathers there are several production processes involved to tan the leather.

1. Vegetable tanned leather
2. Tanned leather
3. Aldelyde tanned leather
4. Synthetic tanned leather
5. Alum tanned leather
6. Raw hide

The most used process for leather curing in *Khussa* making is vegetable tanning. This process is in practice in shoemaking for more than three hundred years, especially in this region. The other tanning processes were introduced much later when the whole industrial setups were established. vegetable tanned process has the benefit of not damaging the foot due its natural process⁹⁸.

⁹⁷James Churchil, *The Complete Book of Tanning Skins and Furs* (United States of America: Stack Pole, 1983), 1.

⁹⁸ Royal Leather Tannery, interview by author, Sheīkhūpura, December 10,2020.

4.1.2.3 Vegetable Tanning

For this method hides and skins which have underwent the delimed process are treated in a liquid of tannin made up of vegetable substances. These tannins are extracted from barks, fruits, woods, or leaves. Such materials are known as tanstuffs from which the tannins are extracted. Water is used to extract the tannins from the tanstuffs⁹⁹.

Concentrated vegetable extracts are used in the modern procedures of vegetable tanning.

The process of vegetable tanning was evolved in the ancient times when most probably a raw skin was left soaking in a pond of water and accidentally leaves fell upon it. The tannins leached from the fallen leaves resulted in the very earliest form of vegetable tanning¹⁰⁰. In Egyptian times hints of skin procedures could be evident in the evidence found from the Egyptian tombs and chapels. Skins were treated with urine or ash or pastes of flour were made for this purpose¹⁰¹. Preservative methods were simple yet effective at that time. However, most of the scholars are of this view that vegetable tanning started off from the Greco Roman period¹⁰².

⁹⁹NIIR Board of Consultants and Engineers, *Leather Processing & Tanning Technology Handbook* (Delhi: NIIR Consultancy Services, 2011), 96.

¹⁰⁰Marshall Cavendish, *How It Works: Science and Technology*, vol. 9 (Malaysia: Marshall Cavendish Corporation, 2003), 1223.

¹⁰¹Hanna M. Szczepanowska, *Conservation of Cultural Heritage: Key Principles and Approaches* (New York: Routledge, 2013), 174.

¹⁰²André J. Veldmeijer and Alima Ikram, *Chasing Chariots: Proceedings of the First International Chariot Conference (Cairo 2012)* (Leiden: Sidestone Press, 2013), 264.

In the Greek time in around the 4th century BC there were some examples of the Oak gall's usage in tanning procedures. There is also vegetable tanning mentioned in the Theophrastus classical literature. So, there must be some form of vegetable tanning being executed in this time¹⁰³.

Then in the New Testament era in Greco-Roman times skins were used for products like tunics, shoes, armors, and shields. The tanning was done with tannic acid which was extracted from lime juice or other plants. They usually performed this task near the seashore as they used salted water for tanning. Also, the tanning process was performed outside the city due to its strong odor¹⁰⁴.

Over the years tan stuffs changed to perform the vegetable tanning process. For example, oak bark was used by the primeval Hebrews.¹⁰⁵ While fish oil was used by the American Indians, Hemlock and Chestnut trees were also used for tanning by the American colonists. With the passage of time the Europeans formulated leather guilds in the middle ages, where tanners and leather workers combined with other artisans promoted this field. In the 1620s the knowledge was passed onto the American colonies where leather tanning began in that time¹⁰⁶.

It was after the industrial revolution in the 19th century machines were used to perform the tanning processes. American scientists introduced a tanning process, which involved the usage of chromium salts. With the addition of chromium salts the procedure of tanning became much faster and instead of weeks and months, results

¹⁰³Paul T. Nicholson and Ian Shaw, *Ancient Egyptian Materials and Technology* (United Kingdom: Cambridge University Press, 2000), 305.

¹⁰⁴James S. Jeffers, *The Greco-Roman World of the New Testament Era: Exploring the Background of Early Christianity* (United States of America: Intervarsity Press, 1999), 28.

¹⁰⁵Phyllis W. Schwebke and Margaret B. Krohn, *How to Sew Leather, Suede, Fur* (United States of America: Simon and Schuster, 1974), 2.

¹⁰⁶ Schwebke and Krohn, *How to Sew Leather, Suede, Fur*, 3.

were gained within a few hours. The method in which synthetic tannins were used is called chrome tanning. Mostly chrome tanning is used in the industry today as it is cheaper and less time consuming for mass production¹⁰⁷.

However, leather used for *Khussa* making is traditionally vegetable tanned. Vegetable tanning makes the leather durable, environmentally friendly and unique. As natural materials like plants or trees are used as a tannin, so the colour of the leather is a natural brown colour. In the past the whole *Khussa* was constructed in vegetable tanned leather but these days it is the bottom part and the sole which is usually made in vegetable tanned leather while the upper is constructed in chrome tanned leather¹⁰⁸.

4.1.2.4 Vegetable Tanning Process

Process of vegetable tanning fig.4.9 requires great skill and technique. Before the tanning process there are some pre-tanning steps as well.

Skinning the Animal

For the tanning process firstly, a skin needs to be obtained. As most of the industry involved in *Khussa* making is cottage industry, mostly these makers tan their own leather especially in remote areas. In cities where they are more advanced and have more demand for *Khussa*, they purchase the leather in bulk which is vegetable tanned from the industry.

Pre-tanning Processes

¹⁰⁷Marion Kite and Roy Thomson, *Conservation of Leather and Related Materials* (New York: Routledge, 2006), 86.

¹⁰⁸ Muhammad Nawaz, interview by author, Starlet, Lahore, April 06,2021.

When a domestic skin is being tanned, the animal is slaughtered and skinned before the body heat leaves the tissues. Then the skin is removed from the animal. The two skinning methods are.

Open skinning

Case skinning

Larger animals are open skinned while smaller animals are case skinned.

In case skinning the skin is removed from the animal like a sock. Usually, smaller animals are skinned in this manner as mostly it remains undamaged.

In this process the animal is hung upside down and the cut is made from one foot leading up to the leg. Then the skin is pulled down from the animal¹⁰⁹.

Putrefaction

To decay the non-collagen material in the raw hide, process of soaking and curing was performed in the past. Traditionally, biologically active materials such as beer, urine, dung or alkaline (lime) baths were used to fasten the procedure. However, in modern times this process is entirely done with alkaline baths.

Hair Removal

The process of chemical purification makes this procedure easier, however in the olden times hair was removed with a dull double handled knife for scraping the hair side of the skin. Nowadays mechanical cylinder rollers and knife cylinder are used for hair removal.

¹⁰⁹James, *The Complete Book of Tanning Skins and Furs*, 2.

Fleshing and Scudding

In the old times remaining flesh was removed from the flesh side of the pelt through the sharp double handle knife. On the other hand, a pressing machine is used to remove the flesh tissues from the flesh side in the industry in the modern times.

Deliming

To avoid damage to the major tissues deliming procedure is performed. Basically, it slowly neutralizes the alkali in the pelt, avoiding changes in pH which could be destructive to the tissues. A solution of weak lime is composed of weak ammonium sulfate, ammonium chloride and sodium bisulfate to remove excess lime after immersing the skin in it.

Two more processes have been added in modern times.

Bating and Drenching

Bating is a step further in which the delimed skin is submerged into a liquid solution consisting of proteolytic enzymes. To lower the pH level and break down the protein structures, the skin is also soaked in solutions of acidic liquid consisting of lactic, acetic, or formic acid. This process is called Drenching.

Tanning Process

Vegetable tanning is performed in two ways and they are the following.

- Slow tanning
- Rapid tanning

Slow Tanning

The skins are soaked in tanks with solutions made up of concentrated tannins in this method. The procedure is slow and therefore, it takes around thirty to forty days to tan the leather. Usually, leather produced through this exercise is hard and thick, suitable to be utilized in soles of the *Khussa* shoe.

Rapid Tanning

Other process is that of rapid tanning in which the skins are immersed in rotating drums to get tanned. The leather produced is thus flexible, a quality obtained due to the rotation of the drums. This leather is mostly suitable for the upper of the *Khussa*. This is a fast action process which hardly takes thirty-six to forty-eight hours.

Drying Process

After tanning the leather in the required time, the hides are taken out from the pit or the cylinders and thoroughly rinsed and smoothed. Then these hides are left to be dried in the dark slowly. The above drying method is however used in cottage industries, while in factories the skins are dried mechanically through a rolling machine. The skin is pressed between two cylinders, thus eliminating any excess water left in the skin through pressure.

Finishing

Buffing and Brushing are a part of the finishing process. These are basically steps performed to create a suede effect or to make the leather piece thinner and eradicate any extra dust.

Other tasks which are a part of the finishing step are the following.

- Levelling of the colour

- Repairing of the grain defects
- Minimize the glossiness.
- Create a protective/waterproof surface (which is resistant to water)

Final Grading

The leather piece is then graded if the tanning is done industrially before delivering it to the customer. This procedure will determine the balance and uniformity of the colour, the finishing of the leather, visual appearance, thickness, and natural defects such as spots or burned marks.

The reason for the usage of vegetable tanned leather in *Khussa* is that it is made in the cottage industry and the traditional worker follows this natural process in the processing of the leather. The reason why the industry is not interested till now in its manufacturing is because overall its demand is based for local markets only. Although it is gaining popularity now in the international markets as well still it is not able to generate profits the way other footwear types do. As a result, only the medium scaled manufacturing units or the cottage industries are involved in its production¹¹⁰.

4.1.3 Dyeing of the Leather

There are nowadays many examples of *Khussas* made with dyed colourful pieces of leather. These skins are dyed in a complex manner as it is a challenging job to achieve one colour tone due to the raw nature of the leather chemical matrix of the collagen. In the dying process the colour enters the cross section of the leather piece and it is secured within the leather fibers. The dying method adopted by the industries

¹¹⁰ Usman Rafique, interview by author, Institute of Leather Technology, Gujranwala, March 04,2021.

is quite conventional in which several chemical processes are involved. In fact, the wet process used for dyeing leather is possible with a heavy amount of chemicals, water, and energy. The industrial colours are generally synthetic dyes which are made with industries generating lot of pollution during its creation¹¹¹.

Thus, now more of the alternatives for dyeing leather are being sorted out for reducing pollution. The substitute to synthetic dyes is the natural dyes and pigments. These are already used in the making of *Khussa* traditionally. Especially in areas like *Sangla* and *Multan*, where cottage industry for *Khussa* making is existing, natural dyes are made and used for colouring the leather pieces.

But this is done only when it is required for any specific design, mostly *Khussas* are made with the natural skin colour of the cow leather.

4.2 Production of the *Khussa* Shoe Form

After the leather is prepared the shoe is developed through three stages.

- Designing and construction of the shoe last
- Designing and making of the upper pattern
- Designing and manufacturing of sole and other accessories

4.2.1 Making of the Last

The shoe last fig.4.10 is used at the first stage of the shoe production. The last used for shoe making is basically a mold developed to construct the silhouette of the shoe. It is an aid to join the upper, sole, and other accessories together. As it is the basic structure so the last determines the shape according to the desired design pattern.

¹¹¹Hemen Dava, Lalita Ledwani and S.K.Nema, "Surface Modification by Atmospheric Pressure Air Plasma Treatment to Improve Dyeing with Natural Dyes: An Environment Friendly Approach for Leather Processing," *Plasma Chemistry and Plasma Processing*, vol. 36, issue 2 (March, 2016): 599-613.

The shoe last serves both the functional and aesthetic purpose in shoe making.

Technically the last contributes to the following components of a shoe.

- Form of an outsole is determined by the bottom of the shoe last.
- Pitch of a heel should have a fitting into the curvilinear part of the last's shank.
- Design of the toe in a shoe is also determined through the shape of the last.

4.2.1.1 Parts of the Last

The diagram fig.4.11 introduces the basic parts of the last which play an important role in the construction of the *Khussa* form. They are the following.

Back Counter

This is the back side of the shoe last. It consists of the basic heel curve and the heel seat to which the heel must fit in.

Cone

The topmost part of the last facing the front is the cone.

Joint

The extensive area towards the forefront which is adjacent to the foot joint position is the joint of the last.

Toe Wall

Toe wall is the gravity within the front of the toe in the last.

Waist

The principal part positioned at the bottom of the last is known as the waist of the last.

These are all the essential parts of the last which must be taken in considerations when the last is designed¹¹².

4.2.1.2 Basic Characteristics of the Last

The last maker makes a last according to the demand of the design. Thus, the shape of the *Khussa* which is usually m shaped fig.4.12 at the toe or it has an upturned toe at the front fig.4.13, is made with a last fig.4.14 which has a v shape cut inwards or a depression at the toe to achieve such shapes. Balance is adjusted at the joint area of the last where the ball of the foot rests on the completed shoe. This is done to add comfort to the shoe form.

4.2.1.3 Material Used to Construct Last

Usually, the last made for *Khussa* making comes in the following materials.

- Wood
- Metal
- Plastic

The traditional method of making last is wood fig 4.14. As this is an inexpensive source of modifying a last, so it is mostly used in the cottage industries for *Khussa* making. Only its property to expand and contract under weather conditions makes plastic last preferable for industrial usage. The plastic lasts fig.4.15 are more stable and firmer in most of the conditions. Historically, metal lasts fig.4.16 were also used by traditional last makers, mostly with aluminum and iron. They could be melted to reuse the metal. Mostly in Pakistan *Kīkar* or *Tāli* wood is used for last making. The wood mostly used for the last is dry wood which could stay with the manufacturer

¹¹²A. Luximon, *Handbook of Footwear Design and Manufacture* (New Delhi: Woodhead Publishers, 2013), 177.

with at least ten to fifteen years. Dry hard wood is used, so the moisture is already gone and after drying it could retain its shape. So the last maker first dries the wood and then makes the last¹¹³.

4.2.1.4 Manufacturing of Shoe Lasts by Hand

An old worker in Sialkot who masters the art of wooden lasts and knows how the modern lasts are being manufactured, *Ustād*¹¹⁴ Usman Chaudhary sheds light on this craft. Wooden last used for making traditional *Khussa* forms are made by hand customarily. However, in the modern times lasts are also manufactured through computer numerically controlled (CNC) last making programs for large orders to fulfill. The master last for this method is still the wooden hand made last to achieve precision. The master last is the one which firstly depicts the design in three-dimensional form and the other lasts are made keeping it as the basic design model¹¹⁵. The dimensions for the foot last fig.4.17 are marginally different than the real foot. As the designed shoe manufactured must accommodate the foot both in the static and dynamic state.

4.2.1.5 Tools Used for Last Making

There are a variety of complex tools fig.4.18 and procedures required to shape the last form in wood manually. These are the following.

- Wood working tools.
- Axes
- Planes

¹¹³ Usman Rafique, interview by author, Institute of Leather Technology, Gujranwala, March 04, 2021.

¹¹⁴ A teacher or a master in Urdu language is known as an *Ustād*

¹¹⁵ Luximon, *Handbook of Footwear Design and Manufacture*, 178.

- Files
- Sandpaper
- Tape

Templates (known as *khāka* in the local language Urdu in Pakistan, specific to shoe last design, mostly of parts like the bottom pattern, snap gauge shank or back curve templates).

4.2.1.6 Process

Initially, in the process of last making the raw mold is roughly grinded into the desired shape. Then the shank is shaped through grinding the bottom curve.

Afterwards the bottom pattern is drawn on the last to get the accurate shape for the sole. Then the sides are grinded to refine the last's shape. Finally, the curve at the back of the last, the shape of the toe, waist, arch and the topline is refined through filing and grinding. The wooden last is then polished to give a fine finished look and make it presentable. Last making is a difficult task and the workman ship required needs precision for the perfect fit and shape of the shoe. For this purpose, the last maker requires complete knowledge of the last and footwear details.

There is a specific last for *Khussa* which is mostly comprised of two or three pieces, that is it is not made on one solid last mould. It is in pieces so when the lasting is done, then the upper is attached to the sole. First, the one-piece toe area is pressed into it, then the heel part is added and then in the middle it is hammered to fit onto the last. Otherwise, until the upper is not added to the sole no last is in use. The last is

basically used to shape the upper of the *Khussa*, this process is also the same as the one traditionally used in *Khussa* making¹¹⁶.

4.2.1.7 Sizing and Grading of Shoe Lasts

According to the old last makers near the Tāxali Gate, back in the fourteenth century individual lasts were made for a special order for a pair of *Khussa*. These orders were mostly placed by patrons who were the *Nāwabs*, Maharajas or the *Mughal* courtiers or Emperors. As the time went by and *Khussa* footwear form became more common for the masses. The demand changed and thus the lasts started to be made on standard sizes. The accurate number of sizes are determined by the costs calculated for production, raw materials, and customer's fitting requirements.

Grading is a process through which the basic shoe last is modified to produce different sizes. Different sizing and grading systems are used worldwide for standard sizing of shoe making. The first samples are made on prototypes in standard sizes in shoe last making workshops. The last made for female shoes are made on the sizes 4 or 5. The average customer in Pakistan is mostly of this size and the consumption of material is less when the size is smaller. In the similar fashion the men's last is mostly in the size 8 and 9. When the required lasts are picked up then the drafting process is started. Mostly the last is purchased from separate last making workshops which specialize in this task. The model of the last is decided from the available size range. Then the sampling is decided, for example 37 model last is usually used for the ladies while 42 is used for the males¹¹⁷.

¹¹⁶ Usman Rafique, interview by author, Institute of Leather Technology, Gujranwala, March 04,2021.

¹¹⁷ Muhammad Nawaz, interview by author, Starlet, Lahore, April 06,2021.

4.2.2 Pattern Making (Khāka)

Mr. Usman Rafique, who is working as a technical assistant in PIFD for the leather and footwear department and has done a diploma in shoe designing and modeling from the Institute of Leather Technology, Gujranwala, states that the skill to produce paper patterns from which a skillfully made shoe could be extracted that also has the right fitting is called pattern making¹¹⁸. After the last has been purchased, the pattern is cut relying on the measurement of the last as a guide. Mostly in the process of *Khussa*, making the drafts of the *Khussa* are made by a separate person. As the drafts are needed to make by a person who has the basic knowledge of shoes, sizing systems, materials, and styles. According to him the patternmaking process is the same that has been used in the past by the hand skilled labour. There are basically two patterns involved in patternmaking, one is that of the vamp and the other is that of the back counter. This typical draft remains unchanged despite lots of new technically challenging patterns being introduced in the contemporary shoe forms. Only the changes are being done in terms of the ornamentation used on the upper part of the *Khussa*. So, patternmaking is an integral part of the procedure in the manufacturing of *Khussa* that makes its traditional form and identity rooted to its past.

The pattern making process is done in the local market and the industry in the same manner. The following information of step by step drafting of the patterns was observed in the *Khussa* market, near Chungi Amārsādu, Ferozepur Road. There is a huge market of *Khussa* which is mostly managed by Haji Safdar Ali who had been also working in Hush Puppies (a popular shoe brand in Pakistan). He himself is a

¹¹⁸ Usman Rafique, interview by author, Institute of Leather Technology, Gujranwala, March 04, 2021.

good draftsman and a skilled pattern maker and thus he showed the process of creating the basic pattern of the *Khussa*.

4.2.2.1 Creating the Mean Form

The Mean form is the basic pattern, generally known as pullover fig.4.19 initially cut, to see how the design will fit onto the last. It is the basic pattern in two-dimensional form and the foundation of creating a standard from which further patterns will be cut. At this stage lot of precision is required, as if any mistakes are left, they would be highlighted later in the final product.

4.2.2.2 Taping the Last

To create a standard pattern, the first step is to tape the last fig.4.20. To create the pattern of the mold for the desired *Khussa* form, the whole length of last is covered with strips of tape sticking downwards. The tape is covered in way that the contours of the last are also achieved. It is important to overlap each strip with another strip of tape which goes halfway on top of the previous layers.

To perform this task accurately, firstly stick a tape on top of the last's central part and the center back. The sticking of the tape is always started from the inside. The repeated layers of tape sticking in the form of strips all the way down to the last are added. This process is repeated on the outside of the last.

Any access tape is scraped off from the underside of the last. Then a last covered with two layers of tape is prepared. A line is drawn on the front's center and the center's back of the last. Two pencil marks are put across the line drawn in the center of the taped last with a pencil or a pointer. One point is marked at the front and the other at the backside of the last.

Finally, the design is transferred onto the last with a pen or a pointer.

A scalper fig.4.21 is used to cut through all the covering layers of tape following both the center front and center back lines made on the last. The tape pattern is then peeled off and flattened. The inside part of the flattened pattern fig.4.22 is pasted onto a cardboard sheet and then marked with pencil. Similarly, the outside pattern is pasted and then both patterns are cut out from the cardboard sheet.

Finally, the pattern cutter cuts all the pattern drafts needed to produce the *Khussa* shoe form. These patterns will be given to the sample maker to cut the upper in the desired materials of the designer or the patron. Same process is applied to create the pattern of the sole fig.4.23.

4.2.2.3 Making of the Standard.

The design standard fig.4.24 is the replica of the mean form with added design lines and lasting allowance supplemented along the bottom edge. This is carefully handled as it is the master pattern for the individual pattern pieces which are going to be cut further for each *Khussa* to be made. At this point the patterns are handed over to the pattern cutter who will cut the pieces on the leather according to the standard last design.

After the patterns are made, they are then handed over to the workers for the construction of the *Khussa* form.

4.2.3 Construction Method of the *Khussa*

In the local cottage industries, which are usually comprised of small workshops, there are group of people together working on the production of the *Khussa* shoe form. The construction methods are the same, yet the craftsmanship changes the ornamentation regarding the taste of various regions. The information regarding the construction method relative to *Khussa* making had been observed through photographing and inquiring workers at Dada Pota *Khussa* house fig.4.25 located in Chamberlain¹¹⁹, Old Lahore and small shops in Sangla.

Usually, in small districts located outside Lahore, like Sangla and Kasur, there are multi-storied shops, where the upper floor or the basement fig.4.26 is used for the making of *Khussas*. The shop fig.4.27 is generally on the ground floor and a variety of *Khussas* are displayed there. In the Old Lahore, Chamberlain Road the storage space for the product of *Khussa* is known as the *Gāudām*¹²⁰ locally. It is a little away from the shop or the display center. There are only a few retailers of *Khussa* who own their own workshops, and these are a part of the storage area. Mostly the retailers are in the main city centers like Lahore, Karachi, and Peshawar. The making of *Khussa* is done separately in small cities or districts like Multan, Sangla and Kasur etc. Similarly, in Sindh, the main centers are Karachi and Hyderabad which are the selling point, yet they are made by artisans from small tribes. The whole family is mostly involved in the process, where the men do the structural work of the shoe form with hand, while the female mostly make the ornamentation on the upper of the *Khussa*.

The construction of *Khussa* is usually done step by step which are explained below.

The first step is to make the upper of the *Khussa* shoe form.

¹¹⁹ It is an old retail market near the backside wall of the Lahore fort, in the city of Lahore, famous for the sale and purchase of all kinds of leather raw material, shoes and its accessories.

¹²⁰ Any kind of storage for bulk products is locally known as a *Gāudām*.

4.2.3.1 Preparation of the upper (*Pānna*)

The upper of the *Khussa* is known as *Pānna* locally by the workers. The pattern for the upper fig.4.28 along with the lining is traced on a leather piece. This leather piece is mostly cow leather or dyed camel skin. This leather is softened by soaking it in the water. Then a rounded knife known as *Rāpi* is used for cutting the upper.

Now the upper fig.4.29 is ready to be embroidered. The embroiderer punches holes in the upper with the help of a pointed hook or an *āari* fig.4.30. Then a cotton thread is drawn between the holes with the help of a pointed needle fig.4.31. If in case an upper lining is used, then it is stitched with the topline edge with the help of a sewing machine to make it neater or otherwise it is glued. However, the seam allowance is trimmed with hand and folded inside. Sometimes a thin leather binding is stitched to the topline edge fig.4.32.

The ornamentation is done mostly on different kinds of fabrics like Velvet or Bānārsi. They are used mostly as the top lining. They are ornamented with different embroideries and printing techniques. These pieces for the upper are usually given to separate artisan. Mostly in the rural areas or the southern Punjab they are done by the women at home.

4.2.3.2 Sole (*Tala*)

The sole fig.4.33 of the *Khussa* is locally known as *Tala* n Pakistan. It is cut according to pattern. Usually, the leather used for it is buffalo hide with a thickness ranging from 1.8 to 2.0 millimeter. There are usually more than two or three layers of

pattern cut which are joined together with a glue fig.4.34. A mallet is used to pound this assemblage of glued leather to make it smoother.

The same process is followed for the heel. Buffalo hide layers of one or two pieces are glued together and then attached to the sole with glue or a nail. The same pattern is used for the insole to cut it out from a thick piece of leather with the help of a knife. Then it is glued together with the sole and the heel fig.4.35. The insole is dyed red. After wards the whole construction is nailed together for strength. The insole is mostly covered with fabric like velvet to give it a smoother and finished look fig.4.36. The upper which is ready to be used is turned in and further stitched with a cotton thread to the sole fig.4.37. Afterwards the shape is given to the vamp using a last, keeping it for a few days fig.4.38.

The above information is taken by an expert in the handling of different types of leather materials especially in industry¹²¹. When he was asked is there any difference in the manufacturing of the sole of a *Khussa* that was made traditionally? He replied that now there are many changes introduced in sole making even in the traditional shoe forms. Now there are two types of soles being used in the manufacturing of *Khussa* one is the handstitched leather sole, the one that's procedure he demonstrated and is mentioned above. The other is the one that is pasted, and the sole is made with synthetic material. The use of the different soles makes a considerable change in the price range of the *Khussa*. The *Khussa* with a leather sole is mostly sold in prices twelve hundred and above. While the use of a synthetic material like a rubber sole enables to lower the prices in the market as the material is cheaper and less laborious work is involved. Although the use of such cheap soles makes *Khussa* available for

¹²¹ Muhammad Nawaz, interview by author, Starlet, Lahore, April 06,2021.

the common masses whose pockets could only afford such price range, still the handstitched *Khussas* are the ones that are preferred by the public. The reason is mostly the finishing and the durability of the handstitched sole made in the leather material. According to Nawaaz there is also a considerable transition in the quality of the sole as well. As previously the soles used to be hard, and they used to pinch the wearer when they used to wear it. As for now things have improved and the sole have become much softer and more comfortable with the addition of double cushioning materials in the insole and improved curing procedures for the leather. Such soles make it easy for the wearer to walk comfortably for long stretches of time without getting tired.

4.2.3.3 Finishing

The finishing of the *Khussa* is usually done by hand fig.4.39. The extra pieces of leather are trimmed off the bottom and any loose cotton threads are hammered flat fig.4.40. This practice is the same from past to present.

4.2.4 Threads Used for *Khussa* Making

In an interview with Muhammad Nawaz who has been working in the local market and for brands like Urban sole and Starlet¹²², in the process of *Khussa* making, the thread is locally known as “*Dh’agā*”, used for stitching. Normally 50/3mm thick Nylon thread is used. However, decorative stitching is done with a thread of 50/6 thickness. The industry usually uses the synthetic thread fig.4.41 and if the *Khussa* is not made manually then it would not have the hand stitch pattern on the sole. Mostly the original and the durable form of *Khussa* is made with hand stitching. The hand

¹²² Muhammad Nawaz, interview by author, Starlet, Lahore, April 06,2021.

stitch fig.4.42 could be detected at the back side of the sole or on the insole. The thread which is used in manual *Khussa* making is mostly prepared by the workers themselves and is called the cotton polyester thread known as *sutar* fig.4.43. This is of the maximum thickness 50/12 and the stitch made with this thread is done by an “*ār*” fig.4.44. Traditionally, for years this kind of thread has been used in the local cottage industries but now as this culturally rich shoe form is being manufactured by the industry as well, they are mostly using Nylon thread where the thread is normally 6.3 or 6.12 to 12 plier in thickness.

4.3 Tools Involved in *Khussa* Making

The tools discussed in the content given below are used in *Khussa* making in Pakistan. Although lot of tools have been changed over the years in the manufacturing of this craft, yet still some of them are in use. Similarly, a new variety of tools have been added to this list. The introduction to these tools will make it easier to understand the process of construction for a standard *Khussa* shoe form. These tools had been observed in use in Dada Pota *Khussa* house fig.4.25 located in Chamberlain, Old Lahore.

The traditional tools used for making *Khussa* are the following:

***Haṭhorī* or the Hammer**

This fig.4.45 is one of the oldest tools involved in the *Khussa* making process. The basic utility of the *Haṭhorī* or the Hammer is to hit the nails, to fix the heel or a component within the shoe form. Nowadays there are a variety of hammers available in shoe workshops, which come in different sizes and shapes.

Rāmbi

Fig.4.46 works exactly like the chisel used for cutting and peeling off leather. It has a six-inch-long cutting edge on the topmost part of the tool.

Mongoli

It is used like a mallet fig.4.47, a heavy wooden thick stick used for pressing leather to soften it.

***Bāyāngī* or a Rasp**

This tool fig.4.48 is to refine the edges of the sole. It is simply a rectangular shape and works as a filer.

Sumbi

This tool fig.4.49 is mostly used in shoe decoration for the technique of shoe engraving.

Pānchās

Pānchāsfig.4.50 is a version of the standard pliers with a bent curve at the top of it.

***Āar* or an Awl**

It works very much like an awl fig.4.51. Its function is to stitch the leather together. Also, it is used to pull thread and sort it out. It is made of iron and there is an oval hook on the upper part.

Wātti

This fig.4.52 is basically a square or a rectangular shaped coarse stone for filing or sharpening the sharp-edged tools. These tools are mostly used in the pattern cutting of the leather.

***Sāndān* or a Lapstone (Three-footer)**

It fig.4.53 is primarily made in iron used as a base to insert nails into the shoes.

Gāddāmi

This tool fig.4.54 is used for marking the stitch marks onto the sole.

***Zāamboor* or a Tack Knife**

The function of this tool fig.4.55 is to pull out the nails. It is mostly used to remove the small nails during the removing of the last of a *Khussa*.

Ph'irki

Fig.4.56 is a spool used for pulling thread together in one place.

***Kālboot* or the Last**

The last fig.4.57 of the shoe is locally named as *Kālboot*. It is made of wood and it helps in shaping the finished *Khussa* according to the size of the wearer's foot. It also helps in making the leather softer and thus easier to be worn.

***Kūndi* or Lasting Pincer**

This tool fig.4.58 has a bent shape at the tip for pulling out the shoe last from within the shoe.

***Istrī* or the Iron**

This is the local name for iron fig.4.59. It is used to press leather for bringing out the shine and brightness on the surface. Other conventional tools used in shoe making are the following,

Knives

These fig.4.60 are sharp edged and mostly used to cut the patterns, smooth out the edges (skiving) and many such tasks. They are mostly in curve and straight shapes so they can perform the task of cutting accurately. Some of the most used in *Khussa* making are the feather knife fig.4.61 and channel knife fig.4.62.

Scalpel

Although there is a whole set of knives used for pattern cutting, but it remains the choice of the worker which one he prefers according to his requirement. However, the basic cutter which is almost in any shoemaking workshop is the Scalpel fig.4.63. It is a sharp bladed knife, very much like the modern-day paper cutter but much sharper.

Bone Folder

It fig.4.64 is made of a cow bone as the name suggests and it is used to score or mark on the leather for folding. It has a slight curve shape.

Measuring Tape

This fig.4.65 is mostly used to accurately define proportions according to the last, especially during lasting. French curves, T-bar and other rulers are also used for measurements in especially industries.

Dividers

It is a tool fig.4.66 that can measure a proportion by opening up to a particular width. It helps in cutting patterns where such aid is needed.

Folding Hammer

This hammer fig.4.67 is especially designed for hammering the folds on a leather, so that it gives complete finished and flattened feel to the folding edge.

Curved Scissors

The scissors fig.4.68 are used for the final finishing of the *Khussa*, to cut the extra threads and trimmings.

Silver Marking Pen

It is a pen fig.4.69 designed to be used on leather, consisting of silver ink. Used for marking guidelines on the upper and sole before cutting or stitching.

Hole Puncher

This tool fig.4.70 is used when holes are being required for decorative purpose on the *Khussa* as mostly for eyelets. It is a set where there are different sized punching dimes, so that the required dimension could be attained.

Masking Tape

It is a tape fig.4.71 used in joining patterns during pattern making.

Pencils

Finely sharpened pointed pencils fig.4.72 of 2H, 3H and 4H are used for making patterns, as they are hard pencils so they can be easily used for tracing.

Adhesive

Mostly a rubber solution fig.4.73 is used for joining the upper and between the folding. A strong adhesive comprising of rubber synthetic is used for sole attaching, when the sole is not attached manually. Because in that case the sole is attached to the upper manually with thread.

Pattern Cutting Board

This is cutting board fig.4.74 with dimensions mostly used in the industry as a part of pattern making.

Sewing Machine

The trimmings on the upper are usually stitched by a sewing machine fig.4.75 for a neat finish. In some working centers like in areas like Gujrat, Gujranwala, Peshawar and Bhera, many parts of the upper are stitched with the help of a sewing machine.

Industrial Stitching Machine

Fig.4.76 is an industrial stitching machine used specially to stitch leather. It is designed to deal with difficult corners on shoe to be stitched.

4.4 Other Materials Used Instead of Leather

It is interesting to see how over the years materials have evolved to accommodate the needs of their customers. According to the old workers in the market especially in Multan, where their ancestors have passed them the information regarding the courtly *Khussa*, the materials back then in the 16th and 17th century were mostly pure fabrics and gems for ornamentation. While the structure was made with pure leather. Pure silver and gold threads were used for ornamentations. But this was the story of the *Khussa* made for the rich patrons of the *Mughal* court, who demanded for finesse and uniqueness regardless of any costing barriers. In the century where we live in today, there are constantly changing fashions especially in the leather industry. So, the materials are also evolving with the changing trends. Other than leather as the major and still popularly used material for *Khussa* making, following are some of the exceptions also trending in the modern-day age.

4.4.1 Textiles

Mostly the upper of the *Khussa* is made with a variety of textiles, as in most of the cases it is embroidered or embellished. The fabric used is mostly velvet fig.4.77, silk fig.4.78 or satin fig.4.79 as they are delicate materials, so mostly such *Khussa* shoes are worn indoors or on occasional functions. As if the stiffening material used under these fabrics gets wet, they will lose shape and do not age well.

4.4.2 Woven Textiles

Woven textiles such as Brocade fig.4.80, *Jāmāwār* fig.4.81 and *Bānārsi* cloth fig.4.82 are also used for making upper of the formal *Khussa* range. These are available in all kinds of colours and prints. These are mostly decorated with gems and embroidery on top.

4.4.3 Non-Woven Textiles

Random fibers treated under pressure to be set together with added adhesives produce a substance which has the characteristics of the leather. Such materials are called synthetic look alike leather fig.4.83 or Felt fig.4.84, they are cheaper in price and breathable. So, they make the *Khussa* shoe form to be easily worn in humid and warm conditions. But they are not as durable as leather.

4.4.4 Toe Puff and Stiffeners for Heel

Toe stiffeners fig.4.85 are mostly inserted in between the upper and the lining to add firmness to the area of the toe and the heel. These provide extra support to the heel area and help in maintaining the shape of the *Khussa* form. These days special toe puffs are added to make the *Khussa* easy to wear by shops like *Khussa Mahal* in Lahore, but these are customized shoes. The material in use is thermoplastic which can be shaped under heat. The molding of these stiffeners is done during the lasting

process, so they can be adjusted according to the required measurements. They are cooled down after the modeling stage. Heel stiffeners are also made of Fiber board with a coating of an adhesive, but such material is difficult to mold. Yet it is more durable with use. However, Fiber board fig.4.86 is not used in *Khussa* shoe forms as, it is expensive and *Khussa* is not a high-end shoe yet in market. The price of the material must be contained to make it salable for its target audience.

4.4.5 Insoles

In *Khussa* making the traditional method is to use a leather insole fig.4.87, as most of the time it is in use when a shoe is made by hand. The material other than leather which is mostly used by the industry is the fiber board for insoles. It comprises of cellulose fiber gelled together with synthetic rubber¹²³.

4.4.6 Shanks

It is a strengthening narrow tool fig.4.88 used to reinforce the area between the back and the joint of the shoe. It is the underpinning support within the *Khussa* form. A simple wooden or a fiber board shank is adequate to add strength to this shoe structure as it is a flat shoe.

4.4.7 Soles

This is the area of the shoe which is in most contact with the ground when the wearer wears the *Khussa*, so it must be strong and can withhold weatherly conditions. Traditionally vegetable tanned soles fig.4.89 are used for sole area of the *Khussa*. However, the leather used in this area is much thicker than the one used in the upper

¹²³Jane Schaffer and Sue Saunders, *Fashion Design Course: Accessories, Design Practice and Processes for Creating Hats, Bags, Shoes and More* (United Kingdom: Thames & Hudson Ltd., 2012), 142.

of the *Khussa*. Currently in market there are also such *Khussas* which are made with synthetic rubber soles, however they can be molded and attached with the *Khussa* shoe form in the industry. These are also cost effective, yet they don't give the effect of the traditional handmade *Khussa* sole which is attached manually.

4.4.8 Heels

The old-fashioned way of making heels is through attaching layers of cut leather pieces together with a glue and then buffing them in the desired shape through a sandpaper. Yet, other than this method there are also wooden heels which could be nailed within the *Khussa* form. They can be stained, varnished, and covered with leather or fabric. Usually, a small heel fig.4.90 is added to the *Khussa* form which is mostly 2.5mm, otherwise most of the time it is a flat shoe form.

4.4.9 Hardware

These are an essential part of footwear. As *Khussa* is an open shoe so it does not require any fastenings or zips. Mostly hardware is a part of its ornamentation. Decorative Buckles fig.4.91, eyelets & rivets fig.4.92 or trimmings fig.4.93 are used in the decoration of its upper. They would be discussed in detail in the chapter of ornamentation.

The above additions to the local materials and techniques in the domain of traditional footwear forms are the ones that have been observed through market survey in the contemporary urban markets of Lahore and Karachi. These small variations added to the conventional construction method of *Khussa* has made its transition from a craft to a postmodern age product convenient. Now with the newly found interest of the local small-scale industries and the larger setups due to its

introduction in the international market has given a new perspective to its position in the future to come. Although there is lot of work to be done in this direction, yet still conscious efforts are seemed to be done in this area.

4.5 Conclusion

Overall, the research in this chapter inquires upon the different important methods of manufacturing and materials used traditionally in the footwear industry in Pakistan, especially for the making of *Khussas*. The changes in this respect are examined, especially comparing the previous construction methods, customarily used material and tools with the ones used now in the contemporary industrial practices. The paradigm shift in terms of creativity, technology, and design outlook about *Khussa*'s manufacturing side in the existence of new procedures, methods and devices/tools are identified to foresee the future of such developments. It is interesting, if we look at this synthesis in the construction method of *Khussa* from a post-modern approach towards product design. Here both traditionalism and futurism are being honored, subverted, embraced and at the same time eschewed. It is basically a dual process of destroying and preserving what was once a supreme legacy in terms of traditional techniques and materials directing towards new processed outcomes. Here the departure point for this transformation is specifically the old cultural practices in terms of traditional footwear techniques used in *Khussa* making, but the final product after the hybridization with the help of modern age materials and procedures it has opened itself to endless possibilities in future.



Fig.4.1 Goat skin.



Fig.4.2 Lamb skin.



Fig.4.3 Cow hide.



Fig.4.4 Cow leather used for *Khussa* making



Fig.4.5 Full grain leather.



Fig.4.6 Top grain leather



Fig.4.7 Corrected grain leather.



Fig.4.8 Split leather.

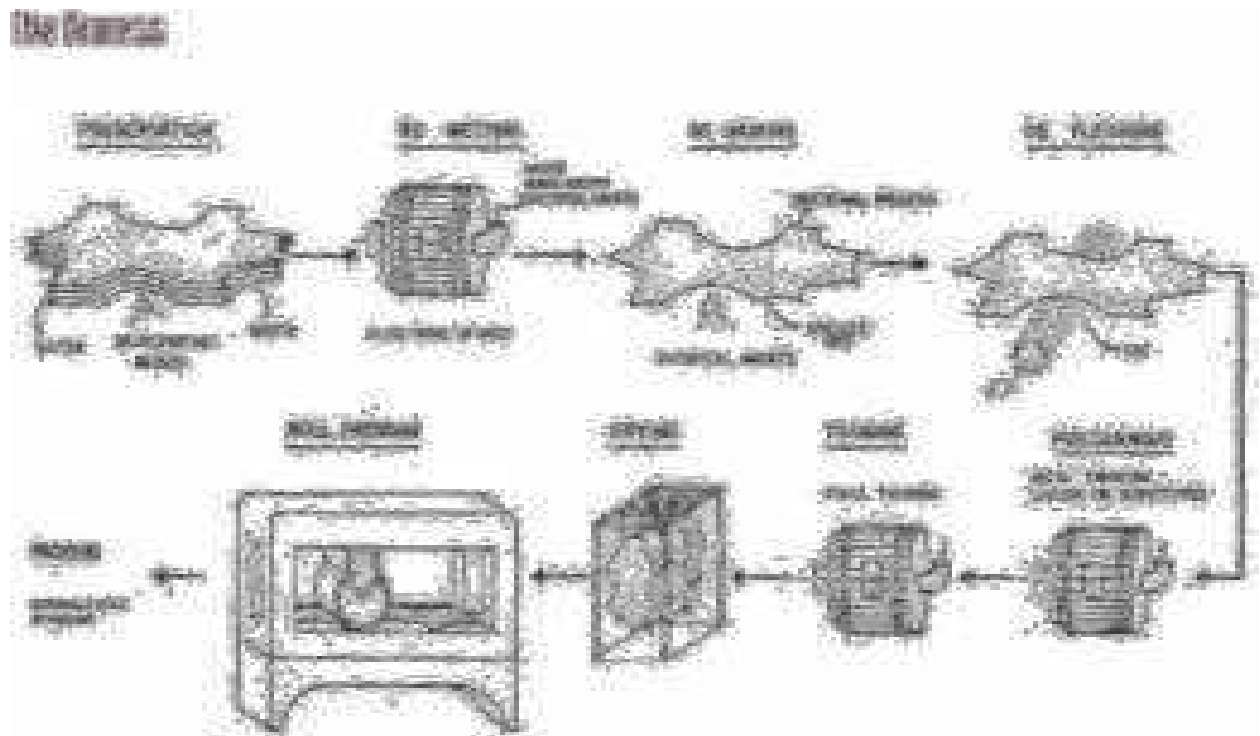


Fig.4.9 Process of vegetable tanning.



Fig.4.10 Last of a *Khussa*.

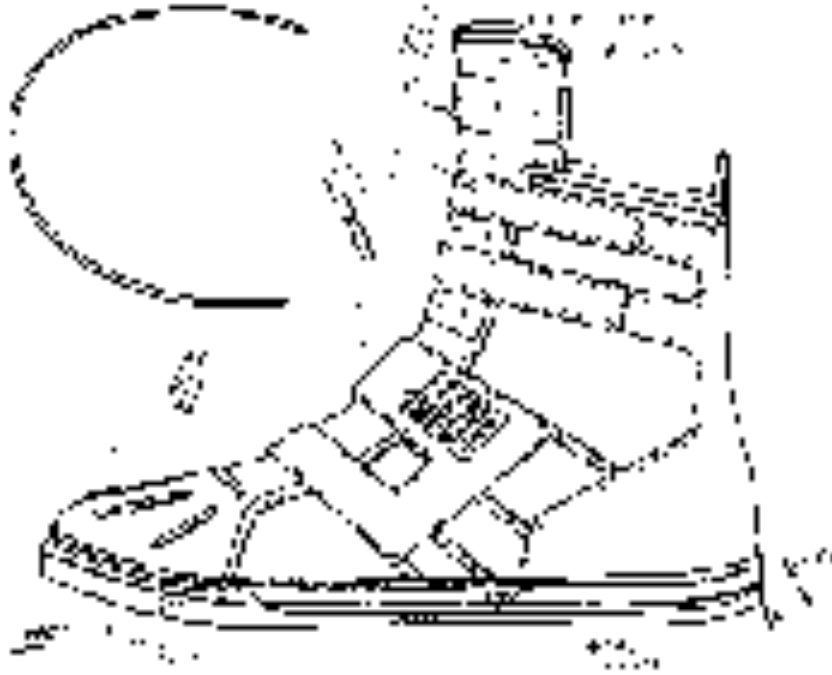


Fig.4.11 Parts of a basic last.



Fig.4.12 M-shaped *Khussa* from the front.



Fig.4.13 Up turned toe of a *Khussa* from the front.



Fig.4.14 Wooden last.



Fig.4.15 Plastic last.



Fig.4.16 Metal last.



Fig.4.17 Dimensions of a foot last.



Fig.4.18 Tools for the manufacturing of a last.



Fig.4.19 Mean form or a pullover pattern for the *Khussa*.



Fig.4.20 Taping the last.

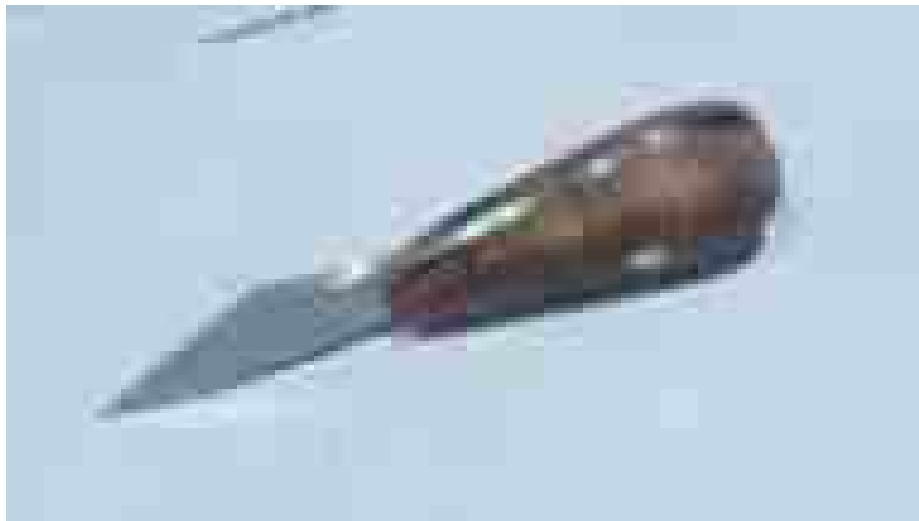


Fig.4.21 Scalper.

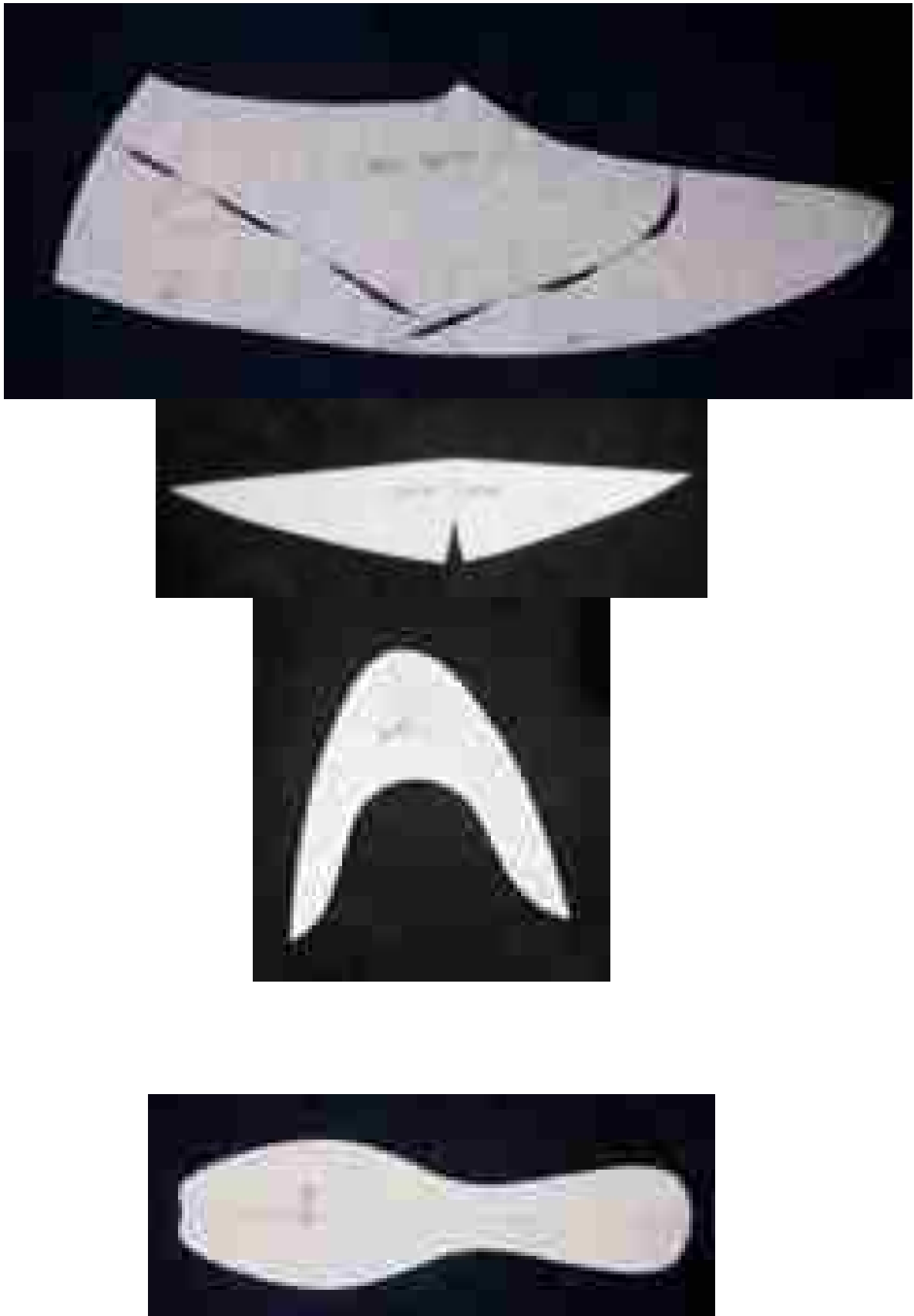


Fig.4.22 Flattened inside and outside pattern of the *Khussa*.

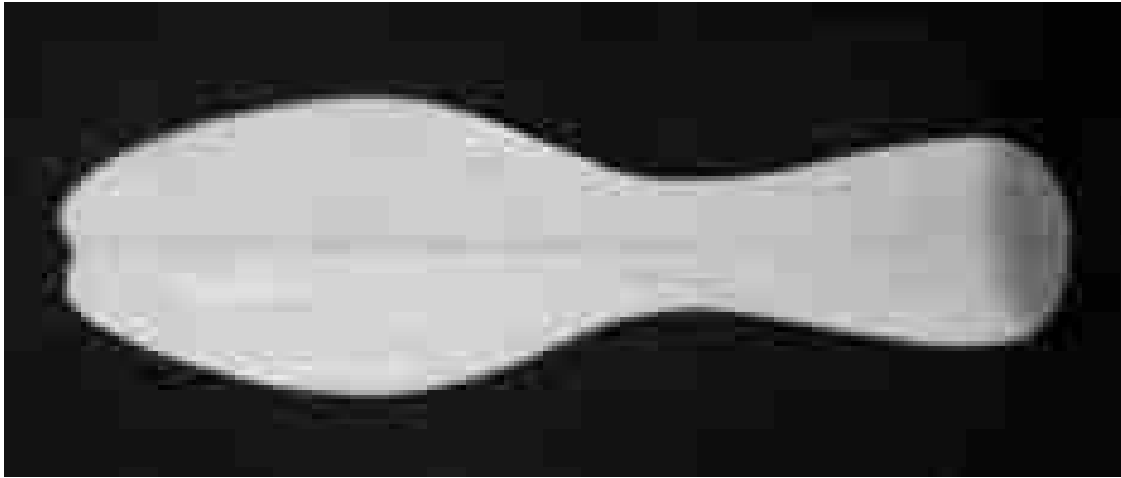


Fig.4.23 Pattern for the sole of the *Khussa*.



Fig.4.24 Design standard.



Fig.4.25 *Dādā Potā Khussa* workshop.



Fig.4.26 Workshop for the making of the *Khussa*.



Fig.4.27 Display center.



Fig.4.28 Pattern of the upper and the tracing process.



Fig.4.29 Upper ready for embroidery.



Fig.4.30 Pointed hook or *āari*.



Fig.4.31 Pointed needles.



Fig.4.32 Stitching of the topline edge on the upper of the *Khussa*.



Fig.4.33 Sole of the *Khussa*.



Fig.4.34 Joining of the patterns for the making of the *Khussa*.



Fig.4.35 Heel attaching.



Fig.4.36 Shaping the vamp using a last.



Fig.4.37 Attaching the insole.



Fig.4.38 Shaping the vamp using a last.



Fig.4.39 Finishing of the *Khussa*.

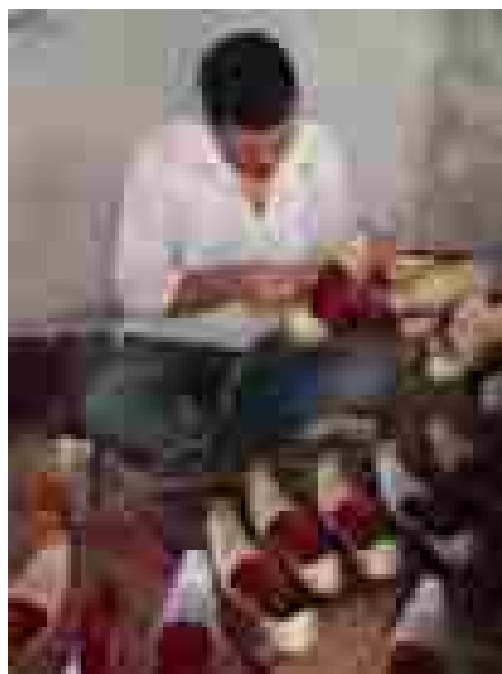


Fig.4.40 *Dh'agā* used for *Khussa* making.



Fig.4.41 Synthetic thread.



Fig.4.42 Hand stitching pattern on the insole.



Fig.4.43 *Sutar* or cotton thread.



Fig.4.44 Awl with a needle.



Fig.4.45 Hammer



Fig.4.46 *Rāmbi*.



Fig.4.47 Mallet



Fig.4.48 Rasp



Fig.4.49 Sumbi.



Fig.4.50 Pānchās.



Fig.4.51 Awl.



Fig.4.52 Wātti.



Fig.4.53 Three Footer or a Lapstone



Fig.4.54 Gāddāmi.



Fig.4.55 Tack knife.



Fig.4.56 Spool



Fig.4.57 Last



Fig.4.58 Lasting pincer



Fig.4.59 Iron



Fig.4.60 Knives used in pattern cutting.



Fig.4.61 Feather knife.



Fig.4.62 Channel knife.



Fig.4.63 Scalpel.



Fig.4.64 Bone folder.



Fig.4.65 Measuring tape.



Fig.4.66 Dividers.



Fig.4.67 Folding hammer.



Fig.4.68 Curved scissors.



Fig.4.69 Silver marking pen.



Fig.4.70 Hole puncher

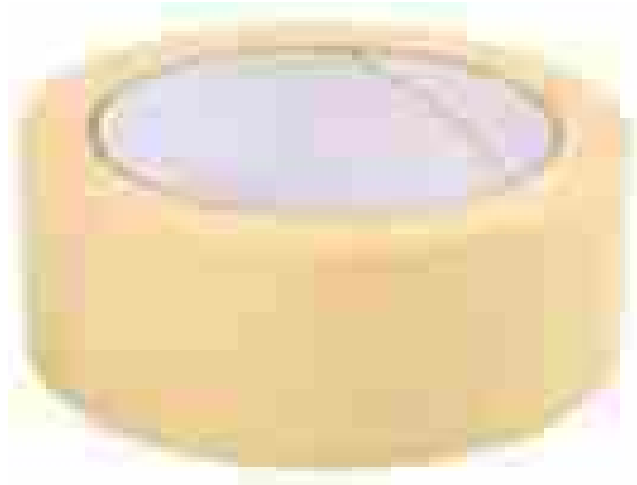


Fig.4.71 Masking tape.



Fig.4.72 2H, 3H and 4H pencils.



Fig.4.73 Rubber solution or adhesives used in *Khussa* making.



Fig.4.74 Pattern cutting board.

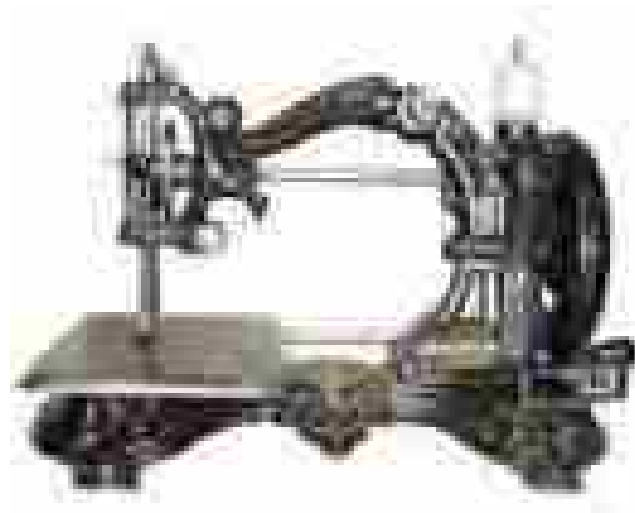


Fig.4.75 Sewing machine.



Fig.4.76 Industrial stitching machine.



Fig.4.77 Velvet.



Fig.4.78 Silk.



Fig.4.79 Satin.



Fig.4.80 Brocade.



Fig.4.81 *Jāmmāwār* cloth.

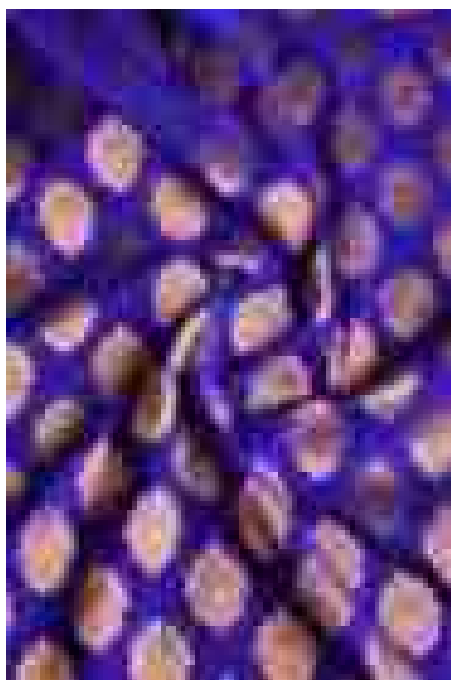


Fig.4.82 *Bānārsi* cloth.

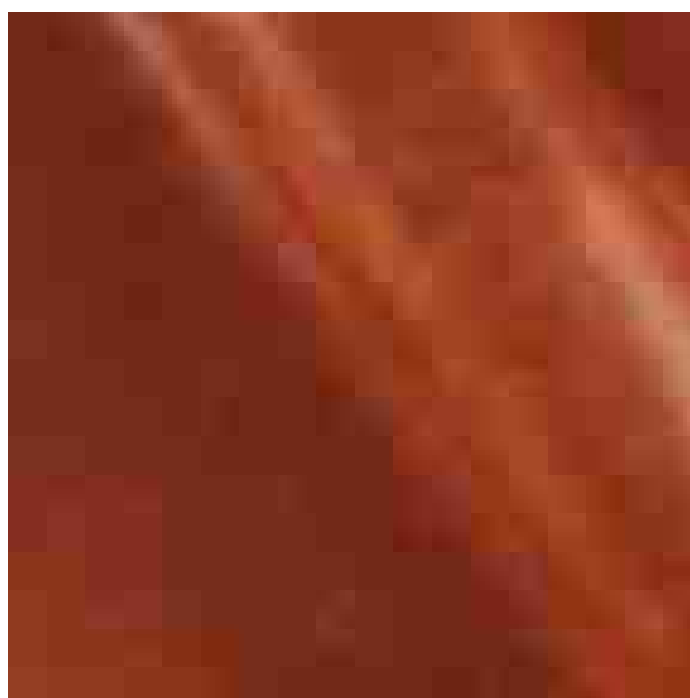


Fig.4.83 Artificial leather.



Fig.4.84 Felt.



Fig.4.85 Toe stiffener.



Fig.4.86 Fiber board.

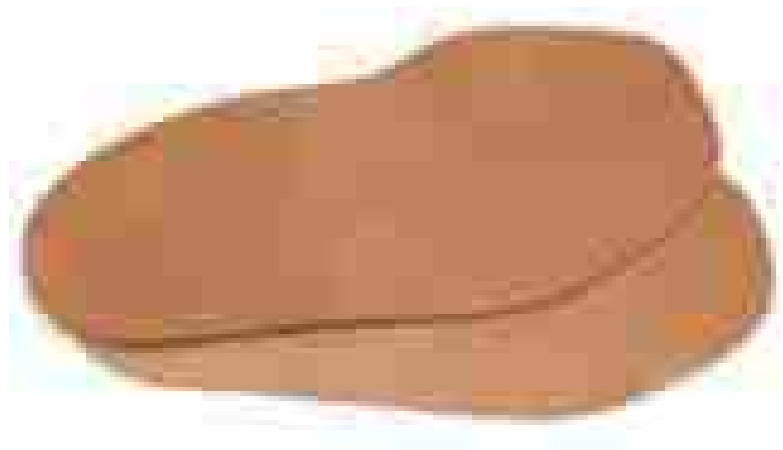


Fig.4.87 Leather insole.



Fig.4.88 Shank.



Fig.4.89 Vegetable tanned leather.

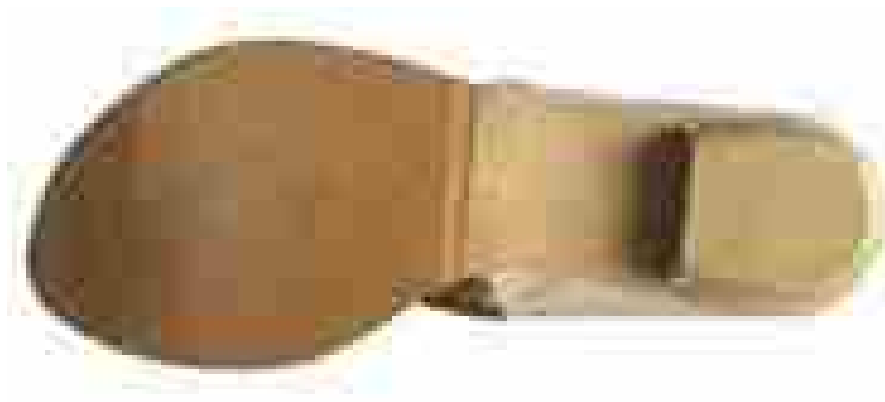


Fig.4.90 Heel used in *Khussa* making.



Fig.4.91 Decorative buckles.



Fig.4.92 Rivets.



Fig.4.93 Trimmings.

Chapter 5: Cultural Identity

Pakistan comprises four provinces, four traditional zones enriching the cultural heritage of this country. They are Punjab, Baluchistan, Sindh and Khyber Pakhtunkhwa whose bonding and diversity brings new flavors to this land. It is the home of great values and several religions like Hinduism, Sikhism, Jainism, Buddhism, Islam, Parsees and Christians and their subdivisions. So, the impulse to get noticed and bring out one's identity in such a manifested crowd is natural and spontaneous. This on the contrary is quite a difficult task as well. The folklore or the regional crafts are one of the major products of this impulsive behavior of the people of this land. They are handled with great carefulness from one generation to another in the urge to stand high amongst the crowd. It is interesting to notice how the cultural disintegration in the Pakistani society produced an amazing array of crafts. Although there were only a few of them, however, which blended well with the concept of modernist homogenization where the craft adapted itself according to the changing demands.

Khussa is one of such kind of craft that has been originated basically as the footwear from the cultural roots of Pakistan where in the past it has seen its glorious days, and now it signifies the ethnicity of various regions of the country. In the *Mughal* era most of the crafts were made in villages and those settlements or a group of villages were the center for artisans who established themselves as units. They manually produced the *Khussa* and the whole family was involved in the craftsmanship. The craft sustained afterwards in the colonial period due to the mercantile activity in this region. The active ports made the land hub for the merchants to explore trading with Arabian areas, Southern India and Southeastern

Asia to further Europe. These trade activities brought in influences and it affected the material and ornamentation of the *Khussa* form. Further in the twentieth century when the brand shops and designers flooded the industry of footwear, the *Khussa* became only a cultural identity and is still in the transformation phase of becoming a product.

However, after the Independence in 1947 there were many organizations that worked for recognizing *Khussa* as a major craft of the region. It was exhibited on various platforms, and it gained popularity as a craft. If we give a look at the *Khussa* shoe forms belonging to various districts, the regional flavor is intact in their making even today. This chapter will give a review on how *Khussa* showcases the traditional individuality of different ethnic groups of Pakistan. What are the similarities and the differences in its making and designing? Moreover, there would be a brief insight into the areas where they are made and then displayed. It would focus on *Khussa* as the traditional craft which had built over the years a source for cultural identity for many regions, especially in Punjab and Sindh.

5.1. Cultural Identity and Crafts

The debate about the recognition for the crafts started off in the nineteenth and twentieth century, when Greenough strived for the status of a craftsman in the perspective of Industrial revolution. Arts and crafts movement which was a key drive for design recognition of that age stressed upon the fact that instead of making visual representation and its background, the key ethics to review a product should be judged according to the barometer of function, purpose, and phases of production¹²⁴. The debate rose due to the distance felt between the very much qualified art works and the

¹²⁴Peter Betjemann, *Talking Shop: The Language of Craft in an Age of Consumption* (Charlottesville, US: University of Virginia Press, 2011), 14.

minor occupations that is the crafts. In confronting craft, the role of the crafts man was seen in a broader perspective where he gained his position as the mediator between history, industry, and the culture. As a result, then onwards the craft's sustainability is being tried to get retrieved in many possible ways. The modern times have adapted various crafts like *Khussa* with different approaches, which would be discussed in the coming chapters.

Here the relationship of the culture of Pakistan and the craft of *Khussa* acting in establishing an identity for various groups living within this country's domain is in discussion. Now the question rises that what is cultural identity? Before we move on to this query, it is to be determined that what the basic definitions of craft and culture are.

The word culture means cohere in Latin, which stands for "to build" and "to care for"¹²⁵. It is the platform for a community to showcase their social and religious bonding and thus develop a series of values, customs, and product that they can own as heritage¹²⁶. Another definition of culture by Horton and Hunt is that it is a learning and a sharing experience for a society which they keep on developing¹²⁷. The craft is still an object of beauty, existing more as an artifact of individual entrepreneurship rather than a product of mass production.¹²⁸ It is an individual's effort without leadership, in fact a contribution to a collective struggle to reposition a cultural role in an indifferent social scenario. This cultural patrimony associated with craftsmanship

¹²⁵Jitendra Jain, *Identity Culture and Cultural Identity in a Postmodern World* (Germany: GRIN Publishing, 2013), 3.

¹²⁶Stefanio Panebianco, *A New Euro Mediterranean Cultural Identity* (London: Routledge, 2003), 76.

¹²⁷Samia Khalid Gilani and Aftab Hussain, "Distinctive Cultural and Geographical Legacy of Bahawalpur," *Pakistaniaat: A Journal of Pakistan Studies*, vol. 2, no. 2 (2010): 1-17.

¹²⁸Diane Douglas, *Choosing Craft: The Artist's Viewpoint* (Chapel Hill US: The University of North Carolina Press, 2009), 313.

ultimately brings out a recognition, a presence of the self for an individual citizen or even a group. Other definition of cultural identity refers to an idea of “shared culture”, a collective effort where one’s façade is hidden beneath layers of many others¹²⁹.

Thus, culture is the depiction of lifestyle, dresses, fine arts, customs, and traditions. In the Persian, Arabic and Urdu literature culture is called *Teh'zīb*. It is developed by man and then it is the role of the society to transfer it from one generation to another. Crafts are one of the significant ways for the representation of culture.

This somehow enhances the fact that *Khussa* is a participant in the building up of cultural identity of this region as a legendary craft. It had become an integral part of the museum’s collections and a symbol of folklore, an essential footwear with the dresses of regions especially in Punjab and Sindh. Vernacular term could be used for the craft of *Khussa* for the discussion which would be followed. As the term “Vernacular” has been linked to architecture for explaining domestic and functional forms instead of monumental buildings¹³⁰. The role of *Khussa* in today’s Pakistan is the same, the monumental status from the past developed to its more vernacular form is somehow one of the many journeys it went through. The paths of this journey cross through the various districts of majorly Punjab and then Sindh.

5.1.1. Field Survey

This chapter is a compilation of the ground information that have been gathered in trying to document important traditional forms of *Khussa* manufactured in different parts of Pakistan. The idea is to share this valuable information about our rich legacy of this living craft, to revisit the regional flavors in terms of different sorts

¹²⁹William J. V. Neil, *Urban Planning and Cultural Identity* (London: Routledge, 2004), 4.

¹³⁰Yoku Kikuchi, *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan* (United States of America: University of Hawaii Press, 2007), 11.

of influences visible in these design forms photographed and observed during this field survey. Initially in the first chapter when the information is being gathered from topic related publications, scholars, museums and valuable books or miniature record to determine its historical significance, the obtained information gave an important insight to major distinctive nature of this craft. The historical remnant of the past forms of *Khussa* that are trails to the traditional richness of this region's important regimes, when transferred to the folklore of this culture adapt to the regional design tendencies and circumstances. It was thus, an overwhelming and a tedious task to accumulate the relative documentation or information from the actual craftsmen or the retailer, considering limitation of time and budget for this research. As this craft is spread throughout this area, in small hidden cottage industries, small-scale setups and valuable clusters of skilled workers. These artisans are usually fighting for their long-awaited recognition or trying hard to meet their ends with the dying power of their skills. The shift is quite astonishing from the royal atelier setup of craftsmen working under a patronized framework of a particular monarchy to the common suburbs of small city outskirts, remote districts or rushy narrow lanes of busy bazaars. It speaks volumes about its recompilation as a regional craft from a high-end court fashion statement shown in a whimsical way in the miniatures of the Mughal time to the *Jūṭi* or *Khussa* slippers made for the masses in these small-scale cottage industries. One of the major concerns of this study is to document and position this stage of craft and if we go into the detail of why this documentation is important in the light of this field survey? An important fact that comes into light is that the craftsmen who had the major skill are above sixty or even more than that and even though they are transmitting their set of skills into the new generation, still there are reservations in pertaining their original craft forms. As although there are young laborers who are

actively involved in practicing this craft, but they are now inclined towards more lucrative and trendy design processes. This hybridization is though encouraging for future sustainability of this craft in the present market, yet there is this endangered situation where we are leaving no trace of this transformative cultural proof in the shift in this craft's design forms. There is no form of proper documentation, record or even a proper process of transmitting this craft from one generation to another. This field survey is a small effort due to the limited budget, time, and restriction within the objective of the study.

During this field survey one observation was that, now you can rarely see the craftsmen or craftswomen working on the spot in the market area where these pairs of *Khussas* are sold. These are rather being made in remote areas and small cottage industries or rural settings as mentioned above. So, to know the general trend of a particular regions type of *Khussa*, documentation of that type belonging to that specific area has been done through covering some major market areas. These market areas and the general trend was codified into subgroups with the help of retailers and shopkeepers in a series of interviews to know the lead and directions to the variety of areas that are regionally creating a difference in the manufacturing of *Khussas*. As mentioned earlier in the research methodology chapter, that for this field survey, snowballing technique for data collection has been adopted in this thesis. So initially interviewing with major retailers and shop owners in specific key areas in two of the main capitals of the main provinces that is Lahore and Karachi was initiated. These are the two main urban areas that have a huge market of *Khussas*.

In an interview with the major retailer and the owner to a series of branches in the business of selling *Khussas* across Punjab, '*Khussa Mehal*'¹³¹, he mentioned that mostly these pairs are made in their own workshops where they have their own group of workers making these beautiful pieces of *Khussas* for them. He claimed that due to these manufacturing small units spread in areas like Sahiwal, Sheikhpura and Multan, their product range is different from others, and they can provide a large variety of available possibilities. People with a great taste for *Khussa* and whose daily routine wear is their product are mostly their customers. That is why they must ensure great quality and comfort in the manufacturing of these *Khussas*. This is a profitable business with no off season and *Khussa*'s sale is possible throughout the year. As its major flaw of pinching the foot has been covered by providing cushioning and layering of soft leather, making it an easy to walk shoe, so its popularity especially regionally has seen a great increase. For him, the traditional outlook of *Khussa* has not seen much change as people prefer it that way, especially as it is usually worn with traditional outfits both for common and fancy use. Although the most sold *Khussas* are the ladies wear and mostly they are manufactured in plain colours, as they are the most popular choice. The lowest priced article in their shops is that with a rubber sole sold at seven fifty rupees locally, to increase the reach of their product. However, the highest priced *Khussa* is the one made on pure leather with Kora work done as ornamentation on the upper. It sold at four thousand and five hundred rupees and mostly used for wedding occasions. As a retailer and owner, he does not know exactly about the time it took for the average worker to make a pair of *Khussa*. But if they order it takes around a week to get customized order made from per worker, however

¹³¹ Rab Nawaz, interview by author, *Khussa Mehal*, Lahore, March 03, 2021.

otherwise if a set of six pairs for the same design is demanded, it takes a weeks' time as well.

In an interview with another retailer working under the name of '*Zari Khussa House*'¹³² in the oldest and one the largest retail market '*Taxali Gate*' dealing in traditional shoes. He had been in this business for the past twenty to twenty-five years. According to him *Khussa* has come a long way from past to present and it is also gaining more popularity with the introduction of new styles. *Khussa* has been an important part of the festivities of the wedding season especially, Mehndi, Mayoun and Ubtan. Matching *Khussas* in vibrant colours and traditional embroideries or zari work are appreciated by their customers. Another popular highlight of their shop is the multi shade *Khussas* that are mostly purchased by the youth. To offer this variety they get these *Khussas* made from the outskirts of Lahore, Moti Bazaar and Rang Mehal. They also purchase some of the variety from small scale industries located in Shadbagh, Shadhara Morh and Kareem Park. They purchase these orders in bulk with an average pair sold at the rate of six hundred and fifty rupees. They mostly have handmade *Khussas* with zari work done on it to match the lehnga and dupatta sets.

However, if we move towards the area of Karachi, the trend is different with mostly dhagga work popular on the upper of their *Khussas*. This information is shared by an old worker of a big shop named '*Khussaz*'¹³³ in the Kurtaba marketplace in Karachi. The worker has been in this field since he was twelve years old and even the owner of the shop has been his student. According to him *Khussas* are made all over

¹³² Raheem Iqbal, interview by author, shop owner at *Zari House*, Taxali Gate, Lahore, June 3rd, 2021.

¹³³ Imtiaz Alam, interview by author, old worker, and shop keeper at *Khussazas*, Karachi, April 5th, 2021.

Pakistan with special regions excelling in their skills for either menswear or female wear. The typical Jūṭi is made in Sargodha, Sanghala, while the ornamented one are made in areas like Rahim yar Khan, Zaidpir and Larah ki Basti. There are names of areas that people do not know about. Mostly Sindh and Multan are the key areas for the manufacturing of *Khussas*. Some of the finest and the most delicate kind of *Khussas* are made in these areas with an expensive making of the range in between 1800 to 2000 rupees. One of such kind in their shop is the most expensive *Khussa* sold at a price of ten thousand each known as *Majudi Khussa*. This is a male *Khussa* made for the groom for his special day. Otherwise, if we look at the common variety in *Khussas*, according to the owner, it is now much easier to even get a hundred pairs made by a group of workers, if they opt for the pasted technique of assembling the *Khussa*. However, the manual process of the *Khussa* takes time, like one day for the making of one piece or sometimes even more than that.

This field survey was further extended to areas mentioned by these retailers and other important shop owners who have been actively running this business successfully for years. To observe this integration of a rather adverse and scattered kind of influential cybernetic channeling of these design objects, this field survey can help to understand this amalgamation. The purpose is to look for designs that showcase and convey as much about the design itself, as they do about the background and its regional credos.

5.2. Sindh

Sindh owns its history to the terrestrial of Indus Valley civilization. It comprises people who are residents of deserts, riverbanks across the Arabian Sea and major cities like Karachi. At the same time there are the foreign invaders who had passed their influence in the awakening of their generations. True to its name that was *Sinthus* for the writers of the Alexander historical epics, *Sintow* for the Chinese treatises, *Aab-i-Sind* for the Persians, *Sindus* for the Romans, and *Sindi* for the Arabs, it had all the colours of them in its heritage¹³⁴.

The geographical setting of the Sindh province where a desert belt separates it from the other areas of Pakistan and foreign lands, makes it desolate. Therefore, its arts and crafts are quite original arising from the instincts of their predecessors or invaders influences. As a result, it has important centers fig.5.1 in various districts which specialize in leather craft, specifically *Khussa*. Arab conquerors in Sindh were the one who brought opulent gift of leather craft through the ports of Sindh and Baluchistan. According to the recordings of H.G. Walton's, the reign of the Muslim rulers in India gave a climax to the local leather industry in 1903. The city port at Sindh has evidence of developing a leather industry by the 10th century. The Venetian traveler Marco Polo gave reference of leather products as commercial commodities and he also referred to leather mats manufactured in the material of Sambar in Sindh. The tradition still survives in Sindh and these mats are called *Naths*¹³⁵. Apart from Sindh being one of the pioneers of leather articles in this region, the culture of Sindh is marked by Islamic mysticism and the blend of folk and classical music. It is termed

¹³⁴M. Hanif Raza, *Karachi & Sindh-Past and Present* (Pakistan: Best Books, 2004), 26.

¹³⁵Akhtar Riazuddin, *History of Handicrafts Pakistan-India* (Lahore: Nisar Art Press, 1988), 284.

as Sindhi Sufism by Muhammad Ali Shaikh in his book '*A Monograph on Sindh through the Centuries*'. One of the famous examples is that of Shah Abdul Latif of Bhit whose poetry is blended with a variety of folk tunes¹³⁶. The musicians dancing on these folk tunes celebrates both the tradition of the Sufis by reciting their poetry in their soulful voices and wearing the leather crafted *Khussa* with an ethnic identity. Somehow the connection of *Khussa* with their past makes it one of the region's strongest character. The splendor of *Khussa* does not only remain a major part of the musician's essential attire in Sindh but is also popular amongst the urban and rural masses. The colourful *Khussa* had fitted the needs of the people when they want to relate with their antiquity.

5.2.1. Hyderabad

Hyderabad is one of the largest cities of Pakistan located in the southeastern side on the Pakistani map. Historically it was also the capital of Sindh in around 1947-1955, after the independence of Pakistan.¹³⁷ It became prominent for its commercial activity through the manufacturing and trade of glass, textile, lacquered furniture, etc¹³⁸. One of the biggest tanneries of leather in Pakistan are located here. According to the workers here the tanned leather used for *Khussa* is mostly supplied to nearby districts like Hālā and Th'attā from these tanneries. Other than the craft of *Khussa*, embroidered shawls, silver, and gold *Bidri* work, embroidered leather for saddles are the more practiced skills in this region.

¹³⁶Muhammad Ali Sheikh, *A Monograph on Sindh through the Centuries* (Karachi: SMI University Press, 2013), 75.

¹³⁷Raza, *Karachi & Sindh-Past and Present*, 166.

¹³⁸James Wynbrandt, *A Brief History of Pakistan* (United States of America: Infobase Publishing, 2009), 10.

The people of Hyderabad are mostly multicultural races living together. As after the Indus treaty Punjabis and Pashtuns also migrated here and got settled along with the migrants. So, the Hyderabad *Khussa* is mostly derived from all these diverse cultures. Hyderabad *Khussa* is a blend of colour and embroideries mostly available in bright fluorescent hues fig.5.2. The open *Khussa* fig.5.3 worn with jeans and a *Kūrtā* are mostly popular here amongst the youth. The embroidery is mostly bold and blended with the golden thread work. This *Khussa* caters the need of the urban population of big cities like Karachi and Hyderabad. Due to the hot and humid weather conditions in these areas it is open from the back according to a retailer of *Khussa* in Karachi.

Another popular trend in *Khussas* fig.5.4 of these areas are the silhouettes and the cut lines shaped in various forms in its making. The people who wear it find their feet quite attractive due to the throat line given on the inside of these shoes. Inspired by the trend of Sindhi *Tūpī* in this region, the designs on the upper of these *Khussa* slippers include small mirrors with embroideries. Red, Orange, Olive Green, Cobalt Blue, Dark Pink and Purple are majorly used in their color palette.

The men *Khussas* fig.5.5 are not used on daily basis in city centers like Karachi and Hyderabad. They are either worn on formal occasions or worn with traditional dresses. In the Hyderabad *Khussa* the artisans also decorate the inverted part fig.5.6 of the upturned tip with shiny threadwork or sometimes intricate embroideries. The male *Khussa* form is usually monochromatic or two to three colours are used in its making. Golden, silver, off-white, black and skin colour is preferred in its making. Interesting *jālī* work in silver or gold intricate patterns made in *tillā* work with mostly the ground colour remaining vibrant on the upper of the *Khussa* fig.5.7 are also a specialty of this region.

5.2.2. Karachi

It is famous for its active port and a huge striving population. In 1947 when Pakistan gained independence Karachi was also the capital of the country. Then due to its key importance at that time lot of immigrants from all around the country came here and thus lot of multi-cultural activity took place¹³⁹. Though it is not the capital of the country anymore, yet it has its large share in the economy of the country. These different and diverse people have made it a thriving trade place where a product like *Khussa* also has a large amount of sale. Although the *Khussa* is mostly manufactured in areas like Hyderabad and Hālā, yet the retailers find its best sale in the markets of Karachi. Due to its demand in the city the local boutiques and designers collaborate with the craftsmen to provide *Khussa* which is traditional, yet it can go well with the modern attire of the urban culture. The famous marketplaces in Karachi are the Būrī Bāzār¹⁴⁰, Empress Road and Sādaār Bazaar for the sale of *Khussa*. The *Khussa* which are available in Karachi are mostly beaded with wooden beads and sequins. They are also adorned with a variety of embroideries as *Khussa* shoes fig.5.8 in Karachi are mostly worn on special occasions.

Apart from *Khussa*, there is a huge variety of Kohlapuri¹⁴¹ fig.5.9 available in Karachi which is a footwear type extracted from a *Khussa* and a Sandal. It is also available in an assortment of colours and embroideries. The Kohlapuri is usual comprised of a band in the center that holds the foot and then a space for the thumb to hold at the toe. Simple *Khussas* fig.5.10 with a hint of golden *tilla* work in different

¹³⁹Duncan Willets, *Journey through Pakistan* (Singapore: Liberty Books Ltd., 2013), 202.

¹⁴⁰ It is located on Raja Ghaznfer Ali Road, Karachi with more than five thousand shops and large variety of products especially jewelry, shoes and other accessories.

¹⁴¹ A local chappal/slipper in Pakistan with a leather loop near the toenail with an embroidered or plain band.

colours are also popular over here, especially between the age group of sixteen to twenty, to make an ordinary day lively. Other than the exclusive *Khussa* shops, there are also corners fig.5.11 made in different boutiques which showcase these *Khussas* as a trendy ethnic wear. In comparison to the female *Khussa* which is often also worn in routine, the male *Khussa* fig.5.12 is worn on weddings or Eid days. Thus, the *Khussa* is embellished with sequins and *tillā* work to give a formal look.

The upturned toe is experimented by changing its shape and ornamenting it in different techniques. The typical *Saleem Shahi Khussa* is preferred in Punjab, but its variations could be found in Sindh.

5.2.3. Th'attā, Thar and Hala

Once Th'attā was a riverbank to Indus River and was famous as a lively port. It flourished as a pronounced city until the great Emperor Muhammad Tughlaq who died in AD 1351. When the Indus River shifted its course, the grandeur of Th'attā ended and all the commerce activity declined in this area¹⁴².

The craft of *Khussa* must have an existence from the earlier days of the Summa Dynasty 1340-1520 AD in this region but its developed form was worn in the *Mughal* dynasty 1592-1739 AD in the royal courts. Then the *Mughal* emperors of Delhi used to rule through their governors in this area¹⁴³.

It has been a center of craft, calligraphy, Islamic art and trade in this region in the reign of Rajputs, Arghuns, Tarkhans and the *Mughal* emperors. Due to such intellectual and creative activity in this area it was known as “Elderado”. It had a rich craft of *Khussa* blooming in its cottage industries, until the Britisher's came in this

¹⁴²Ihsan H. Nadiem, *Portrait of Sindh* (Lahore: Sang-E-Meel Publications, 2002), 27.

¹⁴³Nadiem, *Portrait of Sindh*, 31.

area in the 19th century with machine made goods. In this age the leather goods were embroidered with silk threads and exported to Europe¹⁴⁴.

An important center Th'ār is also known for its leatherwork. It is famous for its workers carrying this tradition from one *Megh'āwar* generations to another. The full name of this district is Th'ārpārkar and it covers the total area of over 170 sqkm. It is a beautiful desert with people living in Goth on top hilly sand dunes. These *ghots* are the center of crafts and like fabric weaving, embroideries and *Khussa* making. It is interesting as to how the location of this district plays a key role in the influences it has on its crafts. As the Rajasthan desert is on the southern side connecting Thar with India and on the northern side it has its boundaries adjacent to the Cholistan desert in Punjab¹⁴⁵.

Although these people are deprived of many essentials, like they face the problem of storage of water, yet they have a colorful palette when it comes to the clothes and accessories they wear. *Mitth'i* and *Mālahār* are important centers for *Khussa* making in Thar. They have a mixed community environment, where Hindu and Muslims are living together. They share their livelihood yet maintain their distance when it comes to their rituals and customs. So, the *Khussa* which is manufactured there is mostly made of colors the young girls anticipate while they are making several embroidery patterns on *Khussas* fig.5.13. Other than *Khussa* they also made saddles out of horse and camel leather.

According to a worker who is an agent and deals with the artisans who are involve in *Khussa* making, the most famous *Jūtī* in central Sindh is the *Tūrānvarī*

¹⁴⁴Ahmad Hasan Dani and Vadim Mikhaïlovich Masson, *History of Civilizations of Central Asia: Development in Contrast: from the Sixteenth to the Mid-Nineteenth Century* (Paris: UNESCO, 2003), 399.

¹⁴⁵Wynbrandt, *A Brief History of Pakistan*, 4.

Khussa Slippers fig.5.14. These type of *Khussa* comprise of a narrow sole and an upper that hardly covers the toe. The upper is highly ornamented with embroideries and colourful woolen thread pompoms. These pompoms are made in bright colours or red, blue, purple, green and yellow. The tapering sole is often made in red with the decorative pattern of the stitch marks. However, it is very difficult to walk in these types of shoes as the sole is not very supportive, yet they are an important identity of the people of Thar. These days the soles are made a bit larger to fit the need of the people. This type of *Khussa* is also worn in Cholistan.

Another traditional hub of *Khussa* in Sindh is Hālā. It is around twenty kilometers north of Hyderabad and its foundations are laid by the Makhdum Mir Muhammad¹⁴⁶. Other than the craft of *Khussa* artisans also manufacture products like weaved blankets, wooden furniture, Lacquered tile work and *Ajrak*. One of the popular marketplaces in Hālā where *Khussa* is available is called the Shāhī Bazaar. It is behind Seh'wār Nūh'. The *Khussa* fig.5.15 is intricately made with patterns in *tillā* work. Mostly they wear *Khussa* fig.5.16 as a symbol of pride, especially the landlords.

Jacobabad is a city where the *Khussa* is manufactured like many other products. It is a district famous for the manufacture of cotton, wooden toys, and embroideries. It was a city originated by the British establishment and it was designed in a way that it could contribute to the trade industry. An evidence to this fact is the linking of this city to the Bolan Pass through a railway line in 1858 by British engineers¹⁴⁷. The *Khussa* fig.5.17 developed here are mostly made with a velvet covering of the upper and then embellished with the traditional embroideries and

¹⁴⁶Nadiem, *Portrait of Sindh*, 46.

¹⁴⁷Albert William Hughes, *A Gazetteer of the Province of Sindh* (London: G. Bell and Sons, 1874), 164.

patterns which are going to be discussed in the next chapter. Other than Jacobabad, Shikarpur had been also a vigorous mercantile center for a long time in history. Afghanis when in rule in this region had an active trade route through Bolan Pass¹⁴⁸. Thus, *Khussa* was also a product that was a part of the trade for a long time according to the merchants belonging from this region.

5.3. Punjab

The major province which has inherited the legacy of *Khussa* has been founded from the province of Punjab fig.5.18. Punjab has a large population which is up to fifty eight percent of the Pakistan's population¹⁴⁹. Both Punjab and Sindh have industrial areas and a healthy agricultural climate, unlike the western region in Pakistan. Wheat, Rice, Cotton and Sugarcane are important crop types cultivated here¹⁵⁰. The people of Punjab are lively and tend to enjoy and celebrate every event. So, there are many festivals and cultural events taking place here. The following regions of Punjab had embraced *Khussa* in a variety of ways, so that it can represent their true colours.

5.3.1. D.G. Khan and Rajanpur

There is an abundance of leather resources in the form of domestic animals in this region than any other place in Punjab. An exhibition held in 1864 in Lahore under the British control exhibited *Khussa* shoes with other leather products like leather shields manufactured from this region. They are exhibited in the Lahore Museum as

¹⁴⁸Nadiem, *Portrait of Sindh*, 73.

¹⁴⁹Sean Shaheen and Shahrezad Samiuddin, *Pakistan, Castle with a Thousand Doors* (China: Times Books International, 1996), 50.

¹⁵⁰Shaheen and Samiuddin, *Pakistan, Castle with a Thousand Doors*, 36.

well. Made with leather and sewn with leather strings and cotton threads they are quite strong yet refined with the added embroidery of silk threads.

According to the people living there they sell milk and meat to the local people and then utilize the leather for making such shoes. D.G. Khan and its neighboring town Sakhi Sarwar are important centers for the manufacturing of *Khussa*. The reason behind it is the ritual of wearing *Khussas* during marriage ceremonies and often for their daily activities. During a wedding ceremony according to a local girl Shazia Khan, the custom is not only for the groom and the bride to wear the *Khussa* but also the people who are going to attend the ceremony. Many *Khussa* shoes made in this area are also worn in Baluchistan and Khyber Pakhtunkhwa because they are structured and strong and can worn in hilly or plateau areas. The *Khussa* is segregated into mainly five divisions which are manufactured in D.G. Khan which are the following¹⁵¹.

5.3.1.1. *Khussa Gadai Wal*

The name is borrowed from a place near D.G. Khan known as Gadai Wal. This type of *Khussa* fig.5.19 is available both in plain form and embroidered form. The *Khussa* made in this region is structured and large.

5.3.1.2. *Khussa Wal Sada*

Such *Khussa* fig.5.20 is specially designed for the Baluchis as it is made of hard and thick leather. The colour of the leather is dyed red and ornamented with silver or golden *tillā* work. The silhouette of the *Khussa* is hard structured, so only the

¹⁵¹Mansoor Ahmed Ghazi, *Crafts of the Punjab, Dera Ghazi Khan and Rajanpur*, vol.4 (Lahore: Punjab Small Industries Corporation, 2009), 258.

Baluchis can wear it¹⁵². They cover a smaller area of the toe and consists of small extended points at the back counter as a part of the design.

5.3.1.3. Gadai Wal Karhai Wala *Khussa*

Such type of *Khussa* fig.5.21 is popular amongst the rural area due to its decorative nature. It has an upper ornamented with floral forms and outlined with black thread or the silver or golden *tillā*¹⁵³. The embroidery is mostly done with silk threads and mostly it is multi coloured. The structure of this *Khussa* is however also stiff in nature.

5.3.1.4 *Khussa* Pathan Wal

This is the *Khussa* fig.5.22 like the *Khussa* Wal Sada, as it is made in hard leather and ornamented with golden and silver thread, however the difference are the patterns on it which are borrowed from the N.W.F.P. tradition¹⁵⁴. This type of *Khussa* is made in D.G. Khan and then sent to Peshawar for its sale.

5.3.1.5. *Khussa* Taunsa Wal

This *Khussa* fig.5.23 as its name suggests is mostly made in Taunsa Sharif. Although it is not much different than the other types, yet its design is more refined and finished¹⁵⁵. Also, mostly delicate patterns of filigree work are preferred by the people of this district.

5.3.2. Cholistan

¹⁵²Ghazi, *Crafts of the Punjab*, 259.

¹⁵³Ghazi, *Crafts of the Punjab*, 259.

¹⁵⁴Ghazi, *Crafts of the Punjab*, 260.

¹⁵⁵Ghazi, *Crafts of the Punjab*, 260.

The area of Cholistan which is also referred to Rūhī locally, covers an area of 2407 square kilometers. It is a desert area with the traces of the Hakra River, mostly surrounded with sand dunes. The entire area under the modern setup covers the districts of Rahim Yar Khan, Bahawalnagar, and Bahawalpur. In these regions presently, *Khussas* are not only manufactured but popularly worn on daily basis. However, the type of *Khussa* varies when it is worn in the regions which are pure desert areas. In the region of Cholistan and Bahawalpur there has been a constant struggle between the *Mughals* and the *Nawabs* of that time. Thus, this area is enriched with royal court influences coming both from the *Nawab* tradition and the *Mughal* heritage. Also, they are worn as a status symbol, a tradition linked with the antiquity of the Maharajas.

The people of Cholistan are commonly nomadic people who wander within the desert areas for the grazing of their cattle. Usually, the more influential amongst them hire a herdsman to cater the cattle. With the skin of these cattle there is an abundance of leather available in all varieties, for example cow leather, goat leather etc. Thus, the people living in small clans in this region have small forms of cottage industries for the manufacturing of *Khussa*. There are both Hindu and Muslim tribes living here, after the Buddhist departed from this region. A culture like the one witnessed in Thar. These tribes mostly rely on the dairy products like, milk, *ghee* and butter, which are all the byproducts of cattle farming, they are indulged in. The consumption of leather and wool on the other hand is used for the manufacturing of crafts like *Ralli*¹⁵⁶, *Gīndī*, *Aar* work¹⁵⁷ and *Khussa* or *Jūttī* making. When these crafts

¹⁵⁶ It is an ornamentation technique used in Punjab and Sindh. The technique is to join small colourful cloth pieces with stitches and make fabric.

¹⁵⁷ It is a tool used to make a kind of embroidery work with wool. A technique popularly used in the rural areas of Pakistan.

are made then they are travel to the outskirts of the main urban area where in the market the retailers and the agents buy the products.

Unlike the tradition in Multan where the men go for selling the product and the female do the embroidery work, here the whole family is involved in the trade. The craftsmen do not get much after the bargaining with the agents or the dealers. Hardly 30 to 40 rupees per piece of *Khussa*. According to Rahim Niazi a worker from that area working in Punjab now, the dealing is better when it is done with the people coming from NGOs or Boutiques. They somehow retain a decent bargain with 60 to 70 rupees per piece.

Mostly the *Khussa* fig.5.24 made in this region is colourful and decorated with embroidery work and mirror work. Patterns of *Ph'ulkārī*, the local floral embroidery are made on the uppers of the *Khussa*. It is however interesting to see that the Male *Khussa* fig.5.25 is as ornamental and multi coloured as the female shoe.

5.3.3. Bahawalpur

Bahawalpur is a city which is located ninety kilometers away from Multan and 900 km from Karachi. It was developed with the construction of palaces and big mansions patronized by the *Nawabs* of that time. They were gifted the Bahawalpur state by the *Nawab* of Multan Hayatullah Tareen and thus afterwards they developed it into one of the most progressive and richer state¹⁵⁸. The old city of Bahawalpur gives a glimpse of its prosperity and its active commercial and social points. These areas are the old Farid Gate, *Māchlī* Bazaar and the Shahi Bazaar. In these market centers there are small shops in which the *Khussas* are both manufactured and sold.

¹⁵⁸Aftab Hussain Gillani, "History of Bahawalpur State and its Culture," *Pakistan Journal of Social Sciences (PJSS)*, vol. 34, no. 2 (2014): 463-471.

Other than the *Khussa* Bahawalpur is famous for *Kundan* jewelry, Floral painting¹⁵⁹, Calligraphy (*Khaṭṭaṭī*¹⁶⁰) and metal pottery work (*Bīdrī* work¹⁶¹).

According to a worker from the shop ‘Awan shoes and Peshawari chappal’¹⁶² fig.5.26 that buffalo and goat leather were used in the past but now cow leather is mostly utilized in the manufacturing of *Khussa*. This cow leather is brought from Multan as the leather tanneries are mostly there. In the book ‘The Cultural Patterns of Pakistan’ it is mentioned that *Khussa* was not a very comfortable footwear form as the leather used in its making must be harder. This book was published in 1989 and thus it was an observation made by Syed Abdul Quddus. After so many years ahead there are now techniques used in these regions to make the leather softer and more comfortable.

In the past there were mostly plain *Khussas* but as the time changed and the taste of the people varied, the embroideries on the upper of the *Khussa* also turned into more complicated designs. Mostly the *Khussas* in the region of Bahawalpur are constructed in green, maroon, red, orange, yellow, blue, skin and brown colours. The crafts men mostly make floral motifs with *Gulkārī* patterns in thread work and sequins work on the different silhouettes of *Khussa* fig.5.27. As the area is near India so it has a strong impact of the Rajhastani culture as well. The fig.5.28 *Jhoomer* and *Dhamaal* are two famous dance form that are practiced in Bahawalpur for the celebration on festivals or marriages. Performance of these dances requires a regional apparel and

¹⁵⁹ This is a technique of floral pattern carving in metal especially metal vessels or pottery.

¹⁶⁰ It is a term used for calligraphy in Urdu language in Pakistan. This term is mostly used for traditional calligraphy.

¹⁶¹ Metal work technique from the Mughal period.

¹⁶² Noor Alahi, interview by author, shop keeper at Awan shoes and Peshawari chappal, Bahawalpur, March 3rd, 2021.

Khussa is the best fit to cater the need as the part of the outfit. The demand for the decorative *Khussa* fig.5.29 increases on occasions like these.

These *Khussas* fig.5.30 are also made especially on demand with gold thread that are gifted to the groom by his in-laws as a wedding tradition. This type of *Khussa* fig.5.31 is very costly as great skill is required for the detailed embroidery and the expensive material is used in its making. It ranges from Rs.25, 000 to Rs.50, 000, depending on the work done on the *Khussa*.

Another costly *Khussa* originated from Bahawalpur, which is in trend in brides is the *Kundan Khussa* fig.5.32. This type of *Khussa* is made with the same material used in the *Kundan* jewelry, which is another popular craft of this area.

5.3.4. Multan

Multan is located on the union point of rivers Ravi and Chenab. It is a city with mostly humid and dry weather throughout the year. It is a city of tombs, famous for its architectural tombs like the tomb of Shah Rukn-e-Alam, an eleventh century patron saint¹⁶³. Other than its famous monumental *sūfī*¹⁶⁴ architecture, this land has owned craftsmen who have mastered in the craft of *Khussa*, Blue glazed pottery and camel leather lamps. Now it has developed itself as the supplier of these crafts nationwide.

Multan is the hub for the manufacturing of the *Khussas*. Here there are workshops working, especially in this field. A shopkeeper, Abdur Rehman¹⁶⁵, who has a shop in Multan for the past three years and a former retailer in this business, the

¹⁶³Willets, *Journey through Pakistan*, 178.

¹⁶⁴ *Sūfī* is a scared person in an Islamic society which symbolizes peace and spirituality.

¹⁶⁵Abdur Rehman, shoe keeper, interview by author, Multan, May,06,2020.

Khussa Jūtīs are equally popular amongst the rural and the urban areas of Punjab. In fact, in the rural areas *Khussa* is more popular for its comfortable and durable qualities. The cobbler makes *Khussa* on demand for the peasants in the rural areas or faraway villages while in the city the business of retail is practiced in this trade. According to the old workers seated near the market located on the roundabout of the *Ghanta Ghar*¹⁶⁶ an average worker earned around 40 to 70 rupees back in the twentieth century, while currently a worker earns around 20 for the embroidery and 30 to 50 for the making. Although in workshops there are different tasks assigned to workers for the manufacturing of *Khussa*, like making of various components, yet it is a tedious task as the process is all handmade.

The situation is much harder in villages like *Chah Bajay Wala* and *Keera Wala* where mostly women or girls who are performing the task of doing embroideries on the upper of the *Khussa* and stitching the whole product, then deal with dealers. These dealers then keep their commission and further sell it to the retailer who then puts the product in market. According to a survey the women workers in Punjab suffer discrimination on all levels including less paid wages and social pressures¹⁶⁷.

According to A. Latifi's statement in his book 'The Industrial Punjab' there were two thousand craftsmen indulge in traditional shoemaking in 1911 in Multan in comparison to one thousand workers in a big city like Lahore. These shoemakers were mostly Muslims belonging from various sects like *Sayyids*¹⁶⁸, *Telī* and *Mūchī*¹⁶⁹.

¹⁶⁶ It is a famous round about (chowk) in Faisalabad with a huge clock tower in the center.

¹⁶⁷ Abid Ghafoor Chaudhry, "Skills Mapping of Rural Women in Southern Punjab: An Anthropological Perspective," *Pakistan Journal of Social Sciences (PJSS)*, vol. 34, no. 1 (2014): 329.

¹⁶⁸ They are direct descendants from the bloodline of Hazrat Muhammad P.B.U.H. Sayid is the caste of such people in Pakistan.

¹⁶⁹ Hassan Gardezi, *Crafts of the Punjab*, vol. 2 (Multan, Lahore: Punjab Small Industries Corporation, 1988), 63.

However nowadays only eight hundred to thousand units of shoe making have sustained. Most of these units are located near *Ghanta Ghar* and *Kotla Toley Khan*.¹⁷⁰ Mostly the design palette for the manufacturing of the *Khussa* is bright and the leather is also dyed with vegetable colours to attain the perfect hue. These colours are attained from *Keror Pucca*, a village near Multan.

As there is a huge variety of *Khussa* available in Multan so one can find nearly every type of *Khussa* available in its marketplaces. The most popular type is the *Nāgrā*¹⁷¹ *Khussa* fig.5.32 which is famous for its manufacturing material which is of camel skin. The work is delicately done on its upper and back counter, the base is mostly of the light brown colour. The throat line is nowadays also cut into floral ornamented shapes.

Another type of *Khussa* whose ornamentation was inspired by the metal *Tarkashi* or *Bīdrī* work of Wazirabad is named after this place and known as the Wazirabadi *Khussa* fig.5.33. This type of *Khussa* is crafted in detail with designs manufactured with the technique of leather cutwork. The overall filigree pattern is then further enhanced with embroideries or *tillā* work.

*Shārqpur*¹⁷² *Khussa* fig.5.34 is also a type of *Khussa* manufactured in Multan due its popularity in the masses. Although named after the city of its origin, its making is mostly done in Multan because of the highly skilled craftsmen working here. In this type of *Khussa* specifically silver or golden embroidery (*tillā* work) is done with the

¹⁷⁰ Gardezi, *Crafts of the Punjab*, 64.

¹⁷¹ Kalekay Nagra is the name of the village near Pasrur district, Sialkot. Here a small population of the Jat clan wear such a *Khussa* which has become famous by the name of the location from where it is originated.

¹⁷² Sharaqpur Sharif is a part of the Sheikhupura District in the Province of Punjab, Pakistan. It is situated on the Jaranwala Road, some 32 kilometers from the main city of Lahore. It is famous for a certain type of *Khussa* which is manufactured here in small villages.

base red, black or brown. The throat line of the *Khussa* are kept square shaped or the upturned toes are added to make them more formal for a wedding or a special occasion. It is also interesting how they decorate the insole with the same effort they make the upper of a *Khussa*.

Multani Phūlwāla Khussa fig.5.35 is also a popular *Khussa* originated from the folk culture of the Multan. It comes in several silhouettes and is decorated with threaded pompoms to make it more playful and vibrant with colour. They even have stripes of leather or threads which could be tied around the ankles.

5.3.5. Lahore

This is a city which is the capital of the province Punjab and has the largest population of about more than ten million after Karachi¹⁷³. The people are famous for their lively and vivacious attitude. It was once bordered with the river Ravi but now the river has changed its course and is some kilometers ahead. The city of Lahore is divided into two major parts, the new city and the old walled city with its thirteen famous gates. The walled city is where the traditional values are still cherished and kept alive. It is historically known for its *melas*, fairs and festivals around the year¹⁷⁴.

The city of Lahore was developed under the patronage of *Mughal* in terms of crafts, like Agra, Delhi and Fatehpur sikhri, there was a palace, a *haveli* or a resort of every nobleman or courtier of the *Mughal* court over here. So, there was ample amount of patronage for rich crafts like *Khussa* present over here. Due to such

¹⁷³Willets, *Journey through Pakistan*, 147.

¹⁷⁴Nadiem, *Portrait of Sindh*, 70.

demand's artists, artisans and craftsmen from outside the country also came here for work¹⁷⁵. Thus, a rich environment was formed for an exuberance of cultural activities.

Historically, the environment for the development of the crafts suffered under the Sikh rule as there was no proper courtly administration. Also, with the new foundation of the city of Shahjahanabad or New Delhi, the artisans and all the trade activity shifted there. During the regime of Ranjit Singh, the market for crafts in the Lahore city was confined to places near the walled city of the old Lahore. The wealthy residents of Guzar Langar Khan and the artificers resided within the city walls for safety from frequent invasions, restlessness, and theft¹⁷⁶. It is from that day onward that we see the great market for the trade of several products established in this place, which is now called the Taxali Gate, a gate named after the historic *Teksaal* Mint made before the independence of Pakistan. This place has its roots into the history and therefore apart from being an active place for several markets, it is famous for its huge market of *Khussa* fig.5.36 and leather related material present here known as the Chamberlain. There you can find a nearly all the major retailers stocking a variety of *Khussa* footwear. More than a hundred shops of *Khussa* are available there which supply *Khussa* shoes all over the city's many shopping centers like Liberty, Ich'rāh and Anārkālī etc.

According to an article in the 'Outlook Pakistan' written by Muhammad Umair Imtiaz, the original *Khussa* market was in Bhatti gate and due to reasons unknown, the whole market was shifted to the Taxali Gate location, forty years

¹⁷⁵Dr. Saifur Rehman Dar, *Crafts of Lahore* (Lahore: Punjab Small Industries Corporation, 2010), 50.

¹⁷⁶Colonel H. R. Goulding, *Old Lahore Reminiscences of a Resident* (Lahore: Sang-e-Meel Publishers, 2006), 127.

back¹⁷⁷. Another, important bazaar is the Ich'rāh bazaar which was previously a small village¹⁷⁸. The most popular type of *Khussa* in Lahore is the *Saleem Shahi Khussa* fig.5.37. This *Khussa* is made of goat skin and comprises of a significant up turned toe. This characteristic in *Khussa* was designed by Nurjehan who a famous Mughal queen of the seventeenth century was. She designed it for her husband, the reigning emperor Jahangir. It became famous after his nick name *Saleem*. *Shahi* is an Urdu word, and it means royal¹⁷⁹. It is highly embellished with sequins work or *tillā work* and mostly worn on marriage ceremonies.

According to staff at 'Khussa Mehal'¹⁸⁰ fig.5.38, *Hūshiarpūrī Khussa* fig.3.39 is one type which was popularized by its patrons Ranjeet Singh and Sher Singh, who were famous Sikh rulers. This *Khussa* derived its name from the district of Hoshiarpur in Punjab, India. It has a lower cut top that hardly covers the toes. The shape of the shoe and its loud ornamentation makes it a popular choice on functions. According to a shop in *Ich'rāh Bazaar* 'Dūlhān Chappal House' fig.5.40 there is another *Khussa* form that is nearly similar in pattern to that of the *Hūshiarpūrī Khussa*, but with a brighter and multicolor palette. This type of *Khussa* is called the *Jodhpuri Khussa* fig.5.41. It is named after the state of Jodhpur, India. The basic shape that is originated from these regions are the same but the ornamentation on these *Khussa* shoes has made them a more localized version of ethnic footwear.

Khussa Slippers fig.5.42 are another variety which is quite popular in Lahore. It is decorated with studs, *sitarā*¹⁸¹ and sequins work. Mostly it is without heel with a

¹⁷⁷Muhammad Umair Imtiaz, "Taxali Khussa Market; Ethnic Footwear besides Notorious Heera Mandi," *Outlook Pakistan*, December 3, 2016.

¹⁷⁸F. S. Aijazuddin, *Lahore Recollected an Album* (Lahore: Sang-e-Meel Publications, 2004), 186.

¹⁷⁹Saima Tariq Khan, "Tale of the Khussa," *Gulf New*, March 22, 2007.

¹⁸⁰Rab Nawaz, interview by author, *Khussa Mehal*, Lahore, March 03, 2021.

¹⁸¹The shape of a star

flat sole and without any back counter. Other than these there are the Truck art *Khussas* fig.5.43 trending these days with a variety of truck art motifs screen-printed on its upper. Other than the popular ornamented *Khussas* available in the Lahore markets, there are also the simple and plain *Khussas* fig.5.44 available in a variety of colours and in various silhouettes. As unlike Karachi, where the customer of *Khussa* prefers it on special occasions, the people in Lahore carry it in their routine lifestyle.

The suppliers of *Khussa* are mostly in Lahore while the manufacturing of these shoes is done in nearby districts like Sangla and Kasur. There are small scale cottage industries established there for the making of these exquisite collections of *Khussas*.

Kasur is famous for its shrine of Bulleh Shah, who was a great *sufi* saint and has a large following of people¹⁸². It is a small district and although there are only two shops of *Khussa* in the whole market, yet there are small units in houses who mostly deliver their *Khussas* through suppliers to larger cities like Lahore. According to the shopkeeper of Jaffar *Khussa* ¹⁸³house in Kasur fig.5.45, the local population is mostly interested in buying this type of footwear fig.5.46 on special occasions like Eid or weddings.

5.3.6. Chakwal

In Chakwal there is a whole market named *Mūchī Bazaar* famous for its Kohati chappal fig.5.47 and fig.5.48 *Zārī Khussa*. The location of *Mūchī Bazaar*¹⁸⁴ is near the hospital road in Chakwal city. These shoes are made in the traditional style of Chakwal. The bazaar has small narrow streets with numerous small shops of

¹⁸²Nadiem, *Portrait of Sindh*, 102.

¹⁸³ Jaffar Bhatti, interview by author, shop owner of *Jaffar Khussa House*, Kasur, May 12th, 2021.

¹⁸⁴ The bazaar locally known as *Mūchī Darwaza* is situated within the walled city of Lahore in the Lahore city.

traditional footwear on both sides. The *Khussa* provided to these shops are manufactured in the cottage industries of small remote area villages Karsal and Jhamra.

According to an article in Dawn, the art of *Khussa* making has suffered in this region due to high cargo prices and expensive material. For instance, there is only one *zārī* factory in Lahore which delivers this golden thread on expensive rates. Ultimately this increases the overall rate of the *Khussa*, which is around 10,000 to 15,000 rupees for a formal *Khussa* and 2500-3500 rupees for an informal *Khussa*. The price is quite high and it takes around two weeks to make a Kohati *Zārī Khussa*¹⁸⁵.

It doesn't make it easier for these shoemakers to sell them easily as over the years the popularity of *Khussa* has declined due to the younger generation preferring modern shoes. *Khussas* are now preferred to only the special occasions like weddings according to a worker in Seema Kohati Chappal. Hazro Chappal Store on the Talagang Road serves as a major house to the regional *Tālākangī Khussa* fig.5.49 named after its manufacturing place. This type of *Khussa* has rectangular ornamental patch on the toe and has an m shape at the front. It is highly decorative with traditional embroidered patterns of floral motifs in *zārī* and *tillā* work.

5.3.7. Bhera

There is another important market near Chakwal that is in Bhera. The artisans of *Khussa* in Bhera work in groups like the ones in any other area of Punjab. Forty years ago, there were nearly one hundred and fifty workers of *Khussa* working in

¹⁸⁵Nabeel Anwar Dhakku, "Chakwal — Home to Pakistan's Traditional Shoes," *Dawn*, June 14, 2015.

Bhera and now there are only eighty to ninety workers left in this trade¹⁸⁶. The reason behind this shift is that they get more money working on construction sites or as a laborer on any assigned task than working as a cobbler. This craft has suffered due to the disinterest of the new generation towards the manufacturing of *Khussa*.

According to the retailers seated in *Al Bhattan*, cow hide purchased for the manufacturing of *Khussa* is purchased from Gujrat, Sargodha, or *Al Bhattan* in Bhera. This leather is sold at the rate of One hundred and fifty to two hundred rupees per kilo. A technique like the one used in Multan known as *Okaīrsāzi*, is used for the ornamentation of the *Khussa* shoes over here, which would be discussed in detail in the next chapter. These workers had especially trained themselves in learning the technique of *Okiarsazi* especially from Multan to expand and improve the manufacturing of *Khussa* over here¹⁸⁷.

The *Khussa* available over here is made mostly in a month, depending on the work done on it. The workers belong both to the young and the old age. They get to around three hundred and fifty rupees to seven hundred rupees for each pair of *Khussa*, comparatively less than the *Talagangi Khussa* from the neighboring district. The style of the *Khussa* fig.5.50 for the male is mostly the *Saleem Shahi Khussa* with embroidered patterns and an upturned toe. However, the motifs which are made on it are taken from the regional embroidery work.

The female *Khussas* fig.5.51 are mostly made in *zārī work* and embroideries. The shape of the toe is rounded, and a small area covers the toe. They have a tradition of embroidered swirl patterns on the insole of the *Khussa* in golden, silver or bronze

¹⁸⁶Malik Safdar Ali Khan, *Crafts of the Punjab*, vol.3 (Bhera, Lahore: Punjab Small Industries Corporation, 1993), 101.

¹⁸⁷Khan, *Crafts of the Punjab*, 102.

coloured *tillā* work. Unlike the other regions in Pakistan this area doesn't have an entire market or specific street for the shops of *Khussa* fig.5.52. Rather there are small shops scattered around in areas like Chakwala Darwaza, *Al Bhattan*, Chakram Das, Muhallah Musellah Wala, Muhallah Pakistani, Chitty Pully and Islampura.

5.3.8. Kashmir

Another important region is that of Kashmir where their local embroidery *Ph'ulkārī* is done on the uppers of the *Khussa*. Jammu and Kashmir are a beautiful hilly area famous for its manufacturing of leather goods like shoes, suitcases, and handbags. The cottage industry established in Kashmir for the *Khussa* making acquire their leather from Shalteng near Srinagar. The state Khadi and village industries board provides technical and financial provision to create a setup for the making of leather goods and leather tanning. This system is organized in Jammu, which is famous for its leather embroideries¹⁸⁸. In fig.5.53 Female Kashmiri *Khussa* has been portrayed with different types of colourful embroideries done on it.

5.4. Traditional Dress Ensembles with *Khussa*

Khussa is preferred to be worn in Punjab and Sindh and thus it goes with most of the traditional attires. Some of the more popular costumes commonly worn in Pakistan which are ensembled with *Khussa* are the following.

¹⁸⁸D. N. Saraf, *Arts and Crafts, Jammu and Kashmir: Land, People, Culture* (India: Abhinav Publications, 1987), 178.

5.4.1. *Suthan and Peh'rān*

This is a popular traditional dress, mostly worn in urbanized Sindhi culture on formal or special occasions. However, on the countryside it is worn on daily basis as an everyday outfit.

Suthan is a form of trousers worn by both male and female. It is baggy and heavy at its bottom part and have mostly embroidered cuffs (*paichas*). Its form is inspired by a Baluchi *shālwār*. and draping technique is like the *dhoti* of Hindus. A belt, drawstring or a *Kamarband* is used to hold the *shālwār*. at the waist. The lower class wear an indigo colored *Suthan* mostly made of cotton. While the higher class wear a white or black *Suthan* made with silk or satin. In fig.5.54 the young girl is wearing the ethnic form of *Suthan* with the traditional jewelry and *Khussa*. This photograph was taken in 1870 by the government of India to gather information about the customs and traditions of the region.

The *Peh'rān* fig.5.55 or the shirt comes with a variety of embroideries and colors in all types of sizes. Initially the shirt used to be loose and without cuffs but as its popularity increased it became famous on formal occasions as well, carried with baggy sleeves and cuffs. The material mostly used for it is thin muslin and cotton. It had an opening in front which was kept on the right for the Muslims and the left for the Hindus.

A mirror embroidered *Kūtī*. fig.5.56 was used by men traditionally along with a *topi* and a *patko* or a scarf on the shoulders (mostly *Ajrak*). Whenever the Sindhis have to honour a guest they gift him or her an *Ajrak* shawl or scarf. With such a traditional Sindhi attire, the female wear the *Tūrānvarī Khussa* fig.5.57 and the male wear the colorful embroidered Jodhpur *Khussa* fig.5.58.

5.4.2. *Peshwāz*, *Kūrtā* and *Paijāmā*

Peshwāz. fig.5.59 was a 17th century dress, which became popular amongst the women of the royal Mughal court. It was more like a Jama, a full robe dress for a woman. It was usually made of colored muslin and decorated with gold or silver trimmings or borders. The upper half of the dress bodice was also ornamented richly. The *Peshwāz* had long tightly fitted sleeves. These *Peshwāz*. are worn with printed Jamawar *Paijāmās* and long *ūdhānīs*.

The *Kūrtā* fig.5.60 is straighter and the patterns are stitched together to form a tunic. *Kūrtā* is present in two types for men, one with an open round collar and the other with a shirt collar¹⁸⁹. It is worn both by the female and the male population.

The *Paijāmā* fig.5.61 another unisex garment is popular in a variety of materials like satin, cotton or fine silk. Another variety of *Paijāmā* is a *Chūrīdār* *Paijāmā* popular in this region. The straight cut pattern trouser is known as *Paijāmā* while the one with the tight fitting is called the *Churidar* *Paijāmā*¹⁹⁰. This type of attire is preferred for female brides nowadays or is worn on formal occasions, so the *Khussa* fig.5.62, worn with it is mostly embellished with *Zārī* or *Kundan* work.

5.4.3. *Chūri*, *Shālwar*. and *Ūdhānī*

There are many types of groups living in this region of Tharparker. The low-lying delta areas of the Indus Larh is the native regions to Jat nomads who live in small communities survive through the breeding of camels, buffaloes, and cows. These groups have certain similarities in their dressing, yet they have the basic

¹⁸⁹Iftikhar H. Malik, *Culture and Customs of Pakistan* (United States of America: Greenwood Press, 2006), 119.

¹⁹⁰Iftikhar. *Culture and Customs of Pakistan*, 119.

cultural differences to showcase their identity. These groups are *Malkani*, *Nuhani*, *Jumani*, *Farqani* and Umrani Jats. Their basic dressing of the women in the group, is a fully rounded skirt whose length is below knees. The pleats or the gathers of the *Chūri*’ fig.5.63 start from the waistline of just behind the armholes. Beneath the neckline is a *Gāj* fig.5.64, a piece of ornamentation done in a symmetrical pattern on the bodice as a decorative element. The silhouette and the colour of the *Chūri*’ shows the status of the tribe of the women. Red *Chūri*’s are worn by young girls or brides with colourful embroidered *Khussas*. While the widow wears *Chūri*’s in relatively plain colours. Gathered fully rounded trousers are worn with the *Chūri*’s. A large patterned *Ūdhānī* fig.5.65 is also a part and parcel of this attire. The women other than the Jut’s caste wear a slack tunic which is extended below knees. It is complemented with a susi stripped pattern *shālwar*. fig.5.66.

The *Khussas* fig.5.67 that are worn are mostly of red, green, indigo, orange, purple, white and black known as a *Satrāngī* palette.

5.4.4. Choli, Ghāgrā and Ūdhānī

These four elements *Choli*, *Ghāgrā* and *Ūdhānī* was borrowed tradition initially from the harems of the nawabs and the royal courts and then the Rajasthani culture. It is typically worn in the dull background of the deserts with a colorful striking palette. *Ghāgrā* fig.5.68 is a lengthened skirt usually embroidered with regional Sindhi patterns. An essential feature of the *Ghāgrā* is the drawstring or the Izarband which hangs on the sides of the *Ghāgrā* decorated with pompoms or *jhumkas*. The flare and the volume of the *Ghāgrā*, gives a splendid sight when the women dance and reveal their tradition footwear. *Choli* fig.5.69 and *Ūdhānī* are also a

part of this assemblage. At times the *Choli* is also replaced by a small *kurti*. It is adorned with heavy embroidery or silver or gold work on formal occasions.

A famous Karachi based artist Moazamm Ali depicts the Sindhi lifestyle of the people living in deserts, and one can see his observational paintings fig.5.70 showing females wearing the traditional *Ghāgrā Choli* fig.5.71.

5.4.5. *Lungi, Kūrtā, Ūdhānī and Patka*

Traditionally the dress in the regions of Bahawalpur and the rural Punjab is that of *Lungi* or a *Dhoti* fig.5.72 which is a draped skirt and the *Kūrtā* fig.5.73, a loose shirt. They wear it in silk or cotton garments and adorn it with different types of embroideries. The males use a *turban* or a *patka* fig.5.74 to support the attire with a head dress. While the female wears a Chaddar or an *Ūdhānī*, which is a type of shawl to cover themselves. *Khussa* had been popularly supporting this attire as a part of the footwear¹⁹¹. It is adorned with various embroideries and colours, showing the liveliness of this region.

This attire along with the *Khussa* specifying the culture of Punjab is also shown in the paintings of *Ustād* Allah Buksh fig.5.75. The theme of his paintings revolved around the folklores of Punjab like Heer Ranjha. His characters of the paintings showed them wearing a *Lungi* with a *Kūrtā* and a *Saleem Shahi Khussa*, thus portraying a complete picture of the rural Punjab.

5.4.6. *Shālwār. and Kāmeez.*

This is another important garment worn by men both on formal and informal occasions. A shirt made with the Boski material and little embroidery work, with a

¹⁹¹Gillani, History of Bahawalpur State and its Culture, 467.

white *shālwar*, which are both draped garments to complete a traditional look, this type of dressing is popular in Punjab in areas like Chakwal, Gujrat, Gujranwala, Sahiwal etc. *Shālwar*, fig.5.76 and *Kāmeez*, fig.5.77 are also the national dress of Pakistan and are worn popularly by females too. *Khussa* is traditionally worn with this national dress as the perfect accessory to complement its ethnicity. Mostly simple or plain *Khussa* type is preferred with this type of ensemble.

5.5. Traditional Events and Festivals

5.5.1. Weddings

Khussa had been the footwear type adopted by the royal courts and then as the regional portrayal of the societies that claimed it as their inherited treasure. In this course of development, it became highly ornamental and is embellished in many materials and techniques. This ornamental quality makes it adequate as an ideal shoe worn in the typical Pakistani traditional wedding.

Weddings in Pakistan are an important event where not only the two families meet and mingle but also it is celebrated with a lot of passion. As Pakistan is Muslim country so there are religious customs¹⁹² involved like the *Nikāh*. Other than that, a lot of social, ethnic and festive practices are involved on this occasion. The customs vary from one tribe or social setup to another even within the country of Pakistan, yet the spirit of celebration is the same making it a special day for the bride and the groom.

The best part of the Pakistani weddings is the attire of the Bride and the Groom, which is mostly a traditional getup. After them are the relatives and friends

¹⁹²George Monger, *Marriage Customs of the World: An Encyclopedia of Dating Customs and Wedding Traditions*, 2nd edition, (California: ABC-CLIO, 2013), 509.

which also prefer a more indigenous look. When it comes to footwear *Khussa* is mostly preferred on this occasion as it is decorative, which is the demand of the occasion and suitable with the traditional costumes.

Before the main wedding day, there is a traditional occasion of *Mehndi* which happens one or two days before the actual day of the wedding¹⁹³. On this event the girls and boys perform ethnic dances like *Luddi* and *Bhangra* to rejoice the marriage. Henna is applied on the hands of the Bride and she is bestowed with blessings from the elders. For such an occasion where there is so much movement involved *Khussa* fits the need of the occasion, as it is a flat sole shoe unlike a heeled stiletto and highly ornamental. There are special *Khussas* fig.5.78 designed for this occasion in exclusive colours preferred on *Mehndi* like yellow and green. Other than these colours, *gotta* work is done especially in golden or silver colours to match the palette of the garments on this occasion. There is also a special custom on the wedding day in which the sisters of the bride hide the shoes of the groom. They later ask for money from the groom and then return it. So the shoes of groom has special significance on that day.

Other than the *Mehndi*, there are special customized *Khussas* fig.5.79 made for the groom and the bride. The work on the *Khussa* matches the embroidery done on their clothes. The colours are vibrant and mostly compliment the whole look of the *Groom* and the *Bride*. These days there are special *Kundan Khussas* fig.5.80 made for the bride that are treated just as the bridal jewelry. Wedding organization has become an important part of the Pakistani society from the banquet halls, dressmakers to the caterers,¹⁹⁴ etc and *Khussa* has become an important part of the function.

¹⁹³Marshall Cavendish, *Modern Muslim Societies* (New York: Marshall Cavendish Corporation, 2010), 51.

¹⁹⁴Mohammad Qadeer, *Pakistan - Social and Cultural Transformations in a Muslim Nation* (United States of America: Routledge, 2006), 195.

5.5.2. *Bāsānt*, Kite-flying Festival

This was a previous custom celebrated majorly in Punjab, nowadays banned due to the use of chemical thread and the life loss as a result. But before it became so brutal, it was a festival of joy and celebration of the spring season. Boys and girls used to gather on the roof tops and fly kites, dance and organize get-to-gathers¹⁹⁵.

Traditionally, the girls and boys wore yellow dupatta with a white *Kūrtā* and a *Khussa* on this event. The *Khussa* was mostly in bright colours with decoration in *tillā* work. The rural culture on this occasion was to wear a *lungi* or a *dhoti* with a *Kūrtā* in white. According to an old supplier of *Khussa* near the Taxali Gate, black coloured upturned toe *Saleem Shahi Khussa* fig.5.81 was worn with this kind of attire.

In a painting fig.5.82 of Ejaz Aslam who is famous for his depiction of old Lahore's culture, there is a scene of *Bāsānt*. where the sky is full of colourful kites, showing how important and lively this occasion used to be for the Lahorites.

5.5.3. Folk Dances, Ethnic Customs and Museum Collections

Another important part of the heritage of Punjab and Sindh is its rich legacy of Folk and Classical music. There are a number of musicians like Roshan Ara Begum, *Ustād* Amanat Ali Khan, Salamat Ali Khan and *Ustād* Fateh Ali Khan who are famous for their Ghazals and folklores. Other important names are *Ustād* Nusrat Fateh Ali Khan, Nur Jahan and Malika Pukhraj. Apart from these songs, they have a tradition of *Luddi*, *Jhoomer*, *Bhangra* and *Sammi* dance forms to match the rhythm of theses folklores¹⁹⁶. The musicians and dancer's attire fig.5.83 and their getup support

¹⁹⁵Khawar Mumtaz, *Pakistan: Tradition and Change* (UK: Oxfam Publishers, 2003), 19.

¹⁹⁶Iftikhar. *Culture and Customs of Pakistan*, 180.

the look of the folk culture they showcase. *Khussa* is worn as a part of the ethnic profile and thus it establishes the fact that it is known as the cultural identity.

An *Urs* is the death anniversary of the Sufi saints which hold a huge legacy from this region. This event is celebrated with rituals like burning *charaghs* (small oil lamps), lay ornamented sheets (*chaddars*) or flowers to the graves of these Sufi saints. There is also a fair, *Qawwali*, traditional dances and music as a part of the festival¹⁹⁷. On this event *Khussa* is the most preferred footwear to be worn.

The Sikhs are also potential buyers of *Khussa* when they are celebrating their rituals at their *Gurdwaras* in Lahore. Other than these events the two Eids which are a Muslim's religious celebrations are the occasions on which a traditional attire is desired. Thus, *Khussa* is then preferred, as it is ornamental and goes well with the traditional *Shālwar. Kāmeez*. dress of the Pakistanis. The female prefers colourful *Khussa* with a variety of embellishments while the males wear the customized *Saleem Shahi Khussa* with beaded *tillā* embroidery work.

Another interesting example of representation of this craft are the museum collections that are part of the representation of this craft in Pakistan. Particularly in the Lok Virsa Museum in Islamabad, Lahore Museum fig.5.84, fig.5.85 and the Mohatta Palace Karachi fig.5.86 and fig.5.87. There is an entire window dedicated to *Khussas* development from the beginning to the sixteenth and seventeenth century.

Khussa had not only established itself as a craft that markets the cultural identity of the different areas mentioned above but also gives a whole new dimension to ethnic footwear through merging with the regional flavors. It is the bread and butter

¹⁹⁷Iftikhar. *Culture and Customs of Pakistan*, 180.

of the local craftsmen and the source of their artistic output. It is the one that completes the outlook with any traditional costume worn in different parts of Pakistan. It is a part and parcel of many occasions celebrated across the country. Though its popularity has declined over the years, yet it is still a part of many regions' cultural identity. With its evolving pattern and journey from the traditional legacy to its cultural identification, one can see the changes and the diversification that makes it so intriguing.

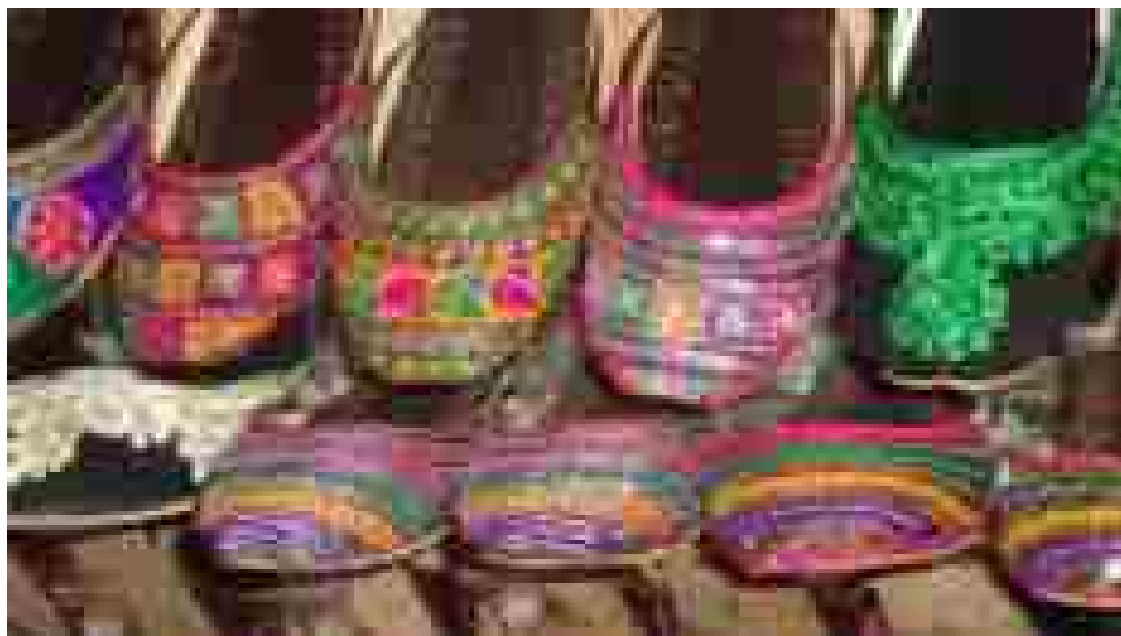


Fig.5.2 Bright fluorescent colours and embroidery work used on the Hyderabad *Khussa*.



Fig.5.3 Khussa slippers without back counters



Fig.5.4 Silhouettes and cut lines experimented in Sindhi *Khussas*.

<http://www.rockingbhootni.com/2014/11/khussa-shoes-mojari-symbol-of-the-traditional-culture-of-sindh/>



Fig.5.5 Men's *Khussa* with an upturned toe and *tillā* work.



Fig.5.6 Decoration done on the upturned toe of the men's *Khussa*.



Fig.5.7 Intricate filigree pattern ornamentation done in *tillā* work



Fig.5.8 Decorative female *Khussa* available in the markets of Karachi.



Fig.5.9 Range of *Kolhapuri* with Sindhi embroidery



Fig.5.10 Plain *Khussa* with slight *tillā* work, popular amongst the youth.



Fig.5.11 *Khussa* on display in a boutique in Karachi.



Fig.5.12 Variety of formal male *Khussa* in Karachi.



Fig.5.13 Embroidered *Khussas*, Thar.



Fig.5.14 Tūrānvarī *Khussa*.



Fig.5.15 Intricate *Tillā* work done on the upper of the *Khussa*, Hala.

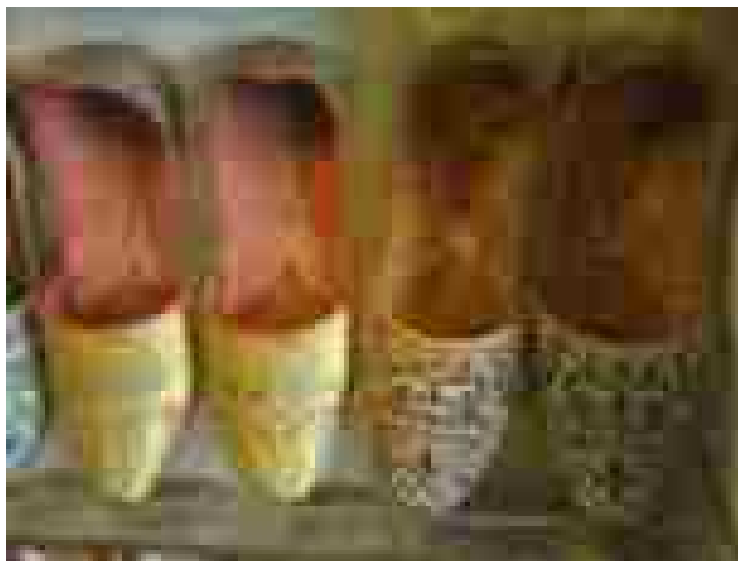


Fig.5.16 Mostly these embroidered *Khussas* were worn as a symbol of pride.



Fig.5.17 Velvet embroidered *Khussas*, Jacobabad.

Fig.5.18 Map of Punjab.



Fig.5.19 Khussa Gadai Wal (both plain and embroidered form), D.G. Khan.



Fig.5.20 *Khussa Wal Sada*, D.G. Khan.



Fig.5.21 Gadai Wal Karahai Wala *Khussa*.



Fig.5.22 *Khussa* Pathan Wala, D.G. Khan



Fig.5.23 *Khussa Taunsawal*, D.G. Khan.



Fig.5.24 Colourful and vibrant *Khussas*, Cholistan



Fig.5.25 Multicoloured embroidered male *Khussa*, Cholistan.

<https://it.pinterest.com/pin/404127766549266892/>



Fig 5.26 Awan Shoes and Peshawari *Chappal*, Bahawalpur.



Fig.5.27 Floral motifs on the Bahwalpuri *Khussa*.



Fig.5.28 Khan *Chappal* Store, Bahawalpur.



Fig.5.29 Decorative *Khussas*, Bahawalpur.



Fig.5.30 Wedding male *Khussas*, Bahawalpur.



Fig.5.31 Intricate embroidery work in gold thread.



Fig.5.32 Kundan *Khussa*, Bahawalpur.

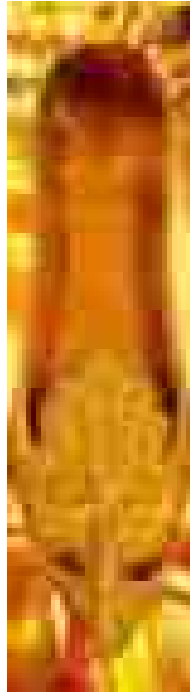


Fig.5.32 Nāgra *Khussa*.

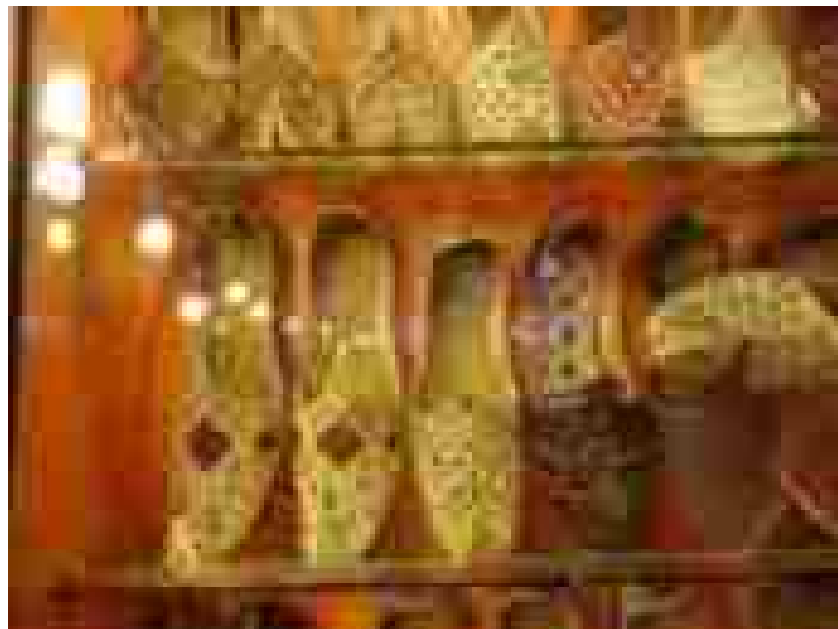


Fig.5.33 Wazirabadi *Khussa*.



Fig.5.34 Sharqpūri *Khussa*.



Fig.5.35 Multani Phūlwāla *Khussa*.



Fig.5.36 Lahori *Khussa* House, Taxali Gate, Lahore.



Fig.5.37 Saleem *Shahi Khussa*.



Fig.5.38 Khussa *Mahal*, Liberty Market, Lahore.



Fig.5.39 Hūshiarpūrī *Khussa*.



Fig.5.40 Dūlhān *Chappal* House, Lahore.



Fig.5.41 *Jodhpuri Khussa*.



Fig.5.42 *Khussa* slippers.



Fig.5.43 Truck art *Khussas*.



Fig.5.44 Plain *Khussas* with slight embroidery work.



Fig.5.45 Jafar Boot House and *Khussa Mahal*, Kasur.



Fig 5.46 Formal *Khussas*, Kasur.



Fig.5.47 Kohati chappal



Fig.5.48 Kohati *Zārī Khussa*.



Fig.5.49 Tālākāngī *Khussa*.



Fig.5.50 Saleem *Shahi Khussa*, Bhera.



Fig 5.51 *Zārī work* and embroidery work on female *Khussas*, Bhera

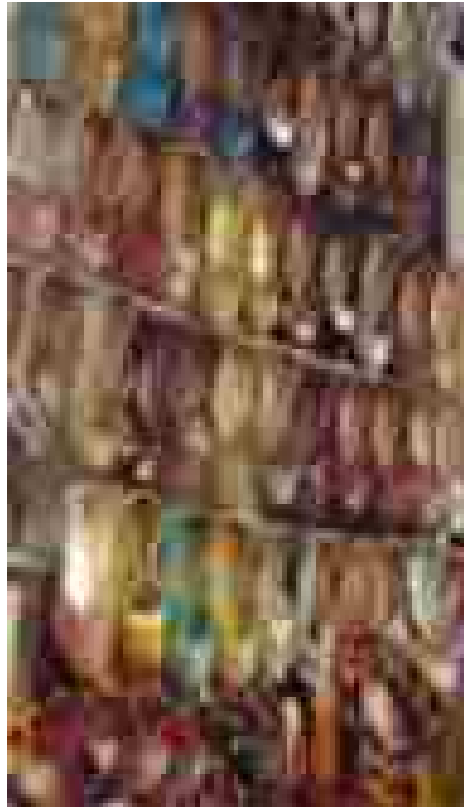


Fig.5.52 Display stands in Bhera in shopping areas for *Khussas*.

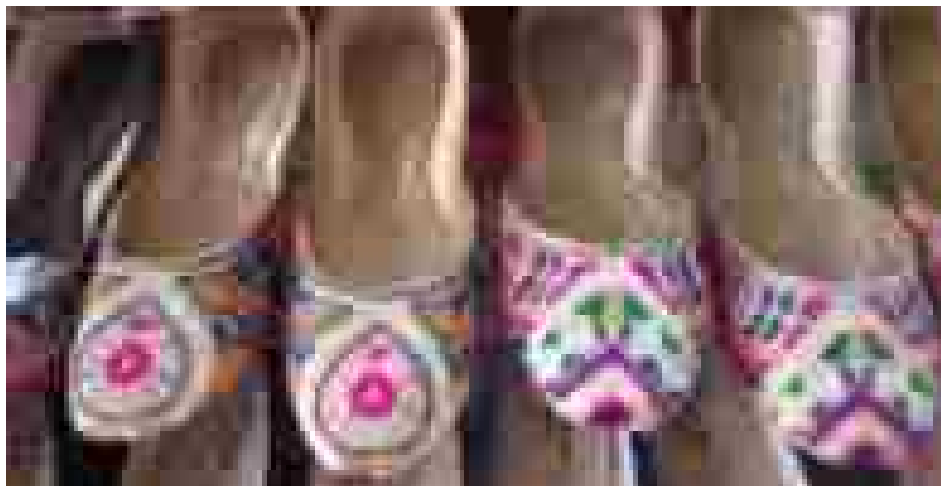


Fig.5.53 Female Kashmiri *Khussa* with colourful embroidery work



Fig.5.54 Young girl wearing *Suthan* from Karachi in Sindh, Pakistan, photographed by Michie and

Company in c. 1870, archives of the Archaeological Survey of India Collections, accessed May 17, 2021.

<https://it.pinterest.com/pin/478929741605102845/>

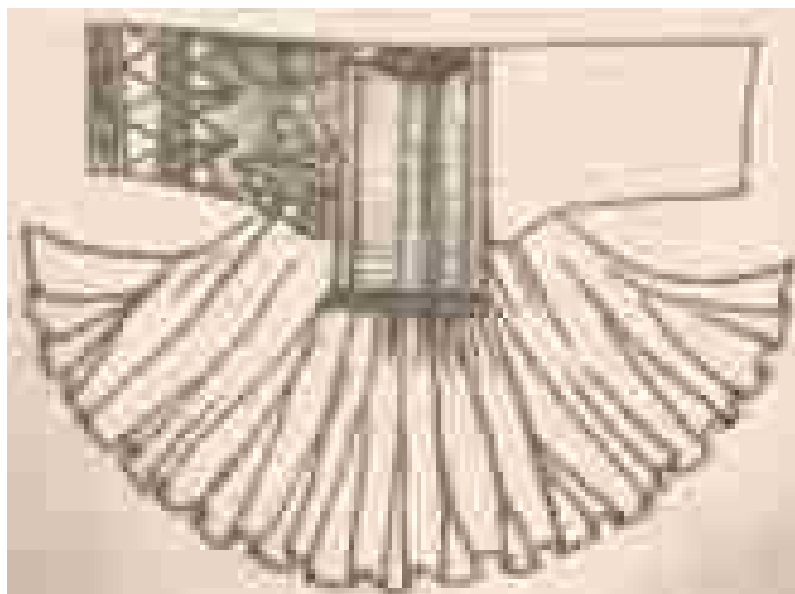


Fig.5.55 Peh'rān .



Fig.5.56 *Kūṭī*, black and white photograph, accessed May 17,2021.
<http://www.usmessageboard.com/threads/picture-album-of-pakistan.334866/page-9>



Fig.5.57 *Tūrānvarī Khussa*.



Fig.5.58 Jodhpur *Khussa*, accessed May 17,2021.

<https://it.pinterest.com/pin/142637513173171410/>



Fig.5.59 *Peshwāz*.

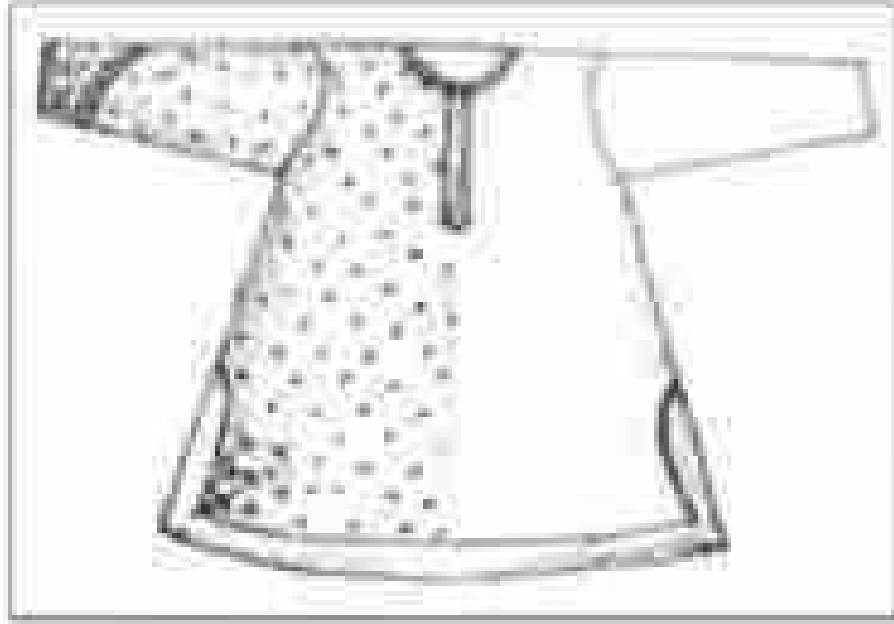


Fig.5.60 Kūrtā.



Fig.5.61 *Paijāmā*



Fig.5.62 Female bridal *Khussa*.



Fig.5.63 Chūri', child's tunic early twentieth century, Sindh, accessed May 17,2021.
<https://it.pinterest.com/pin/533535887077052647/>



Fig.5.64 Gāj, accessed May 17,2021.
<https://it.pinterest.com/pin/379076493605946384/>



Fig.5.65 ūdhānī, photograph, accessed May 17,2021.
<https://it.pinterest.com/pin/380202393516449533/>



Fig.5.66 *Shālwar*. photograph accessed May 17,2021.
<http://www.generation.com.pk/basic-shālwar>.



Fig.5.67 *Satrāngi Khussa*.



Fig.5.68 *Ghāgrā*.



Fig.5.69 *Chūlī*. photograph, accessed May 17,2021.
<https://it.pinterest.com/pin/43347215137614236>



Fig.5.70 Moazam Ali's painting depicting the culture of Sindh. accessed May 17,2021

http://www.artscenegalleries.com/_admin/upload/01628x42R9262014112111Show.jpg

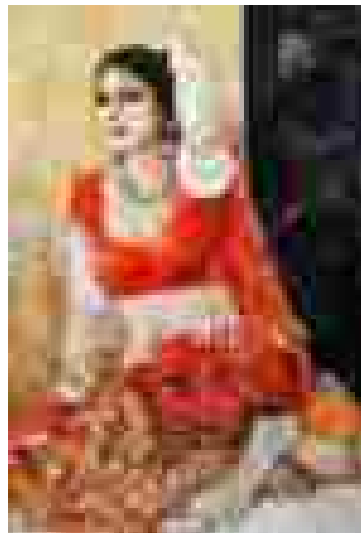


Fig.5.71 Moazam Ali's painting depicting a Sindhi woman wearing *Ghāgrā Choli*. accessed May 18,2021.

http://www.artscenegalleries.com/_admin/upload/01528x42R9262014112030Show.jpg



Fig.5.72 Lūngī or *Dhoti*. accessed May 18,2021
<http://img2.utsavfashion.com/mjp/mjp22/mjp22-large.jpg>

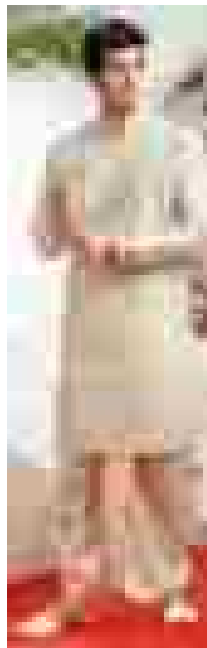


Fig.5.73 Loose *Kūrtā*. photograph, accessed May 18,2021.
<http://img2.utsavfashion.com/mjp/mjp22/mjp22-large.jpg>



Fig.5.74 Turban or *Patka*. photograph, accessed May 18,2021
<http://www.usmessageboard.com/threads/picture-album-of-pakistan.334866/page-9>



Fig.5.75 Ustād Allah Buksh's painting showing the culture of Punjab. Accessed May 19,2021.
<http://autarmota.blogspot.com/2016/06/ustaad-allah-baksh-master-painter-from.html>



Fig.5.76 *Shālwar*..
<https://it.pinterest.com/pin/468726273706509101/>



Fig.5.77 *Kāmeez*..
<https://it.pinterest.com/pin/44262008817265558>



Fig.5.78 *Khussa* worn on the occasion of *Mehndi*.



Fig.5.79 Formal *Khussa* for the bride and the groom.



Fig.5.80 Kundan *Khussa*.



Fig.5.81 *Khussa* worn on *Bāsānt*.



Fig.5.82 Ejaz Aslam's painting, Festival of *Bāsānt*. Accessed May 19,2021.
<https://s-media-cache-ak0.pinimg.com/originals/0b/e6/97/0be6979819a2592426853256652c59ef.jpg>



Fig.5.83 Folk musicians. Accessed May 19,2021.
[https://it.pinterest.com/search/pins/?q=folk%20musicians%20of%20pakistan&rs=typed&term_meta\[\]=folk%7Ctyped&term_meta\[\]=musicians%7Ctyped&term_meta\[\]=of%7Ctyped&term_meta\[\]=pakistan%7Ct](https://it.pinterest.com/search/pins/?q=folk%20musicians%20of%20pakistan&rs=typed&term_meta[]=folk%7Ctyped&term_meta[]=musicians%7Ctyped&term_meta[]=of%7Ctyped&term_meta[]=pakistan%7Ct)



Fig.5.84. Lahore Museum Collection displayed in the Islamic Gallery.

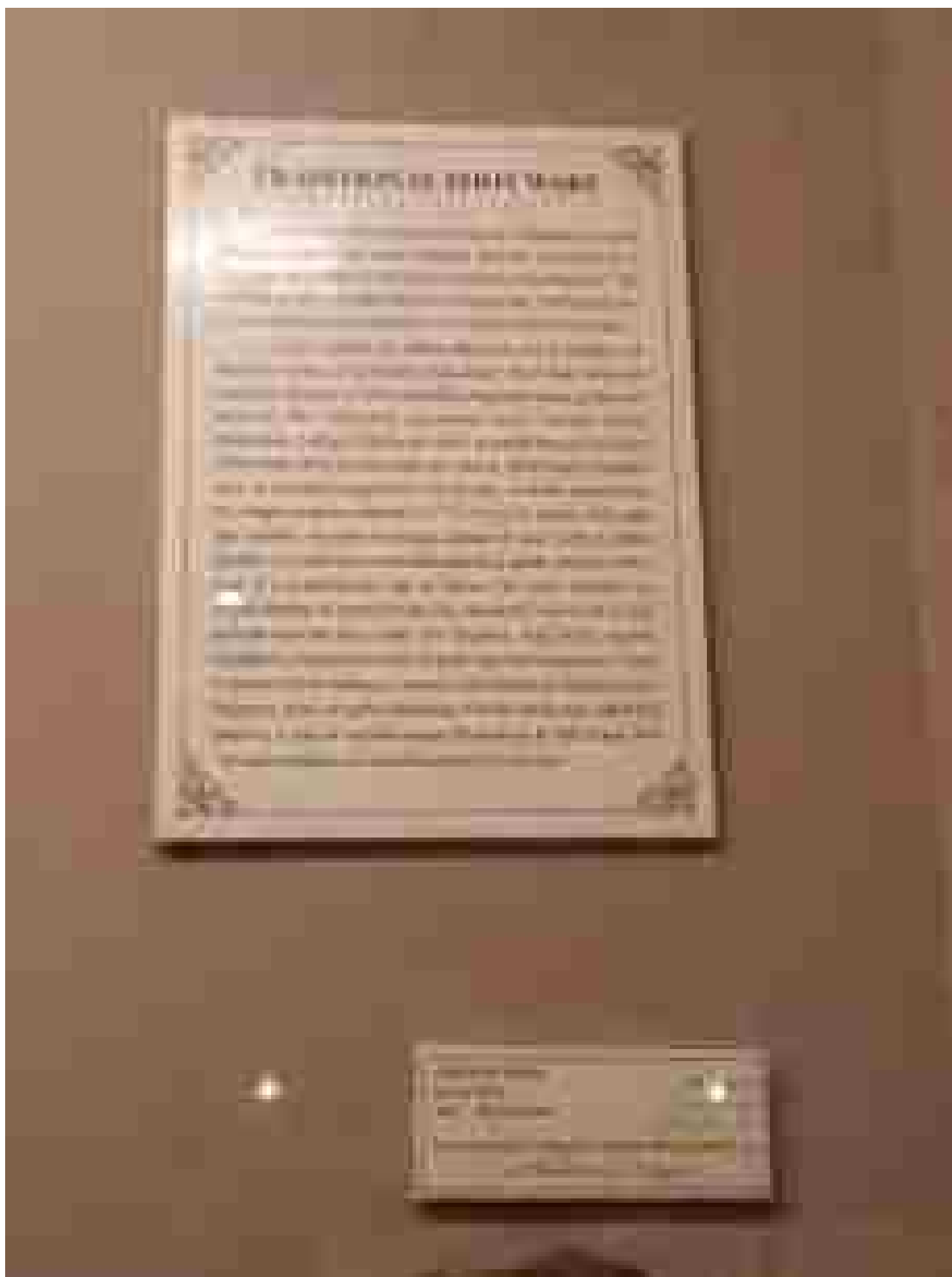


Fig.5.85. Information about the historical collection of the variety of traditional shoes in this region, Islamic Gallery, Lahore Museum Collection.



Fig.5.86 Collection of *Khussas* at the Mohatta Palace, Karachi. Displayed as a part of the exhibition.



Fig.5.87 Collection of *traditional dresses and cultural representation* at the Mohatta Palace, Karachi. Displayed as a part of the exhibition.

Chapter 6: Hybridization in *Khussa*

Hybridity shared its part in the development of *Khussa* when it became the fashion trend in the royal court of the *Mughals* in this region. Then onwards its journey saw differences in its forms adhering to footwear trends and the changing target groups. In the *Mughal* courts worn by the royals, the *maharajas*, and the nobility, *Khussa* as a footwear was categorized as a part of the elite footwear form. But as the royal setup was transformed into the colonial period, there were lot of changes in its appearance and position in the society.

6.1. Background

In the book *Hybrid Identities: Theoretical and Empirical Examinations* the author gives a great example of colonization as reflective of hybrid cultures. These societies tend to raise a double consciousness towards the dominant culture and the one which they are obsessed with. Thus, the concept of Hybrid culture tends to change the outlook of societies. An example of such societies is the Latin Americans, African Americans, Basque Spanish, etc.¹⁹⁸.

Colonization within the subcontinent brought with it the trend of cross breeding especially in terms of crafts where they were blended with experimentation and popular culture to meet the demand of a larger target group. Europe's Industrial Revolution brought with it two dire needs; one was to have access of low-priced and prepared raw material and the other one was to target a potential market for its manufactured products¹⁹⁹. Consequently, laws were made by the British government

¹⁹⁸Patricia Leavy, *Hybrid Identities: Theoretical and Empirical Examinations* (Leiden: BRILL NV Publishers, 2008), 130.

¹⁹⁹Arif Hasan, *Migration and Small Towns in Pakistan* (London: International Institute for Environment and Development, 2009), 42.

that not only took over the land and resources from the local landlords but also banned any kind of local industry development. These laws also affected the artisans and their locally made crafts²⁰⁰. This time did not let the craft industry, which included *Khussa*, to flourish.

The situation remained so until in the past the British colonizers saw a great market for the locally made crafts. This market was based upon British buyers who had developed a taste in the ‘Orientalist material culture’, which included a wide range of calicoes, *mal-mal* cloth, brocades, and many other crafts. So, crafts like *Khussa* were imported to the European regions²⁰¹ and gradually as the demand increased for this product, the quality decreased. The *Khussa* was now not the same imperial product, as to fulfill the needs of a larger target audience the material and the ornamentation were both comprised in its manufacturing. The *Khussa* once associated with the elite footwear started to become an ethnic footwear form. Somehow with the inclusion of the British market in its potential buyers it was exposed to a variety of target groups. Similarly, with a wide range of British products available in the Pakistani market it had to cater the needs of a target group whose demands, and tastes were changing. Thus, its forms and designs simultaneously changed according to the needs of the consumers and other factors that will be discussed elaborately in the next chapter. The *Khussa* became a hybrid product where culture and the adaption of changing trends were both fused in its designs.

Cultural collaboration and hybridity have existed before the nineteenth century in the form of especially trade. But it was in this century that these concepts were

²⁰⁰Hasan, *Migration and Small Towns in Pakistan*, 42.

²⁰¹Parminder Bhachu, *Dangerous Designs: Asian Women Fashion the Diaspora Economies* (United Kingdom: Routledge, 2005), 71.

voiced in the theories of Nestor Canclini in his work *Culturas Híbridas* and Homi Bhabha's *The Location of Culture*. As the perception shifted to cultural hybridity, the themes of discussions also diverted towards global trends, mass migrations and discourse about multi culturalism²⁰². Bhabha's point on cultural hybridity aimed at the post-colonial situation where it was taking its position as the third space, between the changing cultural norms, imitator, and the inherent authority of the written texts.²⁰³ For him the hybridity factor was a way to synthesis the cultural differences that occurred because of post-colonial rule.

In the twentieth century these psychological views about hybridity were not only discussed but also applied in the cultural domain. Thus, *Khussa* whose roots were from its traditional legacy started to transform regionally and further globally in terms of design. This hybridity factor kept a craft like *Khussa* alive as a product in the markets in Pakistan even till this day.

So, in order to have a better understanding of hybridity, one should look at the underlying meaning of 'Hybrid'. The above information implies that the meaning of hybridity is to create something new with a combination of two older essentials which are diverse in nature. Even the literal meaning of hybridization is to form a pair of DNAs which is not naturally paired.

The process of collaborating with various trends and ethnic cultures within the subcontinent tend to be a major fragment of the journey of *Khussa*. As *Khussa* was a simple form before the introduction of the *Saleem Shahi* style with an upturned toe. This was the first encounter with its hybridity, as the basic product from the court of

²⁰²Peter Burke, *Hybrid Renaissance: Culture, Language, Architecture*, Nattalie Zemon Davis Annual Lecture Series (United States of America: Central European University Press, 2016), 12.

²⁰³Micaela Munoz-Calvo, *New Trends in Translation and Cultural Identity* (United Kingdom: Cambridge Scholars Publishing, 2009), 12.

Lucknow now adhered to the tastes of the *Mughals*. Then onwards the factor of cultural bonding with the tradition of *Khussa* and the local regional folk roots further collaborated, and its form took another change, for example the *Nagra Khussa*, *Talakangi Khussa* etc. As it is discussed in the chapter three earlier. Now it is moving on to the next level where designers across Pakistan are modifying it to meet the international fashion standards which would be discussed in the next chapter.

The one major aspect in the designing of a *Khussa* that lend to its integration with the local trends are the ornamentation procedures that are used in its manufacturing.

6.2. *Khussa* Ornamentation Techniques

Khussa is available in market in striking plain colours but more usually they are found in number of intricate patterns in various embellishment techniques. It is interesting to observe that one pattern in *Khussa* is done in several methods with various colours and alterations in arrangements.

Mostly the leather upper of the *Khussa* is sent to women artisans working at homes to do the embroidery work. There are several embroideries done on the *Khussa* uppers and one of the most famous ones are the following.

i. *Amlī*

This type of embroidery was originally done on woolen shawls in Kashmir, also known as Kanni woven shawls. Mostly nature inspired motifs are made in this type of needlework method. It is basically known as *Kashmiri 'tanka'* locally meaning a Kashmiri stitch as it is an emblem of this valley's cultural roots.

Nowadays, such embroidery is also done on the upper of the *Khussas* fig.6.1 in a variety of colours and with experimental silhouettes, like the open toe. The base colours are usually like the ones used in the shawls like off white and black or mostly pastel colours.

ii. Folk Embroidery

This type of embroidery is usually done in tribal areas using threads, mirrors, cowrie shells, fringes, tassels, patch works and *Zārī* threads. It is mostly done on a *choli*, women blouses, *chakla* wall hangings and other accessories. They are mostly made by women of the tribes who represent their beliefs, ethos, and notions through their craft²⁰⁴. Bold representations of flowers and vegetal formations in abstraction with a bright colour palette based upon primary colours are their craft. Mostly interlacing stitches, chain stitch, darning or herringbone stitch is used in their embroidery work. Use of mirror work (*sheesha* or *mica*) is used in the patterns of the *Khussa* to highlight the design. Other than the tribal tradition this type of embroidery is also famous in the Urban Sindh.

These embroideries are paired up with the colourful pompoms fig.6.2 made of woolen thread which usually add playfulness and vibrancy to the shoe that is a part of this region. Another important part that adds on to their signature style are the top stitch or foil decoration on the insole of the *Khussa*. The colourful embroidery is mostly complemented with a red insole with silver small motifs of foil embroidery and off-white top stitches.

²⁰⁴Catherine Amoroso Leslie, *Needlework through History: An Encyclopedia* (United States of America: Greenwood Publishing Group, 2007), 77.

Another common silhouette is the one that are also popular in Multan. These fig.6.3 silhouettes of *Khussa* have thread work and embroidery with a unique shape which have a large pompom of woolen thread at the bottom or at the end of the toe. The design is made in such a way that part of the fingers of the feet are visible and there is a piece of decorative thread at the ankle to tie with a pair of smaller pompoms. It is highly decorative and mostly worn on festive occasions. This design is an urban version of the tribal trends with more cutouts in its silhouettes and the use of their traditional elements. Mostly it is worn in interior Sindh, Hyderabad and Karachi.

Simple *Khussa* forms with only folk embroideries fig.6.4 are also popular in such urban areas as they are worn with a pair of jeans and *kurta* or a traditional dress even on casual times.

iii. *Phulkari*

This type of embroidery is mostly done in Punjab and it is called *Phulkari*. The basic technique of *Phulkari* was to connect fabrics together in patterns of flowers with the help of satin stitch and darn stitch. Initially these patterns were made on the borders of the *dupattas* and *chaddars* (bed sheets) in Punjab but later this type of embroidery was also done on leather articles. The patterns are usually geometric and floral and done onto the leather using silk threads when such embroidery is transferred onto the *Khussas* fig.6.5.

The literal meaning *Phul* is flower in Urdu and *Kari* means the work. Thus, this is the technique of working with floral patterns in a specific kind of needlework²⁰⁵.

²⁰⁵Shailaja D. Naik, *Traditional Embroideries of India* (India: APH Publishing, 1996), 62.

The original history of the technique of *Phulkari* is unknown. It is associated with the *Heer Ranjha* tale written by Waris Shah where *Phulkari* products are known to be the possession of *Heer*. According to a theory introduced by Flora Annie Steel in her paper written on *Phulkari*, that the migrant peasants from Central Asia to eastern Punjab laid the base of this technique in this region. There also might be a possibility of its link with the Persian embroidery, where a similar embroidery practice with the same meaning exists known as the *Gulkari*²⁰⁶.

The concept behind this technique was that when a girl is born in a family, her ancestors started making a *chaddar* for her dowry, visualizing a *Bagh* (Garden). They used images of flowers, birds, lozenges in their designs in mostly bright primary colours.

The tradition of *Phulkari* has still existed from the partition till now in parts of Hazara District, K.P.K. and Northern Punjab. It was a tradition before the War of Independence to fully embroider the whole shawl in *Phulkari* needlework. Typically, *Phulkari* is also done on *Khaddar* (woven on pit looms in relatively narrow strips)²⁰⁷.

It was especially boosted by the Sikh community. They used gold and silver foss silk along with a grid in green coloured running stitch²⁰⁸.

While the Rawalpindi and Chakwal region make *Phulkari* patterns in red and details in green.²⁰⁹ The Jatt community specialized in the technique of *Phulkari* and

²⁰⁶Naik, *Traditional Embroideries of India*, 103.

²⁰⁷John Gillow and Nicholas Barnard, *Indian Textiles* (United Kingdom: Thames and Hudson, 2008), 133.

²⁰⁸Gillow and Barnard, *Indian Textiles*, 133.

²⁰⁹Gillow and Barnard, *Indian Textiles*, 133.

the colours they usually used in this embroidery done on *Khussa* are white, red, yellow, and green.

The other popular trend in *Khussa* making is to consume a black velvet base and use outlines of floral motif patterns in colourful or golden needlework fig.6.6. The threads are usually woolen or a use of thick *ḍūrī* is done for ornamentation. Beads or sequins are also added to make them more decorative if needed for an occasion.

iv. ***Mūchi* or *Ar* Work**

This technique was originated by *Mūchi* on leather belts, bags and shoes in Sindh and interior Punjab. The technique is commonly known as *Ar*-work or *Kundi*-work.

The technique is to adjust the leather onto a frame or an *adaa* and with the help of a tool awl- like needle (similar to a Tambour hook), chain stitching is done onto the leather. The thread is pressed into the leather with the help of the awl hook.

Mostly traditional *Mughal* or Persian motifs are replicated in this technique. Flora and fauna are both combined in the composition of various designs to develop interesting tracings. These tracings are then pounced onto the leather cut in the shape of an upper of a *Khussa*. After the design is transferred, it is ready for embroidery.

The popularity of the craft gained a new climax when it was preferred by the aristocrats and the local courtiers in the nineteenth and twentieth century.

Nowadays in Pakistan this type of embroidered *Khussa* is manufactured in Sindh, Wazirabad and Multan.

Domestic embroidery done alone by the tribal women in Sindh is mostly for wedding purposes. The main part of the dowry which are mostly embroidered *choli*, blouses, cushion covers, and bed sheets are all embellished with intricate patterns of this embroidery work, they reflect their dreams and blessings for the bride. The embroidery is mostly done on silk floss or cotton cloth with *shisha* or mirror work or metal threads. Red or yellow colour are more frequently used in their needlework as they are considered the colours of bliss in these regions.

They are also done on leather shoes, belts and saddles. Similar tradition is transferred onto the upper of the *Khussa*, where such embroidery arrangements are replicated by the women of this region.

Mostly these pieces are made for the immediate family but even the poorer caste makes it for the richer caste. The Meghwal tribe women belonging to the lower caste from the leather profession are famous for this tradition.

Meghwal men are famous for doing embroidery on leather shoes and slipper fig .6.7 with a tool named Ari or Tambour hook. They are so expert in their profession that most of the designs are mostly made without in reference, just through their imagination.

v. ***Okairsazi***

This technique is a major characteristic of the *Khussa* makers from Multan, who work mainly with paper patterns and are known as the *Okairsaz*. The amount of work of the *Okairsaz* is similar to the one who afterwards embroiders the patterns. As the intricate and minute designs require great skill to cut accurately according to the drafted design. For this purpose, a variety of tools are also used in this procedure. The

Okairsaz Khussa fig.6.8 is mostly made with a variation of two to three colours and in geometric or arabesque patterns.

The use of decorative *tilla*-work fig.6.9 is not only done on the *Okairsaz* pattern but to make the *Khussa* more detailed, it extends to the upturned toe and then exaggerated with a tip towards the insole.

In this technique also mirrors or *mica* along with sequins or sitara are added in negative areas to add glory to these designs fig.6.10.

In the female version of such *Khussa* fig.6.11 the experiment is also done with the silhouettes, with the addition of knots, *tilla*-work, pompoms or even decorative flowers.

In the book, *The Crafts Tradition of Pakistan* the writer has mentioned an expert *Khussa* maker Ustad Allah Buksh, who belongs to the sixth generation of *Khussa* makers. He uses the *Okairsaz* patterns as the base and then uses *tilla*-work with golden thread onto it since 1970.

vi. *Zārdūzī*

The tradition of *Zārdūzī* is mostly linked with the royal courts of the *Mughals* and the *Nawabs*. This kind of heavy embroidery work with precious studded stones was done on *Mughal* costumes and afterwards it became a trend for the formal occasions like the weddings. It was revived again in the twentieth century and often used on *lehngas* and *pehwaz* for the formal occasions²¹⁰.

²¹⁰Leslie, *Needlework through History*, 77.

Mostly it is made with metallic threads but traditionally it was made in silver pure threads or silver coated with pure silver or gold. Coiled wires and metallic discs are also done in this kind of embroidery.

Mostly chain stitch or Tambour technique is used in *Zārdūzī*-work. In the *Mughal* period they also encrusted gems or precious stones in these patterns on their elaborated *Khussa* designs to make them more decorative. The patterns fig.6.12 are sometimes simple geometric patterns or lines or they are floral motifs.

It is also interesting to notice that in menswear, the *Khussa* is mostly ornamented with designs that are taken from the bride grooms' clothes. The motifs fig.6.13 are mostly done in the similar manner and they are even treated in the same colour range. These kinds of footwear are mostly common on Pakistani weddings, and they are a necessary accessory for these functions.

The main materials used in *Zārdūzī*-work and their important characteristics are the following.

a. *Bādlā*

It is basically of two different types. One is the thick *Bādlā* which could be used alone to make extensive design patterns onto the fabric.

The other is the rather thinner but fine in quality *Bādlā*, which could be shaped with wounding it around a silk or cotton thread to *Kālabāṭton* or *Zārī*.

b. *Kālabāṭton or Zārī*

It is originated from the Persian word *Gola Butun* meaning metal wrapped yarn. Formerly, original gold or silver metal wires were used for this kind of work but now they have been replaced by other materials.

c. *Dābkā*

It is light weight coiled wire which is flexible enough to vary according to the desired design. It is often cut into desired sizes and attach to the cloth with thread.

Kūrā is another form of *Dābkā* but much heavier. It is used when the design is more formalized or intricate.

d. *Katori*

This is a cup shaped small, rounded converse form made in metal. These days there are two varieties of such forms, one is usually stitched in the bottom of a floral pattern and the other is a circular design like a dome.

e. *Salma*

It is a zigzag shaped wire. This is also cut into desired sizes and attached to the cloth with a thread.

f. *Sitara*

The word *Sitara* means star in Urdu. They are small single flat rings of metal. They are made with tightly coiling the metal wire around the metal rod. Then the metal mass of wire is sliced at intervals with equivalent cuts. The single pieces of rings which cut off the rod are then pounded flat to make the sequins.

g. *Tikkī*

These are round shaped flat sequins.

h. *Zartar*

A string of drawn wire, wounded up against a core of cotton or silk.

The *Zārdūzī* technique fig.6.14 is either done in multicolor shades with a variety of colours or with a coloured base and silver or golden work on it.

In female *Khussas* traditional motifs are used as this is an indigenous practice used from a very long time and thus the legacy moves on in footwear as well. However, the outlook has become more modern, like the silhouettes are contemporized. For instance, in the *Khussa* in fig.6.15 the silhouette of the *Khussa* is a combination with that of the pump, while it is embellished with the traditional *Zārdūzī* embroidery work.

vii. *Gūtā* Work

Another traditional method of ornamentation mostly used again on formal occasions is that of the *Gūtā*-work. It has been used commonly in areas of Punjab and mostly done by women artisans. This technique became eminent due to its unique representation and bold expression. Not only is it famously done on traditional clothes like *Shalwar*, *Kameez* and *Dupatta* but also on accessories like bags, clutches and *Khussas*.

The literal meaning of *Gūtā* is braid. *Gūtā* is basically a ribbon weaved from metal strip wefts and fiber wefts.

Gūtā is a golden piece of cloth that is either used in ribbon arrangements or it is crimped, folded, and encircled into different shapes or flowers. It is also used in

zigzag or *Gūtā* ribbon embroidery²¹¹. There is a large variety of ways in which it can be utilized for such needlework.

a. *Gūtā Patti* or *Tikkī*

These are small or oval shaped leaf forms of ‘*Gūtā*’ or diamond shape ‘*Tikkī*’ made by the folding of *Gūtā*.

In the fig.6.16, the golden *pattis* shaped from *Gūtā* make a pattern of small flowers which are scattered at intervals on the upper of the *Khussa*. Similarly, many formations are made with these *Gūtā pattis* or *Tikkīs*.

b. *Gūtā Moti*

They are beads covered with *Gūtā* used in intricate embroidery works to form designs onto the upper of the *Khussa*. These beads fig.6.17 are also combined with ribbon work and are present in the market in several colour variations. Mostly small roses are formed with ribbon and then further adorned with these *Gūtā motis* and diamantes.

viii. *Kundan* Technique

This technique has been quite popular for its use in ethnic jewelry but lately it has been used frequently on *Khussas* for ornamentation. These types of *Khussa* fig.6.18 are worn on weddings and formal occasions.

The original technique of *Kundan* is to melt the gold to its genuine form, so that it is flexible and bond with the heat. This allows the stones encrusted in gold, to shine out. Originally in the *Mughal* time they used real stones like rubies and

²¹¹D. K. Taknet, *Jaipur: Gem of India* (India: Integral DMS, 2016), 264.

emeralds, now artificial stones are mostly used fig.6.19. Gems are placed within the gold rather than attached with a rim or a claw²¹².

Historically, the *Mughals* or the Deccan hierarchy used to possess adorned jewelry in this technique. It was a trend at its climax in the seventeenth century. Then pure gold and real stones were used as this type of jewelry, or the accessories were mostly the possession of the royal court²¹³.

With the passage of time as this technique was introduced in products for the masses who could not mostly afford the original gold or the stones, an artificial way of handling it was evolved.

These types of *Khussa* are found in major cities like Lahore, Karachi, and Islamabad. Apart from these city centers, online small-scale production of such *Khussas* is also in trend. They can be purchased within the price range of twenty-five hundred to forty-five hundred.

A worker who has experience in this field for fifteen years told when interviewed about this technique that these days *lac* with stones encrusted within is used on top of upper ornamentation of *Khussa* fig.6.20. It is poured into little cells and then a metal foil is pressed down within it.

The *Kundan Khussas* are mostly complimented with *Kundan* jewelry accessories like the anklets, earrings, and rings etc. The complete assemblage of such traditional items produces an ethnic outlook.

²¹²Melba Levick, *India Colour: Spirit, Tradition and Style* (San Francisco: Chronicle Books, 2008), 111 .

²¹³Navina Najat Haider, *Sultan of Deccan India, 1500-1700: Opulence and Fantasy* (New York: Metropolitan Museum of Art, 2015), 242.

xi. Digital Art

It is interesting to see how in a very brief time, the digital world has expanded even in the territories of Art & Design, as what could not be achieved with hand tools can now be handled with digital tools. Basically, digital art is an artistic expression or exercise that utilizes the digital technology for its final or creative outcome²¹⁴. With the changing times the modern designed *Khussa* also celebrates this technique in its ornamentation.

Since the origin of World Wide Web in 1999s, the revolution regarding this field had its good and adverse effects on the society. The most affected by this technological advancement is the field of Visual Arts.

The digital image is not a replica of an inspired image rather it is an alteration from a continuum to a set of separate divisions. So, the imagery fig.6.21 mostly used in digital art on *Khussa* is that of the Truck Art or the Pop Art mostly.

a. Truck Art

The tradition of decorating trucks inside out comes from Khyber Pakhtunkhwa and Lahore²¹⁵. The whole truck is painted by bright palette of enamel colours which represents floral designs, animal forms, landscapes, folk motifs or imagery of politicians or famous icons. They also use witty texts to give a lively effect to their masterpieces²¹⁶. In addition, three-dimensional effect is created by them in designs with the help of materials like wood, plastic, metal filigree or plaster. This is the original form of Truck Art existent in Pakistan which is when transferred onto a

²¹⁴Gilbert Gorski, *Hybrid Drawing Techniques: Design Process and Presentation* (New York: Routledge, 2014), 9.

²¹⁵Pete Heiden, *Pakistan-Countries of the World* (United States of America: ABDO Publishers, 2011), 89.

²¹⁶Cathleen Meer, *Champion of Choice: The Life and Legacy of Women's Advocate Nafis Sadiq* (United States of America: University of Nebraska Press, 2013), 117.

Khussa fig.6.22 with the help of Digital Art printing, gives a very ethnic feel. As it is a popular form of ornamentation for a very long time and recently also gained international fame due to its portrayal through various art platforms.

b. Pop Art

Pop is an expression that was established in the background of a movement led by a group of artists, architects, authors, and intellectuals²¹⁷. It is based upon the superficial lifestyle of the western world that evolved during the period that was post the Industrial Revolution. This movement began in New York and London and then spread across the western world²¹⁸.

‘Pop’ is a term referred to the word ‘Popular’, used in the context of describing the living behavior of people that becomes a current trend²¹⁹ fig.6.23.

6.3. Variety of Motifs used in *Khussa* Ornamentation.

6.3.1. Geometric Motifs

The use of geometric patterns has been associated to the very beginning, where such forms were found on cave walls and ancient pottery from the Greek and Roman time period. However, the link that associated it with the subcontinent is the Islamic geometry. Although it was not originated by the Islamic civilization, yet its intricate handling and the new dimensions and the meanings associated with the Islamic geometry made it an important identity of this region.

Thus, such motifs are commonly used in Pakistan on mosques, vessels, jewelry, textiles, and many other crafts. Such patterns are also evolved into certain

²¹⁷Klaus Honnef, *Pop Art* (London: Taschen Publishers, 2004), 6.

²¹⁸Tilman Osterwold, *Pop Art* (Italy: Taschen Publishers, 2003), 6.

²¹⁹Osterwold, *Pop Art*, 7.

forms of ornamentation and are being used on the *Khussas*. The geometric patterns are basically used in two ways.

One is the closed design form, where the basic geometric shape is the outline and the whole design is confined within its domain. In fig.6.24, the less triangular and more conical form contains the whole design within its pattern.

The other design form is the open design, where the shapes either interlace or repeat itself forming patterns on the given surface of the *Khussa*. In fig.6.25, the chain of circles evolves into a design through interlacing and repeating itself.

i. Squares and Lozenges

Squares are one of the simplest forms and commonly used in many designs. They are either used diagonally dividing into variant spaces or interlaced within each other forming star patterns etc.

The most used pattern is oblique outlines of lozenges in a grid with sequins placed between the spaces. In fig.6.26, the colourful lozenges formed through the intersecting of silver *Zārī* lines are balanced with silver sequins in their center.

The two methods of its arrangement of square motifs are the following.

- The tile method
- The strap method

In the tile method the design (fig.4.27) is replicated side by side next to each other forming a grid as mentioned above.

In the strap method (fig.4.28) however continuous overlapping and interchanging of lines formulate the structure of the motif.

ii. Circles

Another commonly used geometric pattern in circle. These are made by the freely handling of the compass by the craftsman during the construction of the patterns. Often sides of the circles are omitted so that they could be connected or interlocked to give an expanding illusion in the design. There are also compositions fig.6.29 where the circles expand from the core in variant sizes, formulating another design structure.

These circles fig.6.30 are treated in a variety of ways with filling them with embroideries with a sequin in the center or entirely filled with beadwork or mirrorwork in a style of a Muhr.

iii. Zigzag or the Chevron Pattern

Another common design made on the *Khussa* is the zigzag or the Chevron pattern. Parallel lines of zigzag lines fig.6.31 mostly cover the upper of the *Khussa* filled with embroidery or sequins. Often these are multi coloured representing the regional colours.

iv. Medallion Formations

Another popular formation made on the upper of the *Khussa* are the medallion formations fig.6.32 where geometric or floral patterns are arranged around a central axis. At times they are intersecting with each other to form a round composition and in some instances, they are loosely arranged around a central motif. These types of composition are famously made on ceramic plates of Multan or the copper or brass *bidri*-work plates from Waziristan.

6.3.2. Vegetal Motifs: Plants, Leaves and Arabesque Patterns

Vegetal motifs had been an integral part of the Islamic motifs. Over the years these motifs have been found on ceramics, carpets, rugs, woodwork, metal work or architecture. Borrowed initially from the Persian antiquity's motifs and other eastern civilizations these motifs had been used over the years with minor changes. Basic acanthus leaves, vine shrubs, palmettes, trees, buds, rosettes, lotus, and other local floral forms. These are combined with the geometric forms to create new innovative abstract designs known as the arabesque designs. The arabesque patterns became famous in the twelfth and the thirteenth century when they were extra ordinarily on pieces of architecture.

When the floral motifs are applied to the local craft like *Khussa*, there are local influences as well. Like the use of Jasmine flowers in fig.6.33 motifs with a localized colour palette. It is an indigenous flower present in Pakistan and is used in frequent designs.

Apart from these, hybrid flowers are used as well, where the two flowers are combined to form a new motif. For instance, in fig.6.34, the craftsman has combined a maple leaf silhouette with an open rose flower.

Thus, a series of motifs are being made, which are identical in design elements yet at the same time separated through different design characteristics.

Designs fig.6.35 are formed through winding, wiry, spiral formed motifs with flowers arranged in the bottom and serrated edged leaves at the sides.

Mostly in the traditional style of *Khussa* ornamentation, the arabesque forms fig.6.36 of vegetal motifs are used as they add complexity and intricacy to the design.

These designs are mostly treated in *Zārī*-work fig.6.37 and needs skilled craftsmanship to produce such complicated Arabesque motifs fig.6.38

6.3.3. Tribal Motifs

A variety of tribal motifs like flowers, peacocks, elephants, and parrots²²⁰ are made in abstract form on these *Khussas* along with colourful pompoms. Many of the tribal motifs intend to bring luck and protection to the wearer²²¹.

In the desert regions in Pakistan, they tend to observe desert flowers like *Golharho* and *Rohirho* and then stylized them with the traditional *Pakkoh* stitches along with other variety of techniques adapted in needlework. Other flowers like the *Beyri*, the *Kānwāl* or the *Chāmbelī* are also represented in their embroideries on the *Khussas*, either characterized singly or in clusters.

Other than the flowers they also tend to portray natural elements like the sun, moon, stars, streams and rice grains etc. in their motifs.

Some of the most famous amongst these motifs are the *kakar* (cloud), *sath pul* (seven flowers), *tay phul* (three flowers) and *khumchi* (cluster).

6.3.4. Traditional Local Motifs

i. *Ashrāfī*

This motif is called *Ashrāfī* which is an Urdu word meaning coin or another word used for it is the *Mūhār* which means a stamp in Urdu. The shape of the motif

²²⁰Leslie, *Needlework through History*, 77.

²²¹Leslie, *Needlework through History*, 77.

and its arrangement of figures inside the circle is like that of a coin fig.6.39. Mostly it has a mirror in the center, and it is either embroidered or filled with beads.

ii. ***Būṭī or Patī***

Small buds of flowers or the petals are the inspiration for such motif. Thus, it is also named after them, as a *Būṭī* is called a budding flower and a *Patī* is known as a petal in Urdu. They are mostly arranged in a sprinkled pattern on top of an upper of a *Khussa* fig.6.40. Typically, this pattern is developed in the techniques of *Gūtā*-work, *Moti*-work or simple needlework.

iii. ***Kairi***

Kairi is the term given to a raw green mango in Urdu language. The outline of the pattern fig.6.41 resembles the shape of the *kairi* while the rest of the motif is filled with small flowers or geometric shapes. This motif is very popular on saris, lawn prints or *Hennā* designs in Pakistan. The practice of filling the inner area of the *kairi* motif was introduced by the eighteenth-century pattern weavers of the Kashmir region²²². This motif fig.6.42 is used on the *Khussa* as a decorative motif in mostly *tilla*-work or embroidery work.

iv. ***Pan/Mukuta Buta***

It is a heart shaped motif outline fig.6.43 usually inspired by the *betel* leaf. It is also filled with small geometric shapes or floral patterns. This motif is made both on the insole fig.6.44 and upper fig.6.45 of the *Khussa*.

²²²Ritu Kumar, *Costumes and Textiles of Royal India* (United States of America: Antique Collector's Club, 2006), 321.

v. *Bel Boti*

Bel is the name given to the local creepers. The pattern of *bel* is usually used with small, budded flowers and delicate leaves embroidered with fine craftsmanship onto the upper of a *Khussa* fig.6.46 or the back counter. Its composition is arranged in a scroll form and dealt with stylization.

vi. Overall *Jaal* Pattern

It is not a motif rather an arrangement of motifs in a web format. Sometimes it is just a motif arranged in a way that it seems like a web, in other occasions it is connected through embroidered lines on the upper of a *Khussa* fig.6.47. Sometimes it is just a composition of squares with motifs of *Būtī* enclosed within.

vii. The Peacock Motif

This is a tradition borrowed from Turkey and parts of Asia, where in early crafts, Peacocks were depicted as symbols of good fortune and representatives of heaven²²³. This motif is mostly embroidered on the *Khussas* by the *Meghwar* population of the Tharparkar region. According to the artisans living there this bird means a prestigious being, goddess of wisdom, poetry and the arts. At times it also represents the bridegroom.

On the upper of the *Khussa* the peacocks are often shown in geometric lines or triangles parallel to rows of mirrors and flowers. As flowers here also symbolizes fertility and good luck for the wearer.

²²³Michael Hann, *Symbol, Pattern and Symmetry: The Cultural Significance of Structure* (London: Bloomsbury Publications, 2013), 190.

At times they are represented in abstraction treated as an arabesque motif fig.6.48, so it is interesting to observe its various manifestations in needlework.

Another popular trend in which it is interpreted is the Truck Art fig.6.49.

6.3.5. *Khussa* as a Form

Khussa evolved in its proper form in the *Mughal* reign, although it had its existence in the former times as discussed earlier in the previous chapters. The beginning of the *Mughal* age under the rulership of Babur to Akbar had a popular footwear form of boots as depicted in the earlier miniatures. However, parallel to this trend another shoe form *Khussa* which were mostly referred as slipper forms in the beginning and then eventually got their own identity, became popular.

Initially foot soldiers, attendants and the common public wore flat slippers with an ornamented front and an extended back, with an enclosure mostly in the form of a loop or a strap. In the court these slippers were light weight, decorative and treated with rich materials like brocade, velvets, gold, or silver embroideries etc²²⁴.

Khussa became more than a slipper form and a court fashion during the reign of Jahangir. The shape in this time developed to a pointed, upturned, or curled toe, mostly without heel with an original leather sole and made with an upper manufactured of tanned colored leather²²⁵.

The form was relevant to the environment of the palaces or the courts that inflicted great stress on obligatory leisure, elegance, and originality. It is witnessed in history that Jahangir had a great taste in clothing and textiles, He preferred a

²²⁴Jutta Jain-Neubauer, *Feet & Footwear in Indian Culture* (Toronto: Bata Shoe Museum Foundation, 2000), 103.

²²⁵ Jain-Neubauer, *Feet & Footwear in Indian Culture*, 105.

distinguish, lavish and exclusive wardrobe with appealing dresses, turbans, jewelry, and other accessories that satisfied his imperial taste.

Another important royal figure at that time was Nurjahan, his wife who is known to be a creative innovator in terms of design and fine arts. Mostly she had keen interest in costumes, jewelry, footwear, and other forms of adornment. She was cautious enough to introduce products that did not had a mass appeal but at times could be afforded by all²²⁶.

It was not that *Khussa* was the only pointed form that was existent at that time in the global market in footwear. There were other similar forms available even before its proper designed form in the Jahangir era that indicates that there were general trends being followed in those centuries. The forms had similarities in terms of silhouettes, yet there were regional differences in the way it was being manufactured and embellished. To determine the hybridity involved in its shape it is important to see where this trend started off from.

It was the beginning of the fourteenth century when the pointed shoes became a global trend. Perhaps the trend took a start from the Poulaine or Pike shoe trend which started off from Krakow, Poland. fig.6.50 is a long pointed medieval shoe which is also named Cracow²²⁷.

Then another pointed shape that is related to the *Khussa* fig.6.51 worn in *Mughal* court at that time belongs to 1790-1805, the Latchet shoes fig.6.52 were a replacement to the large buckle shoes due to the uprising of the anti-aristocrats after the French Revolution. Mostly they came in dark or neutral colours as they were

²²⁶ Ellison Banks, *Nur Jahan: Empress of Mughal India* (United States of America: Oxford University Press, 1993), 219.

²²⁷ Lucy Pratt, *Shoes* (London: V&A Publishers, 1999), 12.

complimented with the white dress robes. Their triangular almond pointed toe shape gave it a similarity to the basic *Khussa* form fig.6.53 worn at that time in *Mughal* courts²²⁸.

In 1892, The Juliet shoes fig.6.54 introduced by the Americans with a heightened low and back V-shapes and a relatively low-cut V-shape on the sides was introduced in the 1890s. It was worn as a daily wear item around the house. The V-shape cut at both ends were also in trend in the *Khussa* forms fig.6.55 from the similar century²²⁹.

In 1914-19, Mules fig.6.56 was a style of shoe introduced by the Italians and it became quite popular amongst the European communities. It was inspired from the Turkish slippers used in their Harems called Babouche. The treatment of the front area of the shoe and the embroidery on the upper of the shoe resembles to the silhouette of the *Khussa* fig.6.57 from front.²³⁰ Mules ruled in most of the seventeenth century and remained popular in the centuries to be followed. Domestic embroidery work was mostly done to adorn this type of footwear.²³¹ An example of a red velvet shoe embroidered mule from 1650s was square toed and decorated with golden thread work²³².

In 1730s, there was another similar and interesting form of a clog which has the heel like the Chopines and the front toe is pointed in the similar fashion as that of

²²⁸ Robbie Rogge, *100 Shoes, The Costume Institute, The Metropolitan Museum of Art* (China: Metropolitan Museum of Art, 2011), 14.

²²⁹Rogge, *100 Shoes, The Costume Institute, The Metropolitan Museum of Art*, 42.

²³⁰Rogge, *100 Shoes, The Costume Institute, The Metropolitan Museum of Art*, 53.

²³¹Pratt, *Shoes*, 26.

²³²Pratt, *Shoes*, 26.

a *Khussa*. This shoe belongs to Britain and is partially covered with velvet and brocade²³³.

The shoes which were more decorative and ostentatious, were mostly popular till the French Revolution. After the French revolution simpler yet effective shoes came into trend and at the end of the nineteenth century when sports became popular, shoes were preferred for their comfort and durability²³⁴. Then, added to all this scenario was the Industrial Revolution that brought an idea of consumerism and branding. Thus, began a new world of shoe designers and brands towards the twentieth century.

These shoe designers tended to exploit ideas which were not fully sought out in the past, as they have a huge fashion-conscious market to satisfy. One of the ideas was of high heels. Raised platforms and heels were always existent in the past, yet the exaggerated form as the Stiletto became popular in the nineteenth century. Although they were difficult to be worn, but they flattered the ankle and made the legs look longer, so they continued to be popular even today²³⁵.

²³³Pratt, *Shoes*, 42.

²³⁴Pratt, *Shoes*, 9.

²³⁵ McDowell, Colin. *Shoes Fashion and Fantasy* (Italy: Thames and Hudson, 1989), 208.



Fig.6.1 Amli embriodery done on a *Khussa* upper.

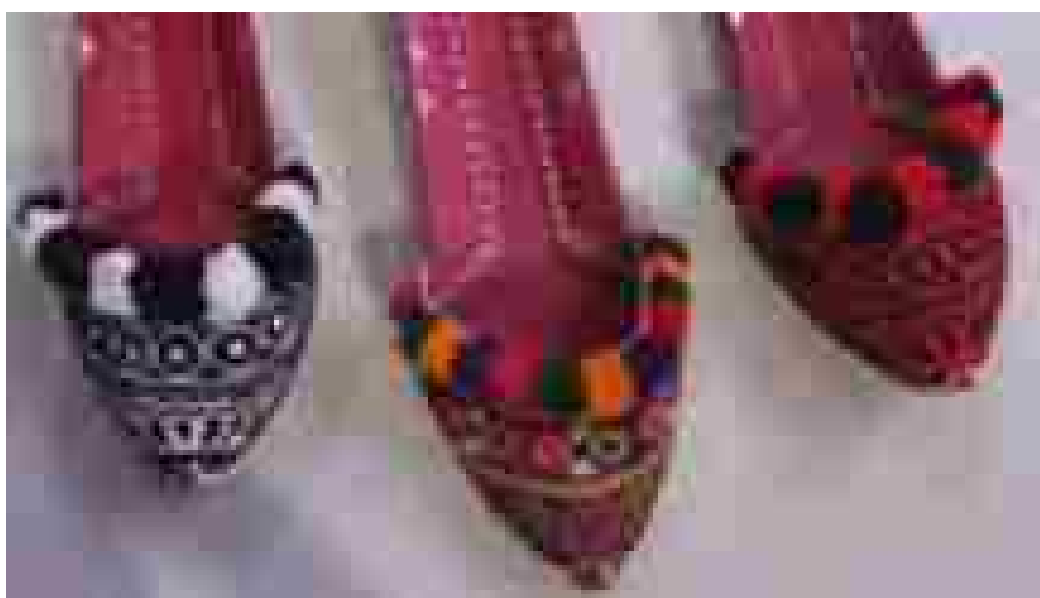


Fig.6.2 *Khussa* with folk embriodery and colourful pompoms.



Fig.6.3 *Khussa* embroidery silhouette with folk embroidery.



Fig.6.4 Simple *Khussa* form with folk embroidery.



Fig.6.5 *Phulkari* ornamentation done on a *Khussa* upper.



Fig.6.6 *Phulkari* motifs done on a base of black velvet *Khussas*.



Fig.4.7 *Ar* work ornamentation done on a *Khussa* upper.



Fig.6.8 *Khussa* in an arbesque pattern done in *Okarsazi*.



Fig.6.9 *Tilla-work with Okairsazi technique.*



Fig.6.10 Mirror-work or sequins ornamentation.



Fig.6.11 Sihoutte of a cutwork pattern in *Khussa*.



Fig.6.12 *Zārī* work done on *Khussa* upper for female.



Fig.6.13 Men's *Zārī Khussa*.



Fig.6.14 *Zārī* work done in multi shades on *Khussas*.



Fig.6.15 Traditional *Zārī Khussa*.

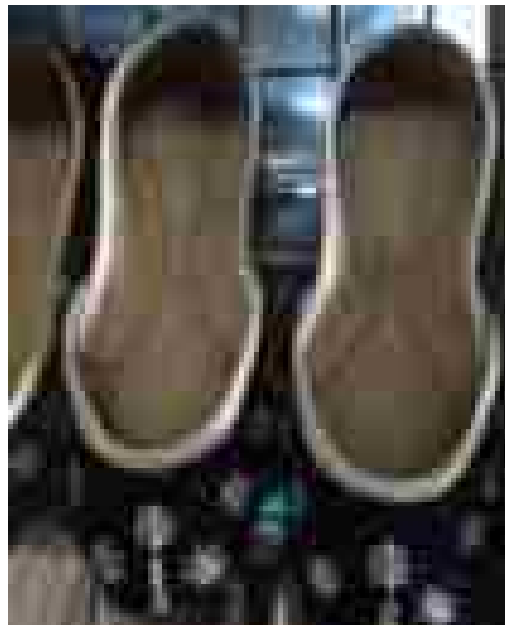


Fig.6.16 Gotta *Tikkīs*



Fig.6.17 Gūtā *motis* with ribbon work on a *Khussa* upper.



Fig.6.18 Formal *Khussa* with *Kundan* work.



Fig.6.19 *Kundan* ornamentation on *Khussa* with artificial stones.



Fig.6.20 *Kundan Khussas*



Fig.6.21 Digital design on *Khussa* 's upper.



Fig.6.22 Truck Art inspired *Khussas*



Fig.6.23 Pop Art inspired *Khussas*.



Fig.6.24 Geometric motifs used in a *Khussa* pattern.



Fig.6.25 Interlacing and repetition of geometric motifs in *Khussa* design.

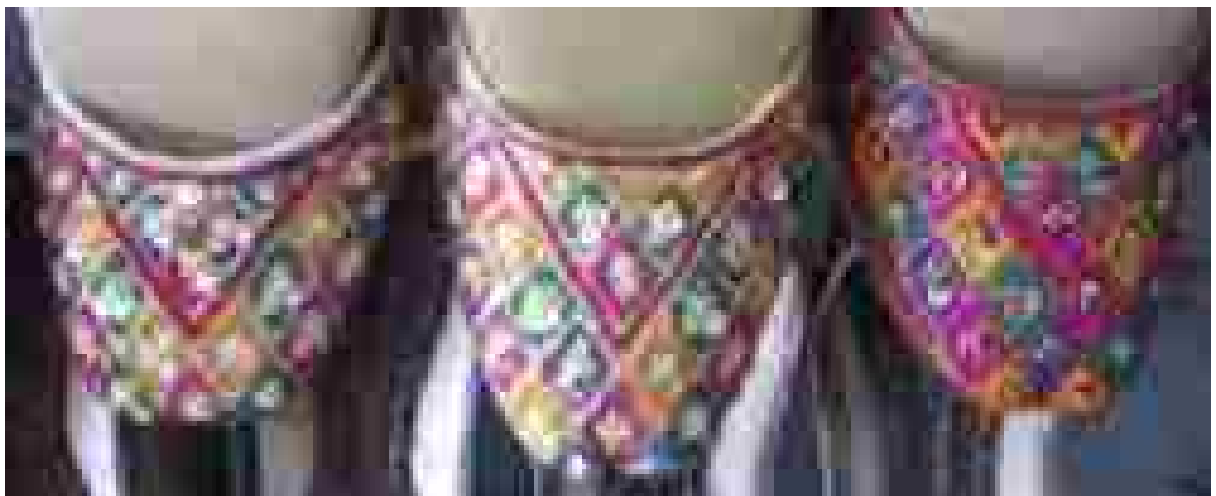


Fig.6.26 Colourful lozenges used in a *Khussa* decoration.



Fig.6.27 Tile method used for decoration on a *Khussa*.

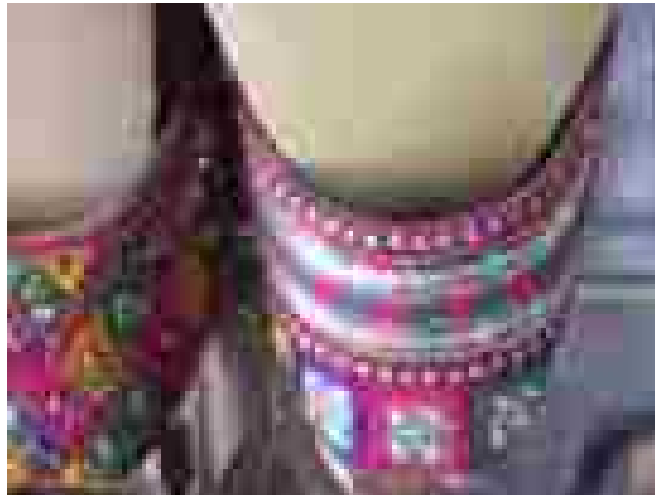


Fig.6.28 Strap method used for decoration on a *Khussa*



Fig.6.29 Circle design formations used in *Khussa* decoration.



Fig.6.30 Embroidered circular designs



Fig.6.31 Chevron or zigzag patterns used in a *Khussa* upper.



Fig.6.32 Medellion formations.



Fig.6.33 Jasmine flower motifs used an upper of a *Khussa*.



Fig.6.34 Hybrid flowers used in *Khussa* decoration.



Fig.6.35 Natural forms used in *Khussa* ornamentation.



Fig.6.36 Arabesque motifs treated in golden *Zārī* work.



Fig.6.37 Intricate arabesque patterns used in male *Zārī Khussas*.



Fig.6.38 Arabesque forms.



Fig.6.39 *Ashrāfi* motifs used on a *Khussa* upper.



Fig.6.40 *Būti* or *patti* pattern used in the *Khussa* decoration



Fig.6.41 *Kairi* motif decoration.

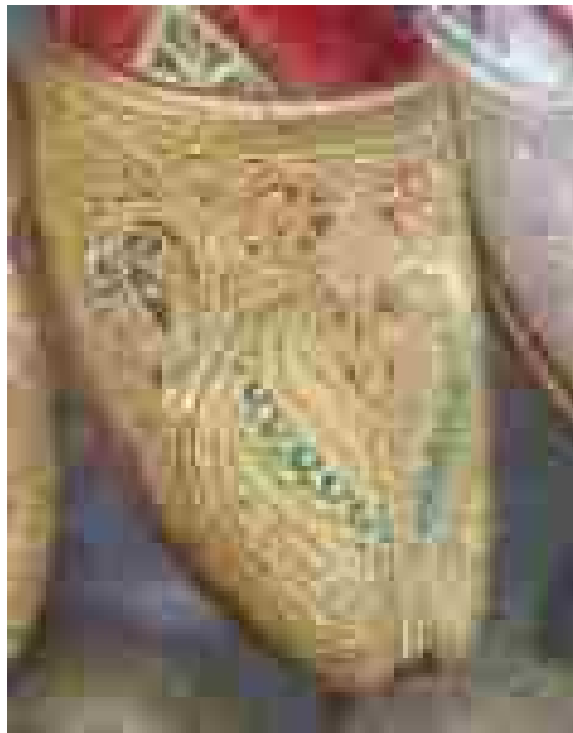


Fig.6.42 *Tilla* work done on design with the *Kairi* motif



Fig.6.43 *Pan/Muktabuta* motif.



Fig.6.44 *Pan* motif made on the insole of a *Khussa*.



Fig.6.45 *Pan* motif made on the upper of a *Khussa*.



Fig.6.46 *Bel Boti* motif.



Fig.6.47 Overall *Jaal* pattern.



Fig.6.48 Peacock motif embroidery on an upper of the *Khussa*



Fig.6.49 Peacock depiction in digital art form.



Fig.6.50 Poulaine shoes, medieval era. Accessed January 20,2021.

<https://it.pinterest.com/pin/346284658831311317/>



Fig.6.51 A portrait of a lady, Accessed January 19,2021.

Mughal Miniature, 1780c.

<https://it.pinterest.com/pin/454019206162227850/>



Fig.6.52 Women's brocade latchet shoes, Accessed January 19,2021.

<https://it.pinterest.com/pin/537406168006375946/>

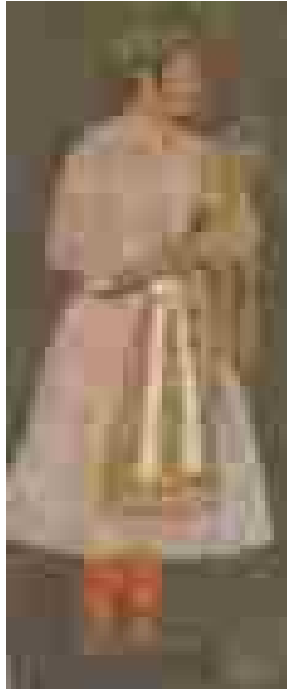


Fig.6.53 Inayat Khan, favored courtier to *Mughal* Miniature of Emperor Jahangir.
 Accessed January 19th,2021. <https://it.pinterest.com/pin/529735974896145452/>



Fig.6.54 Red slippers, 1892 c, Accessed January 20 ,2021.

<https://it.pinterest.com/pin/494833077779339461/>



Fig.6.55 Zebunnissa Begum daughter of Alamgir I, Miniature Painting, Accessed January 21st, 2021.<https://it.pinterest.com/pin/483222235004188567/>



Fig.6.56 Women's buckle shoes, Italy, 1760-1770s, Accessed January 23,2021.
<https://it.pinterest.com/pin/268456827764639366/>



Fig.6.57 A portrait of a nobleman, *Mughal* Miniature, 1670c, Accessed May 19,2021.

<https://it.pinterest.com/pin/443323157056857223/>

Chapter 7: *Khussa* as a Contemporary Product

To create a clear picture of the way design of the *Khussa* in the present and future context is synthesizing, it is important to analyze the situation and the factors involved in its shaping of the design procedures. Earlier it is discussed in the previous chapters in this thesis, how the *Khussa* as a product had been traditionally perceived and manufactured in terms of design especially. The transitional phases of *Khussa* as an ethnic footwear involved a basic functional form protecting from climatic hazards to a source of pride, fashion, status symbol and objects of beauty. Other than that, they had been serving as a source of information about cultural identities. The perspective that is further elaborated in this chapter is the observation regarding its situation in the present scenario especially in Pakistan as a product. To study this viewpoint, it is important to study the formulation of its design model from a consumer's background, industrial or manufacturer's perspective and the designer's approach.

7.1 Consumer's perspective

Over the years it has been a debate as to how the social structures are evolved and influenced by the production process of a certain product. There had been an interesting development in this regard in the recent years, as consumption has also become a primary product of production. As now the consumer goods and services have an integral part in shaping the lives and tastes of the everyday man. Other than that, they also serve as connections and comparisons between two entities, societies, and cultures²³⁶.

In order to have a better understanding of a consumer's perspective regarding *Khussa* as a product, it is essential to know as to what is consumerism? How is it shaping a

²³⁶Afaglo, H. Kwame. *Management for Developing Economies-Results Oriented*. (Lulu.com, 2011).

traditional artifact like *Khussa* into a major market product? Is its influence on *Khussa* only superficial or is its involvement in the making or designing of the *Khussa* is helping it become a major contemporary product?

7.1.1 The manipulative perspective - Consumerism Movement

One of the initial meanings associated with the term consumerism were quoted by Vance Packard. He stated that it was a term that is comprised of strategies and techniques that are derived to provoke consumers to indulge in a lifestyle where they need to consume more often²³⁷. Consumerism was basically a phenomenon of the 1980s where it became an integral part in the building up of the material culture. This culture was based upon an age of sharing and caring labels, luxury routines and designer products²³⁸.

The ethos that was developed by a consumer-based society first originated in strong economically countries like parts of Europe, Britain, Germany, France, and Italy²³⁹. These societies were flooded with shops promoting their brand identities with different marketing strategies. Initially this method evolved by shopkeepers coming up with ways to attract lucrative customers to buy their offered products. Then this trend further elaborated to window displays, weekly newspaper advertising of these products, trade cards and fashion magazines²⁴⁰. As a result, to all the above marketing campaigning the public establishments brought about a legislation process through which the rights of the consumer could be protected. This consumer's movement

²³⁷ Afaglo, H.Kwame. *Management for Developing Economies-Results Oriented*. (Lulu.com, 2011).

²³⁸ Miles, Steven. *Consumerism as a way of life*. (London: SAGE Publications, 1998. Print). P.37

²³⁹ Peter.N.Stearns. *Consumerism in world history, The global transformation of desire*. (New York: Routledge, 2001. Print). P.17

²⁴⁰ Peter.N.Stearns. *Consumerism in world history, The global transformation of desire*. (New York: Routledge, 2001. Print). P.18

started off in the U.S.A and Kotler describes it as a pathway to organize a pattern which could strengthen the rights and powers of the purchasers in relation to traders²⁴¹. According to historians this was done because the merchants and consumer product sellers realized that needs could be unending and manipulative, the idea of lucrative luxury could be stretched beyond the conventional methods of trading through extensive marketing²⁴². The consumerism movement was a reaction to restrict a certain boundary to these ideas of the merchandizing communities.

Coming to the perspective of this term present in the contemporary Pakistani market, according to a marketing and fashion analyst Huma Khawaja²⁴³ who had been a marketing executive at Generations (Brand dealing with ethnic clothing, footwear, and accessories in Pakistan) consumerism over the past few years, is how consumers and people just keep buying and buying nonstop, it is an ongoing shopping situational journey. It is just the purchase and the buying behavior in terms of defining the luxury and the lifestyle of the consumer.

Consumerism is when the designer or the stakeholders in this domain are dealing with the consumer and planning their strategy in a way, that covers how the consumer will take it, how one will put forward their ideas in front of the consumers and how these ideas will be perceived. This is definition put forward by Khadija Hassan²⁴⁴ who is the head of department in Pakistan Institute of Fashion and Design, Lahore and is involved in analyzing the changing trends in the market.

²⁴¹ Kaufmann, Hans Reuediger. *Handbook of Research on Consumerism in Business and Marketing, Concepts and Practices*. (U.S.A.: IGI Global, 2014. Print). P.5

²⁴² Peter.N.Stearns. *Consumerism in world history, the global transformation of desire*. (New York: Routledge, 2001. Print). P.18

²⁴³ Huma Khawaja, interview by author, Worked at Generation, Lahore, October 23,2020.

²⁴⁴ Khadija Hassan, interview by author, Head of Department PIFD, Lahore, October 23rd,2020.

7.1.2 After Consumerism

In the established countries the industrial age provided products in large quantities with mass production at relatively low-price ranges. The phenomenon behind this growth model was to provide an economical system with indeterminate progression. Contemporarily this model is proving to be unmaintainable. As this system provokes a more bureaucratic system in which the provider economically becomes stronger, and the power thus flows from top to bottom. This system was basically initiated in the areas that were colonized and Indo-Pak region was one of them. Although during the nineteenth century there were many different colonial entities such as the traders, settlers, officers, and the missionaries, yet what the British and the government were aiming at was the hold over the national inhabitants and the civilization in their aimed areas that were the respective colonies²⁴⁵.

Thus, what replaced this idea was the concept of a world being a global village. This approach is being projected through travel, leisure industry, internationalization of markets and media. The sustainable factor in such a world is to explore the potential of a product with an open design approach.

When *Khussa* is proclaimed as a product it is important to analyze the contemporary role of a consumer in its development according to Khadija Hassan²⁴⁶. The marketing strategies to sell *Khussa* needs to be explored by the consumer on a personal level. Whenever, a brand is coming up with a new product even if it is linked with an artifact and constantly transforming, like *Khussa*, the most thing is the positioning of the product it in the minds of the consumer. One must identify the

²⁴⁵ Grimshaw, Patricia. *Missionaries, Indigenous Peoples and Cultural Exchange*. (Sussex: Sussex Academic Press, 2010).P.139

²⁴⁶ Khadija Hassan, interview by author, Head of Department PIFD, Lahore, October 23rd, 2020.

target market; how is it priced and launched in the market. All these things go hand in hand whenever a new product is launched. Because the brand must make an image of the product in the minds of the consumers, so everything covers under this umbrella. *Khussa* is a simple product, but even in this position it depends, what kind of target market the stakeholder is trying to cater. For example, if you go to *Khussa Mehal*, the consumer going there would be different to the one going in some other brands launching as a new line. A simple product through promotional strategies and pricing techniques are charged with different rates by these brands.

Mojari a well-known brand in the business of *Khussa* initiated by the Shalimar shoes is a good example of how *Khussa* had been promoted through marketing strategies and correlated with its customers. Mojari is modern day ethnic brand that promotes local footwear forms merged with latest trends in footwear internationally. Mojari has major outlets in Karachi and Lahore, but it is more successful as an e store not only globally but also internationally. It offers a wide range of *Khussas* both for male and female with specific characteristics that make their product suitable for different occasions and target group. For instance, they offer various lines like the Kundan collection fig.7.1 that highlights all the *Khussas* ornamented with Kundan ornamentation and suitable to wear on formal occasions. The collection is designed in such a manner that it looks perfect with any formal clothing type. It is available mostly in all the basic colours to provide a variety for the target group to match with their outfit. Thus, to make their clientele feel valuable they offer a certain range and create an image of how their customers can carry it on various occasions.

The development of a particular line in the market is not all about design, it is also about successful branding. Another significant way as to how a company introduces its brand is through the effective use of their logo that is printed on

numerous places during the packaging and promotional activities of a product. Mojari has a logo fig.7.2 that is present on the web page to the printing on the insole of the *Khussa*. It is also used significantly on the packaging fig.7.3 of the shoe. This is one of the most convincing ways of associating itself with the consumer making him or her feel special.

Another important way they lure their target group is to organize offers on various occasions, for example they had a fifty percent discount on the Pakistan Day fig.7.4. Not only discounts are promoted on certain occasions, but they also have a weekly offer in which the customer gets thirty percent discount. They use nearly all the promotional gimmicks to enhance their brand especially on social media. Most of the time such offers are not genuine as a lot of margins is kept on the original production price by these brands. This evident by the number of offers given each year and with comparison with the local cottage industry prices.

They also develop certain posters fig.7.5 to inform their customers with the new offers or the new collections. A depth of detailing and variety is created in their collection to add value for their customer. They offer hybrid shoe forms like the combination of the laced toe fig.7.6 front with the *Khussa* form to the very traditional ones that are popular to date. They also experiment with silhouettes like the addition of the peep toe in the *Khussa* form fig.7.7. Along with the forms there is also range of old and new materials used in their *Khussas*. For example, the use of patent leather in metallic colours fig.7.8. This experimentation makes their customers feel up dated with the current trends and yet they enjoy the feel of carrying something traditional in their outlook. They try to improvise with new themes and statements fig.7.9 for their upcoming campaigns for attracting more customers.

They actively update their blogs for their users and are welcome to review comments. The weakness of the brand is the limited production of certain items. This is also a hurdle in making it an international Brand in the market, as they must work on their production line.

Companies need to stage experiences for both consumers and business customers that they hope will transform the value of what they produce. Customer experiences can be looked at from several perspectives. Another name in this respect who had been developing their brand according to the changing times and the trend of their consumers is the *Khussa Mehāl*. According to an interview from Rab Nawaz²⁴⁷, they had been in the business of *Khussa* since 1985. Since then, till date, they are successfully running their business and even flourishing it with the manufacturing of *Khussas* that suits the taste of their consumers varying in different age groups. The name of *Khussa Mehāl* has become a brand due to its excellent customer service provided in their stores and online. They also manufacture good quality leather products that have a fine finishing and durability factor. Another quality is the variety they offer for both male and female. There is every type of *Khussa* available for any age and occasion. The price range is also diverse so that any person could afford it. It is interesting as to how in comparison to Mojari who rely on heavy campaigning, *Khussa Mehāl* adopts a different strategy to lure their customers. The most traditional heavily ornamented fig.7.10 which is done in heavy ornamentation of Kundan work or *Zāri*²⁴⁸ embroidery is available in their shop to the funkiest screen-printed truck art decorated *Khussa* is also obtainable from there.

²⁴⁷ Rab Nawaz, interview by author, *Khussa Mehal*, Lahore, March 03,2021.

7.1.3 Local Consumer Market

As discussed earlier in the texts above hybrid designs like *Khussa* are needed to be identified through the analysis of the networking involved within the communication with the relevant consumers. As these selling points are the viable area to explore the potential within the products changing nature over time. The shopkeepers and the consumers of *Khussa* who are buying this product are the best possible source of information giving an idea of the general trends existing in the present footwear market of Pakistan relevant to this shoe type. To map out the design strategies of the local *Khussa* market and support the field survey done in the previous chapters, here is a feedback of some shopkeepers who are involved in the selling of these *Khussa* for quite some time. It is their observation along with the consumer survey regarding the sudden trend of *Khussa* in the local market, consumer's interests and demands, that is in discussion.

Due to globalization the competition has increased, international shoe companies like Adidas, Nike and Insignia have entered the Pakistani market. Consumer's adaption to such brands and in comparison, their interest in *Khussa* as their local footwear is to be observed for further investigation in today's consumption of this product. The key aspect is the buying power of the target group and their preferences when they choose *Khussa*. In the current situation the consumers in the Pakistani market are price sensitive and they are mostly experimenting at what they should wear. It has been investigated in a study done in '*Consumption of Indian and British Cotton Cloth*' that the South Asians invest more on the ornamentation of their attire than the décor of their surroundings or in fixed property²⁴⁹. The reason is that clothing and accessories

²⁴⁹ Riello, G. Global Economic History Series, Volume 4: How India Clothed the World: The World of South Asian Textiles, 1500-1850. Boston, MA, USA: BRILL, 2009. ProQuest ebrary. Web. 22 February 2016. Copyright © 2009. BRILL. All rights reserved.P.33

distinguish them from one another. The social model in the present day is organized in such a way that one social group is the subordinator, and the other is the dominant clan²⁵⁰. This means that in our society the leading group sets the trend for the rest and as one of the major concerns is the getup of a perfect social class, the categorization of *Khussa* in it is the chief issue to determine the target group.

If we sum up the overview of the market reviews the consumer in Pakistan is mostly interested to buy *Khussa* because he or she needs it for walking purpose (which is the basic function of a shoe), socially celebrate their culture on weddings or traditional occasions and for gifting. *Khussa* is one of the footwear types which are convenient on pocket and suitable in the Pakistani weather conditions, so they are a good option for fulfilling the need of the consumer but due to other more convenient options in the footwear sector it is facing tough competition in the contemporary setup. Other than that, *Khussa* is mostly used on the festive occasions with a traditional attire and mostly that is the occasion for which it is frequently purchased.

Target group or the consumer of a person is basically a set of people or an individual who purchases merchandises or services from the market for its consumption or use. To investigate popularity or the positioning of a product in a particular area it is important to observe the interest of a consumer. Consumer interest is the inclination of a purchaser towards a particular product which suits its perception, need and financial means²⁵¹. Other than the class, demographics play a key role in describing a target audience, as it plays an important role in the buying patterns of a group²⁵². Demographics include gender, age, location, and income mostly. The other important aspect that not only have an influence in making up the choice of the consumers but

²⁵⁰ Encyclopedia of applied Psychology, Volume 3. Page.74

²⁵¹ Marketing Information Products and Services: A Primer for Librarians and ...

²⁵² Advertising Media Workbook and sourcebook. Page 97

also have a deep impact on their day-to-day routine is the power of media. Currently, social media and the mediums of television and film greatly influence the audience at what they should wear and how they should carry it on different kind of occasions. As many aspects are involved in the buying decision of a consumer that can be analyzed to assess the positioning of a product, so it is difficult to know exactly where *Khussa* stands in the Pakistani market. So, in order to observe their backgrounds, income and approach towards footwear in general a basic study with a help of questionnaire was conducted amongst mostly the youth of Pakistan. As the youth here is representing the present and future of *Khussa* in Pakistan. The previous field surveys and interviews clearly state that *Khussa* had been a key representation of the Pakistani heritage for generations in the past and even today, the older generation values it as an important asset of their history. It is however interesting to observe that how the new genre is adapting their cultural belonging as the new trend. To target the consumers for the survey the questionnaire was mostly given to consumers who were shopping at various malls in the major cities of Pakistan like Lahore and Karachi. Two important market areas which are famous for *Khussas* in Lahore that is Liberty and Anarkali Bazaar were chosen for the survey and in Karachi it was the Tariq Road and Moti Bazaar. These are the key areas according to the retailers and shop owners in this business that have the latest variety and collection of *Khussas* in Pakistan. Besides the field survey reviewed the regional impact and association of different areas and their culture inherited in the form of the designs made on the *Khussa* shoe forms. This survey helped to determine the more urban taste and interest of consumers towards this footwear form.

To know the background of these consumers, firstly the questionnaire queried about the occupation, age group, gender and income or social class. The findings of the

respondents are given in the the form of tables (in the appendices) that evaluate what kind of a target group they adhere to.

According to Table 1(P.567 in the appendices), it is the younger generation with age group in between twenty to thirty that is more inclined to *Khussa*. The same observation was also shared with the shopkeepers who feel that the reason is that with age it is difficult to wear a footwear form that is fitted and pinches the feet. Saman Shireen²⁵³, a footwear designer, says that another reason is the uncomfortable sole. Although padded soles are there, still something softer and thicker or comfortable could be introduced to make it suitable for aged people.

Table 2(P.569 in the appendices), suggests that the people who were selecting these pair of *Khussas* were mostly students or the people who were employed, middle aged mostly who were engaged in jobs like teaching, banking, engineering, and medical field. These people are mostly influenced by the moral values, priorities, and style factor. The other target group was the one that was comprised of students. These students were mostly career oriented and know how they should carry themselves and know what they want. These students were also the ones who were mostly interested in *Khussa* of all the respondents as it fit their needs and desires. Another factor is that the young designers working in the market as discussed above are experimenting with *Khussa* and designing in it in a way that it can be a part of the modern assemble as an updated accessory. The youth which are mostly students and above twenty or young entrepreneurs like to wear *Khussa* as a style statement or a convenient footwear. The people who are above forty prefer *Khussa* more as an occasional shoe. They do not want to wear it on daily basis or for office use as they prefer something which is more

²⁵³ Saman Shireen, interview by author, worked as a designer at Maria. B. Accessories, Lahore, June 17th, 2021.

formal like the Stilettoes or the Oxford shoes. Obviously, this statement varies with the profession they are indulged in and the taste they are developing about their surroundings. The number of businessmen and the people who are at home are covered less through this questionnaire as a general perception of the youth was required to determine the future shape of the *Khussa* and how it is evolving according to their taste. In the graph below the ratio of students is more than others. Bilal Hashim²⁵⁴ who had been owning a shop in Liberty market for four years now states that the business of *Khussa* goes well round the year, especially in the wedding season as it is a traditional function. It is the preference of younger girls as the older women complain that it pinches the feet due to sensitivity.

Table 3(P.571 in the appendices), suggested that the females were more inclined towards *Khussa* rather than the male consumers. This was a general observation also in the local market areas as there were more female customers than the male in such shopping areas. In Hyderabad, the trend is more towards casual *Khussa* designs preferred by college going students according to a shopkeeper Muhammad Suleman²⁵⁵. He says that plain coloured *Khussas* in hues of black, blue, and white are mostly sold on his shop. Another old worker²⁵⁶ and shop keeper from Karachi shares his experience that the trend in the region of Sindh is especially towards *Khussa*'s ornamented with *Dhagga* work (Thread work) and *Dabka* work. As the *Khussas* are worn more with eastern clothing that is usually the attire of the female consumers, so they are the ones who prefer it the most.

²⁵⁴ Bilal Hashim, interview by author, shopkeeper of *Khussa* house, Lahore, May 21st, 2020.

²⁵⁵ Muhammad Suleman, interview by author, shopkeeper at *Khussa House*, Hyderabad, April 4th, 2021.

²⁵⁶ Imtiaz Alam, interview by author, old worker, and shop keeper at *Khussazas*, Karachi, April 5th, 2021.

Table 4 (P.573 in the appendices), suggests that majority of the respondent belonged to middleclass while there were a quarter of them that belonged to higher class. The two sectors are the ones with different approaches. For the middle class, it's a more convenient footwear type with an alluring traditional look that could go with most of their dresses at an affordable price, while for the upper class it is a piece of craft and cultural identity that they want to carry as a fashion accessory and with the customized *Khussas* in fashion, they can also get it designed according to their taste. Agha Hasnain Khan analyzes²⁵⁷ this situation that we have high end brands, which are doing pure western footwear, then we have mid-tier, brands like Bata, Servis, Endure, Borjan, Epcot, Starlet, they are major brands because they have a big market as they deal with masses. Then there are the low-end marketplaces where one can get shoes on the small stalls like in Shadman or small shops like in Moti Bazaar. So, if we divide these markets according to the range of the consumers, we will find *Khussa* in every tier. Only in one place it is sold at a very cheap product where people do not see it as from the perspective of a craft. We are talking about the lowest tier, where people do not see it like a craft, traditional shoe form. For them it is another form of footwear. There one will find *Khussas* in the rate of Rs. 100, Rs. 300 or Rs. 600 (PKR) price range. They are the basic *Khussas* with not much craftsmanship. Then, there is the mid-tier; there one will not find this footwear type, because for this market, *Khussa* is not a very comfortable shoe. This class wears *Khussa* only when it is an eastern occasion like Eid, Shaadi, Mehndi. The third-tier market is extremely western; there one will see fusion brands like Chapter 13 that manufacture *Khussa* in good quality and add cushioning to add the level of comfort and market them as a

²⁵⁷ Agha Hasnain Khan, interview by author, Director Student Startup business program in Pakistan, Visiting Faculty at UCL, Universal College Lahore and UMT University of Management and Technology in the subject of Fashion and Retail businesses, Lahore, October 25th, 2020.

craft that is getting extinct. This is relatable, because *Khussa* is now not made in such a way like it used to be. When they market their product as a craft, it adds value to their product. They charge its price then. But they have designed it with intricate patterns, adding fusion to it, for example introducing truck art, Baloch face art, patterns of embroidery, even digital prints. So that market is a potential market of *Khussa*, even now. From a marketing point of view, it has a lot of potential, from the point of export, as it is the trademark of Pakistani footwear form. As a craft we can even export it.

One of the major reasons of *Khussa* to be popular in Pakistan as an occasional shoe are the attires of the wedding functions. As these dresses are heavily embroidered tailored in mostly bright colored palette with fabrics like silk, velvet, or fine muslin. These outfits are usually adhered in Mughal dresses' silhouettes like the Anrakha, Lehanga or the Choli Ghagra etc. for female and Sherwani or achkan for men. They are worn as a fashion trend in the urban centers and traditional custom in the rural areas. Another accessory that is going along with such outlook is the jewelry.

Table 5 (P.575 in the appendices), reveals the choices of the consumers in their footwear forms and if we analyze their response, most of the respondents prefer comfort in their footwear form. As the *Khussa* manufacturing is still struggling to get upgraded, so this is one of the major reasons for most of the consumers not buying it. A shop keeper Hashir Adeel who has a shop named *Khussa Point* and is in this business from 1979, says that although *Khussa* is sold throughout the year but its more sold out in winter as in summer people prefer open sandals. He adds on to this fact that the younger generation is more inclined towards it as *Khussas* are tight, they are worn with a fitting, the old prefer open shoes. The youth wear it, even if it pinches, they do not care. The skin of the feet of the older age group is more delicate,

that is why they cannot wear it. They prefer comfortable shoes. As the above interview suggests that the people who are into buying it are more interested in its aesthetics and durability. Still there are consumers who feel comfortable in wearing these pure leather slippers and prefer it for their daily activities as well.

Table 6, 7 and 8 (P.576, P.577, P.78 in the appendices), describes the general trend of buying *Khussa* and the purchasing power of the consumer. Coming to a more moderate market area where consumer of the *Khussa* is more functional in its approach and treats it more like a product rather than a craft, the demand is different. According to Nauman Rafique²⁵⁸ who is in this business for the past twenty-two years, *Khussas* are mostly ordered in bunches of twelve or more according to consumer preferences. As the customer is mostly inclined towards decorative or embroidered *Khussas*, so mostly that is the one in demand and available. Also, in these market areas consumer prefer a price range feasible within their buying budget. Mostly trends like hand painted *Khussas* are not popular in the small market areas due to its high manufacturing prices. Another small district market in Kasur, an area famous for the cottage industry of *Khussa* offers them in a variety of prices ranging in between five hundred to ten thousand. The shop owner of *Jaffar Khussa House*²⁵⁹ states that this price range is offered due to the variety of customer buying it. They are mostly sold for the formal occasions, but local population here also uses it as an indoor slipper if they find it comfortable because it is economical and aesthetically appealing.

According to the statistics shown in Table 9(P.579 in the appendices),, most of the consumers prefer *Khussa* due to its traditional outlook, vibrant colours and

²⁵⁸ Nauman Rafique, interview by author, shop keeper of Lahore, October 23rd, 2020.

²⁵⁹ Jaffar Bhatti, interview by author, shop owner of *Jaffar Khussa House*, Kasur, May 12th, 2021.

ornamentation. Coming to the design of these *Khussas*, mostly the local market consumer prefers a more traditional and fancy design. According to an observation of Noor Alahi who had been working at ‘Awan shoes and Peshawari chappal’²⁶⁰ shop located in Bahawalpur, for three to four years *Khussa*’s designs which are popular are mostly extravagantly decorative and glittery. The designs which are in demand are mostly made in materials like patent leather, velvet lining or fancy fabric like *Jamwar* or *Kundan* work. Another shopkeeper Raheem Iqbal²⁶¹, who owned a shop in near Taxali gate stated that the *Khussas* are mostly purchased by customers so that they can wear on *Mehndi* or *Mayoun* functions in colours of yellow or multi shaded.

In table 10,11 and 12 (P.580, P.581, P.583 in the appendices), amongst 147 respondents who admired *Khussa* due to its comfort, 13 (2.6%) preferred price range between 600-1000 rupees, 62 (12.4%) preferred 1200-1800 rupees, 62(12.4%) preferred 2000-3000 rupees and 10 (2.0%) respondents preferred more than 3,000 rupees. Likewise, among 353 respondents who did not admire *Khussa* due to its comfort, 41 (8.2%) preferred price range between 600-1000 rupees, 140 (28.0%) preferred 1200-1800 rupees, 136 (27.2%) preferred 2000-3000 rupees and 36 (7.2%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.46.

Among 298 respondents who admired *Khussa* due to its traditional outlook, 29 (5.8%) preferred price range between 600-1000 rupees, 133 (26.6%) preferred 1200-1800 rupees, 108 (21.6%) preferred 2000-3000 rupees and 28 (5.6%) respondents preferred more than 3,000 rupees. Similarly, among 202 respondents who did not

²⁶⁰ Noor Alahi, interview by author, shop keeper at Awan shoes and Peshawari chappal, Bahawalpur, March 3rd, 2021.

²⁶¹ Raheem Iqbal, interview by author, shop owner at *Zari House*, Taxali Gate, Lahore, June 3rd, 2021.

admire *Khussa* due to its traditional outlook, 25 (5.0%) preferred price range between 600-1000 rupees, 69 (13.8%) preferred 1200-1800 rupees, 90 (18.0%) preferred 2000-3000 rupees and 18 (3.6%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.10.

Among 78 respondents who admired *Khussa* due to ornamentation, 5 (1.0%) preferred price range between 600-1000 rupees, 24 (4.8%) preferred 1200-1800 rupees, 44 (8.8%) preferred 2000-3000 rupees and 5 (1.0%) respondents preferred more than 3,000 rupees. Likewise, among 422 respondents who did not admire *Khussa* due to ornamentation, 49 (9.8%) preferred price range between 600-1000 rupees, 178 (35.6%) preferred 1200-1800 rupees, 154 (30.8%) preferred 2000-3000 rupees and 41 (8.2%) respondents preferred more than 3,000 rupees. The result was found statistically significant as the p value was 0.01.

Among 133 respondents who admired *Khussa* due to colorful and vibrant, 16 (3.2%) preferred price range between 600-1000 rupees, 68 (13.6%) preferred 1200-1800 rupees, 39 (7.8%) preferred 2000-3000 rupees and 10 (2.0%) respondents preferred more than 3,000 rupees. Likewise, among 367 respondents who did not admire *Khussa* due to colorful and vibrant, 38 (7.6%) preferred price range between 600-1000 rupees, 134 (26.8%) preferred 1200-1800 rupees, 159 (31.8%) preferred 2000-3000 rupees and 36 (7.2%) respondents preferred more than 3,000 rupees. The result was found statistically significant as the p value was 0.01.

Among 126 respondents who admired *Khussa* due to without any heel or platform, 12 (2.4%) preferred price range between 600-1000 rupees, 50 (10.0%) preferred 1200-1800 rupees, 53 (10.6%) preferred 2000-3000 rupees and 11 (2.2%) respondents preferred more than 3,000 rupees. Likewise, among 374 respondents who did not admire *Khussa* due to without help or platform, 42 (8.4%) preferred price

range between 600-1000 rupees, 152 (30.4%) preferred 1200-1800 rupees, 145 (29.0%) preferred 2000-3000 rupees and 35 (7.0%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.90.

If we summarize the above results mainly three things are necessary in a shoe, and they are comfort, balance, and style²⁶². There are many casual shoes available in the market that are designed to suit the consumer's comfort. These types of shoes are available with low heels, wide toe boxes and supportive curvatures. The most casual shoe in this respect is the sneaker that is designed especially for walking. But manufacturers have also designed shoes that are easy to walk with and at the same time they look stylish. Especially in the warm weather shoes like sling back and open toe shoes let the heat emit and prevent feet from swelling. Mules (shoes which are open from the back), Espadrilles and thongs are also great shoes for the summer weather, and they are easy to walk in. There are also the sandals that are made with sporty rubber soles, slightly raised platforms and Velcro closures to comfort the foot against heat and look trendier at the same time. So even lot of people choose *Khussa* as a casual shoe for its traditional value and easy fitting, still it has a lot of competition present in the market in this space.

For working shoes usually people invest in best quality shoes that they can afford easily like the classic pumps that are available in all types of fabrics and ornamentation in the market. There are also pumps available with an elevated instep (the arch between the toe and the ankle) which give a more professional and formal look. For women who are short or average height, heels are more of a priority and that is where they would not prefer a *Khussa*, especially in a working space. As there are

²⁶² Haywood, Sarah. *Wedding Bible*. London (The Wedding Bible Company Ltd, 2006)P.125

many varieties of shoes in the market instead, which have a 2mm heel or a medium heel that resolve their height related issues and at the same time be comfortable for the feet. Amna Butt²⁶³ who is a footwear designer, thinks female population, students, ages above eighteen prefer it. So *Khussa* should not just be limited to comfort, but the designs could extend to other possible forms as well like leisure or formal wear. Leather material, embroidery work on this material and particularly working with the soles could be done like adding height and softness to the innersole.

For men *Khussa* is too casual to suit their outlook in the office environment or for any other clerical duties. They prefer Oxford or Derby as a more suitable choice for office use. The lay man on the other hand prefers men's sandals like the Peshawari chappal or the other summer platform sandals that are water resistant and easy on the foot. So, Harris Bin Zia²⁶⁴ who is a footwear designer and a consultant worked on a project with the collaboration of UNESCO and Siddique leather industry to come up with a footwear range where designs for ethnic or cultural footwear of Pakistan were to be mixed with style lines of the contemporary footwear or modern footwear like the oxford or the brogue. So, he combined the style lines of the contemporary footwear or modern footwear like the oxford or the brogue with traditional silhouettes. The task was to combine Peshawari chappal with the monk strap and the loafer style. The result was the mixture of both footwear types. It was highly successful in our country and Europe as well. Solutions like these projects could make *Khussa* more appropriate for the male population as well.

²⁶³ Amna Butt, interview by author, designer at Siddiq Leather Works (Pvt) Ltd, October 29th, 2020.

²⁶⁴ Harris Bin Zia, interview by author, Lecturer of footwear design studio in PIFD, Former Designer at Firhaz Footwear Pvt. Ltd-Hush Puppies & R & d Manager at Starlet, Lahore, October 29th, 2021.

While the formal or the elite shoe preferred by the ladies on formal occasions or weddings in Pakistan and universally are the high heel stilettos. These are mostly made in satin or fine leather and finished with a metal heel. They are mostly available in all kinds of ornamentation and colors in the market. Locally and internationally all the shoe brands and the designer's mostly design high end shoes with high heels like Louis Vuitton and Alexander McQueen. But in this region as discussed earlier that on formal occasions *Khussa* is worn due to its perfect combination with traditional attire both by men and women alike. Though results show that *Khussa* is popular amongst the middle class mostly and worn on special occasions or on day-to-day routine, it still must regain its position as a high-end shoe. According Mohni Saif ²⁶⁵ who has been involved in the trainings regarding footwear discipline at TEVTA, People of the subcontinent have been wearing the *Khussas* since many years. Initially we can see with pointed end and having fancy work on them in standard leather colors for both men and women. Crafting the *Khussa* evolved by the time with embroidered Tilla work specifically worn by the rich class. These days, many different colors can be found in *Khussas* with different colored threads lining and various shapes on the *Khussas* as per fashion trends. However, the classic colours still have their own identity.

7.2 Designer's perspective

According to John Thackara in the very first publication on the concept of open design named 'Open Design Now' in Netherland, 2011, he created an argument on openness that it is superior to any commercial and cultural substance. For him it is a conditioning of the mentality of a nation that deals with the current circumstances.

²⁶⁵ Mohni Saif, interview by author, Master Trainer at TEVTA (Technical Training Institute), Lahore, May 9th, 2021.

In such a scenario a product like *Khussa* that is designed priors open creativity and professional design experience.

Another definition highlights the theory of *Open design* as the joint effort in the construction of artifacts by a diverse group of distinct individuals with the merger of latest digital facilities or production methods²⁶⁶. In a broader retrospect the *Open Design* theory takes the customization of a product from the market centered rational approach to the creation of amplified objects that are made to be reformed, adapted, and developed according to inventive ideas²⁶⁷. It is a healthier approach where the designer is not superior rather, he and his customers are on the same platform. The designer sees to it that maximum number of his product's users are accommodated, and their interests are addressed. The designer is not the one to decide upon the idea of what is right for them rather he is part of the larger community²⁶⁸.

According to Ali Munawar²⁶⁹ who is a shoe designer and is associated with footwear for quite some time, shares his observation that now things have changed. First the old people in the rural areas, when they used to wear a *Khussa*, they wanted it to produce some form of a noise. Nowadays the regular chrome leather *Khussa* does not make noise, as it is softer in material; noise comes only in vegetable tanned leather. There is no difference in quality, both are durable, it is only that the the older generation wanted the *Khussa* to be stiffer, it should produce noise and it should not become softer. It was more of a source of pride and dignity adding to their personality and aura. However, the present consumer of *Khussa*, girls or women

²⁶⁶ Cruikshank, Leon. *Open Design and innovation: Facilitating Creativity in Everyone*. (England: Gower Publishing Company, 2014. Print) P.81

²⁶⁷ Ed, David Bihanic. *Empowering Users through Design* (Switzerland: Springer International Publishers, 2015. Print) P.170

²⁶⁸ Ed, David Bihanic. *Empowering Users through Design* (Switzerland: Springer International publishers, 2015. Print) P.170

²⁶⁹ Ali Munawar, interview by author, shoe designer at Servis Shoes, also works as a consultant at Shafi Group of Industries, Leather Chemist Consultant at Institute of Leather technology, Gujranwala., Lahore, October 23rd, 2020.

mostly do not desire such things. They on the contrary want it softer more airy and less structured, unlikely to the previous practices. The change in consumer has changed the demand as well.

Hira Shakeel²⁷⁰ who had been teaching trends and design tendencies both theoretically and practically talked about the way consumers are now more demanding in their choices of products due to the variety offered by the market. Sustainability is an added factor to be introduced in the product designing. In the prior times the product used to be only cost effective, functional, and aesthetically appealing, but now this is an added aspect which is newly gaining trend in both the local and international footwear market. She defines a sustainable product as something long lasting, environmentally friendly and user friendly. Consumers expect that the product should be user friendly in every way offering comfort, durability, and suitability in all weather conditions. Traditionally vegetable tanned *Khussa* can fall in this category of a sustainable product. Ideally, its manufacturing techniques, our weather conditions, anatomy of the feet, all makes it suitable as a traditional footwear form in this region with a sustainable modern approach with little adjustments. In the present age ecofriendly products are the need of the hour due to the continuous pattern of climatic disruption taking place on an alarming rate. In such a situation introduction of vegetable tanned leather products are the best solution for decreasing industrial pollution and other hazardous issues regarding synthetic material's waste.

Hina Khan's²⁷¹ observation as a fashion marketing analyst regarding this change is that *Khussas* were only available at relatively small shops. In places like Islamabad, you had very low-key outlets. There were not very big names of brands

²⁷⁰ Nauman Rafique, interview by author, shop owner of *Khussa* Chappal House, Lahore, October 23rd, 2020.

²⁷¹ Hina Khan, interview by author, Lecturer at Fashion and Marketing Department, Pakistan Institute of Fashion and Design, Lahore and a Fashion Marketing Analyst, Lahore, October 23rd, 2020.

involved and not that much external marketing. As these *Khussa* were not that much projected and marketed well, so whenever the people wore them, the designs were mostly outdated. There was only one type of colour scheme. It's just happening for four to five years back now; it wasn't like the requirement of the present consumer. But then for some brands like Chapter 13, Mojari, they took them as an inspiration, and they wanted to take the cultural heritage and artifacts in a more formulized way in their designs. They did market research and then launched them with trendy elements, colours and aesthetics. There was a time when *Khussas* were limited to Eid, *Mehndi* or special occasions. Now people are wearing it with jeans, because now it has become very trendy and commercial. It is the role of marketing and consumer behavior. A lot of study was done, seeing the younger lot what their preferences were, what were their choices. And now even the *Khadrris* are also in trend, and they have used such colours and aesthetics that younger lot admires it. Now, with the purchase of *Khussa* in large amount and newly found interest of consumers, you can see mushroom growth of small businesses in this domain. There are so many small pages and now even there is this hand painted *Khussas* trend. They started making it for smaller kids with the unicorn ones as well. It has been taken up well by our local brands, after studying the consumers they took the market.

In this context if we look upon new businesses that are related to the manufacturing of *Khussa* are concerned, the involvement of designers in them have added value to product making it unique, customized, and more sustainable. An example is H & Z fig.7.11 a shoe brand that is named after its designers Hina Fatima and Zara Fatima in the year 2012. This brand deals in only female footwear especially *Khussa* as its primary product. They not only offer a variety of collections featuring different themes and materials but also have a good business in customized shoe

making. They cater orders that want either one of their designs in different colors or sizes or for special occasions. One of the examples is fig.7.12 where the *Khussa* is especially manufactured with a double padded sole. This technique is applied on the *Khussa* so that the wearer could have a layer of protection against the irregularity of the ground surface.

The specialty of their *Khussa* is that they design it with contemporary ornamentation techniques and materials like their collection featuring digital printing of natural forms on the front toe box of the *Khussa* fig.7.13. The brand has been appreciated fig.7.15 on various blogs and news clips. It is trying to publicize its image as an emerging ethnic brand for *Khussas* on different platforms through small exhibitions and an active online page.

Another designer Amna Butt ²⁷² adds on to this narrative that if we look at *Khussa*, the design trend is there from the Nawab time. Considering the time in which era we are living today, where there is the culture of social media, where Instagram is quite in and interest in facebook pages is the modern trend. So, entrepreneurship is getting advanced, the skill of *Khussa*, this is a hand-crafted skill, one can do it manually, it doesn't require any industrial setup. There are several pages online who have their own way of portraying it, like Chapter 13, which are working on both the traditional and design aspect of it. Not just embroidery, traditional work but also aesthetics and modern elements are blended in it to contemporize it. If we look at it from that perspective, obviously there has been a positive change in the design of *Khussa*. The standard outline, silhouettes, and form of *Khussa* is gradually transforming, it took time but it's evolving. Its basic pattern, the toe front area, and the

²⁷² Amna Butt, interview by author, designer at Siddiq Leather Works (Pvt) Ltd, October 29th, 2020.

quarter area, now variation could be seen in it. First there were just two patterns.

There is a positive change, and it is being observed in its design as well.

In this regard according to Harris bin Zia this transformation could be made by observing the international way of using different design tendencies to modify a certain product. If we look at the international scenario, there are designers who have modified with the international designs. They have added different soles with different thicknesses. They brought about the change with different material observations. It could be done if it's kept in mind that *Khussas* are known for their comfort. Its viability is to create comfort for the consumer. If those techniques are introduced in the modern footwear forms with traditional silhouettes, things would be much more positive.

7.3 Industrial Perspective

Nowadays the design process is not all about only production methods, distribution strategies and consumption figures of a product. It has become a process, a journey where the producer, designer, manufacturer and even the buyer is involved in its development. The idea of such procedure extends further than transformation in designing processes, it also elaborates the following context to describe the change in the approach towards design.

According to Muhammad Nawaz²⁷³, when they were making handmade *Khussas*, there was monopoly of the maker as there was less potential in the market to get them manufactured. When it was handmade, they used to trace the foot of a specific customer and customized its design for him. It was a lengthy process, and it was all handmade. Now contrary to this, there is variety offered by the industrial practices and with it we also have readymade material available in market, like the

²⁷³ Muhammad Nawaz, interview by author, Starlet, Lahore, April 06, 2021.

last, leftover of the industrial leather. As a result, comparatively the contemporary shoe in the market is relatively cheaper than the previous ones.

Commenting on this situation Maimoona Ajmal²⁷⁴ suggests that in terms of design, she have noticed many changes in the design process of *Khussa* in recent years. The most prominent change is that most of the *Khussas* available in markets are now machine embroidered. This may be because they are being mass produced. Footwear is also being hand painted instead of being embroidered. A recent trend is to get customized *Khussas* made for different occasions. She thinks all of these changes and variations are done in order to attract different consumer groups and to offer something ‘new’ to the demanding consumers.

Thus, in such a society the change is amongst a passive purchaser into an active user. As the consumer builds his own persona by consuming various products. Individuality here is an in-house concern that is addressed as a transcendental occurrence through these campaigns launched by the industrial groups, designed tailor made to create a particular personality. The industrial point of view is to capitalize the market for a particular target group and thus generate a certain product to suit their requirements.

7.3.1 Sefam Group

Sefam fig.7.16 is a group of well-established brands in Pakistan that is aware of the impact and vitality of sustainability in the manufacturing of their industrial output. The group offers brands that make their consumers feel comfortable and reliable as they know what they are being offered. Strong market presence makes them associated with their clienteles and they know the needs of their target groups.

²⁷⁴ Maimoona Ajmal, interview by author, Assistant Professor at PIFD Design Studio, Textile Designer, Lahore, April 18th, 2021.

This group was established in 1985 and is currently handled by two managing directors Ms.Seema Aziz and Mr. Hamid Zaman²⁷⁵.

This group believes in strong market ethos and rely heavily on their mission statement that promises quality and innovation. They started off with one brand that is Bareeze that deals in embroidered fabrics and now they have twelve brands in the Pakistani market. These brands foster a culture of creativity and diversity, making their product interesting yet the focus is primarily quality that is achieved with their advance technological machinery. These factors enable constant growth and success for their name in the Pakistani market.

The strength of their brands is that they offer products to a wider audience through creating their own opportunities with trending on the latest developments and innovating through sustainability. Consumers that buy their product are not always into traditional outlooks rather they consider it a fashion trend. To target their specified customer, they cater brands with varying conceptions. For example, a more casual apparel and outlook is achieved through their brand Chinyere fig.7.17. The *Khussa* that is being manufactured for that brand is more appropriate for day-to-day routine. In 2016 they offered a range fig.7.18 where the *Khussa* was being offered in textile material with prints like those used in their garments. These *Khussas* were an instant success as the target group was into lawn frenzy and wanted the print factor in their accessories too. *Khussa* proved to be an easy and perfect accessory with the developing trend.

²⁷⁵ Page, Sefam home. Sefam group of industries. n.d. <http://sefam.com/aboutus.php> (accessed July 3, 2018).

In order to know the will of their customers they even conducted an online survey on their web page in 2013, regarding the type of footwear they would prefer. The survey sample is given below.

Chinyere

November 27, 2013 ·

What is your choice of footwear with Chinyere outfits?

A- Stilletos

B- Wedges

C- Khussa

D- Pumps.

Rang Ja

Apart from Chinyere another brand launched by the Sefam group is Rang Ja fig.7.19. It is a contemporary brand offering ethnic bold and vibrant products. They offer a range of *Khussas* that are experimental, loud in colours and creating their presence in a crowd. The design of these *Khussas* aims at the youth as their target group who want to be prominent in a crowd. Treatment of traditional motifs is done according to current trends. fig.7.20 named as Multi Rainbow demonstrates a design of a *Khussa* that has a vibrant range of colours like orange, red and sea green balanced with a black background. Traditional motifs and embroideries are handled in the silhouette of a *Khussa* in such a way that it looks like an ethnic pump.

This is the industrial perspective that any company wants to achieve. They want to reduce the gap between the perceived brand image to the required target of the company. This is done through catering to the demand of the market and responding according to current trends. Basically, a brand image is the conception of a consumer regarding the physical and imaginary properties of their products. It is totally opposite

to the brand personality that is characterized by a company through their market campaign (logo design, title, communication methods and packaging etc.). Rather a brand image is a set of sentiments, moods and experiences linked to the brand. Brand image nowadays is more effective in creating a certain persona relatable to their product and thus selling it successfully. To achieve a certain image, the brands go by themes and moods regarding the look of their products. The above examples are an effective evidence as to how companies work.

Rang ja is a strong brand name that capitalizes on its brand identity with a different logo fig.7.21 and title that distinguish it from its competitors. The core of Rang ja product's success especially *Khussa* is related to brand association. Rang ja is associating its products with the youth fig.7.22 who are bold, experimental and have an ethnic taste. For example, Rang ja campaign fig.7.23 of 2018 focuses on young icons like Aima Baig for its brand endorsement. The *Khussa*'s designed in this regard by this brand are a blend of Peshawari chapel and peep toe. An example is fig.7.24 treated in patent leather in Shocking Pink colour that is a hybrid of Peshawari chapel, peep toe and *Khussa*. This is not the only combination they have been experimenting, rather they have also blended local sandal styles with modern day gladiator sandals fig.7.25. Metallic colored leathers, patent leathers and velvets are combined with traditional ornamentation designed in minimal handling.

Parallel to Rang Ja, Chinyere is reflective of how the Pakistani modern society is shaping. It has a brand image that sells for high performance, innovative yet conscious designs. The brand associates with high notch working class, achievers and market sensible audiences, mainly serious females fig.7.26. Chinyere is considered as a brand whose top priority is quality and that is why they produced *Khussas* that are light weight and durable. The designs fig.7.27 are mostly highlighted with a soothing

palette of pastels and black and white prints. However, they have played with silhouettes, capitalizing on the cuts and the outlook of the shoe. The use of textiles and digital printing makes them innovative and modern.

If the two brand images are to be compared then Rang ja is a more fun loving, exciting and fashionable name in the market as compared to Chinyere that has a higher spirited, arrogant and a superior feel in its *Khussas*. It is interesting as to how one company is launching two brands with a similar product yet a different brand image.

7.4 PEST Analysis

This analysis is based upon four major aspects that are the political, economic, social and technological factors²⁷⁶. A product environment is measured with the PEST analysis to evaluate the market scenario in which it is sustaining. To go deeper into the business of these market contenders a Swot analysis is then piloted²⁷⁷. For the present study, a PEST Analysis would be convenient to look at *Khussa* as a sustainable product in the Pakistani market. PEST analysis is also known as general environmental analysis. It focuses upon the peripheral atmosphere in which a business prospers²⁷⁸. As the *Khussa* has a diverse market in Pakistan from a very traditional approach to a contemporary outlook, this analysis could give a comprehensive view on how it is ranging.

²⁷⁶ Edd Applegate, Art Johnson. *Cases in Advertising and Marketing Management: Real Situations for Tomorrow's Managers* (United States of America: Rowman and Littlefield Publishers, 2007. Print) P.28

²⁷⁷ Edd Applegate, Art Johnson. *Cases in Advertising and Marketing Management: Real Situations for Tomorrow's Managers* (United States of America: Rowman and Littlefield Publishers, 2007. Print) P.28

²⁷⁸ Qin (Editor), Zheng. *Introduction to E-Commerce. Beijing* (Tsinghu University Press, 2009. Print) P.467

It is not only important to investigate the four factors that are mentioned above but also the degree of impact they are having on the *Khussa* market in Pakistan and to a certain extent even abroad. Nearly every business is delimited by conservational reasons²⁷⁹ and if they are studied in detail one can see the hurdles and the prospects in its development. This investigation could also showcase the present positioning of *Khussa* from a traditional craft to a brand product and the features that are catalyzing this shift. As one of the important results from this study can bring out the causes that effects the buying decisions of the people²⁸⁰. Thus a 'big picture' of the product could clearly define the threats and opportunities underlying this business²⁸¹. These factors are an interplay that are dependents on each other, for instance the economy is stronger if the political scenario is stable²⁸².

7.4.1 Political Scenario

The first feature is the Political situation of a society that set the regulations for the business, have an impact on the buying power of the targeted consumers and set a competitive arena with the other similar dealings²⁸³. As the political stability of a government and the countries' general condition like a war or a critical situation also determines the growth of a product market²⁸⁴. If we look upon the history of Pakistan it is full of military takeovers, corrupt democratic rulers, assorted economic and trade

²⁷⁹ Farhad Analoui, Azhar Karami. *Strategic Management in Small and Medium Enterprise* (Britain: Thomas Learning Publishers, 2003. Print) P. 74

²⁸⁰ Selim Kapoor (editor), Hari Eswaran. *Sustainable Land Management: Learning from the Past for the Future* (London: Springer Science and Media, 2011. Print) P.395

²⁸¹ Emanuel Camelliri, Roxanne Camilleri. *Accounting for Financial Instruments, A Guide to Valuation and Risk Management* (Newyork: Taylor and Francis, 2017. Print) P. 278

²⁸² Qin (Editor), Zheng. *Introduction to E-Commerce* (Beiging: Tsinghu University Press, 2009. Print) P.467

²⁸³ Selim Kapoor (editor), Hari Eswaran. *Sustainable Land Management: Learning from the Past for the Future* (London: Springer Science and Media, 2011. Print) P.395

²⁸⁴ Farhad Analoui, Azhar Karami. *Strategic Management in Small and Medium Enterprise* (Britain: Thomas Learning Publishers, 2003 Print) P. 75

strategies and regional conflicts²⁸⁵. As a result, the investors had been hesitant to come over here and invest in large projects. To add fuel on fire the fight against terrorism has also caused hindrance for major investments in Pakistan due to the security threat faced by the foreigners. An evidence is the decline in the leather exports especially from the year 2015 when the war against terrorism was on its climax. According to a report made by the 'Bureau of Statistics' the leather footwear industry faced a decline of 2.49 percent in that particular year²⁸⁶. Still, currently the industry is now gaining its momentum and trying to flourish after the government has announced an incentive package and lenient trade policies²⁸⁷.

This situation has obviously become an obstacle in the upgrading of a craft like *Khussa* and thus made it difficult to promote itself on international arenas. At present according to Shafiq brother's enterprises who have a factory in *Korāngī* industrial area in Karachi and deal with leather import and export of footwear, the reason why *Khussa* is struggling to have a mainstream market like sandals or stilettos is that somehow it is made with the same old traditional mechanisms. To meet the international standards, it must be finished on latest machines or with a more refined raw material. The art of *Khussa* making is still subjected to small workshops with labour who are performing these tasks manually. Government has not taken initiatives in upgrading their skills by giving them trainings or introducing enough institutes who prepare designers or technicians who could in future to perform such a task. Although there are academic government organizations like Tevta and PIFD (Pakistan Institute of fashion and design) who are striving to give both technical and design education,

²⁸⁵ Butt, Muhammad Shoaib and Jayatilleka S. Bandera. *Trade Liberisation and Regional Disparity in Pakistan (U.S.A: Routledge, 2009. Print)* P.XX

²⁸⁶ Association, PFMA-Pakistan Footwear Manufacturers. PFMA Home page. April 14, 2015. <http://www.pakfootwear.org/some-news-item/> (accessed June Wednesday, 2018).

²⁸⁷ Magazine, Ravi. *Leather Industry of Pakistan: In-depth Analysis*. February 12, 2017. <https://www.ravimagazine.com/leather-industry-pakistan-depth-analysis/> (accessed June 29, 2018).

but they are not enough in comparison to the growing population of Pakistan. The government has also started projects with international organizations like UNIDO and UNDP for different training courses in the field of leather manufacturing and designing to update the skills of the people working in this sector.

There is an important connection between trade linkages, competitive environment, and an urban setup, as these logistics set the cost for finished product²⁸⁸. In an observation done on the working at the Royal leather industry, which is located on *Sūndārdās* road, Lahore, the industry faces lot of challenges before launching a particular footwear type. The design team thus must be careful at what they design for a particular market either locally or globally. The major concern is the cost as the industrialist is primarily concerned with this aspect. At present the energy crisis that is being faced by Pakistan has made it very difficult to make a product cost effective and thus new ideas to explore Pakistani heritage or traditions is thus becoming more and more difficult. Higher energy prices lead to raise in the production cost that obviously affects the exports. As a result, the industrialists are not easily willing to invest in an experimental design which could be a blend of western and local footwear or redesigning of eastern footwear types. But this does not mean that such designs are not being manufactured. They are still being made and slowly gaining popularity amongst the crowds, which is an encouraging situation. Similar situation was being observed at Siddiq Leather Works (Pvt) limited, located in *Sultānpūrā, Misrīshāh*, Lahore, there are no mechanisms of collaboration between the industries, the local market, small cottage industries and the academic institutions. Thus, no such initiatives of any promotional activity of launching *Khussa* in an effective manner

²⁸⁸ Triana, Ernest Sanchez, Dan Biller, Ijaz Nabi. *Revitalizing Industrial Growth in Pakistan* (Washington D.C: World Bank Group, 2014. Web) P.83

could be organized. Abrupt political changes in Pakistan have also affected the footwear sector with negligence towards infrastructures and transport facilities. The private industries can reorganize their own resources and work for their improvement but other small-scale businesses such as *Khussa* making needs help from the government to support their cause.

Another important consideration are the taxing laws and trade restrictions that are implemented in this region²⁸⁹ that had been putting an effect on the overall trading environment for the ethnic footwear like *Khussa*. Although, Pakistan has taking several reforms in custom clearance and tax facilitation that have improved the channelization of import and export recently. Now all the documentation is computerized and even the transportation of goods has been improved through better networking of logistics²⁹⁰. As a result, although there is a more competitive atmosphere for a local product like *Khussa*. There are now more international store chains opened at reasonable prices in the footwear sector in Pakistan. Also trade with the neighboring countries like China has also provided low-cost shoe options for the buyers locally. An observation within industries like the Royal leather and the Siddique leather shows that the material which is locally available is now manufactured effectively with machinery imported internationally. Consequently, the leather industry can provide shoes locally at an effective price range and even produce a shoe range that is imported abroad. But there are no reforms that are helping to keep a handmade craft like *Khussa* get upgraded or certain policies to promote such skills. For example, the government laws regarding the employment of the labors and the introduction of price controlling polices could be an important step in this regard. As

²⁸⁹Griffin, Darrel. *Business with a Purpose, Starting, Building, Managing, and protecting your new Business* (United States of America: Outskirts Pres.Inc, 2010. Print) P.127

²⁹⁰Naqvi, Schuler Philip and Zareen Fatima. *The Challenges and Potential of Pakistan- India Trade* (USA: World Bank Organization, 2007.Web) P.10

the working conditions of the labour involved in this craft are very poor. In comparison to their effort in the manufacturing of the *Khussa* the price of the labor is also very low. The most important things are the progressive steps that a government can initiate like the funding, grants, and the initiatives²⁹¹. The impact created by the home market and the pressure groups also add up to this category²⁹².

7.4.2 Social factor

Another important factor playing a key role in the establishing of the business regarding *Khussa* is the social environment. This aspect covers a range of norms from the consumer buying patterns to the demographics involved in its designing and ranging²⁹³. It also covers the marketing strategies, cultural values and lifestyle trends that are leading to develop a certain brand image and market for this product²⁹⁴.

Khussa had been a complete package for the masses for centuries, footwear made entirely of leather or with an infusion of other materials like a sole made of rubber or plastic. They had been a symbol of value, reliability, and durability in the subcontinent. In fact, till the nineteenth century this shoe type was popular as an elite shoe. Even in the present scenario these footwear types are worn in abundance, heavily ornamented for specific festive events and in expensive, protective, and no-nonsense shoes for casual wear. In one way or the other these leather slippers are famous locally and now even globally for their protective and comfortable nature.

²⁹¹ Edd Applegate, Art Johnson. *Cases in Advertising and Marketing Management: Real Situations for Tomorrow's Managers* (United States of America: Rowman and Littlefield Publishers, 2007. Print) P.29

²⁹² Edd Applegate, Art Johnson. *Cases in Advertising and Marketing Management: Real Situations for Tomorrow's Managers* (United States of America: Rowman and Littlefield Publishers, 2007. Print) P.29

²⁹³ Afaglo, H.Kwame. *Management for Developing Economies-Results Oriented* (Lulu.com, 2011. Web) P.117

²⁹⁴ Griffin, Darrel. *Business with a Purpose, Starting, Building, Managing, and protecting your new business*. (United States of America: Outskirts Pres.Inc, 2010. Print) P.127

Initially *Khussa* was meant to be a leather slipper for the nawabs or the early Mughals. As the word slipper implies it was designed specifically for indoor environments. It was designed as a cover in which the foot could easily slip in. Luxury that was intended for the feet to suit the hot climate of the subcontinent region. As socially *Khussa* was intended to be a luxurious item, so its outlook was highly ornamented and as the indoor activities that were being subjected to the Mughals or the Nawabs were the royal feasts or the weddings not the wars, these *Khussas* were bound to generate a certain grandeur. An example of such decoration are the diamond studded slippers possessed by a vazir's wife Jafar Khan in the court of Mughal Emperor Aurangzib²⁹⁵. According to Alia Hadi, a PhD scholar in Design history and theory, *Khussa* wear is one of the major products of subcontinent and it is popular because of its religious, mythological, political, cultural, and aesthetic paradigms which nurtured the desire of decoration of human instincts from primitive times. This is reflected in variety of target group from lower middle class to upper class there are almost all target group of this product. However, *Khussa* did not remain the property of the elite only, the commoners used to wear them but with obviously less decoration or fine material. Eventually in the nineteenth century and early twentieth century, when it was the age of the masses *Khussa* became common for everyone and at that time it also started losing its value as a precious shoe, as the elite were now more inclined towards the newly trending heels. The society was moving towards an age of the popular culture and traditional wear thus started to struggle with keeping its originality and uniqueness.

²⁹⁵ Mathur, B. P. *Ethics for Governance: Reinventing Public Services* (India: Routledge, 2015. Print) P.110

The target group changed from the royal to the more public who were politicians, professionals, commoners, youth, and the adults. The market of the twentieth century was highly demanding. With a variety of footwear in the market it became harder for the manufacturers to retain the value of *Khussa* same as it held previously. In an interview with the owner of the *Khussa* Mehāl in Lahore he stated that they also had to modify the price range, designs and the comfort of the shoe according to the demand of the customer. As the consumer now had choices, shoes which were being easily mass produced with machines like stitching machines, sole attaching machines etc. Thus, the machine manufactured shoe was more durable, comfortable, and less in price. Although a product like *Khussa* which was entirely handmade and less comfortable than pumps and sandals suffered in such a situation. Still the manufacturers of the *Khussa* kept it sustaining with lowering its prices and making it more easily accessible in the common market. Also, to increase the level of comfort the producers of *Khussa* like the *Khussa* Mehāl in Lahore and the *Khussa* Chappal house in Karachi introduced rubber or PVC soles for the humid situations, making it more convenient for the outdoor usage. Another thing that was added for the convenience of the consumer was a padding of foam between a double leather sole and the back counter. That added the ease from preventing the foot to be directly getting in contact with any inconvenient surfaces outside. These adaptations in the creation of *Khussa* made it a suitable footwear for the outdoor use as well. As it provided air vent for the feet in hot weather specifically.

According to Agha Hasnain Khan²⁹⁶ who has an experience in the footwear business dealings and teaches fashion retail and marketing, this strategy is the need of

²⁹⁶ Agha Hasnain Khan, interview by author, Director Student Startup business program in Pakistan, Visiting Faculty at UCL, Universal College Lahore and UMT University of Management and Technology in the subject of Fashion and Retail businesses, Lahore, October 25th, 2020.

the hour. He comments on this situation that although the people of this region are traveling and are exposed to all kind of foreign influences, still they prefer eastern wear in their clothing more rather than the western options available in the market. Thus, *Khussa* will remain favorite of this consumer. But traditional footwear in the past has not been comfortable in comparison to the other options in the market. So, it is important to use techniques to make it more comfortable and this is not that difficult. With improving the last of the *Khussa*, its shape and sole, it could be much more comfortable to wear. This is also what many brands are doing to attract the consumer towards this product.

In the twenty first century where we are existing, it is an age where there is a lot of variety and the marketing strategies have changed. The variety offered to the target group has made it more design conscious and thus need specific as well. The target group at present wants a specific shoe for each occasion and purpose. Such an environment is created by the flooding of brands in the market. They advertise according to every occasion and make the buyer feel the importance of their product as their need. At present there are now several brands that are introducing *Khussa* as a revived product. To know how the concept of branding became necessary for the sustainability of *Khussa*, it is important to know the history of how footwear was treated like an enterprise from the very beginning.

In the current global fashion setup ‘Made in Italy’ is an indicator of design, quality, and highly defined inventiveness. It is although interesting to notice that this development is rather recent, beginning in the second half of the 20th century. Yet in such a small amount of time Italy has defined itself as the leader in the world of footwear, internationally. The first major step towards the Italian success was the innovation of runway parade in 1951 in the city of Florence. Then a sequence of small

events and gatherings were arranged for promoting leather goods locally in Italy. A fashion magazine named 'Footwear News' was also launched as a follow up of these events. It used to cover all the important happenings related to footwear in the nearby vicinity. These developments lead to the major restructuring of the old-fashioned Italian footwear industry and in result minted a major boost in their economy. Consequently, in 1950s Italians exported two hundred million worth shoes and just after four years later its export was of the value of 2.3 billion lire. Small scale businesses to congested workshops in Italy are now renowned brands. The concept of marketing and branding changed the entire industry of footwear and leather accessories in Italy. This strategy is now used internationally for selling products and much more advance in its approach.

Branding is a method which is nowadays used to promote *Khussa* as a sustainable product. With the changing times *Khussa* has also evolved as a product. *Khussa* as a customary product has been relaunched by different brands. It has been offered as an accessory by means of a part of styling for everyday usage in the small ordinary shops, in the popular marketplaces of the leading shopping areas of Pakistan. Its promotion with different outfits like the Kurta Jeans and Chūrīdār Paijāmā has made it popular in the urban youth. Then its identity as an occasional shoe had become a part of the metropolitan setup of the city life. However, it still holds its cultural value in the rural areas of Punjab and Sindh.

The fashion scene in Pakistan is quite confusing with conflicting ideologies and revolutionary fashion tendencies. Mostly these trends are followed with the preferences of the Western dominant shoe designs. As the western footwear has become the ultimate fashion accessory preferred by the elite and the higher middle class, it has also become a trend in the public due its comfort and variety. Labels like

Hub and Charles and Keith offer a range of leather shoes with the most contemporary global trends; thus, such a collection of shoes is available in all the major city centers of Pakistan. Other than this vendor sitting in the market areas of Pakistan offer an assortment of shoes imported from Taiwan, China or locally manufactured. Thus, the virility of the craft like *Khussa* is retained from extinction in such a scenario with the designers who keep experimenting with it and the middle class and the lower class who still value its traditional worth.

Casual *Khussa* in such a market was an initiative done by many brands who were launching printed lawn successfully and getting huge success in alluring their target audiences. With the increasing use of social and electronic media the society of Pakistan are aware of what is happening globally in the footwear fashion world. Thus, to cater such an audience, the shoe designers working under different brands created amalgamations of traditional hand crafted *Khussa* with western shoe elements like the soles, materials and the silhouettes, Accessories like the studs, laces and the sequins which were mostly used in converse, pumps or moccasins were also added onto the ornamentation of the *Khussa*. Thus, at present in designs of *Khussa* western design elements have crept into the regional flavors making it an interesting hybrid product. Other than the elements the textile material added on the upper of the *Khussa* along with different playful or traditional patterns has made it an ideal summer attraction for the public. Nearly all the major brands like Chinyere, Keyseria and Junaid Jamshaid have made them a part of their accessories. Thus, although there is a lot of room for more exploration in its design formations, yet this is a major step in the characterizing of the new phase of the *Khussa* soon.

Other than the printed textile *Khussas* there are also *Khussas* that are ornamented with traditional yarns and jacquards. These type of *Khussas* are created

with a blend of modern motifs and adornments like pompoms and tassels to add a regional ethnic zest to the design of the *Khussa*. Brands like Khaddi and Rang ja offer such collections that are offering modern yet funky accessories to their target audience. Other than the brands such *Khussas* are also popular in common marketplaces as the college girls, or the youth prefer them on daily basis due its vibrant look.

Although the shoe trends in Pakistan are evolving at the pace with the global fashion styles, yet indigenous footwear is still the part of the modern wardrobes, especially in the female footwear sector. The reason is the traditional costume worn by the Mughals in the past being still in trend for formal occasions like weddings or get together or religious events like eid. The textures, colours ornamentations styles and jewelry is appreciated for its photographic reflection of a bygone nawab era.

The richness in such designs of the *Khussa* and the variety is there due to the culture of Pakistan stemming from the diversity in climatic conditions, geographical and regional boundaries, and constant influx of the foreign invaders throughout the history. Different invading races from the Persians, Mughals, Afghans, and the Mongols have inspired the *Khussa* patterns of this area. Silhouettes of the toe shape, colour schemes, ornamentation and the quality of material had determined the rank of the regional distinctiveness of the wearer as discussed in the earlier chapters. The extensive range of the *Khussa* styles echoes the set strata of the Pakistani society, since social standing dictated that what panache and flamboyance was reserved for the elites even in the case of *Khussa*. This is the beauty of this ethnically diverse craft that as a product it fulfills the needs of every class and caters to a wide audience.

7.4.3 Economic factor

Economy plays an important role in the boost of an industry or a market in any country. In this analysis the economic factor covers the overall economic situation and the one that industry is facing in the promotion of *Khussa*. The expanse of export activities in terms of leather trade are growing fast in Pakistan, more than sixty countries are provided with leather products by the Pakistani footwear market. But the yearly export numbers of the leather industry are only \$110 million which makes the global share in the footwear market of only 0.001 percent. It is a much slower pace in global trade when compared to countries like India, Bangladesh and Sri Lanka, as it has more potential than what it has already achieved²⁹⁷.

At present economy of Pakistan in terms of (PPP) which stands for Purchasing Power Parity is twenty fifth largest entity in the global arena and in the nominal gross domestic product market it is ranked on the forty second number. In 2018 the population of Pakistan is over 200 million, providing a nominal GDP per capita of \$1,641. Thus, Pakistan being the producer of top-quality leather is a great contributor in Pakistani economy with exporting leather products and raw material internationally. An example of our popularity of local footwear forms is a design by Paul Smith which was inspired by a Peshawari Chappal and sold for 300 pounds²⁹⁸. A data based on the statistical situation of export of leather and leather goods in Pakistan from the past five years, sourced by the Statistical department of Export Promotion Bureau are shown in the table below²⁹⁹.

Value in (000US\$)			
	COST	COST	COST

COST VA

²⁹⁷ Agency, Islamic Republic News. Pakistan's shoe manufacturing industry has great potential to grow. June 29, 2018. <http://www.irna.ir/en/News/82941963> (accessed June 30, 2018).

²⁹⁸ Agency, Islamic Republic News. Pakistan's shoe manufacturing industry has great potential to grow. June 29, 2018. <http://www.irna.ir/en/News/82941963> (accessed June 30, 2018).

²⁹⁹ Magazine, Ravi. Leather Industry of Pakistan: In-depth Analysis. February 12, 2017. <https://www.ravimagazine.com/leather-industry-pakistan-depth-analysis/> (accessed June 29, 2018).

SUBSTANCES		1993-94	1994-95	1995-96	1996-97	1997-98
1.	Tanned and Cured leather	257,887	241,139	222,615	224,302	272,118
2.	Leather Garments	204,826	256,791	322,211	338,718	294,118
3.	Leather gloves	40,468	65,946	61,992	37,532	44,118
4.	Leather manufacturers N.S.	7,645	10,628	14,611	12,284	8,118
5.	Leather footwear	9,827	16,252	15,002	15,630	21,118
	Total Value	502,433	590,756	636,431	628,466	647,118

According to the above data the raw material that is the hides of the animal are the most exported item in Pakistani leather industry. Eight hundred tanneries in Pakistan which are registered with the Pakistan Tanners Association are involved in manufacturing export quality leather and finished products which meet up with the global standards³⁰⁰. There are all types of leather including goat, cow, buffalo, and sheep hides. The sheep skin in Pakistan is one of the best in grains, body, and fiber³⁰¹. Other largest commodity are the leather garments that have the highest revenue to generate in the leather sector after the hides. But as per the table above the leather footwear industry is also trying to compete in the global market and its markup has increased over the last five years. This means that better export opportunities in the country will increase the chances of local footwear types to be developed and gain popularity amongst the masses. This is the present situation of leather sector in Pakistan; however, it is not something which is established recently.

Conferring to Roy Tirthankar in his book 'Traditional Industry in the Economy of Colonial India' the craft of this region could be divided into two

³⁰⁰ Kazmi, S. Kamal Hayder. Pakistan & Gulf Economist. December 17, 2017. <http://www.pakistaneconomist.com/2017/12/25/leather-industry-review/> (accessed July 2, 2018).

³⁰¹ Kazmi, S. Kamal Hayder. Pakistan & Gulf Economist. December 17, 2017. <http://www.pakistaneconomist.com/2017/12/25/leather-industry-review/> (accessed July 2, 2018).

categories, commodities, and non-commercial services. It was rare to find a market outside the village³⁰². Before the colonial regime there was a group of workers in each village working for a specific number of people. They used to tan, cure and dye the leather themselves. Mostly these groups manufactured army boots or *Khussas*. It was in the colonial period when the commercial activity began. The region of the subcontinent was responsible for trade with the European market, exporting tanned leather and importing European boots³⁰³. However, the local small-scale businesses like the *Khussa* workers were at first resilient to this import and export trade systems and feared their market to be affected. These activities did somehow lessen the popularity of *Khussa* in the market due to availability of other varieties, such as boots for the male population. The owner of the English shoes Nauman Afzal in Anārkālī Bazaar whose father previously sold *Khussas* told in an interview that their family had to wrap up the business due to great loss in its sales. They had to face this situation towards the beginning of the nineteenth century. They switched to sell male imported shoes like the Boots, Derby and Oxford, etc. which were more in demand at that time.

The situation changed in the latter half of this century when the equipment and technology to give a fine finishing to leather goods manufactured here came into the market. The product was then produced according to export trade standards due to advance in technology and production techniques. According to an industrialist who have a setup of Siddique leather in the outskirts of Lahore near Kasur, this situation took some time but then when the standard for international trade was achieved, most of the leather industry got engaged in exporting most of their products. The reason

³⁰² Tirthankar, Roy. *Traditional Industry in the Economy of Colonial* (India. New York: Cambridge University Press, 1999. Web) P.155

³⁰³ Tirthankar, Roy. *Traditional Industry in the Economy of Colonial* (India. New York: Cambridge University Press, 1999. Web) P.157

were the high rates that they got internationally in the leather sector. In such circumstances the market of *Khussa* suffered a lot and from being a mainstream footwear of this region it became a craft. However, the scenario changed when footwear designers experimented with its forms and decoration. Nowadays it is again gaining popularity as an ethnic product and even there are brands which have promoted it on international level.

According to Huma Khawaja³⁰⁴, the traditional footwear market in Pakistan, keeping in view the position of *Khussa* in comparison to its competitors, it is the part of our culture and one that represents its diversity in several ways. Interestingly following the rule in fashion to always obey and trend, consumers interest in traditional footwear forms have increased, seeing their popularity in the international market. Thus, the sales of such craft forms or inclination towards traditional items in terms of footwear, they have all increased. Consumers taking these shifts in their tastes and choices have a big role to play in shaping the design of the product and its sale.

Khadija Hassan³⁰⁵ also finds potential in this market because as she analyzes, new creative minds are coming in the market that are redesigning, repositioning, and making re mockups of the already existing product. She feels, the current mind set of our present generation has a large percentage of people who value traditional products of the past. For example, Zara Shah Jahan, how she promotes and launches her products. The footwear she uses and generates to build an image. Even, Generations, they are all bringing back those traditional things that were once very common. So, in

³⁰⁴ Huma Khawaja, interview by author, Worked at Generation, Lahore, October 23,2020.

³⁰⁵ Khadija Hassan, interview by author, Head of Department PIFD, Lahore, October 23rd,2020.

her opinion there is potential in this market to contribute into the economy of our country's largest export sector.

7.4.4 Technological Factor

In the contemporary prospect *Khussa* is manufactured with a minimalist approach with a zero- drop heel, roomier toe box and less decorative components to make it easier for the consumer to walk in it. Pakistani factories are at present are producing suitable footwear for a wide range of buyers which include people from all traits of life including the disabled. The hub of leather industry lies in Lahore, Karachi, Faisalabad, and Multan. The machinery installed in the Pakistani shoe factories and the labor combined produces 2,500 pairs per day while bigger units manufacture 10,000 pairs of shoes each day. These shoes are made of diverse materials like leather, textile, and synthetic fabrics. The industry is equipped with all the latest machinery and always keen on updating their technology with being constantly in touch with the international market, especially Europe. Footwear industrialists are now even collaborating with Chinese traders to have latest technology for more suitable footwear production. The whole industry is well equipped, well skilled, they are trained, and they have involved machines in every step of its making. It is time saving and besides there is a sense developed in every worker as to how he can make it better³⁰⁶.

These factories are producing *Khussa* in abundance and trying to update it with cutting edge technology where the sole is made better with usage of thick leather and uppers are treated with a fine finishing to meet up with the export quality. The upper and its lining is stitched in high quality leather, stitching units fig.7.28 for a fine finishing are used for its manufacturing. However, the upper and the sole is still

³⁰⁶ Muhammad Nawaz, interview by author, Starlet, Lahore, April 06,2021.

attached with the traditional manual stitching methods. Apart from large factories even the small cottage industries use the sewing machine fig.7.29 for the making of the upper. The less ornamentation reduces the weight of the *Khussa* and thus there is little weight on the consumer's foot. Thus, making it easier for him or her to walk in it. Usman Rafique³⁰⁷ adds on to this point that vegetable tanned leather is not meant for the urban community, who lives in the cities and wears mostly branded shoes, it hurts their feet. Now as the urban educated consumer is also being interested in wearing *Khussa*, so the manufacturers want to make such shoe that is comfortable, does not hurt the foot and thus soft materials are being used. So, instead of vegetable tanned leather, they are opting for materials that are more comfortable either in leather or artificial leather. The quality is not being compromised, fitting is better, more comfortable, customer is more satisfied, thus increasing the commercial scope of *Khussa* in the market.

Mohni Saif³⁰⁸ who had conducted many courses and trainings regarding traditional footwear manufacturing and designing in institutes like TEVTA shares her observation that gradually by the time with the use of synthetic material in *Khussas*, it has made them affordable for every class in the society. Beauty of this footwear remained the same in all ages of time. *Khussa* has its own roots and identity as a part of cultural heritage. Due to continuous demand, craftsmen have kept their profession alive. We have lots of craftsmen who have been making *Khussas* for decades and this tradition looks like it will continue ahead. In many fashion shows we see them as a

³⁰⁷Usman Rafique, interview by author, Institute of Leather Technology, Gujranwala, March 04,2021.

³⁰⁸ Mohni Saif, interview by author, master trainer at Tevta, Lahore, May 9,2021.

part of high street fashion with variety of techniques, colors and shapes used on it. So, wearing this hand-crafted footwear truly is like wearing a bit of history.

Another chief instructor in TEVTA Ammarah Maqbool³⁰⁹ dealing in footwear-based training courses reflects on it as a source of cultural identity. *Khussa* must be the first type of traditional footwear that will come under discussion when we talk about the subject, especially in the Sub- Continent. The element is widely accepted as the most liked footwear in generations till date. To modernize it many changes are evident in its form as well as the surface adornment techniques. For example, it may be converted into peep toes to backless forms, hand painted *Khussas* are also in fashion. We see a degree of transition in design in the contemporary market. Consumers expect the designs that are well amalgamated traditionally and in modern terms.

For such designs there should be trained designers and skillful technicians who are aware of the old craft and yet fully equipped with the latest techniques, so that they could come with effective possible solutions and implement practically. Although there are institutions who are working in that direction, but a proper curriculum and training program should be planned to cater such considerations.

According to Khadija Hassan if the product is advertised in the right way, now the information is accessible on social media. Even the small-scale businesses are budding up due to promotional strategies in this area³¹⁰.

³⁰⁹ Ammarah Maqbool, interview by author, chief instructor Tevta & Steps Institute of Art and Design, Lahore, April 12, 2021.

³¹⁰ Khadija Hassan, interview by author, Head of Department PIFD, Lahore, October 23rd, 2020.

7.5 Conclusion

If consider the open design market of *Khussa* in reference to the above narratives and analysis, it is a contemporary cultural activity that is contributing to explore the implication of its trends on a broader societal agenda, for instance sustainability. So, what are the drawbacks to this kind of adaption? Many of these contributions or design strategies applied in this context fail to develop an understanding of the deeper implications of a move towards utmost sincerity in design. As the design form generated especially for a craft form like *Khussa* holds a mutual and collaborative content generated and owned by a society. Thus, radical restructuring is required to observe the systems of our political or social economic conditions influencing the way the local market, consumer and the related stakeholders are reacting. In the case of *Khussa* as a product, openness in its design has emerged due to its rich historical background and set of skilled workers who are constantly evolving and hybridizing its rich vocabulary of motifs and techniques, enrooting it to its folklore. However, now its open market has exposed it to the perks of the commercial cycle, and it requires careful handling by the rising designers in the footwear sector to intelligently handle its identity of the past and deal with pressure of the need of the contemporary present market.



Fig.7.1 Mojari's Kundan collection, online advertisement, accessed 11th June,2021.

<https://mojari.com.pk/>



Fig.7.2 Mojari's logo, online advertisement, accessed 11th June.

<https://mojari.com.pk/>



Fig.7.3 Mojari's packaging sample, online photograph, accessed June 11th,2021.

<https://mojari.com.pk/>



Fig.7.4 Mojari's Pakistan Day Sale Poster, online advertisement, accessed July 9th,2018.

<https://mojari.com.pk/>



Fig.7.5 Poster by Mojari to advertise their new collection, online advertisement, accessed June 11th,2021. <https://mojari.com.pk/>



Fig.7.6 Hybrid design of a *Khussa*, Mojari, online photograph, accessed July 9th,2018.

<https://www.facebook.com/MojariPk/photos/a.684170721721700.1073741833.669892969816142/1025196354285800/?type=3&theater>



Fig.7.7 Peep toe *Khussa*, online photograph, accessed June 11th,2021.

<https://mojari.com.pk/>

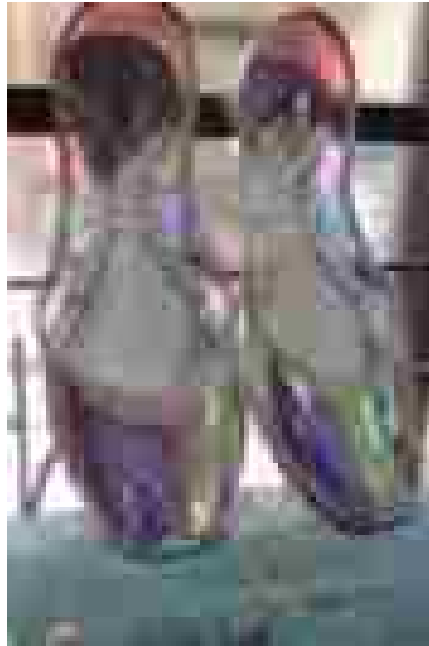


Fig.7.8 *Khussa* in metallic colored leather, Mojari, online photograph,
accessed June 11th,2021. <https://mojari.com.pk/>

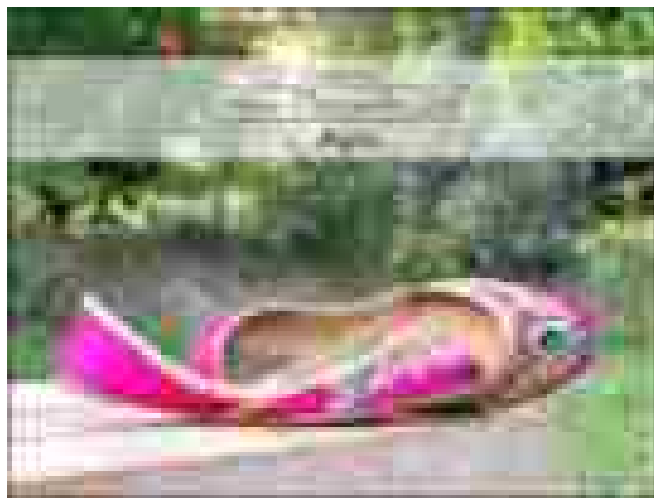


Fig.7.9 Mojari's statement advertisement, accessed June 11th,2021.
online picture, <https://mojari.com.pk/>



Fig.7.10. *Khussas* shoes from *Khussa Mehāl*, online photograph, accessed May 15th,2018. https://www.facebook.com/pg/KhussaMahal/shop/?ref=page_internal



Fig.7.11 H & Z brand logo, online photograph, accessed May 15th,2018.

<http://www.facebook.com/HZKhussaCollection>



Fig.7.12 *Khussa* with a padded sole, H & Z collection, online photograph, accessed May,15th,2018,<https://www.facebook.com/HZKhussaCollection/photos/a.270036066431749.45092.265124936922862/693244704110881/?type=3&theater>



Fig. 7.13 Digital printing of natural forms, online photograph, accessed May15th,2018.
<https://www.facebook.com/HZKhussaCollection/photos/a.677537395681612.1073741839.265124936922862/677540079014677/?type=3&theater>



Fig.7.14. *Khussa* designed by H & Z collection, online photograph, accessed May 15th,2018.

<https://www.facebook.com/HZKhussaCollection/photos/a.265354580233231.43691.265124936922862/667579616677390/?type=3&theater>



Fig.7.15 Newspaper review for H & Z *Khussa* Brand, online photograph, accessed May 15th,2018,

<https://www.facebook.com/HZKhussaCollection/photos/a.270036066431749.45092.265124936922862/289563937812295/?type=3&theater>



Fig.7.16 Logo for the Sefam Group, accessed May 17th,2018.

<http://sefam.com/aboutus.php>



Fig.7.17 Chinyere brand's logo, online photograph, accessed May 18th,2018.

<http://sefam.com/aboutus.php>



Fig.7.18 Chinyere collection of *Khussa* featuring digital printing, accessed May 18th,2018.

<http://sefam.com/aboutus.php>



Fig.7.19 Heels in trend in the nineties in Pakistan, accessed May 18th,2018.

<https://www.shughal.com/10-images-show-golden-era-pakistan-1980s/>



Fig.7.20 *Khussa* named as Rainbow Multi, accessed May 18th,2018.

<https://myrangja.com/collections/shoes>



Fig.7.21 Logo for the Rang ja brand, online photograph, accessed May 17th,2018.

<https://www.myrangja.com/collections/shoes>



Fig.7.22 Youth image portrayed by the Rang ja brand, online photograph, accessed May 17th,2018, www.ebuzztoday.com



Fig.7.23 Rang ja campaign of 2018 highlighting youth icon Aima Baig, online photograph.

accessed May 18th,2018, www.keywordhungry.com



Fig.7.24 *Khussa* hybrid design, Rang ja, online photograph accessed May 18th,2018.

<https://www.myrangja.com/collections/shoes>



Fig.7.25 Rang ja ethnic shoe named 'Metallic Kheri', online photograph accessed

May 18th,2018, <https://www.myrangja.com/collections/shoes>



Fig.7.26 An image of a potential customer portrayed by the Chinyere brand, who would be interested in their product, accessed May 18th,2018.

<http://www.modrenfashions.com/index.php/2016/01/12/chinyere-fall-winter-3pcs-collection-2016-for-women/>



Fig.7.27 Palette defined for the *Khussa* collection, online photograph, accessed May 15th,2018.

<http://www.modrenfashions.com/index.php/2016/01/12/chinyere-fall-winter-3pcs-collection-2016-for-women/>



Fig.7.28 Stitching unit used in the industry for making the upper of the *Khussa*.



Fig.7.29 Sewing machine used in the local cottage industries in Pakistan.

Chapter 8: Uniformity and Diversity in the Design formation of the *Khussa*

Khussa is a product of many intercultural relations within races, cultures, and expressions. Its design is not something which is just borrowed from one type of ornamentation or form, rather a variety of influences has designed its traditional to contemporary palette. If we see in the present-day reflection of what *Khussa* translates in terms of a craft or a product, we can see a plurality of patterns, forms, and contexts both regionally and universally. The present world in which we are existing, the postmodern occurrence subsists due to the basic plurality of languages, models, and processes³¹¹. The diversity of races, belief systems and heritages allow a certain multiplicity and underlying these circumstances is a code of unification that allows similar reactions or responses to a recreated environment³¹². Pluralism has many forms, and we can examine *Khussa* in a variety of ways proposed through this phenomenon. For instance, the three basic types are the following.

- Empirical Pluralism
- Cherished Pluralism
- Philosophical/Hermeneutical pluralism

8.1 Empirical Pluralism

Empirical Pluralism is an expression of developing pastiche in our ethos and values, parallel to what is influencing them. It is more like a reckonable barometer

³¹¹ Bertens, Johannes William. *International Postmodernism: Theory and Literary Practice* (Amsterdam : John Benjamins Publishing Company, 1997) P.78

³¹² Mall, Ram Adhar. *Intercultural Philosophy and the Global Context* (Rouman and Littlefield , 2000) P.46

that appreciates the depth of influences one culture inherits³¹³. The huge, massive structures and heavy ornamentation was not truly intended to promote Islam as a religion because in Islam, mosque is meant to be a simple structure and tomb even least ostentatious. So mostly this kind of inclination towards impressively made structures was to awe struck their foes and the existing Hindu clans. Even though the Mughal decorations can still be categorized as Islamic form of ornamentation, as the style also existed in other Islamic state all over the world, yet it is also categorized with other regional characteristics. Thus, what was then this style highlighting is the question, it was the way the arabesque, flora and fauna along with calligraphy interplayed with each other to formulate new comprehensions of preaching the portrayed ideology of their culture whose most essential element Islam was. This overall maintained an overall style which became an integral part of the Islamic culture's identity.

Each Mughal emperor was proud of his ancestor and valued the legacy of style and design that was left behind to build upon new dimensions. Still, they were so possessive for keeping their individuality and often used to make new palaces for themselves not settling on those which already existed. They even went to an extent of removing the previous structures when space was needed³¹⁴. Thus, their moods and habitant were complex and *Khussa* at that time was an ideal solution for suiting their style and attitude. Its hybrid nature allowed to accommodate according to each emperor's taste, in doing so there were several influences and inspirations that it took from its surroundings. The designs that were thus formulated in these *Khussas* were

³¹³ M.Anderson, ED.William Scheweiker. *Christianity in the wider context-Demands and Transformations in Worldviews and Warrants. Plurality and Authority in Theology* (New York: University Press of America, 1989) P.2

³¹⁴Tillotson, G.H.R. *MUGHAL INDIA* (London: Penguin Group, 1990) P.21

not just popular at that time but rather carried on as a traditional asset. Presently, the traditional form of *Khussa* is still prevalent due to these designs. What developed these design forms and ornamental patterns and how a sense of plurality is there in the Mughal era's products, precisely in relation to *Khussa* is an interesting query. To make such observations, similarities between designs of that era, particularly on other objects relevant to the Mughal age and their presence in contemporary *Khussa* motifs can identify the influences and their variations. This comparison can also detect that what kind of inspirations contributed to create the original culture of *Khussa* and contributed to further develop its other diversifications, the plural versions.

The subcontinent was known for its harsh climate and the nature was a key subject already for the Rajput Maharajas before the Mughals came to this territory. The Rajput overlords and Mughal hierarchy lived a peripatetic military life and were always close to nature, they both exploited it and yet had an abiding respect to it, reproducing natural motifs in the decoration of their forts, palaces, and products³¹⁵. Thus, the legacy continued and for the Mughals it was initially a difficult task to reproduce nature on plains and barren lands of the subcontinent, yet the tradition was founded by Babur³¹⁶ and kept alive by his future generations to follow.

8.1.1 Foreign Influences

The Mughals derived their influences from their neighboring countries, Islamic patterns and the tendencies that were developing in the world at that time. It is a difficult task however to understand that they despite their rich background in this region managed to accommodate such an affluent variety of foreign influences and yet maintained a character of their own with each developing stage. The components of

³¹⁵ Wilson, Henry. *Pattern and Ornament in the Arts of India* (London: Thames and Hudson, 2011) P.8

³¹⁶ Brend, Barbara. *Islamic Art* (London: The British Museum Press, 1991) P.206

design were derived from various cultural representations and somehow the element was the same at times but to create variety they extracted its diverse demonstration. At that time, its neighboring countries were the ones which were the most dominant in creating an impact on the Mughal style in this region.

8.1.2 Indian Influence

According to history a lot of Indian influence penetrated in the Akbar's period in the Mughal art forms as discussed earlier. The Hindu art and design that was produced at that time had some elements of nature that were later used more representationally by the Mughals in their products. The influence and exposure were bound to be afflicted on their work as the types of plantations were similar in region and the artisans shared the same interests as to their patrons. Looking at paintings from the *Devi Mahatmya*, a series portraying *Devi*, a Hindu deity, one can see the Hindu motif vocabulary. This manuscript fig.8.1 was produced during the Akbar's period on cotton and was later backed by paper³¹⁷. The horizontal paintings is very decorative with stylized imagery; the *Devi* is shown seated on a Lotus flower and holding a trident, a *shankha* (conch-shell), a chakra, a sword and a parasol. The Imagery shown is a page from the series, in which the Goddess is destroying the demon *Dhumralochana*, projecting *Devi* with all these articles fig.8.2. These articles are depicted as the characteristics of the goddess in this image. Similar shape of the lotus petals which were initiated by the Indian artisans has been often used in the embroidery done on *Khussas*. An example of such *Khussa* is fig.8.3 on which lotus petals are used as motif on the upper. They are embroidered and boldly illustrated as a contemporary design with bright colours and prominent outlines. This is one example,

³¹⁷ Crill, Rosemary. *Arts of the Mughal India* (India: Mapin Publishers, 2004) P.57

there are many Indian traditional motifs and embroidery techniques used in the *Khussas*, even in the present age, with a modern variation.

8.1.3 Oriental Influence

There are many similarities in the Chinese patterns and the Indian imagery that is not only evident in the miniature brushwork but also revealed in the fresco techniques done on the *Mughal* architecture. These patterns were also simultaneously used on the *Khussa* uppers for decorative purposes. One of these motif fig.8.4 belongs to the *Yaun, Ming* dynasty from the early fourteenth century made in pearl white background and blue color ornamentation. The upper part of the vase is purely geometric while the lower part is basically made with natural floral patterns³¹⁸. The movement and the circular lines were utilized in the similar manner in the later *Mughal* age. These are still in fashion and the design with similar stylized leaves could be seen on the upper of a *Khussa* fig.8.5, done in the traditional *dābkā* work in golden thread work.

Another piece fig.8.6 from the earlier seventeenth century reflects the design motifs that prevailed in both the traditional arts of the *Mughals* and the Japanese art pieces³¹⁹. Such motifs were inspired from nature and mostly used in borders and textile prints. Textile was traditionally made on Jacquards and these patterns were often weaved in silver or golden thread on colored bases. Such fabric is commonly known as *Bānārasi* or *Jāmāwar* cloth in the subcontinent. An example of such print is used on the upper of a *Khussa* fig.8.7 with similar design patterns of leaves and shrubs used on the Japanese ceramics for ornamentation. Such floral forms with acanthus leave and swirling creepers with a little addition of more petals are often used with a variety of

³¹⁸ Kerrigan, Micheal. *Asian Art* (China: Thames & Hudson, 2005) P.18

³¹⁹ Kerrigan, Micheal. *Asian Art* (China: Thames & Hudson, 2005) P.136

ornamental techniques on the uppers of the *Khussas* from Mughal period to the present age. *Khussa* fig.8.8 shows another variation of this pattern with an embroidery done on a velvet base in a more decorative style.

These beautiful motifs with a slight change are also made on the back of a mirror fig.8.9 found from Northwest China, Tibet in nearly fourteenth century. The mirror was used on ceremonial occasions and the eight petal flowers were symbols of insight depth and purification in their tradition³²⁰. The old-fashioned depth and synchronization of lines were integrated into the designs by the subcontinent craftsman and the inspiration followed till now in present day projected shapes made on the *Khussa* uppers. fig.8.10 shows a present-day example of such designs in the Pakistani market as a traditional legacy blended well with the modern taste in ornamentation. The characteristics that were a part of the Chinese superb forms were adopted by the subcontinent with their own zest added to it.

8.1.4 Persian Influence

The linkage between the Mughal and the Persian ruler ship started in 1543, when the Mughal emperor Humayun took refuge in the court of the Persian emperor at that time, Shah Tahmasp³²¹. Humayun took many Persian concepts and used them in his art and architecture. The trend carried throughout the Mughal reigning period. The interexchange of patterns was done through trade and constant contact with the hierarchy of Persia. These motifs could be seen on the rugs, ceramics, jewelry, and miniatures; they can also be tracked on the architectural settings of the Mughal reign. The examples of Persian products from the same era and before that time have similar

³²⁰ Kerrigan, Micheal. *Asian Art* (China: Thames & Hudson, 2005) P.290

³²¹ Peter Fibiger Bang, Dariusz Kolodziejczyk. *Universal Empire: A Comparative Approach to Imperial Culture and Representation in Eurasian History* (United Kingdom: Cambridge University Press, 2012) P.199

patterns that were used in the ornamentation of *Khussa* of the Mughal era and even today.

The medallion form fig.8.11 belonging to the sixteenth century from Tabriz shows a beautiful motif at the side of the center medallion with whole composition spread on the silk carpet. The rectangular shape has four pointed edges with a contrasting colour used in the outline of the motif and intricate details of an arabesque in the filling. Another such motif from the Persian manuscript named after Iskandar Shah Anthology fig.8.12, made in Shiraz in the fifteenth century, is still in use in the subcontinent, especially in the ornamentation of male wedding *Khussa*³²². An example of such embellishment is fig.8.13 in which motifs are handled in the similar manner as they are done in the Persian designed patterns. There are forms within geometric shapes and intricacy achieved through precision and detail.

8.2 Cherished Pluralism

This aspect of pluralism is about the celebration of the norms, the adherence of things associated with a society comprised of plural cultures, religions, and lifestyles³²³. If we look at the Mughal sources of cataloguing their designs for decoration on the *Khussa* from the time when it was at its climax, the most recognizable influences from their lifestyle were the following. These elements were not there only in the designs of the *Khussa* but rather similar arrangements were repeated on their architecture, textiles, jewelry and ceramics.

³²² Tildon, Jill. *First Under Heaven, The Art of Asia* (London: Hali Publications, 1997) P.11

³²³ Newbigin, Lesslie. *The Gospel in a Pluralist society* (Great Britain: SPCK Publications) 1989.

8.2.1 Tradition of Gardens

Gardens had always been a great source for inspiration for Mughal artisans who induced in the natural element strongly into their interiors and exteriors as well. The existing Indian tradition of temple structures obsessed with layers of carved idols was needed to be replaced by a distinguished prayer area by the Islamic patrons. To do so they made buildings with interiors decorated with natural floral and vegetal forms and exteriors adorned with elements of garden tradition practiced in Persia. Consequently, the mosque structures were open, foliated and adorned with surface decoration quite different from those found in Hindu temples. The mausoleums and palaces were adorned with gardens mostly composed in a *chāhār bāgh* setting inspired from Persian landscaping. The earliest example of a garden in Islamic architecture were in Medinat al Zahra about Cordoba (Spain), in the period of Abu Rehman the third in 936, built within the vicinity of mountainous springs, producing an overall effect of a paradise on earth³²⁴. The overall setting was such that it took one's soul away from the impurities of the artificial worldly life and the soul into the dwellings of a natural man-made phenomenon. The concept of *Char Bāgh* and the water channels were derived by the Persian from the Sassanid time period³²⁵. One of such types could be seen in the example of Individual gardens which were also developed within the vicinity of Lahore, as the Shalimar gardens, Gulābi bāgh, Hāuzari bāgh and the tradition went on. These gardens were usually an inspiration drawn from the concept of heavenly gardens of paradise. Lahore, Agra and Delhi were the centers where most of the gardens were made by its Mughal patrons. The best examples were the gardens of Kashmir which were rejoiced by Mughal emperors

³²⁴ Fletcher, Banister. *A HISTORY OF ARCHITECTURE* (New Delhi: CBS Publishers, 1999) P.632

³²⁵ Whiler, Donald N. *Paradise Gardens & Garden Pavilions* (Tokoyo, Japan: Charles.E.Tuttle Company, 1962) P.71

as a best summer leisure resort. Another reason was Babur's keen interest in gardens of Samarkand and Bukhara and certainly the influences were transported from there into this region through the emperors' keen consent³²⁶. Babur was an apt gardener who had great knowledge about the fruits and the flowers, he often recorded it in his memoirs himself too³²⁷. These are quite the reason for the trend of recreating gardens into interiors and in the motifs of other Mughal products. Not only different floral varieties were used in these designs but also various shapes of the pools within the gardens were also used inside in these designs' fig.8.14.

Babur had often quoted in his memoirs as to how he was disappointed with the barren Indian lands and felt nostalgic about the refreshing region he belonged to. Then he patronized a variety of gardens like Bāgh-i-Hāst Bihishti (Garden of Eight Heaven) in Agra, Bāgh-i-Nilufar (Lotus Flower) in Dholpur, FatchBāgh (Garden of Victory) in Fatehpursikri and Bāgh-i-Gul Afshan in Agra³²⁸. All these gardens as their names suggested were there to recreate the essence of Paradise on Earth. They were decorated with fruit laden trees and cypresses across the border of the canals to give the idea of *Jannat* as quoted in Qur'an. Even the intercrossing of canals over each other was represented due to the hint in Qur'an of the similar pattern of layouts. This is the reason why they used the garden forms as they had great sources to observe and a set of artists in the ateliers to record. They took inspiration from these garden spaces and recreated them into intricate arabesque forms blending it with abstraction and exaggeration which was a gift from the poetic reference from these gardens. It was the

³²⁶ Whiler, Donald N. *Paradise Gardens & Garden Pavilions* (Tokoyo, Japan: Charles.E.Tuttle Company, 1962) P.71

³²⁷ Tillotson, G.H.R. *MUGHAL INDIA* (London: Penguin Group, 1990) P.6

³²⁸ Alfieri, Bianca Maria. *Islamic Architecture of the Indian Subcontinent* (China: Laurence King Publishing, 2000) P.185.

Islamic tradition of decoration in general that was adopted by most of the Islamic regions in general and in the Mughal period too.

The legacy was carried on as Jahangir and Shah Jehan were the true forbearers of their ancestral passion for Gardens. They constructed gardens throughout Kashmir and Lahore with strong influences from the Persian style³²⁹. Thus the term garden also known as *Bāgh*, *Firdous* and *Chāmmān* in Persian and Indian contexts had a deep impact on the decoration of most of the Mughal products throughout the sixteenth and the seventeenth century. The art that peaked in the Mughal reign is still popular in the design vocabulary of this region. An example of such forms is such type of *Khussa* fig.8.15 still popular in the market for its traditional value.

8.2.1 Iconic motifs

Many iconic motifs were used in the Mughal decoration and most of them were the ones that were already in use in other cultures. Most common elements are the Lotus, *Chākarā* and the Beate leaf. Many traditional design forms had them used in their imagery, yet the ones discussed here are those belonging to Hinduism and Buddhism. These religions had their strong hold in this region before the Mughals came here, so they had a natural imprint on the forms used in the Mughal ornamentation.

Lotus had been used abundantly in the decoration of the upper of a *Khussa* and if we investigate its history, a strong imagery of it was retrieved on stupas as Padma and other religious structures in Buddhism before the advent of Mughals in this region. The most convincing example lie in the very sharp stylized petal forms near the head of a divine deity, a relief from the eastern gateway of the *Sānchī* stupa fig.

³²⁹ Tillotson, G.H.R. MUGHAL INDIA (London: Penguin Group, 1990) P.15

8.16 where she forms a bracket to support the structure³³⁰. The Lotus (*Kanwal*) was used by the Mughals in most of their decorations, for example in the *Khussa* fig.8.17 where the petals expand covering wide space and coloured in deep maroon shade. They seem to improvise and make the motif their own through careful abandoning of the extravagant shaped petal proportions.

Another element which is the Chakra, concoct in a floral movement yet representing its true essence that is movement, one which was not even devised by its original fore bearers, the Buddhist into their designs. The form was also present in Thai Mongolian Buddhist culture at around the 7th and the 8th century, providing us the trail to its subsistence in Asian lands. An example of a Nakhon Pathom sculpture made in stone named “*Dhammachakra*” from the seventh century represents the wheel of life fig.8.18 with the panel made in a floral frieze³³¹. The sculpture has a band with a shrub of small petal flower. The *Barhut* sculpture in stone fig.8.19 also shows a sculpted form of the Chakra symbol proving its legacy deep in the Indian tradition as it belongs to the sixth century. A blend of floral motifs with a wheel formation in design is evident in the fig.8.20 (drawing of fresco decoration done on the dome of Soneheri mosque). In fig.8.21 same characteristic of movement and combination of the two elements, floral and circular movement are depicted in embroidery work on a modern-day Sindhi *Khussa*.

8.2.2 Jewelry, Ceramics, and other accessories

Another feature that was highly regarded by the Mughals was Jewelry and pottery. Both types could be seen in their catalogue of valuables in abundance. These

³³⁰ E.B. HAVELL. *INDIAN SCULPTURE AND PAINTING* (New Delhi, India: COSMO Publishers, 1908) P.97

³³¹ Beek, Steve Van. *THE ARTS OF THAILAND* (Thailand: Periplus, 2000) P.66

items were decorated with floral and geometric patterns that could also be seen repeated on decoration of the *Khussa* till now. The forms alter according to surfaces and techniques but represent the same naturalistic tendency carried on with keeping up with the universal style till its mature leap. A pair of bangles fig.8.22 from the seventeenth century with enamelwork done on rounded floral forms from the Mughal era show, how they were creating different versions of natural forms. *Khussa* fig. 8.23 showcase a similar varied pattern in embroidery work on its upper, showcasing how such design has been presently treated and varied. The forms have become more precise and bolder with the treatment of the craftsmen to suit the taste of their customer. Another flask of rose water fig.8.24 from the same century shows the Lotus pattern with the same cosmic silhouette that can also be seen in the main design of the *Neela Gumbad* mosque fig.8.25. These floral forms could also be seen on the men *Khussa* fig.8.26 intricate work of *tillā* and *dābkā*work. Similarly in the fig.8.27 accessories from the Mughal age show a particular type of simple six petal flower which was used in the *Kundan* or Enameled glazed patterns of jewelry. This motif of simple floral form was thus popular at his time and was repeatedly used in different mediums. This motif is again repeated on a sixteenth century Mughal ring fig.8.28 A popular design of *Kundan Khussa* fig.8.29 for formal occasions in the contemporary scenario portrays the same motif used in the Mughal artifacts.

Another form from the Mughal age was also used at the back of Shahjahan's cup fig.8.30 made in white Nephrite jade made in around 1657³³². Same type of floral fig.8.31 and leaf forms fig.8.32 are used on the formal range of *Khussas* in *Kundan* technique with fine craftsmanship and colours which are generally appreciated by the contemporary target audience. A Mughal dagger fig.8.33 belonging to the same age

³³² Crill, Rosemary. Arts of the Mughal Indai (India: Mapin Publishers, 2004) P.21

has also flowers that are present in the catalogue of traditional *Khussa* fig.8.34 palette³³³. The same form is repeated in *Kundan* technique in another *Khussa* form fig. 8.35. Another six-petal flower on a seventeenth century earring fig.8.36 belonging to the *Mughal* age has been utilized with a variety of design compositions and different techniques on the *Khussa* uppers over the years in the subcontinent region. fig.8.37 is an example of a *Khussa* with similar floral form treated with embroidery and pearls. Apart from floral forms the spandrels and creepers have also been treated with a lot of stylizations in different *Mughal* design formations. It is interesting how one form inspired by nature have been used differently in the *Mughal* ornamentation, differing in its handling. For instance, in fig.8.38 a sixteenth century design motif from a tile from the *Mughal* time spandrels forms are stylized with delicacy. However, the same form used on the upper of *Khussa* fig.8.39 treated similarly but more boldly has changed the outlook of these spandrel motifs.

Another variation of these spandrels is the abstraction added to its design vocabulary. The *Mughals* took observations from nature and further rendered them in abstraction originating a new design language known as arabesque design. An example of such composition is a design fig.8.40 from an interior fresco done on the *Maryam Zamani* Mosque, painted with an arabesque formation with exaggerated and more curved lines of spandrel arrangements. Such forms could still be seen on the decorative patterns done on the upper of a *Khussa*, sometimes handled with bolder outlines fig.8.41 and on other occasions with intricate delicacy of embroidery work fig.8.42.

8.2.3 Textiles as an inspiration

³³³ Crill, Rosemary. Arts of the Mughal Indai (India: Mapin Publishers, 2004) P.12

Textile had been an important industry in the subcontinent region and a source of constant influence on the motifs developed throughout the history of this area. The textiles provided the base for the link from one civilization to another as there are evidence of findings of a cotton industry from the Indus civilization and then the weaving techniques mentioned in the Hindu wordings provides its continuity in the Hindu tradition too³³⁴. These were indications of a booming industry to follow whose traces could be seen in the paintings of the Ajanta caves where the prince and the gods are draped in fine muslins decorated with complicated patterns. This means that the patterns evolved to such forms till the fifth century. Many Islamic expeditions from the central Asian region, Egypt and Africa started vigorous trade and as a result the manufacturers catered to their needs. Consequently, the motifs underwent a large transition and fusion with such active traffic which later was extended to parts of China and Europe. The industry saw its climax during the sixteenth and the seventeenth century when Europeans entered the Indian land during the Mughal period³³⁵. The demand of Indian fabric in the European market provided a variety of block printed designs, Cashmere, Chintz, woven woolen fabric, silk woven wraps and muslins in the market³³⁶.

It is interesting as to how the fabric was used on the upper of the *Khussas* in the Mughal period as a surface for ornamentation and later from the twentieth century onwards it became the soul identity for especially casual *Khussas* in the present age. In the present scenario all kinds of textile materials are used in making the outlook of

³³⁴ Asher, Fredrick. *M. Arts of India, From Prehistory to Present* (Hong Kong: Britannica Encyclopedia, Inc., 2003) P.296

³³⁵ Asher, Fredrick. *M. Arts of India, From Prehistory to Present* (Hong Kong: Britannica Encyclopedia, Inc., 2003) P.296

³³⁶ Asher, Fredrick. *M. Arts of India, From Prehistory to Present* (Hong Kong: Britannica Encyclopedia, Inc., 2003)P.297

the *Khussa* stimulating and modern. Textile eventually itself being so diverse and enrich in influences has become a major inspiration in the design of modern *Khussa* in Pakistan. One of such examples are the *Khussas* fig.8.43 introduced by *Junaid Jamshaid*, a leading brand in Pakistan that have explored a variety of possibilities fig.8.44 in experimenting with fabric and the silhouettes. They have kept tradition restored in a more dynamic and contemporary variation of the present *Khussa* form for its target group to explore its manifestations. In fig.8.45 the *Khussas* showcased in their outlet are made of a variety of fabric, which is woven, embroidered, and printed. These techniques are an inspiration from the regional fabric available in Pakistan in abundance. Not only the fabric but also the basic silhouettes are being experimental with peep toes to the basic M-shaped toe box fig.8.46. Even the ornamentation methods involve have accessories that are regionally popular amongst the masses in their clothing like mirrorwork and tassels fig.8.47.

Thus, the present form of *Khussa* is an amalgamation of materials, techniques and accessories inspired from its past, folklore fig.8.48 and modern footwear types. Its design involves many plural elements that contribute to its development. For instance, the *Khussas* available in *Junaid Jamshaid* outlet, all have a soft padded sole that makes them much more comfortable than the old tradition leather sole. This kind of sole is borrowed from the modern-day pumps in lady's footwear that are ideal for day-to-day routine.

The Mughals gave their forms of *Khussa* the frame, division and interlocking through borders and this characteristic was utilized not only in architectural ornament but was also a part of the miniatures and other crafts. The formations were closely relative to each other where the forms and the borders were often complementing each other.

8.2.4 Colours

The major characteristic that makes *Khussa* such a diverse and enrich regional shoe form, is the vibrant and vivacious colour schemes. The combination of repeated and contrasting colours makes a harmonious and rhythmic colour palette on the ornamentation of the uppers of the *Khussa* in the subcontinent region.

8.2.4.1 Analogous colour schemes

The analogous colour schemes belonging to the same family of hues bring a tranquil effect in the *Khussa* wear of the past. The shades of orange, yellow and red were frequently used in the *Khussas* of the Mughal period. Earthen palette was blended well with the hues of gold prominently used to produce a heavy and intricate outlook on the *Khussas* of the Mughal court. An example of such colour combination is the *Khussas* fig.8.49 which are made in rustic orange, red and shades of maroon complimented with golden embroidery work.

8.2.4.2 Contrasting and bold hues

Bold colours were used for contrast that breaks the monotony in the decoration of the overall colour scheme of the old Mughal style *Khussas*. However, these strong hues are repeated at different intervals so that the balance is not affected. For example, the use of ochre yellow, cobalt blue and red in the Mughal *Khussas* from India fig. 8.50 All these colours are the primary shades and they are the contrasting hues of each other but their placing in the composition of the *Khussa* creates a perfect harmonious effect. The original colour of the leather complimented by red, rustic orange or deep maroon was often used in the traditional form of *Khussas*. Mostly the upper of the *Khussa* was made in skin toned hues or pure golden color fully embroidered complimented with the insole designed in red or shades of maroon.

Primary and bold colours, simple pattern, in pure leather with comfortable soles and minimal embroidery work are also the choice of the class that want to celebrate *Khussa* more as a traditional craft, the owner of a shop in Gulberg³³⁷ informed. For these consumers wearing it with a pair of jeans or white kurta shalwar in a trendy way is a common practice in the urban area. His range of pure leather *Khussa* with bold colours or multi shades is more in demand by the younger generation or the middle-aged consumers.

In another interview with the shopkeeper of a small shop in Kasur's busy but congested marketplace gave an insight on the choices of the consumers belonging to small city districts. According to Chiraghdin³³⁸, who had been in this business for the last fifteen years, there is a separate person to dye *Khussas* in the different manufacturing stages. Special dyes of tanned leather are used to bring fresh vibrant colours to these shoes. The consumer of this area prefers to wear them on weddings and then later use them for casual use or even indoor purposes. This make their choice and taste to go for *Khussas* that are colourful and make a bold statement with the options of wearing them with matching colours to their wedding suits. These consumers do not hesitate in wearing these *Khussas* in their daily use as well.

8.2.4.3 Neutral grounds and matching colour palette

Another element that adds to the whole balance of these colour schemes were the neutral colours used in the base colours of these *Khussas* mostly. The base colour is mostly off white, skin or shades of brown. The multicolor colour schemes inspired from floral imagery (haft rang) created a very lively effect against a neutral base on

³³⁷ Tauseef Malik, shoe keeper, interview by author, Awami Khussa House, Liberty, November 23,2020.

³³⁸ Chiraghdin, shoe keeper, interview by author,Kasur, November, 23,2020.

the ornamentation of the *Khussas* from the past. The use of colour to enhance a line or a motif over other forms to create a certain perspective in design was a common practice in the Mughal design, where the brighter shades of red or blue outlines against white or grayish tones project the whole composition. An example is fig.8.51 where shades of camel brown and dark brown are enhanced by the silhouettes and the red or maroon linings on the opening of the *Khussa*. According to Ali Munawar³³⁹, a shoe designer, they must plan the colour schemes, according to the demand of the consumers. They see that the consumer can wear that *Khussa* with multiple colour schemes in their outfit choices. As according to their market survey young girls who are the apt target audience of this footwear type, like to make buying choices where they can experiment, mix, and match with their outlooks, for example, the choice of white and black trousers that can be worn with a variety of tops. So, they preferably design *Khussas* in multi shaded embroidery patterns or threadwork and the customer could have a choice to match it with a variety of outfits in their closet.

In Multan, a shopkeeper Abdur Rehman³⁴⁰ has also observed this trend, that multi shades are usually preferred because they have many colours and could be worn throughout the season with both the casual and formal outfits. According to him the customer does not buy a *Khussa* matching it with any one suit, rather prefers them to be multi shaded so they can be worn on multiple occasions. He also stated that the colours are kept in mind to accommodate the middle aged or the younger generation who are mostly university going students. As they prefer a vibrant palette so mostly those colours are used by the workers.

³³⁹ Ali Munawar, shoe designer and leather chemist, consultant at Institute of Leather Technology Gujranwala and working as a shoe designer in Servis shoes and Shafi-Pvt.Ltd, interview by author, design studio Servis, November 23,2020.

³⁴⁰ Abdur Rehman, shoe keeper, interview by author, Multan, May,06,2020.

8.2.4.4 Warm hues and traditional colour Palette

The use of warm hues like ochre yellow, brown, deep red and bright orange had been used in the decorations on *Khussas* belonging to regional areas or tribes. These colours are mostly inspired from local flowers like Chyrstahneum or Lotus and the colour of the leather skins. An example of such palette is the *Tūrānvarī Khussas* locally known as *Tūrānvarī Jūtīs* belonging to the Sindh area in Pakistan. These type of *Khussas* are popular in the desert area where bright coloured costumes and shoes are a part of their lifestyles. As against the barren desert and the sun, colours are a source of liveliness in their daily life routines. An example is the *Tūrānvarī Khussas* fig.8.52 which are treated in bright coloured embroidery work and a red narrow base. Similar colours are also seen in the *Gujrati Khussas* fig.8.53 which are still popular in the neighboring country India. As most of this region was under one rule in the Mughal period there are many traditional similarities in terms of craft and techniques belonging to that period.

In an interview with Huma³⁴¹, who is currently teaching in the fashion and marketing department in PIFD, she was of the view that keeping in mind the Pandemic situation due to Covid in Pakistan and overpowering impact of industrialization, there is a shift to traditional and nationalism notions in the past few years. There is suddenly a demand for traditional crafty footwear forms with the consumers need to have the original flavor of the cultural artifact from the past of their roots. With such demand contemporary designers are introducing footwear types of whose silhouette and colour scheme is borrowed from the traditional roots.

³⁴¹ Huma, Lecturer in PIFD, interview by author, Fashion and Marketing Department PIFD, October,23,2020.

8.2.5 Stitch marks and soles

Khussa is not only a handmade shoe but also one that is detailed in every aspect. Its stitch marks made with the traditional white *Sūttār* thread, when sole is attached with the upper, are a design element. Traditionally, the use of white stitch marks on the sole fig.8.54 and the insole of the *Khussa*, which is dyed red, or brown is a common characteristic of *Khussa*. An example from the past is fig.8.55 where the stitch marks are designed in a pattern on the back of the *Khussa*. Another example is fig.8.56 where the traditional use of stitch marks both on the insole and the back of the sole are evident in a twentieth century collection of *Khussas*. It is interesting that this practice is still evident in modern day regional *Khussas* belonging from this region. fig.8.57 shows a *Khussa* form that is popular in the urban areas of Sindh and treated with similar treatment of stitch marks. Another *Khussa* fig.8.58 from Hyderabad shows an insole with a scrolling pattern and a leather innersole combined with a rubber outer sole to prevent it from wet areas. This practice could also be seen on the insole of the Multani *Khussas* fig.8.59. A modern approach towards this traditional treatment of sole is the addition of the padded insole fig.8.60 with stitch marks given on the inside. However, these days there are also *Khussas* fig.8.61 that are treated like a pump with no leather insole and stitch marks. They are a more hybrid version of the modern pump and the traditional silhouette of the *Khussa*.

8.3 Open design

The above study puts light on the way *Khussa* has moved along the paradigm shift of design from being objects of status and cultural identity, towards open design with a focus on making rather than possessing. It has transformed along the journey of evolving its design from being about status and artistic form to functional and

practical use. Its recreation from the past, journey through the roads, streets and corners of different folk cultures and then further exposure to the narratives of lifestyle, media and design ideologies has refurbished its correlation with the roots of this land. The idea that not only the designer but now even the consumer is recently looking forward to finding the true meaning of its design and cherishing it in their purchased valuable, is giving it a new diversity and future. This idea has made its recreational process much more important than the final product. This thought process was shared within a focus group study to get an insight into the characterizing of *Khussa*, as an important part of our society and culture.

8.3.1 Diverse narratives

The group members were total twelve in number with different qualifications and experiences, but all with a background of design and association with some form of narrative building. To generate a certain perspective of the way different variants had played their parts in the present situation of this craft, this group was shared with a brief description about the idea beforehand with an email of invitation and their consent to use their opinions in this study. The research questions of the study were shared with them, and they were asked to build a small narration on the evolving character of *Khussa*, enabling a situation where due to their different occupational though processes, they could bring a new vision to this phenomenon of hybridity in this designed study. The designed focus group study was conducted online and each respondent to the invitation was invited to share his or her opinion on the platform of MS Teams. The following table fig.8.62 shows the information about the number of individuals who participated in this focus group study and their backgrounds. After codifying different keywords and the underlying highlighted dialogue in their

narratives these are the four subthemes that were being generally analyzed in this study.

8.3.2 Generations: Ages and conceptual frameworks

Design's role has changed through generations from product to performance. Thus, design in this sense goes beyond the traditional practice of the object or the concept. The fixed identity associated with a design object has become dismantled to a design process; thus, identifying the consumer here is also not a fixed preposition rather a pathway. So, if design of a *Khussa* cannot be linked to a fixed subject anymore or it is not identified as a product, or a tool then where can we categorize it?

One of the participants (P1), narrates the story of *Khussa* as a process of transformation, with different ups and downs, jumps, in losing and gaining its identity and character over the years. For him, the space within this transition is to be observed. Whereas, as an art piece it is defined visually, culturally, and aesthetically bringing a lot of dialogue to its existence in the past practices of our craft history. It can take sides within our social inhabitant, telling a lot about the political stature, traditional reformation, and our culture. It has also showcased different elements with the ones that can be abandoned or reserved, from what we inherit. There is this point, a fine line in between both entities, for him as an artist to perceive it as a craft or an art piece. In this observation, if *Khussa* belonged to any other part of the world like China, England or Europe, its attributes and the process might qualify it to be an art piece, as the viewers were not the ones who had a direct affiliation with it. Due to its repeat value, frequent use, and availability, we have categorized it as a craft only, not cherishing the real meaning of it.

Another participant (P.7) considered it as an ethnic shoe reflecting its origin from the very beginning when it was named after the Mughal emperor Jehangir's nickname Khurram. At the time of its origin, it was a very practical replacement of the wooden slippers used in their daily routines. Leather as a material was much lighter and more comfortable. Over the years like the Archaic collection in the Lahore Museum exhibits, the ornamentations, silhouettes, and embroideries have changed the course of its association with history. With the passage of time the use or the patronage is changing the style, material, and the shape of the *Khussa*. This process of evolution in this footwear form continues even after post modernism, where we can wear it both with a western or an eastern attire. It is limited to a certain occasion, event, or an outlook. Its easily available and ready to be used.

8.3.3 Hybridization of design practices

Open design forms not only produce new markets and opportunities for hybridized formations but are also means for exploiting these new challenges which are directly linked to zeitgeist and contemporary innovations in the industry. This ideology supports the contemporary notion of creative imperative where the craftsman or the designer is the sole responsible for being creative and to think out of the box with no barrier. They even engage the target audience to an extent that they can even customize the object themselves. These mechanisms surrounding the concept of hybridization are hardly visible, especially in the case of *Khussa* market in Pakistan. According to one of the participants (P2), over the past years and the present set of design discoveries, with wonderful modes of collaborations with other art and design forms, it has been a willingly blind nod to the freedom of creativity and potential in myriad forms of the *Khussa* by its consumers. Globalization, consumerism, mass media, advertisement, pluralism, and hybridity all played a key role in either evolving

it or at the same time declining its original landmark quality as a craft form. Because of this progressive time in terms of industry and technology people were also offered with other variety of footwear in the market. Consequently, *Khussa's* demand faded away as there were other options to accommodate the immediate need of the modern consumer for example comfort. But in the last couple of years fashion designers again revived it in their fashion campaigns promoting new hybridized versions of it, trying to create a new market for its loyal customers. Thus, *Khussa* gained its demand again and is still in trends till date. But due to its growing trends with its demand increased, and as a craft in its pure form, it is expensive and not available to meet the demand of masses in terms of expensive material and craftsmanship. So, *Khussa* are now being produced on mass level with synthetic material, and in variety of colors and themes (fusion, traditional and digital trends). On the other hand, designers working in famous footwear brands are continually experimenting with it in terms of themes, material and colors to keep engaging masses by producing exclusive designs. So, we can say that it has become a postmodern product in terms of material(synthetic), colors, themes (fusion, digital, traditional) and shapes (pumps).

Elaborating this point one of the participants (P.5) added that the contemporary user demands variety. If he or she has two pairs of *Khussa* per year in their closet, they would like them to be different. In the position of a product and a footwear form it needs to be constantly changing. Instead of devaluing the product, we can say in contemporary times, it has evolved as compared to other traditional forms of footwear in Pakistan. Because we do seek for traditional things but if it is difficult to absorb in its transformations and to keep record of the original craft at the same time, for our society, we somehow exploit it as well. On the contrary if we look at contemporary art, we support the evolution of contemporary art and admire its

potential. But if we look at a commercial product in a similar process, we say that it has lost its identity and its cultural influence has diminished. So, in the case of traditional footwear in our region somehow mass production has been a positive phenomenon to keep the trend alive and the product viable.

In the view of another participant (P.6) its traditional side has been still around. As we all know that crafts are associated with cultural events. So, its popularly worn on weddings, mehndi's function, and other such festivities. In this respect, now we even have small pages on social media to have customized orders of *Khussa* for these events. Thus, its association with culture and tradition will make it sustain as an important part of our society for a long time.

One of the other participants (P.9) stated that *Khussa* has a diverse market with both traditional craftsmen working skillfully with the retail market supporting them for local marketplaces and industrialist working with designers to upgrade it according to the demand of the modern consumers. To which the participant added that its variety adds to both the eastern wear in our region and compliments with the modern western wear as well.

8.3.4 Society of mass creativity and driven leisure.

Obviously, it is not just hybridity that is sole responsible for the changed position in the footwear sector of Pakistan. As most of the participants agreed that the success of a product in market and design sector is strategized through a metanarrative on design according to its appropriateness, luxury, comfort, and semantic context. Consumers readily accept to this meaning of high design and fall into the prepackaged meaning associated with high visual imagery propagating this ideology.

Khussa has seen its share of height and boom in the footwear industry of Pakistan, a participant (P10) shares his views, who is himself an apt user of this footwear form from plain, ornamented to the ones with a pointy toe. He has a close insight on Pakistani historical art and design background. He observed this decline of *Khussa* in the past, when the Dr. Martin's shoes were introduced in between this time, offering comfortable to wear everyday shoes. It replaced the supremacy of *Khussa* in the Pakistani market as a comfortable everyday shoe, and it was weakened more with the introduction of Nike and Adidas. It was then only labeled as a shoe culturally associated with weddings or traditional occasions. Even now people are wearing *Khussa* in their daily routine but in comparison they are less in numbers to the ones in past when every other person was the wearer. It was the time in the late nineties or the twentieth century, when they were being used as a walking shoe, to protect the feet and were considered to have a good sole. And then after the downfall, it took revival with reintroduction of them designed with prints of truck art and ornamentation work done on Jamawar cloth. One can see truck art on nearly every other object like furniture, accessories, and shoes. The reason behind this creativity was the modern and digitized world being over powerful, leaving behind people to crave for more culturally rooted articles that can remind them of their roots. This urge was so strong that people even compromised on the pinching trait of the *Khussa*. Also, this redemption of *Khussa* was done in a way that the society, which was craving for comfort, it was creatively provided with introducing padded material and comfortable soles in the newly offered *Khussa* shoe form. So, is this a postmodern product or a craft? Initially it did start as a craft and an object, and afterwards, since evolved it has gone through so many phases that it has gone beyond that term.

Another participant (P.7.) raised its concern on the intensive availability of *Khussa* and losing its originality through this massive production. In her opinion the exaggeration in its design has lost the actual essence of the heritage set of skills. With time it is becoming modern yet there is detrition in its quality. Its growth is compromising on its actual identity.

8.3.5 Design as artistic, exclusive, and expensive form

In the discussion there was a positive inclination towards how design is becoming more sensible and thought provoking due to the efforts of some contemporary designers in this part of the world as well. Also, how design is providing a future for such crafts like *Khussa* to be retained with a modern approach, yet with justifying it with the real true historical form that was the emblem of our identity.

A fashion designer herself and lecturer of fashion history for the last eleven years, one of the participants (P2) put her biggest concern of not documenting history in this part of region, in a way it should had been done. She comments on our historiographic content regarding design history or crafts in adequate to create a certain interest in such design practices like *Khussa*. According to her observation even the organizations who are working to preserve such crafts are manipulating the situation with an unappropriated effort in indexing or restoring them. She says unfortunately we do not have proper resources like temperature control, proper citations, and clean environments to record such precious crafts. These are small considerations that reflect the state of our society, where all such domains are neglected, unaware of the loss of a great treasure. She feels there is a great vacuum in this area when she teaches fashion history of our region. However, she was hopeful

that designers like Ammar Bilal and small setups with individual efforts are trying to upgrade the world about our crafts and folklore without compromising on its true cultural flavor. It is the rehabilitation of the artistic expression and creativity required to reform such crafts in the minds of the public.

A participant (P.3) also commented that our society goes for western driven trends and thus, when the west shows interest in a certain craft of ours. Suddenly we redeem it and are willing to buy it even on higher price range. An interesting example on this position was taken by another member of this focus group study, that once her institute was visited by a foreigner, who had completely revamped the local Patiala Shalwar in a way that she can wear it like pants with her bolero top, yet the person was creative about retaining the belt, loose circumference, and the pleats of the original article. In her opinion that is what is needed to be done with crafts of our land by the upcoming potential set of designers. This is the difference of being mindful and creative about a product that belongs to our heritage rather than abusing it with low quality material used in its variations. The one that our glued and pasted, sold in a very cheap redemption of this craft form. The people are going back to the original form of leather *Khussa* especially those who value it as a craft.

Another participant (P.10) added here that the *Khussa* available mostly in the common marketplaces is not stitched properly, it is not the real thing and the genuine consumer will know that it will wear and tear over the time. However, if one buys a real *Khussa* with genuine leather, it will never tear, even if you walk several errands in it for days. The reason is the quality and the genuine effort put in its craftsmanship by the real craft person. He says that many a times when the alternatives are introduced in the market, the original thing either vanishes or becomes a super expensive product.

To this a participant (P2) gave an example of Daichi that how they are putting in efforts to revive the crafts in an exclusive and a unique position in the societies. Their efforts are contributing to reviving these crafts as a cultural identity marker.

8.4. Conclusion

Referring to the above discussion, if we summarize the argument, Open Design now presents the raw ground for an engaging narrative building activity where not only new ideas could be evaluated but also question conventional ways of retrieving our cultural entities. *Khussa* here as a product, craft and artifact opens an interesting dialogue to what our societal produce has gained, nurtured and at the same time refrained, dejected, and ignored. The hybridization and the adaptive quality of this craft has left a space where every stakeholder, inspiration and user are gaining from it what they want to perceive. Its origin lies in a design context in which the product design is being built on conditional grounds of the user, culture and the producer.



Fig.8.1. One of the pages from the series Devi Mahatmya



Fig.8.2. Devi from the Hindu series comprised with all the articles.



Fig.8.3. Lotus petals inspired from Indian imagery, still a popular motif.

etsy.com

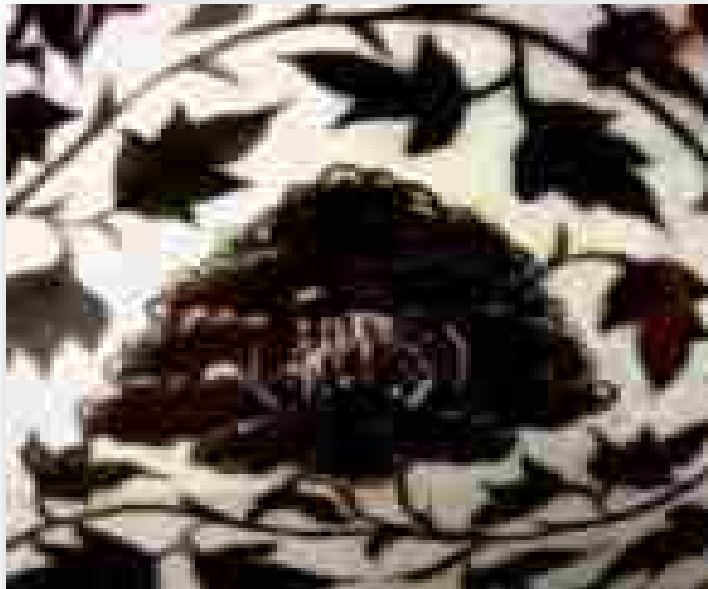


Fig.8.4. Motif belongs from the Yaun dynasty, fourteenth century.



Fig.8.5. Similar leaf shapes used in the above *Khussa*.

<http://images4.fanpop.com/>



Fig.8.6. Ewer and the basin, Edo period, seventeenth century, Japan.



Fig.8.7. Textile print used on the upper of the *Khussa* with the similar design pattern.

<https://www.pinterest.it>



Fig.8.8. Embroidery done in a pattern which seems like a variation of the motif from the Edo period of the Japanese age.

www.etsy.com



Fig.8.9. Motif at the back of the Gilt Bronze Mirror, Tibet.



Fig.8.10. Rose floral pattern on the upper of the *Khussa*, one subject treated with different techniques.

www.pinterest.com



Fig.8.11. Medallion side motif from the silk carpet, Tabriz



Fig.8.12. Motif on the center of the Persian Manuscript



Fig.8.13. Persian Motif inspired design on a Multani style *Khussa*.

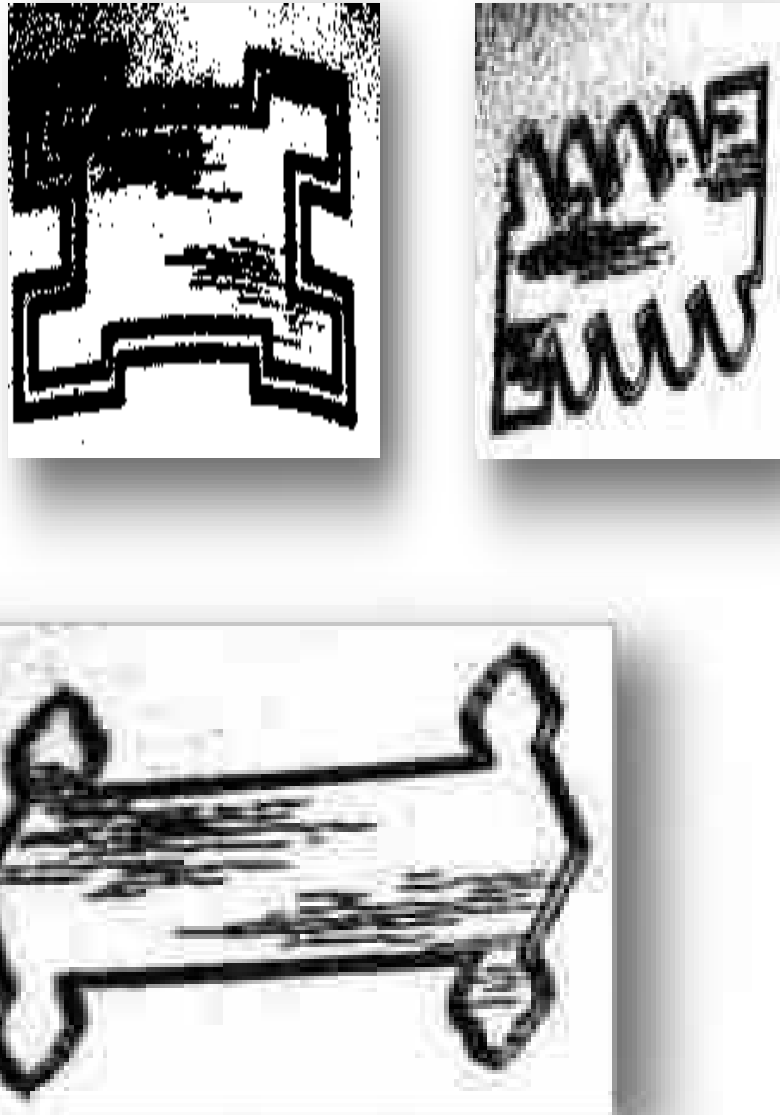


Fig.8.14. The basic plans of the Garden pools in Persia



Fig.8.15. Shapes used the ornamentation of *Khussa*.



Fig.8.16. Lotus forms on the Sānchī stupa.



Fig.8.17. Lotus form petals similar to the one used on the Sānchī stupa.

punjabiJūṭistore.com



Fig.8.18. A Relief from Barhut



Fig.8.19. Dharmachakra, from the seventeenth century.



Fig.8.20. Drawing of the way the wheel is formatting in the Sonehri mosque motif.



Fig.8.21. Wheel formation merged with the floral design on the Modern day *Khussa* design .

<https://www.pinterest.it>



Fig.8.22. Shrub of small flowers made on the black area of the Mughal pair of bangles.



Fig.8.23. Embroidered *Khussa* with similar rounded petal shape motifs like the one used in earlier Mughal jewelry.

pkvogue.com



Fig.8.24 .A rosewater flask from the Mughal period.



Fig.8.25. Pattern from the squinch of the Neela Gumbad mosque



Fig.8.26. Five petal small floral pattern inspired by the Mughal motif used on their metalware.

<https://he.com.pk/wp-content/uploads/2015/04/pakistani-khussa.jpg>

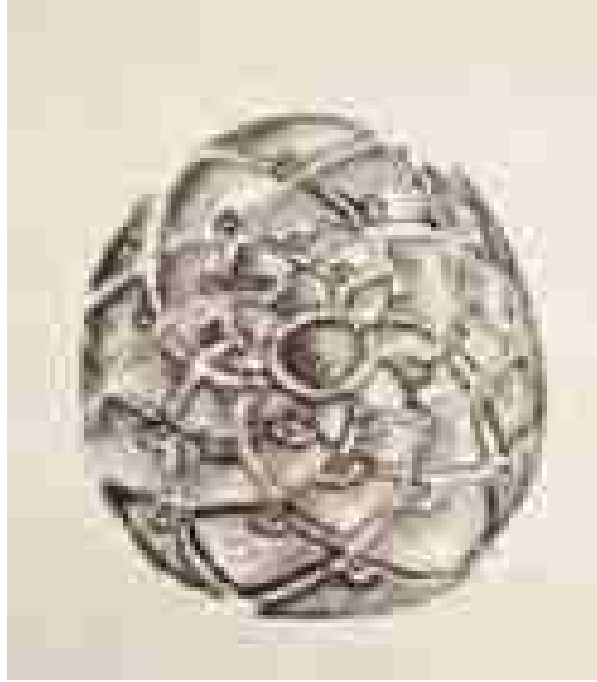


Fig.8.27.Pattern commonly used on the Seventeenth century Mughal accessories.



Fig.8.28.Ring from the Mughal time period with the seventeenth century motif



Fig.8.29. Kundan Khussa with a floral form used often in the Mughal accessories.

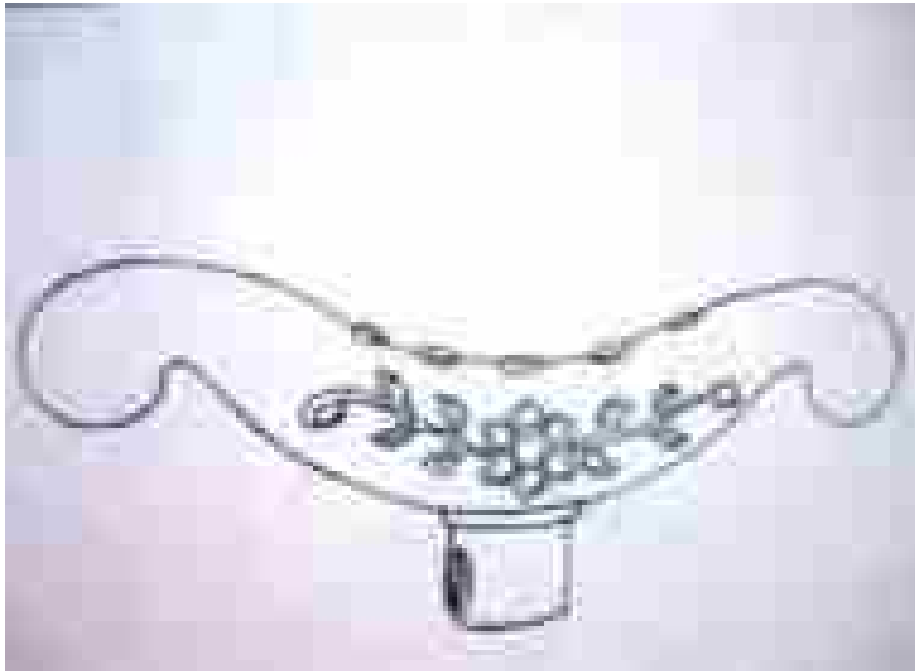


Fig.8.30. A decorative piece in marble belonging to the Mughal period, seventeenth century.



Fig.8.31. Kundan floral motif in Kundan work

pkvogue.com



Fig.8.32. Leaf forms.



Fig.8.33. Seventeenth century Mughal Dagger.



Fig.8.34. *Khussa* with variation of a Mughal floral form in embroidery work.



Fig.8.35. Similar motif in a Kundan formal *Khussa*.

<https://www.pinterest.it/pin/510454939002789216/>



Fig.8.36. Lotus form used on a seventeenth century earring belonging to the Mughal period



Fig.8.37. Golden thread work along with pearls.

<https://www.pinterest.it>



Fig.8.38. Tile motif from the sixteenth century Mughal Period.



Fig.8.39. Spandrels treated in typical Punjabi folk embroidery style

<https://www.pinterest.it>

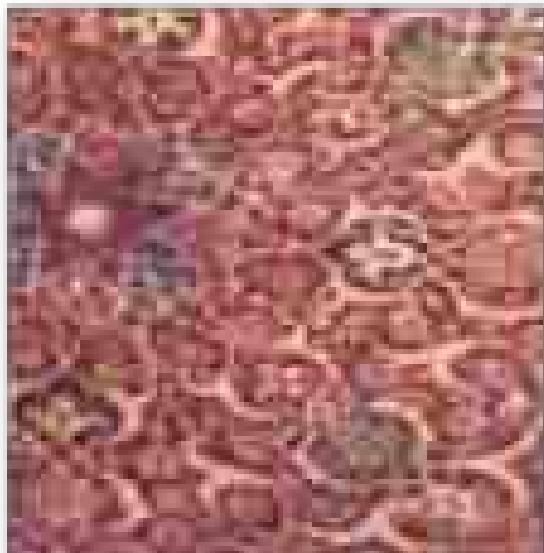


Fig.8.40. Spandrel forms



Fig.8.41. Abstract approach towards the Spandrel design motif

<https://www.pinterest.i>



Fig.8.42. Exaggerated spandrel forms.

<https://arabic.alibaba.com>



Fig.8.43. *Khussas* on display at the Junaid Jamshaid outlet.



Fig.8.44. Footwear section in the Junaid Jamshaid outlet in the Emporium mall, Lahore.



Fig.8.45. *Khussas* made from different fabrics common in Pakistani clothing.

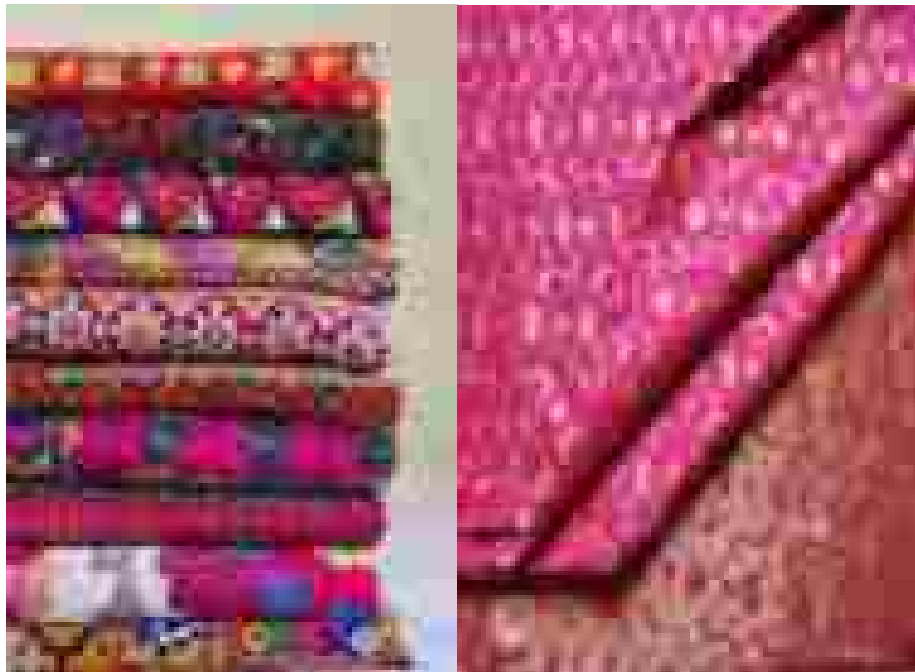


Fig.8.46. A variety of Pakistani fabric woven, printed and embroidered.

<https://www.pinterest.it>



Fig.8.47. *Khussas* with a variety of silhouettes at Junaid Jamshaid outlet.



Fig.8.48. Ornamental *Khussas* at the Junaid Jamshaid brand inspired by accessories mostly in Folk traditional handicrafts of Punjab and Sindh.



Fig.8.49. Accessories borrowed from various handicrafts of Pakistan.

<https://www.pinterest.it>



Fig.8.50. Velvet embroidered *Khussas* used in the Mughal court, 1875-1887.

Collection of the Bata shoe museum, Toronto



Fig.8.51. Men's *Khussa*, India, Collection of the Bata shoe museum, Toronto



Fig.8.52.Men keyhole shaped *Khussa*, India, Collection of the Bata shoe museum, Toronto



Fig.8.53. *Tūrānvarī Jūṭis*, Central Sindh, Pakistan, Collection of the Bata shoe museum, Toronto



Fig.8.54. Gujarati *Khussa*, India, 1960-1985, Collection of the Bata shoe museum, Toronto.



Fig.8.55. Mughal *Khussa*, India, Collection of the Bata shoe museum, Toronto.



Fig.8.56. Punjabi *Khussa* with chain stitch at the back of the leather sole and the insole, India, Twentieth century, Collection of the Bata shoe museum, Toronto.



Fig.8.57. Sindhi traditional *Khussa* Bori Bazzar, Karachi, Pakistan.



Fig.8.58. Sindi *Khussa*, slipper style, Hyderabad, Pakistan.



Fig.8.59. Multani modern day *Khussa* with embroidery, Pakistan.



Fig.8.60. Modern day leather *Khussa*, Liberty Market, Lahore, Pakistan.



Fig.8.61. Modern day formal Velvet *Khussa*, Jinnah Market, Islamabad, Pakistan.

No.	Participants	Backgrounds
P1	Idrees Hanif	Visual Artist & Sculptor, Art Director at BOL, Bhakkar Network & Lahore Biennale Foundation.
P2	Sarah Javed	Assistant Professor at Pakistan Institute of Fashion and Design, Lahore. Teaches Art and design history and works as fashion designer.
P3	Saman Arif	Designer at Pakistani in UK and an Educationist.
P4	Nanina Shaukat	Marketing Assistant
P5	Khadija Bazmi	Textile Designer at Chen One and lecturer at UMT
P6	Isbah Gillani	M,phil Scholar in the course of Historiography in the M.phil program at PIFD.
P7	Shanzay	Textile Designer
P8	Saman Fatima	Design Educationist and an artist.
P9	Mahum Tariq	Freelancer, content writer and a miniature artist.
P10	Adnan Miraj	Visual Artist and lecturer of Design history at National College of Arts
M11	Asmarah Ahmad	Moderator

Fig.8.62. List of participants and their backgrounds which were a part of the focus group study.

Chapter 9: Conclusion

An objective way to study the change that occurred in the perception to look at *Khussa* from being a high-end shoe to a traditional craft of this region and then further as a potential product is itself an emblem of transition in our lifestyles. It is a fact that if we have to observe a product in the postmodern age, we need to know the background which is the modern age and even the time before it which would be the premodern phase.

9.1. Premodern age

The cultural norms along with all the major concepts of truth and reality revolved around the God's existence and religion in the premodern age. So as the *Khussa* was to be worn in the feet and as discussed earlier that anything sacred could not be used in such manner, mostly the design was decorative. It was more a functional product which modified with the tastes of the emperor. For example, if we notice the Mughal emperor's *Khussa*, they are mostly embroidered and studded with stones. The reason is that Akbar according to the chronicles of Abu'l Fazl, who was his minister and scribe, had three separate treasuries for gold, stones and jewelry³⁴². His son Jahangir and then his grandson Shahjehan were also fond of precious stones and had a great collection of them according to an observation by Edward Terry who was Thomas Roe's chaplain³⁴³. While *Khussa* was not only the domain of the courts of the Mughal. Other than the Mughals the regional governors who held their own independent ruler ship in regions like Deccan, Bengal, Bihar, Carnatic and Awadh³⁴⁴ had their own tastes and if we observe from the miniatures from It was mostly embroidered or m shaped from the toe. The commoners in these

³⁴² Gibson, Melanie. "Treasures of the World: Jewelled Arts in India in the age of the Mughals." *The Court Historian* , 2014: 169-172.P. 170

³⁴³ Gibson, Melanie. "Treasures of the World: Jewelled Arts in India in the age of the Mughals." *The Court Historian* , 2014: 169-172.P. 171

³⁴⁴ Jackson, Anna. "Maharaja: The Splendour of India's Royal Courts." *Asian Affairs* , 2009: 426-432.P.427

miniatures are mostly wearing simpler *Khussas* with almost no decorative elements at all.

Although *Khussa* was evolved by the smaller courts of Avadh or Deccan, yet its opulence and majesty was actually enhanced in Jahangir's reign as discussed in the earlier chapters. Until the twentieth century, it became more ornamented, more in demand to add onto the attire of its wearer and show his pomp and vigor.

To support to this factor Thorstein Veblen, a US economist dedicated a whole chapter in his book 'Dress as an expression of the Pecuniary Culture'. His theory of the leisure Class in 1899 stated that the appearance of the wearer should be expensive and create a statement for the viewers that from which class he or she belongs to. The nineteenth century was an era where the rich spent a lot on accessories and costumes, and it was also an advent of the change which was coming due to the industrial revolution globally. Before the industrial revolution, the products were mostly handmade³⁴⁵ and thus the design was spontaneous, more like an artifact. The supremacy of *Khussa* ended when machine made shoes came into the market, with a more convenient price range and reliability. With more mass production and precision in products in this age, this time marked a great turn over in the market in the subcontinent.

9.2. Modern age

The modern era or an age that defined market segmentation starts from the 1920s. Many aspects of this period had already begun to establish before, as the market started to accommodate mass produced products with categorizing their consumers into subgroups³⁴⁶. Although it was the start of the nineteenth century when production and consumption both started to expand in a favorable political, economic, and technically advanced global age. The

³⁴⁵ Paul Clark, Julian Freeman. Design A Crash Course. New York: Watson-Cuptill Publications, 2000. P.1

³⁴⁶ William Leiss, Stephen Kline. *Social Communication in Advertising: Persons, Products & Images of Wellbeing*. (United States of America: Psychology Press, 1990).P.149

increase in consumption promoted the idea of proper education for designers in government institutions, so the industry can collaborate with them to understand the needs of their buyers³⁴⁷. As discussed earlier, this stage came much later in Pakistan which is a developing country and has other concerns to face as their priority.

As the processes were mostly reliant on the machines so, design also became a process³⁴⁸. The very first technical drawing came into practice in the 1790s and over the decades everything from a garden design to a costume became tailor made following a certain pattern. This pattern was devised by a designer and in the modern age it covered all aspects of life. The whole lifestyle was designed according to the demands of the consumer³⁴⁹. A Portuguese design researcher Manual Lima claims in his book 'Visual Complexity' that we have shifted within three domains in the past decades in terms of design. We have transformed our products from 'problems of simplicity' within the span of seventeenth to the nineteenth century (the premodern age) to the 'problems of disorganized complexity' in the domain of design in the twentieth century. Further changing into the present era which is facing 'problems of organized complexity' in designing the contemporary products³⁵⁰. If we see it simply

An interesting fact about the twentieth century design is that it is mostly preserved in museums or known for its exhibits in the advanced industrial economically sound countries. Thus, a cultural hierarchy was developed in this age, which most profoundly influenced the growth of

³⁴⁷ Raizman, David. *History of Modern Design: Graphics and Products since the Industrial Revolution* (London: Laurence King Publishing, 2003) P.16

³⁴⁸ Paul Clark, Julian Freeman. *Design A Crash Course* (New York : Watson-Cuptill Publications , 2000) P.11

³⁴⁹ Paul Clark, Julian Freeman. *Design A Crash Course* (New York : Watson-Cuptill Publications , 2000) P.11

³⁵⁰ Beek, Sanne van der. From Representation to Rhizomme : Open Design from a Relational Perspective." *The Design Journal* , 2012: 423-442.P.425

many societal aspects of the countries under the colonial rule³⁵¹. Thus, *Khussa* in the modern age shifted to a more traditional nature that is the craft. It was exhibited in museums like the Victoria Albert Museum in London as a part of the great exhibition in 1980 and locally in Lahore Museum as part of the cultural heritage of Pakistan. Worn on occasions with traditional attires by both men and women. Slowly however it became more as a regional or occasional shoe.

9.3. Postmodern age

In the postmodern age that is the present age product is evaluated through functionalism, aesthetics, and semantics. An age where design has risen to one step further from being a process to a problem-solving agent, as discussed earlier in chapter five. It is no longer one aspect of aesthetics, rather it is a whole domain that deals with several perceptions and tries to resolve through a suitable consensus of creative possibilities. If we evaluate the position of *Khussa* under the light of this definition, we can see that it is a product that has a strong cultural identity due to its strong roots in the past and the folk tradition. Other than that, it has a sense of hybridity that is marked by a variety of material, ornamentation methods and techniques. In its design nowadays a strong impact is there due to a varied range of target groups and brands involved in its variations which are a blend of modern and traditional footwear. In spite of so many diversities what keeps it a cultural footwear is the sense of plurality. The design forms still draw inspiration from the time it was originated but also keep on drawing inspiration from its surroundings. All these factors contribute in its being a postmodern product.

9.4. Open Ideology or Approach

³⁵¹ Wood, Jonathan M. *Twentieth Century Design* (New York: Oxford University press, 1997) P.30

In conclusion, from conducting a thorough analysis of *Khussa* as a craft or a product, they are very strong entities, where both have their relative strengths and advantages. Specifically, as an ethnic product its success is down to its vertically integrated supply chain in the small or larger areas of two major provinces of Pakistan and tradition-oriented strategy. Based on the analysis conducted above in the form of focus group study and consumer interest, strategic recommendations were to bring traditional craftsmanship with a modern approach in the Pakistan local trade market and various brand extensions. These recommendations aim to increase the competitiveness advantage of *Khussa* where it is already popular as an affordable footwear form and preferred choice for the local retailers.

9.4.1. Situational Analysis

Khussa is a footwear that deals with individuals of all ages and diverse tastes. Owing to great competition in the footwear industry in Pakistan, marketers are struggling to expand market share and boost sales of *Khussa* wear. Marketers should be creative and persuasive so that they do not only increase consumer awareness, but also increase their inclination to purchase the products. Therefore, the purpose of this thesis was to examine the competitive environment of ethnic footwear forms in Pakistan and explain how it can manage competition in selling its products.

To gain a better understanding of the footwear local enterprises and the environment in which they operate. This situational analysis parallel to the thematic analysis will observe the data findings in this thesis to give a clear picture of the position of *Khussa* in our local and international market conclusively.

9.4.1.1. Industry overview

Although Pakistan is a developing country its industry specific in the leather footwear import and export business is excelling at a fast pace. Its newfound interest in ethnic footwear forms with the success of Captan chappal internationally has inclined it to work collaboratively with designers to come with potential designs in this area for local and international market. However, there is a long way to go in achieving this goal. The key features of the industry in comparison with traditional local retail business are following.

- Mass production and flexibility of the production process (*Khussas* are manufactured in small batches with small lead times)
- Continuous supply of newly made stock from small cottage industries with mushroom growth all over provincial setups.
- Inventory is initially limited of the retailers in bigger cities, more stock is supplied on the quantity of the demand.
- Stock inflow is highly dependent on the customers preferences and purchasing power.
- Rapid inventory cycles are maintained where the consumers are encouraged to purchase instantly as the stock will be sold by their next visit.
- In expensive use of material in the local *Khussa* forms to accommodate the budget of the buyers.
- Generally, one set trend is not associated with the designs of *Khussa* rather they are driven by the preferences of the target market.

- With the entering of so many luxury-oriented footwear available in market, its target market are usually the middle-income individuals in the larger cities and lower income consumer in smaller cities and districts.
- Product offering involves the basic pure leather *Khussa* and the formal embroidered or ornamented *Khussas*.

9.4.1.2. Macro Environment Study

It is important to study the macro environment of a product, so that the factors affecting the daily business of the product could be effectively analyzed. As it is important for a company or an industry to formulate a strategy that can address all these factors to cater the need of the market. For this purpose, PEST analysis is an effective tool that investigates the external environmental factors such as economic, political, social, or cultural, technological and legal or environmental issues. If we see the summary of the findings during this analysis, we come to know that the weakest link affecting this footwear business is the poor legislation process and the lack of proper framework. There is a whole process of manufacturing step by step with many manual labors involved in its making. Yet there are no proper rules or labor laws processed or effectively implemented to secure their rights. As a result, skilled craftsmen or labor is getting demotivated and due to less wages, leaving this industry. Also, no proper platforms or outlets to present and promote this craft are provided by the higher authorities. Although efforts are made privately but that is not accelerating the drive effectively. The state of the economy also affects the footwear retail industry as a stable economic environment allows consumers to have a stronger spending power. But with the instable condition of Pakistan's economic scenario, the situation of *Khussa* had been varying over the years. According to the consumer survey or an overview with the shopkeepers, the average sale of *Khussa* had been mostly in between six

hundred rupees to twelve hundred rupees. The reason is mostly the affordability of the public and much cheaper alternatives as comfort shoes for the daily wear. However, it does have a consumer market who have a general interest in culture and traditional items. The retail market however in accommodating the need of the public is most of the time using cheaper material and cheaper manufacturing processes, compromising its originality and uniqueness, sending it back to the slipper forms. The prior form of *Khussa* from where Mughal fashion has raised it to a higher pedestal of a fashion iconic shoe form. Here comes the socio-cultural factor that due to its position as a craft, it has a big role to play in sustaining its position not only in the present market but also for the future role. These factors revolve around the shared lifestyles, belief systems and attitudes.

All the classifications in our market have now found a fast fashion trend towards the revival or the upcycling of the traditional remnants of the past. Thus, brands with effective marketing strategies and designers approaching the right target audiences are now made a new market for them in the brand-oriented footwear domain. Brands like Mojari and Chapter 13 have made their own target market with *Khussa* as a major selling product. However, in future a lot could be done in this area. Another important fact that was highlighted in this research was that from a casual footwear product *Khussa* has changed its position to a more formal or semi formal shoe that could be worn occasionally on weddings or traditional festivities like Eid. It is because it has a strong cultural presence and social existence. There is a growing market segment emerging in the footwear sector, that has a millennial generation of consumers who are looking forward to shared values and connection with their cultural roots. Here technology takes its center stage, where the impact of technology is increasing the demand of the consumer. One of the major factors in the decline of *Khussa*, especially after the twentieth century was that comfort

shoe space has found a new place in the local market and *Khussa* was not an effective footwear type to be worn by the daily consumer. But with the revival of small industrial interest in *Khussa* forms, now there are variations of it with better comfortable soles, making it popular again amongst the local community.

9.4.1.3. Distinctive from Competitors

To the consumers *Khussa* is not just another pair of shoes, what makes it distinctive is that it has character, and it signifies some extra qualities besides its functionality. Although it has many tough and much better competitors in the local market in terms of leisure, casual or semi formal footwear forms. Other traditional shoe forms like Peshawari chappal and the Kheri are also popular locally. Peshawari Chappal has now even found international fame through Paul Smith introducing it in his line. Yet if we look at the consumer analysis its unique outlook and signature silhouette makes it stand out and claims its own set of consumers.

9.4.2. Thematic Analysis

Looking at the journey of *Khussa* from the other flip side of the story as a communication medium of the value sets of the past heritage, we can observe it with queries like, what people wear speaks to what they hold important. What does this craft wants to translate in terms of heritage? What does it communicate to the world? In the analysis in the previous chapters, it was observed that the term *Khussa* represents value, craft, and longevity, but also subjective mystical values, like aesthetic and status. Such perspective could carry a different meaning to the wearer, and another to the world, but generally there is an unspoken, shared understanding. The extensive, highly ornamented, richly jeweled *Khussa* sends a socially shared message of indulgence and luxury that was enjoyed by the ancestors of the past. It also communicates the

more abstract concept of ethnicity in footwear of the past in our region, which was built over time through social and media constructions of identity. Sense of power, regality and a set of connotations associated with it, with a large gap of recorded authenticated history that could have been a greater resource to ascertain its value as a craft. But footwear designers, small enterprises and a large cottage industry retail network played along with these established codes and tried to enrich the tale of the human expression rooted to this region. These codes hinting to the past legacy of our culture in the form of ornamentation, manufacturing techniques, materials, and association with this craft of *Khussa* making had not been fixed but rather in constant negotiation. They had been direct and clear to engage a larger range of consumers into buying it. But it is interesting how this role play is creating a diversification through introducing *Khussa* as a medium or an expression by small local enterprises or social media platforms. They are using it as an obvious form of fashion communication, in contrast to more commercial forms of it available in market. The expression becomes so subtle that the mass audience might not react to it, but the object expresses values, though less use of value and more mystique and aesthetics involved to the point that many consider it as a form of art. This is the realm of appreciation for such an object like *Khussa* where the glamour and even the legacy is negotiated by these designers or brands to define this medium in front of the larger audience locally and internationally.

At the end of the 20th century, did the footwear industry shifted to more westernized defined and manufactured shoes which promised more comfort and update technological refinement in their design at an effective cost? Did the original form of *Khussa* and its potential market ended there, or did it just evolve? The beginning of the twenty first century witnessed a growing market of ethnically inspired labels and websites, focusing on the traditional and artifact

side of *Khussa*. So, we can say it did not end there, it has changed, transformed, and shifted towards multiple directions to further diversify. Although the local craft industry for *Khussa* has not extinct yet but it will need to respond effectively to the new changing global trends.

9.5. Position of the *Khussa*

Due to the growing networks and intersecting communal collaborations there are lots of influences in the market that are overlooked in the societies like ours which are developing countries. It is important to understand that crafts like *Khussa*, which exist as a popular footwear commodity are endangered to lose their true cultural identity in the transformative stages of its existence in our society as a product. The need of the hour is to establish its position as a craft with recording its cultural forms, hereditary techniques and traditional ornamentation with proper archival dates and samples. The historical relevance to this craft is needed to be fully explored and preserved in the form of historical journals, manuscripts, and museums. Although there are museums like Lahore Museum or Lokvirsa Museum, but they are not enough. With the kind of diversity and hybridity this craft inherits and the way it is continuously evolving, it needs to be preserved in a better way with more space and proper atmosphere. Other than its preservation, its cultural identity could also be retained through maintaining its true existence as a footwear form in the market with intelligently designing it. Incorporating culture with experimental yet advance techniques. As mentioned above there is a group of consumers who are interested in the arty or cultural existence of *Khussa*, so that could be a potential market for such creativity. Most importantly creating approachable spots or opportunities for such legendary craftsmen who want to keep this craft alive. These spaces are being initialed by Lok virsa or communities like Daichi, who exhibit twice a year to celebrate the rich heritage of our crafts. But such efforts need to accelerate.

On the other hand, its existence in the market as a product, it should be catered to the different groups of consumers with different range of demands and spending capacity. The retail network in this domain is quite strong and the supply according to its demand is well provided by the different shops that are providing their services to offer traditional footwear forms. The efforts of the small cottage industries and mushroom setups must be appreciated who are trying to constantly establish this craft and the same time make it a reliable source for their earnings. However, there should be a proper framework or control unit that could see to it that these craftsmen are adequately paid with proper working environments. Other important role is that of the industry which can introduce them with better quality soles and materials keeping up with the advance processes that are now used in footwear forms to make it comfortable. This step has already been taken by some of the brands, yet still further steps could be taken in this direction. Finally, other than this the role of the designers here is also very important who need to come up with creative yet intelligent designs that can enhance the cultural essence and at the same time cater to the needs of the modern consumer. There should be constant variation and experimentation to enrich its vocabulary of materials, techniques, and visual representations.

9.6. Future Implications

The field survey, consumer feedback and the interviews in the market also suggest that the strongest market of *Khussa* is the one that relates to the traditional semi formal or formal footwear range. The design process at present is not all about only production methods, distribution strategies and consumption figures of a product like *Khussa*. It has become a process, a journey where the producer, designer, manufacturer and even the buyer is involved in its development. The idea of such procedure extends further than transformation in designing processes, it also elaborates the following context to describe the change in the approach towards

design. Thus, in such a society the change is amongst a passive purchaser into an active user. As the consumer builds his own persona by consuming various products. Individuality here is an in-house concern that is addressed as a transcendental occurrence through these campaigns launched by the industrial groups, designed tailor made to create a particular personality. The industrial point of view is to capitalize the market for a particular target group and thus generate a certain product to suit their requirements. Conclusively, to represent a craft like *Khussa* it is important to build a system which is more linear than from top to bottom, so that the interest of all the variables could be addressed. Further research could be done in that respect to come up with strategical workings where such developments could be addressed with business plans or managerial frameworks, which could be developed for strategical correspondence.

As previously the individual working through galleries and museums was supportable for the artist's or craftsperson's identity, as the systems were less complex but now because of technological advancements causing the systems to interact with each other has added complexity into the systems and thus the whole system must work together to generate good performance overall. In the scenario of Pakistani art and culture, it is needed to make urgent changes in the board structure as well as to develop a vision so that it could show good performance in the coming years and to sustain pressures like commercialism in the long run. Further studies are to be made by drafting out a proper board structure for the art-based organization, because of the lack of time and in sufficient information available to my side it was not made. Also research could be made to identify major craftsmen in this domain who are contributing in this craft to keep it alive and give them their share of respect and acknowledgment for encouragement and recognition.

The role of the galleries, museums, brands, and the marketplaces here could be considered as the chief corporate agencies, which are catering between the artist/artisan and its

target audience, in such an international commoditization of the craft or product range that they have been under heavy inspection of academic, corporate, governmental, and journalistic sector³⁵². The curator/industrialist of the gallery or the brand here works as an agent for the benefits of both the parties, the artist/designer, and the gallery/ brand The curator has to become the one who ensures the principal interests. The concept of the curator as a scholarly expert is the old job description of a curator, modern curatorial duties involve him as the guarantor of the artist's or the artisan's point of view, politician's cultural motifs, the gallery /museum and its collection's promotion, bringing economic activity and success to an artwork or craft piece³⁵³. There could be further research on how this role could be improved and what kind of position the museums and galleries could represent in the development of this craft in Pakistan.

9.7. Past, Present and Future

So, if we conclude the whole discussion the glorious past and the rich innovative yet royal history of *Khussa* as an elite shoe in the Mughal times makes it a source of cultural pride and historically significant craft. A proper archival data or record of prior practices of *Khussa* should be kept, recording its different historical or folk connections. Coming to the present an open environment is the best way for describing the changes occurring in its form, surface decoration and even design process. With the introduction of modern-day technologies and changing consumer demand, at present the *Khussa* has become a regular craft parallel with an exuberant retail market or local small businesses. So, it has now improvised with lots of

³⁵² Prior, N. (2002). *Museums and Modernity: Art Galleries and the Making of Modern Culture*. Edinburgh: Berg Publishers.P.3

³⁵³ Schubert, K. (2009). *The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day*. Michigan: Ridinghouse Publisher.P.9

interventions, phenomenon of hybridity and interconnectivity amongst different cultural norms. But somehow in the past ten to twelve years, the aspect of commercialism and mass production has somehow echoed on its cultural identity position and created a conflicting argument over the resurgence of its real existence and transformative stages. As a result, the need has a proper archival data to record these changes becomes important and include a creative yet mindful design process while modernizing the *Khussa* form according to the demand of the consumer yet keeping intact its real entity. The stakeholders here are not only the marketplaces or the retailers involve in this business, who can lose it as a product in the over consumption and low-quality sampling of it in the common market with eventually a replacement in any other footwear type. But also, the society and the people of this region who can lose the real essence and legacy of unique craftsmanship and a valuable historical artifact in the terrain of industrial consumption and ignorant attitudes towards our past treasures. However, with small cottage industries and small businesses in this direction gaining success have now allured the bigger brand names and industrial setups. This situation has now encouraged designers to design it in a way that it can gain a new identity and proclaim its success not only in the local market but also the international arenas. Thus, in future we can see it going global in terms of its unique characteristics and design qualities.

Glossary

Dhārmasthala

The literal meaning of Dhārmāsthala is a religious or sacred place.

Dharamik or Dharam means sacred in Hindi language. This word is especially associated with the temple of Lord Shiva Manjunath, looked after by a reputed Jain family of Heggades. This temple has a large number of visitors and devotees who are offered free food and accommodation.

Shods

Shoes with iron plates or sole covered with iron nails are called Shods.

Jūṭis/Chappals

These type of slip on shoes cover the forefeet and back heels of feet. They are mostly worn in Pakistan and India.

Kohlapuri

A local chappal/slipper in Pakistan with a leather loop near the toenail with an embroidered or plain band.

Ibn-al-Fāqih

Abu Bakr Ahmad Ibn-al-Fāqih ^{āl-} Hāmmadhani was an Iranian writer whose background is unknown to history. He wrote a large text in the form of a book known as ‘Book of Regions’ discussing the geographical

conditions of the Islamic regions, Arabia, Egypt the Nile and the European side.

Qāzvini

Khawaja Ataullah Munshi Qazvini was a scribe who had written Badshah Nama in which he mentioned the incidents of the Mughal courtly life.

Khapūsa/Kāfs/Kipis/Kāpis

In Persian the boots till knee are called Kafs, Kipis or Kapis and the same in Sanskrit are mentioned as Khapusa. These boots Khapusa were probably brought to India by the Sakas and the Kushans.

Ghungrū

A metal ball that is used for ornamentation and it creates a certain sound on movement. Mostly it is used in the decoration of clothes, shoes and bags in Pakistan and India.

Māhābhārata

It is a significant source of info regarding the growth of Hinduism in around 400bce-200ce. The text is based upon the facts of Hindu religion and historic background. It is one of the two epics of Indian history.

Pādukā

These were mostly toe knob sandals mostly worn in India in the 19th century. Made in wood mostly, they were also intricately carved and decorated with silver and gold.

Subrahmānya

Subramanya is an Indian idol who is the son of Shiva and the leader of the armies of gods against the devils in Hindu mythology.

Munjāgrass

Munjā was a type of grass that grew on the Western plateau area of India and it was considered sacred and used in their offerings to gods.

Kāmāla

Kamala is a Sanskrit word that means Lotus flower.

Bhikkus

The word Bhikkus means the priest.

Poulaine

A 14th or 15th century polish shoe with a pointed toe is called a Poulaine.

Chopines

A European shoe with a high platform to protect the dress from dirt and gravel in the 14th, 15th and 16th century is called a Chopine.

Kāfsh

Kafsh were Persian form of slippers or shoes.

Sangla

This is a small district in the outskirts of Lahore near Sheikhpura.

Chowk Gowalmandi

This is a famous area in Lahore in the inner old city. It is famous for delicious eating spots and small workshops of different masonries.

Chmrā

It is the local name for leather in Urdu language.

Kīkar/Tāli

Name of the local tress for wood.

Kh'āka

This is the local word used for a sketch in the workshops of Khussa.

Chungi Amārsādu

It is a busy area in Lahore near General hospital.

Chamberlāin

It is a marketplace famous for shoes, leather and all related materials. It is near the backside of Taxali Gate in Lahore.

Dh'agā

The local name of thread in Urdu language is Dhagga, used commonly in workshops of Khussa in Pakistan.

Khussa Mehāl

It is a famous shop in Lahore and Karachi which sale Khussa in retail business and in their own shops as well.

Throatline

It is the opening of the Khussa from where you wear it.

Ghee

It is a lubricant oil like butter used in cooking various foods in Pakistan.

Ralli

It is an ornamentation technique used in Punjab and Sindh. The technique is to join small colourful cloth pieces with stitches and make fabric.

Aar

It is a tool used to make a kind of embroidery work with wool. A technique popularly used in the rural areas of Pakistan.

Gulkashi

This is a technique of floral pattern carving in metal especially metal vessels or pottery.

Khattati

It is a term used for calligraphy in Urdu language in Pakistan. This term is mostly used for traditional calligraphy.

Sayyids

They are considered to be direct descendants from the bloodline of Hazrat Muhammad P.B.U.H. Sayid is the caste of such people in Pakistan.

Telī & Mūchī

These are local terms used for various castes disguised by their profession. For instance, Mūchī are cobblers in the vicinity of rural areas of Pakistan and Telis are the ones who are indulged in the business of oil.

Nāgrā

Kalekay Nagra is the name of the village near Pasrur district, Sialkot. Here a small population of the Jat clan wear such a Khussa which has become famous by the name of the location from where it originated.

Sharqpūr

Sharqpūr Sharif is a part of the Sheikhpura District in the Province of Punjab, Pakistan. It is situated on the Jaranwala Road, some 32 kilometers from the main city of Lahore. It is famous for a certain type of *Khussa* which is manufactured here in small villages.

Multani Phūlwāla Khussa

A type of Khussa in Multan that is decorated with pompoms and colourful embroidery is called the special Multani Phūlwāla Khussa.

Ich'rāh Bazaar

Ich'rāh is a commercial area surrounded by towns like Shadman, Samanabad, Rehmanpura and Mozang in its neighborhood. Located in the main city area of Lahore, Pakistan, it the hub of small shops selling Khussa at affordable prices.

Tillā Work

It is golden or silver embroidery work done with a golden thread tied to the surface of the fabric or the leather in intricate knots. According to the local workmen it is a technique borrowed from Kashmir where it used to be done on Pehrans. Later now it is extensively used on fabrics and shoes as an ornamentation.

Mūchi Bazaar

The Mūchi bazaar locally known as Mūchi Darwaza is situated within the walled city of Lahore in the Lahore city.

Kūṭī

It is a waist coat like a sleeve less jacket worn on the local dress by mostly the males in Pakistan.

Peh'rān

A Sindhi garment which has a silhouette like a loose frock fastened with tassels on the front.

Okaīrsāzi

Okaīrsāzi is a paper cutting technique used to design Khussa, originated from Multan.

Ph'ulkārī

Ph'ulkārī is a type of embroidery done in Punjab in a variety of colours mostly in the patterns of flowers or geometric motifs.

Chūrīdār Paijāmā

It is a tight fitted trouser, mostly a part of the subcontinent dressing for both men and women.

Malkānī

It is a group belonging to the Laghari tribe, basically residents from Mirpurkhas, Sindh and Dera Ghazi Khan, Baluchistan. They are mainly associated with the agricultural activities.

Nūhanī

Nūhanī tribe which is also called Lohani is a Pashtun clan found in mostly areas of Bannu, Dera Ismail Khan, Tank, Lakki Marwat, Shakargarh, Afghanistan and India. Famous Sufi saint Sheikh Mohammad Rohani are also associated with this tribe.

Gāj

Front of a Sindhi Tunic/Kameez embroidered with a variety of stitches and mirrorwork is called a Gaj.

Red Chūrīs

The Pakistani tradition of wearing red choris by the bride on the wedding day symbolizes the concept of long life of the groom.

Nikāh

A contract of marriage between two people is called a Nikāh in Pakistan.

Meh'ndī

Meh'ndī is a special ritual of applying Hennā on the hands of the bride is done in the subcontinent as a part of the wedding ceremony.

Dūrī

It is rope make of silk thread, used in tassels or other forms of ornamentation in Khussa.

Aārī Work

This type of embroidery is done with a pen like needle which is more like the shape of a crochet needle. This needle creates intricate patterns in chain stitch motifs on the surface of a fabric.

Zārdūzī

Zārdūzī is more like metallic embroidery. According to an old worker working on adaas (workstations) in Rang Mahal (an old shopping area in the walled city of Lahore) it was initially done on the tents and wall hangings of the Mughal royalty until it was passed on to create beautiful designs on garments.

Bādlā

Bādlā is also known as Mukesh work in which shiny stitches are placed in between chikan embroidery. According to the craftsmen in

Bahawalpur where it is practiced often on clothing and Khussa patterns, it was initiated from India.

Kālabāṭton

According to an interview with the Button house corner in Ghalib market Lahore, Pakistan, it is a silver gilded thread used mostly in an Indian embroidery Kalgha motif.

Kūrā

It is a heavier form of the Dabka with a more solid outlook on the fabric.

Dābkā

It is a lightweight wire coiled in a soft and flexible form so the cavity inside could allow the thread to pass through it.

Gūtā Work

It is a technique in which Gota patti is applied in appliqué form onto the fabric. An artisan working in Multan stated that this technique came from Rajasthan, India and eventually became famous in the subcontinent for ornamental purposes.

Tikkī

It is small roundel motif used often in embroideries in Pakistan.

Kānwāl

Lotus flower is called a Kanwal in Urdu language.

Chāmbelī

A small five or six petal local flower which grows in abundance in Pakistan.

Ashrāfi

A coin is called an Ashrafi in Urdu language in Pakistan.

Muhr

A stamp is called a Muhr in Urdu language in Pakistan.

Būti

A bud of a flower or a small bunch of flowers embroidered in a repeat pattern is called a buti.

Hennā

It is a dye made by the mixture of a plant *Lawsonia inermis* which is also called a Hennā tree. It is traditionally applied on the hands of the girls on festive occasions. A special ritual of applying Hennā on the hands of the bride is done in the subcontinent as a part of the wedding ceremony.

Zārī

This is a type of local embroidery done with golden thread.

Chūri'

A tunic form worn by mostly young children in the Sindhi region. It is mostly embroidered with mirror work and sequins.

Ūdhānī

It's a kind of a large veil used to cover the head. It's a tradition in the Southern Punjab and the interior Sindh to wear udhānī as a part of their traditional attire.

Satrāngī

It is a term used locally in Pakistan for seven colours or multicolor objects.

Ustād

A person who teaches, it was a tradition locally that Ustād was a person who used to pass on his skill to his students.

Nawab

A Deputy or a governor was called a nawab in old days in the subcontinent.

Shah Tehmasp

Tahmasp I (22 February 1514 – 14 May 1576) was an influential Shah of Iran, who enjoyed the longest reign of any member of the Safavid dynasty. He was the son and successor of Ismail I. He came to the throne aged ten in 1524 and came under the control of the Qizilbash who formed the backbone of the Safavid Empire.

Yuan Ming Dynasty

It was the ethnic-Mongolian dynasty that ruled China in between 1279 to 1368. It was founded in 1271 by Kublai Khan, the grandson of Genghis Khan. The Yuan Dynasty was further ruled by the Song Dynasty from 960 to 1279 and followed by the Ming which lasted from 1368 to 1644.

Iskandar Shah Anthology

This manuscript was first copied in Shiraz in 1411 during the governorship of Iskandar Sultan, grandson of Timur and a great patron of the arts, particularly the arts of the book.

Medinat al Zahra about Cordoba

It was a fortified palace-city on the western outskirts of Cordoba in present-day Spain. The city was built in the 10th century by Abd-ur-Rahman III (912–961), a member of the Umayyad dynasty and the first caliph of Al-Andalus.

Bāgh-i-Hāst Bihishti

Garden of Eight Heaven in Agra.

Bāgh-i-Nilufar

Lotus Flower in Dholpur, Fateh Bagh

Fateh Bagh

Garden of Victory in Fatehpur Sikri and

Bāgh-i-Gul Afshan

Nur Jahan Begum, who was the wife of Emperor Jahangir, constructed it, and they also call it the Bāgh-i Nur-Afshan the Light-Spreading Garden.’ in Agra.

***Sānchī* stupa**

The Sanchi Stupa is in the Indian state of Madhya Pradesh. It is one of the most ancient and famous Buddhist religious places that is holding the relics of the Buddha.

Cashmere, Chintz

It is well knitted fabric.

Nephrite jade

A stone type composed of highly dense, fibrous crystal masses. As one of the oldest gemstones in the world, It is a revered material in Chinese cultures and traditions.

Ajanta caves

Thirty rock-cut Buddhist caves dating from the 2nd century BCE to about 480 CE in the Aurangabad district of Maharashtra state in India.

Gujrati *Khussas*

Gujrati *Khussas* are made with special embroidery techniques and motifs borrowed from the culture of Gujrat.

Air Dying

This technique manages the application of color to textiles without the use of water or with lowest liquor ratio of around 90% lesser than the usual dyeing techniques.

Curing

Preservation technique by salting, smoking, or drying.

Micro organisms

A virus, bacteria, or fungus.

Chowk Gowalmandi

Famous road corner in Lahore for the crowded ambiance and the food stalls.

Tannic acid

Tannic acid is a specific form of tannin, a type of polyphenol.

Alum tanned

Tawing comes under mineral tanning and is one of the oldest tanning processes. After tanning with alum, the dried leather is stiff and firm. To make it softer, the leather is then tumbled and greased. Alum tanning makes the leather white and very water sensitive.

Gaudam

Storage space.

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Appendices

Transcribed Interviews of Fashion & Marketing Analysts, Designers, Academia, Marketeers and Shopkeepers.

(The highlighted parts are the codified information with keywords extracted from it)

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Khadija Hassan (K.H) khadija.hassan@pifd.edu.pk

Occupation: Head of Department of Fashion and Marketing in PIFD (Pakistan Institute of Fashion and Design)

Date and Time: October 23rd,2020. 3:44 pm (PST)

Location PIFD, Lahore

A.A. Aslam u alikum Khadija, thank you for giving me the time in your tight schedule.

K.H. No problem, the pleasure is all mine.

A.A. So, Khadija, what is consumerism?

K.H. Consumerism is when you are dealing with the consumer and planning your strategy in a way, that covers how the consumer will take it, how you will put forward your ideas in front of the consumers and how you will perceive your ideas. (Consumerism)

A.A. How is it shaping an artifact like *Khussa* into a major market product?

K.H. Whenever, you are coming up with a new product even if it is linked with an artifact and you transiting it into something like *Khussa*, the most important thing for me is the positioning of it in the minds of the consumer. You identify your target market; how you price it, launch it in market. All these things go hand in hand whenever we are coming up with a new product. Because you must make an image of the product in the minds of the consumers, so everything covers under this umbrella. **(Positioning of the Product)**

A.A., Do you think there is an effective strategy concerning the sales of *Khussa* in the market?

K.H. *Khussa* is a simple product, but even in this it depends, what kind of target market we are trying to cater. For example, if you go to *Khussa Mehal*, the consumer going there would be different to the one going in some other brands launching as a new line. It depends on how you are positioning your product. A simple product through promotions pricing strategies are charged with different prices by these brands.

A.A., Do you think there is a future for *Khussa* in the upcoming design market? There is potential for this product?

K.H. Yes. I think because new creative minds are coming in the market that are redesigning, repositioning, and making re mockups of the already existing product. I feel, the current mind set of our present generation that also has a percentage of people who value traditional products of the past. For example, Zara Shah Jahan, how she promotes and launches her products. The footwear she uses and generates to build an image. Even, Generations, they are all bringing back those traditional things that were once very common. So, I think it has a potential.

(Repositioning or image building setups)

A.A. And if we compare local footwears market with the international footwear market, do you think, we have a long way to go?

K.H., We do we have a stand, that the product is good, but it must be marketed in the right way. I mean for example, if we talk about social media, entire world is accessible, even the smallest of the entrepreneurs, so it is just how you target the right audience, and how you put forward your product to the right target market. **(Role of Technology/Marketing strategy)**

A.A. Thank you so much for your time.

K.H. Allah Hafiz.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Agha Hasnain Khan (A.H.K) agha@gmail.com

Occupation: Director Student Startup business program in Pakistan, Visiting Faculty at UCL, Universal College Lahore and UMT University of Management and Technology in the subject of Fashion and Retail businesses. Former professional fellow at The University of Oklahoma and former director at Walkerz Footwear.

Date and Time: October 25th,2020. 4:30 pm (PST)

Location PIFD, Lahore

A.A. Aslam u alikum Sir, how are you?

A.H.K. I am fine.

A.A. So, what kind of footwear market do we have for traditional shoes in Pakistan?

A.H.K., We have high end brands, which are doing pure western footwear, then we have mid-tier, brands like Bata, Servis, Endure, Borjan, Epcot, Starlet, they are major brands because they have a big market as they deal with masses. Then you have the low-end market where you get shoes on the carts like in Shadman, small markets like in Moti Bazaar. So, in all these tiers, you will find Khussa in every tier. Only in one place it is sold at a very cheap product where people do not see it as from the perspective of a craft. We are talking about the lowest tier, where people do not see it like a craft, traditional. For them it is another form of footwear. There you will find Khussas in the rate of Rs. 100, Rs. 300 or Rs. 600 (PKR) price range. They are the basic *Khussas* with not much craftsmanship.

Then, you have the mid-tier; there you will not find this footwear type much, because for this market, *Khussa* is not very comfortable shoe. This class wears *Khussa* only when it is an eastern occasion like Eid, Shaadi, Mehndi. The third-tier market is extremely western; there you will see fusion brands like Chapter 13 that manufacture *Khussa* in good quality and add cushioning to add the level of comfort and market them as a craft that is getting extinct. This is true also, because *Khussa* is now not made in such a way like it used to be. When the market their product as craft, it adds value to their product. They charge it price then. But they have design it with intricate patterns, adding fusion to it, for example introducing truck art, Baloch face art, patterns of embroidery, even digital prints. So that market is a potential market of *Khussa*, even now.

From a marketing point of view, it has a lot of potential, from the point of export, as it is the trademark of Pakistani footwear form. As a craft we can even export it. **(Positioning of *Khussa*)**

A.A., Do you think it has a reliable future as a product?

A.H.K. In our market yes, obviously, as in our market we have exposure, we travel but even in clothes, the biggest market is that of eastern wear clothes. Lawn, Shalwar Kameez is old more.

So, it goes well with it if it is marketed well. Here I mean to say, to give access points, as if I want to buy a good *Khussa*, I will not know from where to buy it, but if I want to buy a good pair of jeans, everyone will know about the best places. You must make it accessible, control its quality. Traditional *Khussa* was never comfortable, now you cannot sell that product to the buyers. So, you need to incorporate a technique, through which you can make the *Khussa* comfortable. I have also worked in this domain of footwear, so I think it is not a difficult thing. Only, you must see its models of the last could be professionally observed. If you design a

special last for the *Khussa*, work on the cushioning, and then it could be very successful.

(Comfortable Soles and Traditional Trends)

A.A. What age group is appropriate for selling *Khussas*?

A.H.K. Teenagers to mid thirties

A.A. Thank you so much.

A.H.K. You're welcome

Interviewer: - Asmarah Ahmad (A.A)

Interviewee: - Huma Khawaja (H.K) saeed_huma2002@hotmail.com

Occupation: - Generation

Date and Time: - October 23, 2020, 2:00 PM

Location: - Personal Office.

A.A. Aslam u alikum, Huma, how are you?

H.K. I am doing well. So, what do you want to ask?

A.S. So what is consumerism?

H.K. Consumerism for me over the past few years, is how consumers and people just keep buying and buying nonstop/, there is never an end to it. They never have enough of anything. It's just the purchase and the buying behavior in terms of defining their luxury and lifestyle even.

(Consumerism)

A.S. So how is it shaping a traditional artifact like *Khussa* into a major market product?

H.K. Firstly, I feel consumerism does have an impact on it, but I also feel keeping in mind the pandemic and how it has changed the fashion and lifestyle trends. There is a shift towards traditional, nationalism notions. Keeping in *Khussa*, it is the part of our culture. I am sure the sales or the direction towards our traditional items in terms of footwear, they have all increased and otherwise as well it seems, in terms of fashion it's always obey or trend. So sometimes it's towards westernism and those types dressing styles and silhouettes, sometimes it shifts back to traditionalism in terms of dressing, in terms of accessories and other design objects like *Khussa*.

So, consumerism in taking this shift has a bigger role to play in shaping the design of the product. (Trends)

A.S. So what do you think, its influence on *Khussa* is superficial or is its involvement in the making or designing of the *Khussa* that is helping it become a major contemporary product. What is your feedback on the contemporary position of *Khussa* in today's market?

H.K., I don't think its superficial, the consumer demand and the environment and the surrounding all of them have an impact on the product. So, I don't feel it's superficial, when you go out and find all these variations. They all are not totally traditional, so you find contemporary versions of it as well. So, if you want to wear western wear, you can be designed in a way that they will go with your western wear attire. It is the consumer demand, the surroundings also changes where this product category stands in the market and in terms of design, Eid or an eastern festivity. So, then people prefer this. Otherwise, the marketing aspect or the competitor aspect it is quite poor. The way the customer is attracted towards it, it is either by social media, because there is more of communication or knowledge nowadays or otherwise you will see in dramas or some actress wearing it, then they want to follow that trend. Otherwise *Khussa* as a trend, you will go in the market and just get it. Otherwise, I have hardly any advertisement or competitor working on *Khussa* to gain any consumers through marketing effectively.

(Marketing Strategy)

A.S. So do you think ethnic footwear has a chance to be a potential market in the future?

H.K. Yes, because it is a part of our culture and because I feel like the designs have changed, not static like how they were in the beginning. They are constantly developing. They are coming up with new ideas, new designs, consumers always want something new. **(Consumer Demand)**

A.A. Thank you so much for your time.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Ali Munawar (A.M)

Occupation: Shoe Designer at Servis Shoes, Also works as a consultant at Shafi Group of Industries, Leather Chemist Consultant at Institute of Leather technology, Gujranwala.

Date and time: October 23, 2020. 11:00 am (PST)

Location: Local Studio

A.A.: What do you think, *Khussa* is made with which type of material?

A.M: The traditional *Khussa* is made in leather, vegetable tanned leather, both the sole and the upper, with upper made in tilla work. But now the trend of *Khussa* has been going down the hill, now it is made with fabric, and it is worn with Sherwani's. In fact, the same cloth is used in a *Khussa* that is used for the Sherwani, because it is made for a specific occasion. But the one made for traditional proper wearing; it is not made in fabric. **(Material)**

A.A.: So, it is made in leather, what type of leather is used in *Khussa* making?

A.M. Vegetable tanned leather is used as it is stiff, mostly *Khussa*'s made in the rural areas, today are made with this process. But now as the ladies *Khussa*'s are coming, now they are use goat leather. The *Khussa*'s made towards the Kasur side, worth Rs. 200 PKR mostly. **(Material)**

A.A. So *Khussa* is not popular amongst the old age people it is popular in the younger generation like students?

A.M. Yes, the people who belong to younger age.

A.A. So what is the preference of this target audience, what kind of *Khussa* should it be?

A.M. The boys want *Khussa* matching to be with their sherwani, but the girls want that, for instance if they buy a black or white trouser, they want to wear it with a lot of suits, similarly they want *Khussa* should be such that it with a lot of suits, similarly they want *Khussa* should be such that it could be wear with a lot of suits. They prefer the design like this. Even the designs in embroidered *Khussa*, available in liberty market, girls are seeing to it which colors are matching with which suit. They make it from the leather taken from the head of cow and goat. That type of leather is sold separately. They use such leather to cost down the making of such *Khussa*.

(Colour Trends)

A.A. Apart from vegetable tanning, is there any other process being used for the manufacturing of *Khussa*?

A.M. Yes, in ladies *Khussa*, chrome tanning is being used.

A.A. So is the quality of *Khussa* being compromised due to this alternate method?

A.M. Now things have changed. First the old people in the rural areas, when they used to wear a *Khussa*, they wanted that it should produce some form of noise. Regular chrome leather *Khussa* does make noise, as it is softer in material; it comes only in vegetable tanned leather. There is no difference in quality, both are durable, it is only the quality, as the older generation wanted the *Khussa* to be stiffer, it should produce noise and it should not become softer. However, girls do not see such things. **(Changing Consumer Preferences)**

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Hira Shakeel, hira.shakeel@pifd.edu.pk

Occupation: Lecturer of Design studio and Design History and Theory at PIFD (Pakistan Institute of Fashion and Design)

Date and time:

Location: PIFD Campus

A.A. Aslam-Alaikum

H.S. Wailkum Salam

A.A. What is the definition of a sustainable product?

H.S. Sustainable product is something long lasting, environmentally friendly and user friendly.

(Sustainable Product)

A.A. Why is there so much demand of a sustainable market in the contemporary market?

H.S. Because the consumers expect that the product should be user friendly in every way if they are spending so much money. **(Consumer Demand)**

A.A. What should be the feature of a sustainable product?

H.S. Sustainable product should provide comfort, user friendly, durable, and suitable to all weather conditions. It should not be harmful for the environment. **(Characteristics of a sustainable product)**

A.A., Do you think we can categorize *Khussa* as an environmentally friendly product, if it is made in the traditional way, used vegetable tanned leather?

H.S. *Khussa* can fall in the category of a sustainable product. Firstly, its manufacturing techniques, our weather conditions, anatomy of the feet, all made it suitable as a traditional footwear form in this region. (***Khussa as a Sustainable Product***)

A.A. If we introduce *Khussa* as a sustainable product in the footwear market, will its price increase? As the price of the sustainable products increase due to the material or natural friendly techniques.

H.S. Yes, looking at the market and the technicalities, *Khussa* price range might increase.

A.A. Do you think there is a specific target group who buys such products? Do you think there is so much awareness amongst the local consumer market?

H.S. Yes, now there is much more awareness of ecofriendly products amongst people than the previous practices. They are conscious of opting such products. (***Consumer Demand***)

A.A. Do you think adding promoting such practices will benefit in the promotion of this product in future?

H.S. Why not. Sure.

A.A. Thank you so much for your time.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Muhammad Nawaz (M.N)

Occupation: Senior Consultant and Head Technician in Starlet (Footwear brand dealing with export quality shoes)

Date and time: April 06,2021.

Location: Office at Starlet

A.A. Aslam-Alaikum

. Wailkum Salam

A.A. Sir, what kind of last is used in *Khussa* manufacturing?

M.N. Basically it depends on the gender for which you are making it. After the gender is decided then its model size is decided. The model is decided from the available size range. Then the sampling is decided. It is normally 37 in ladies last and 42 for men. (Sizing of the Last for *Khussa*)

A.A. What type of leather is used in *Khussa* making?

M.N., It depends on what kind of design are you developing, according to that approach leather is decided. In men's buffalo or cow leather is used, however, in lady's goat or sheep leather is used. (Material)

A.A. Is there any special tanning process for *Khussa* manufacturing?

M.N. Normally its bottom part, the sole is made of vegetable tanned leather, while the upper is made of chrome tanned leather. In chrome tanned different types of chemicals are used, while in vegetable tanning, different herbs are used. **(Tanning Process)**

A.A. First, only vegetable tanned leather was used?

M.N. In the beginning when the industry was not developed, vegetable tanned leather was used in the traditional manufacturing of *Khussa*. Gradually when there was a boost in the industry and technology got advanced, different types of chemicals were imported to offer a variety of procedures. **(Curing of Leather)**

A.A. What kind of thread is used in its making?

M.N. Usually, Nylon is used in footwear; the upper stitch is normally 6.3 or 6.12. The thread used in hand stitch is normally 6 plier thread and it is very thick. It is used in hand stitches on upper and for decorative seam as well. It is used to normally decorate *Khussa*. This is usually 6 to 12 pliers. **(Stitching technique in a *Khussa*)**

A.A. Now lots of new materials and techniques are started to be a part of the *Khussas* manufacturing process. Do you think the quality of *Khussa* making was up to the mark previously or now?

M.N. Traditionally, it was a uniform design that was being produced. With the passage of time, with the introduction of variety, there are multiple designs, art types. In modern era there are different types of materials and embellishments introduced to its manufacturing, thus improving its making process as regarding previous practice.

A.A. Material used in its manufacturing is expensive now or previously? As they say that previous practices there to make them in complete leather but how they are also using synthetics like in soles?

M.N. Yes, when they were making handmade *Khussa*, there was monopoly of the maker as there was less space in the market. When it was handmade, they used to trace the foot of a specific customer and customized its design for him. It was a lengthy process, and it was all handmade. Now there is variety offered by the industrial practices and with it you also have readymade material available in market. Like the last, leftover of the industry leather. Comparatively the contemporary shoe in the market is relatively cheaper than the previous ones. **(Industrial Setup of *Khussa*)**

A.A. The labors involved in its manufacturing is old skilled labor or are there new set of people also being trained in its manufacturing process?

M.N. No, the whole industry is well equipped, well skilled, they are trained, and they have involved machines in every step its making. It is time saving and besides these is a sense developed in every worker as to how he can make it better. Today's employ is much more well educated and well skilled. **(Contemporary Industrial Practices)**

A.A. Thank you.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Usman Rafiq (U.R)

Occupation: Senior Instructor and Technical Correspondent from Institute of Leather Technology, Gujranwala.

Date and time: March 04,2021

Location: Central Head Office of his Private Studio.

A.S. Aslam-Alaikum Sir

U.R. Wailkum Salam

A.S. What kind of last is used for *Khussa* manufacturing? Is there any specific type?

U.R. Miss, there is a specific last for *Khussa*, which is mostly in two to three pieces, that is it is not one solid last. It is in pieces so when the lasting is done, then the upper is attached to the sole. First the one-piece toe area is pressed into it, then the heel area is added and then in the middle it is hammered to fit it in the last. So that it can over make its placement in it. Otherwise, until the upper is not attached to sole, no last is being used. When the upper is attached to the shoe, to shape the upper, last is being used. **(*Khussa's* Last (mold) and its fitting process)**

A.S. What kind of wood is being used for making last? Any specific wood types?

U.R. The wood used for the last is mostly dry wood which could stay with the manufacturer with at least 10 to 15 years. Dry hard wood is used, so the moisture is already gone and after drying it could retain its shape. So, the last maker before making the last, he dries the wood and makes the last. **(Manufacturing of the Last)**

A.S. So, sir is the pattern of his shoe different than the other shoes?

U.R. Yes, it is different, because this is traditional style and has no as such modern element added to its structure. Modern shoe lasting has different other techniques. But this is typical vamp and a back counter. It has been always like this, with a change in its ornamentation and its techniques. Typically, these are two patterns; one is the upper and the back counter. **(Different Footwear Constructions)**

A.S. Is typical vegetable tanned leather, only used in its manufacturing or other tanning process have also been introduced?

U.R. Yes, other methods also have been introduced, because vegetable tanned leather is not meant for the urban community, who live in the cities and wear mostly branded shoes, it hurts their foot. Now as the urban educated consumer is also being interested in wearing *Khussa*, so the manufacturers went to make such shoe that is comfortable, does not hurt the foot and thus soft materials are being used. So, instead of vegetable tanned leather, they are opting for materials that are more comfortable is it in leather or artificial leather. **(Modern Options to improve the comfort element in *Khussas*)**

A.S. What do they call cow leather in local Language?

U.R. It is called Maja in local language it means from Mag that is buffalo. Cow leather term is used as with the passage of time older generation is eliminating. Buffalo leather is also there. Goat leather, small animal leather is known as Bakri Ka leather. **(Local terminology of leather)**

A.S. The modern version of *Khussa* do you think the quality is being compromised? Like they are merging it with pumps or other shoe styles?

U.R. No, the quality is not being compromised setting is better, more comfortable, customer is more satisfied, the commercial scope is increasing. **(Commercial aspect)**

A.S. So do they use more complex methods now?

U.R. Pattern is the same but now the focus is towards materials. It should be comfortable, and the foot should not have any problems. Otherwise, it is better than before. **(Manufacturing Focus)**

Interviewer: Asmarah Ahmad

Interviewee: Bilal Hashim, Shop Keeper

Date and Time: May 21st, 2021. 4:30 pm (PST)

Location: *Khussa* House (Name of the shop) Liberty Market, Gulberg, Lahore

A.S. Aslam-uliakum, since when do you have a shop here?

S.K. Nearly four years

A.S. What are the manufacturing resources of these *Khussa* 's in your shop?

S.K. We make these *Khussa* 's through our own units in Narowal and outskirts of Lahore.

(Location of small industrial setups)

A.S. How much time does it takes in the making of these *Khussa* 's?

S.K. If we place an order today, it takes around a week for a fresh stock to come.

(Manufacturing time)

A.S. Do you think the market of *Khussa* has become more successful now or was it better before?

S.K. The business of *Khussa* 's is forever, it is successful round the year, in every season, it isn't particularly successful in one wedding season, it is always in demand.(Consumer demand)

A.S. Which type of *Khussa* 's do ladies want to purchase more from your shop?

S.K. These days women prefer to buy multicolor *Khussas* that can be used with every dress or pure leather *Khussas*.(Colour Schemes)

A.S. What type of ornamentation is mostly done on it?

S.K. Machine embroidery is done on pure leather with a simple pattern. **(Contemporary trend)**

A.S. Mostly younger generation buys it, or older generation is also inclined towards it?

S.K. Younger generation has more demand for it. Aged females have this complain that it pinches their feet, due to the sensitivity of their feet with time. **(Target Group)**

A.S. So, with time is this problem resolved?

S.K. Cushioning in the insoles have been done, with a lining, so it does not pinch the feet. **(Added Manufacturing techniques)**

Interviewer: Asmarah Ahmad

Interviewee: Hashir Adeel, Shop Keeper

Date and Time: May 21st,2020. 5:00 pm (PST)

Location: *Khussa* Point (Name of the shop) Liberty Market, Gulberg, Lahore

A.A. Aslam-uliakum, since when do you have shop here?

S.K. It has been here for a long time since 1979.

A.A. From where do you make these *Khussas*?

S.K. Karachi, Lahore, and different regions. **(Retailers)**

A.A. How much time does it takes in the making of these *Khussas*?

S.K. One pair of *Khussa* is not made; hundred pair of *Khussas* are made in a bulk. First it goes to the leather cutting people, then it goes through a whole process, it takes some time. One piece is not made it is made in bulk. **(Manufacturing Process)**

A.A. Do you think *Khussa* was popular before or it is now more in demand?

S.K. It was popular throughout, but now due to summer season; customers are preferring open shoes. *Khussa* is sold more in winter season. **(Trend)**

A.A. Which age group does prefer *Khussa* more?

S.K. Young generation usually buys *Khussas*, Older people purchase it rarely. **(Target Group)**

A.A. Any particular reason?

S.K. *Khussas* are tight, they are worn with a fitting, the old prefer open shoes. The youth wear it, even if it pinches, they don't care. The skin of the feet of the older age group is more sensitive, that is why they cannot wear it. **(Demand of the Consumer)**

A.A. Which types of *Khussas* are sold more in your shops?

S.K. Mostly leather

Interviewer: Asmarah Ahmad

Interviewee: Nauman Rafique, Shop Owner

Date and Time: May 6th, 2021.3:15 pm (PST)

Location: *Khussa* Chappal House, Moon Market, Lahore

A.A. Aslam-uliakum, since when do you have shop here?

S.K. Twenty years

A.A. From where do you get the manufacturing of these *Khussas* done?

S.K. We have our own unit in Lahore, where these *Khussas* are made. (Small Units)

A.A. How much time does it take in the making of these *Khussas*?

S.K. Twelve pieces are made in a bunch together. First the uppers are made, then the bottoms are constructed and attached. (Manufacturing Time)

A.A. Mostly what kind of ornamentation is done on it?

S.K. Embroidered *Khussas* are made, fancy *Khussas* are preferred. (Consumer's Choice)

A.A. Mostly what type of people buys it?

S.K. Plain leather *Khussas* are bought for common use when occasions like traditional weddings are there fancy *Khussa* is mostly preferred. (Trend)

A.A. Is the *Khussa* with digital printing or hand painting is also in the market?

S.K. Hand painted *Khussa* was sold in the market, but now its rates have increased. So it is not ordered.

A.A. Mostly people buy it seeing the price of the article?

S.K. Yes. If like an article with hand painting is done, its cost increases and if a plain *Khussa* is purchased in thousand rupees, what margin will be left for us to sale. **(Common market trend)**

Interviewer: Asmarah Ahmad

Interviewee: Shop Owner Jaffar Bhatti (J.B)

Date and Time: May 12th, 2021. 3:30 pm (PST)

Location: Jaffar *Khussa* House (Name of the Shop), Kasur.

A.A. Aslam-uliakum, since when do you have a shop here?

J.B. 15 years

A.A. From where do you get the manufacturing of the *Khussa* done?

J.B. **Kasur (Location of Manufacturing Unit)**

A.A. How much time does it take in the manufacturing of one pair of *Khussa*?

J.B. It has three stages; one *Khussa* is not made by one karigar (Worker). The upper is made in one house, the base is made by another set of workers and the upper is designed by another worker. When they are made, they go through three to five stages, where the worker further works on the ornamentation and stitching to assemble these constructions. The person who dyes these leather *Khussas* is separate. Multiple stages are there through which you can say a niche industry of Pakistan is moving forward. **(Construction Method of *Khussa*)**

A.A., Do you think the *Khussa* was popular before or is it now?

J.B. First, it was worn only in villages or on wedding occasions. Now the trend is changing.

Different materials are now used in *Khussas*. Now there are options from where you want to buy

them and which variety. You can choose in between the range of Rs. 10,000 to Rs. 500 (PKR).

(Price Range and Consumer Demand)

A.A. Mostly which age group buys these *Khussas*?

J.B. Every age group buys it. As you know are culture revolves around the wedding rituals the family is involved. So, female attending these weddings has this option or the chappals. *Khussa* can be even casually used for indoor use if manufacturing is properly done. **(Target Group)**

A.A. Thank you so much.

Interviewer: Asmarah Ahmad

Interviewee: Shop Keeper Noor Alahi (N.A)

Date and Time: March 03rd, 2021.

Location: ‘Awan shoes and Peshawari chappal’ (Name of the shop) Bahawalpur.

A.S. Since, how much time are you selling these *Khussas*?

N.A. Three to four years

A.S. So, what types of consumers do buy this?

N.A. **Mostly girls or ladies. (Consumers)**

A.S. And what type of *Khussa* do they prefer to buy?

N.A. **Bridal, Fancy and patent are mostly preferred. Even Velvet ones are quite popular in the season. (Consumer Demand)**

A.S. So from where do you purchase these *Khussas*?

N.A. **There is no one place; it has different stages and thus according to the requirement it is acquired from different regions. As the material like buffalo and goat leather were used in the past but now cow leather is mostly utilized in the manufacturing of *Khussa*. This cow leather is brought from Multan as the leather tanneries are mostly there. (Material Purchasing Centers)**

A.S. So at what time of the year are they mostly sold?

S.K. It is mostly **sold on Eid days, Weekends, Saturdays and Sundays, Weddings. (Trend)**

A.S. What kind of *Khussa's* are preferred on weddings?

S.K. Fancy. kundan and glitter ones. **(Trend)**

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Shop Keeper, Muhammad Nazir (M.N).

Date and Time: February 09th, 2021.

Location: Multan *Khussa* Mehal (Name of the Shop), Multan.

A.S. Aslam-uliakum, so, since how long are you selling these *Khussa* 's?

S.K. For three years.

A.S. From where do you purchase these *Khussa* 's?

S.K. These are purchased from Multan, a place here the outskirts. **(Location)**

A.S. What kind of *Khussa* do people usually prefer?

S.K. Multi shades usually are preferred because they have many colors and could be worn in every season and climate, hot and cold conditions. People prefer to wear it with casual clothes, and they get matched with most of their clothes. They are also present in fancy wear. It is used both in bridal wear and casual wear. There is a large variety of *Khussa* for team to find their suitable match. **(Colour Schemes)**

A.S. Usually, in which season are they sold a lot mostly?

S.K. Usually in the summer season. **(Season)**

A.S. Usually with what type of clothes do girls prefer to wear it with?

S.K. Mostly girls do not match it with any one suit, they prefer multi shade ones that can go with most of their attires. So, they can wear it casually to their university, school etc. **(Colour Range)**

A.S. From where do you purchase *Khussa*?

S.K. It is purchased from Sangala also, but we have our own small industrial setup in Multan.

(Location)

A.S., Do you see any profit in this business?

S.K. Profit is there so we have put this setup here. **(Scope)**

Interviewer: Asmarah Ahmad

Interviewee: Shop Keeper Muhammad Suleman (M.S)

Date and Time: April 4th, 2020.

Location: Khussa House, Hyderabad.

A.S. Since, when are you doing this business of *Khussas*?

M.S 10 years

A.S. From where do you purchase these *Khussas*?

M.S. **Hyderabad (Location)**

A.S. At what time do you sale them the most?

M.S. **They are sold throughout the whole year. (Scope)**

A.S. What type of *Khussa* are mostly sold?

M.S. **Casual (Trend)**

A.S. What kind of color range is preferred during the purchase of *Khussa*?

M.S. **Black, Blue, white and shades like these. (Colour Range)**

A.S. What is the highest price of *Khussa* in your shop?

M.S. **550. (Price Range)**

Interviewer: Asmarah Ahmad

Interviewee: Shop Owner and Retailer Rab Nawaz (R.N)

Date and Time: March 03rd, 2021.

Location: *Khussa* Mehal, Anarkali and Liberty Market, Lahore.

A.S. Aslam-uliakum, how are you?

R.N. Alhamdulilah.

A.S. Since when are you selling *Khussa* 's?

R.N. It has been four years, however *Khussa Mehal* had been here from 1985.

A.S. What type of *Khussa* 's do you keep in your shop?

R.N. We have all the variety in *Khussa* Mehal, the products are different from the market. It is also better in quality.

A.S. From where do you mostly purchase there *Khussa* 's?

R.N. *Khussa* Mehal has its own variety, Multan, Sahiwal, Sheikhpura, usually these are the places from where our stock is made. We have got our own Karigar seated there. (Small industrial setups and cottage industry sites)

A.S. So mostly what kind of people usually buy *Khussa* 's?

R.N. Mostly the people who have a taste for *Khussa*, they usually purchase the *Khussa*. They use it mostly in their everyday routine.

A.S. In which season do you sell them the most?

R.N. They are sold twelve months, throughout. It does not have an off season. Either it is winter or summer, people wear *Khussa*. *Khussa* is now made so comfortable, in leather, easy to wear, that it is commonly used throughout the year. Now it also doesn't pinch, like it used to in the past, so it is purchased easily. It can be worn both with the common clothes and the fancy wear. It has lot of demand regionally. **(Trend)**

A.S. Which type of *Khussa* is more popular Female or Male?

R.N. Female mostly, male *Khussa*'s are worn mostly in the wedding season. **(Occasion)**

A.S., Have you seemed any change in these years in the designer silhouette of *Khussa*?

S.K. There is no change, even people who had been working for the past 30, 40 years even before me, they say that the *Khussa* is still of that making.

A.S. What kind of *Khussa* is the most popular?

R.N. Leather and in plain colors plain color designing and colors etc. **(Popular Choices)**

A.S. What is the highest price of *Khussa* on your Shop?

R.N. Rs. 4,500PKR, Kora work on leather *Khussa* is the most expensive one on our shop. **(Price Range)**

A.S. Which is lowest price?

R.N. Rs, 750 PKR, Ladies **(Price Range)**

A.S. How much time does it take to make *Khussa*?

R.N. Karigar (worker) knows about it, we just sale it. If you want to customize one piece it takes around a week. But if you want a set of 6, it is made in a week. **(Manufacturing Time)**

Interviewer: Asmarah Ahmad

Interviewee: Shop keeper Rahim Iqbal (R.I)

Date and Time: June 03rd, 2021.

Location: Zari House (Name of the Shop) Near Taxali Gate, Lahore.

A.S. Aslam-uliakum, since when are you doing this work of selling *Khussa's*?

R.I. 20 to 22 years

A.S. Did you found any changes in the design of *Khussa* from past to present?

R.I. It has improved from before.

A.S. Is it popular now or before?

R.I. Now it has become more popular, every type of customer purchases it. It is a must for the wedding functions of Mayoun and Mehndi. It is also popular amongst students of college and university for casual use. **(Trend)**

A.S. Which type of *Khussa's* are mostly sold?

R.I. Mostly multi shade or matching color *Khussa* are sold. Like for Mayoun or Mehndi yellow color is sold. **(Colour palette and Consumer Demand)**

A.S. From where do you make them?

R.I. There are some factories in the outskirt of Lahore, some are purchased from Moti Bazaar, Rang Mahal. **(Retail Market)**

A.S. Where are these factories?

R.I. **There are some factories located in Shadbagh, Shadhara Morh and Kareem Park.** **(Location of Small Cottage Industry Setups)**

A.S. So in what time is the *Khussa* made?

R.I. We don't know, the worker knows about it, we have to purchase it in bulk.

A.S. Which is the highest priced *Khussa* in your shop?

R.I. **Rs. 650 PKR, we have made a range for everyone.** **(Price Range)**

A.S. Are these all handmade?

R.I. **These are all hand made with Zari work on it that is done on Lehnga Dupatta.** **(Design Inspiration)**

Interviewer: Asmarah Ahmad

Interviewee: Old craftsman and shopkeeper Imtiaz Alam (I.A)

Date and Time: April 5th, 2020.

Location: Khussaz (Name of the shop), Karachi.

A.S. Aslam-uliakum, since when are you doing this work?

I.A. Since I was twelve years.

A.S. Since when is this shop?

I.A. This is not my shop. This shop is of my students.

A.S. From where do you make these *Khussa* 's?

I.A. They are made all over Pakistan. From Sindh to Kalakand, Chakwal. Everyone has its own specialty. There are some areas where gents are made more, and some areas where female shoe is made more. There is Jūṭī made in Okara, Sanghala, Sharqpur. Same as *Khussa* is made in Sadaqabad, Rahim Yar Khan, Zairpir, Larah Ki Basti. There are names which people even don't know about it. **(Cottage industry units in for *Khussa* Manufacturing)**

A.S. Which area is famous for manufacturing *Khussa*?

I.A. Sindh and Multan. **(Manufacturing Hubs)**

A.S. In Sindh which areas?

I.A. Very delicate work is made over here and sometimes one of the most expensive. The making is Rs. 1,500 PKR to Rs. 2,000 PKR. The shop keeper here sells its in Rs. 2,500 PKR.

(Price Range)

A.S. Which is the most expensive *Khussa* in your shop?

I.A. The most expensive *Khussa* in our shop is the Majindi *Khussa* made for men. Rs. 10,000 PKR each. **(Price Range)**

A.S. So which type of *Khussa* is sold the most ladies or gents?

I.A. **Ladies. (Trending)**

A.S. On what occasions do gents buy *Khussa's*?

I.A. Mostly gents buy *Khussa* on their wedding day, for formal occasions.

A.S. What type of *Khussa* is sold mostly in gents' category of *Khussa*?

I.A. Chonch wala *Khussa*, upturned *Khussa*.

A.S. And in Ladies?

I.A. Dabka ornamented *Khussas* for formal wear and for common use simple *Khussas* are the trend.

A.S. What kind of colors are preferred?

I.A. It doesn't have a left and right. All colors are in trend.

A.S. What kind of ornamentation is done on it?

I.A. **Dhagga, Dabka, in Sindh mostly Dhagga is used. (Ornamentation)**

A.S. How this *Khussa* is made?

I.A. **Now things have become easier. The Karigar/workers sit together and make a 100 pair of shoes one side. If pasted *Khussa* is made. However, it takes time to make a hand sewn *Khussa*.**

(Manufacturing Time)

Interviewer: Asmarah Ahmad

Interviewee: Mohni Saif

Date and Time: May 9th, 2021, at 12:56

Occupation: Master Trainer and involved in curriculum development at Technical Education & Training (TEVTA) and STEPS institute, Lahore.

Area of Specialization: Fine Art and Design

(Interview Questionnaire filled via E-mail)

Q: What is your definition of a *Khussa* as a craft/product/design form?

A: Well hand-crafted footwear with the pointed end in subcontinent.

Q: What is the role of *Khussa* in developing a certain cultural identity in traditional footwear forms?

A: *Khussa* has its own cultural identity by making a personal taste and forms. It has made a rich tradition of Pakistan and have always been and will remain a classic. *Khussas* are worn by all classes from rich to poor people which shows an undiscriminating part of our attire. Traditional aspect of this footwear made it loyal footwear that have carried us through.

Q: What type of changes in terms of design and consumer groups have you observed in the design process of *Khussa* in Pakistan?

A: People of subcontinent have been wearing the *Khussas* since many years. Initially we can see with pointed end and having fancy work on them in standard leather colors for both men and women. Crafting the *Khussa* evolved by the time with embroidered Tilla work specifically worn by the rich class. These days, many different colors can be found in *Khussas* with different

colored threads lining and various shapes on the *Khussas* as per Fashion trends. However, the classic colours still have their own identity.

Gradually by the time with the use of synthetic material on *Khussas* made them affordable for every class in the society. Beauty of this footwear remained the same in all ages of time. It is interchangeable between either foot. However, we can wear right *Khussa* on our left foot and vice versa. **(Reachable)**

Q: *Khussa* as a representation of craft and our heritage, how well is it preserved in our societal framework?

A: *Khussa* has its own roots and identity as a part of cultural heritage. Due to continuing demand, craftsmen have kept their profession alive. We have lots of craftsmen who have been making *Khussas* for decades and decades and this tradition looks like it will continue ahead. In many Fashion shows we see them a part of high street fashion with variety of techniques, colors and shapes on it so wearing these hand crafted footwear truly is like wearing a bit of history

(Cultural identity)

Q. In which role do you think it ideally benefits our society? As a craft or a product?

A: In both ways because it is a well-crafted product which make its identity not only for local market but for international too

Q. How has commercialism influenced the quality of *Khussa* in our region, especially in terms of design?

A: The more the demand is the more competition is there. And that means higher the competition the more *Khussa* makers will create better quality and design of the *Khussas*. **(Competitors)**

Q: How do you position *Khussa* in the future footwear market nationally and internationally?

A: *Khussa* is a unique style of footwear in terms of its design, material and special stitching process which increases its value and demand not only national but around the world it is exported in huge quantities. Main strength of this product is use of high-quality leather in Pakistan as it's a hub for the production of high-quality leather goods which is a big contributor to the country's export earnings. **(Economic strength)**

Interviewer: Asmarah Ahmad

Interviewee: Ammarah Maqbool

Date and Time: Apr 12th, 2021, 12:56 AM

Occupation: Chief instructor and involved in curriculum development at Technical Education & Training (TEVTA) and STEPS institute, Lahore.

Area of Specialization: Leather and Footwear accessories and Textile Design

(Interview Questionnaire filled via E-mail)

Q: What is your definition of a *Khussa* as a craft/product/design form?

A: *Khussa* is a traditional footwear that is mostly made in leather and decorated with different surface techniques including embroidery, leather embossing and stamping and so on.

Q: What is the role of *Khussa* in developing a certain cultural identity in traditional footwear forms?

A: *Khussa* must be the first type of traditional footwear that will come under discussion when we talk about the subject, especially in the Sub- Continent. The element is widely accepted as the most liked footwear in generations till date. **(Cultural Identity)**

Q: What type of changes in terms of design and consumer groups have you observed in the design process of *Khussa* in Pakistan?

A: Many changes are evident in its form as well as the surface adornment techniques. For example, it may be converted into peep toes to backless forms while hand painted *Khussas* are also in fashion. **(Changes)**

Q: What art and design trends over the years have affected consumer's choice of this footwear form?

A: It varies depending upon their personal choices like very traditional to highly modern and chic designs in a wide range of colours, shapes and surfaces.

Q: What role has hybridity played in terms of design in the contemporary market?

A: We see a degree of transition in design in the contemporary market. Consumers expect the designs that are well amalgamated traditionally and in modern terms. **(Hybridity)**

Q: How do you position *Khussa* in the future footwear market nationally and internationally?

A: Since more designers have indulged working on design forms and surface the markets are flourishing. More people are showing inclination wearing this footwear at special occasions as well as wearing it casually.

Interviewer: Asmarah Ahmad

Interviewee: Maimoona Ajmal

Date and Time: Apr 18th, 2021, 12:56 AM

Occupation: Assistant Professor at PIFD Design Studio, Textile Designer

Area of Specialization: Leather accessories and Textile Design

(Interview Questionnaire filled via E-mail)

Q: What is your definition of a *Khussa* as a craft/product/design form?

A: Vibrant and colorful threads and embroidery on pure leather – *Khussa* is symbolic of traditional footwear of our region.

Q: What is the role of *Khussa* in developing a certain cultural identity in traditional footwear forms?

A: *Khussas* have been a part of our region's culture and tradition for centuries. I am not sure about their origin. However, emperors and empresses could be seen wearing *Khussas* in Mughal miniature paintings. I think the historical perspective and the fact that they have been worn for centuries has provided this footwear form a definitive cultural identity.

Q: What type of changes in terms of design and consumer groups have you observed in the design process of *Khussa* in Pakistan?

A: In terms of design, I have noticed many changes in the design process of *Khussa* in recent years. The most prominent change is that most of the *Khussas* available in markets are now

machine embroidered. This may be because they are being mass produced. The footwear is also being hand painted instead of being embroidered. A recent trend is to get customized *Khussas* made for different occasions. I think all of these changes and variations are done in order to attract different consumer groups and to offer something 'new' to the demanding consumers.

(Changing Trend)

Q: How do you think textiles has contributed to the designing of *Khussa* over the years?

A: I think textiles has majorly contributed through machine embroidery. Designers have also tried using printed and woven fabrics (for example, jamavar) along with leather to bring variation. **(Material)**

Q: What kind of fabrics and motifs over the years in your observation had been a part of our cultural vocabulary and used frequently on traditional crafts like *Khussas*?

A: Fabrics: Ajrak, Chunri, Ralli

Motifs: Paisleys, Islamic geometric motifs, Ajrak, Phulkari

Embroideries: Sindhi, Balochi, Shadow work, Cross stitch

While these fabrics, motifs, and embroideries have been a part of our cultural vocabulary, I believe not all of them have been used on *Khussas*. The motifs frequently used on *Khussas* are paisleys and geometric motifs. The mirror work on *Khussas* is mostly inspired by Sindhi and Balochi embroidery. **(Rich Cultural Heritage)**

Q: What role does hybridity plays in the plurality of motifs used within a cultural realm of a society?

A: Hybridity, in this regard, can be effective. But I think it all depends on the society itself, that is, if the society is willing to accept hybridity in its culture as well as crafts. **(Hybridity)**

Q: How do you position *Khussa* in the future footwear market nationally and internationally?

A: Recently, I have noticed that many local brands (Khaadi, J. Junaid Jamshed, etc.) have designed and introduced different versions of *Khussas* in their collections. I have not come across any *Khussa* collections internationally. However, I have witnessed various international design campaigns where our traditional footwear has been used. For example, Paul Smith used Peshawari Chappal in his collection in 2014, Christian Louboutin designed a version of Peshawari Chappal in 2019 and named it Imran Chappals dedicating it to artist Imran Qureshi. I believe that *Khussa* has a wide customer base nationally. If launched and promoted properly, *Khussas* will surely appeal the international consumers as well. **(Repositioning of *Khussa*)**

Interviewer: Asmarah Ahmad

Interviewee: Fatima Asad

Date and Time: Apr 18th, 2021, 12:56 AM

Occupation: Product Designer and Assistant Professor at PIFD (Pakistan Institute of Fashion and Design)

Area of Specialization: Leather accessories and Textile Design

(Interview Questionnaire filled via E-mail)

Q: What is your definition of a *Khussa* as a craft/product/design form?

Ans. A product, as it serves a basic utility/purpose of a footwear. Secondly, I would say craft as it is indigenous to our local region and of course as it has gained immense popularity now focus is on new designs. **(Cultural Identity)**

Q: What is the role of *Khussa* in developing a certain cultural identity in traditional footwear forms?

Ans. *Khussa* has made an impact both locally and internationally, it is identified as a subcontinent product, I rather having ethnic Indian origin.

Q: What type of changes in terms of design and consumer groups have you observed in the design process of *Khussa* in Pakistan?

Ans. Initially only the traditional handcrafted ones were available, now a lot has changed both in terms of the design variation and industrial production. **(Demand)**

Q: What art and design trends over the years have affected consumer's choice of this footwear form?

Ans. **Awareness and appreciation** of its unique design and of course the **international recognition**.
(International Recognition)

Q: What role has hybridity played in terms of design in the contemporary market?

Ans. We are a global village, you cannot ignore the influx of global influence.

Q: How do you position *Khussa* in the future footwear market nationally and internationally?

Ans. **Great prospect if we focus on the international standards of production and design requirements**. **(Improvisations)**

Interviewer: Asmarah Ahmad

Interviewee: Alia Hadi Ali

Date and Time: Apr 18th, 2021, 12:56 AM

Occupation: PhD Scholar in Art and Design and teaches Design Studio at Pakistan Institute of Fashion and Design.

Area of Specialization: Art and Design

(Interview Questionnaire filled via E-mail)

Q: What is your definition of a *Khussa* as a craft/product/design form?

It's a craft from introduced from my childhood, on special occasion this was an essential product bought. It is considered as time travel to me whenever I see it. Currently this product *Khussa* is

launched with lot of designers with variation in its surface. There is experimentation in material. To cut down price and enhance interest of buyer/Target group.

Q: What is the role of *Khussa* in developing a certain cultural identity in traditional footwear forms?

Its indigenous craft which material and ornamentation are somewhat changed in terms of experiment, but original leather *Khussa* is always at display. Which shows that with all technological advance's originality persists.

Q: What type of changes in terms of design and consumer groups have you observed in the design process of *Khussa* in Pakistan?

Khussa wear is one of the major products of subcontinent and it is popular because of its religious, mythological, political, cultural, and aesthetic paradigms which nurtured the desire of decoration of human instincts from primitive times. This is reflected in variety of target group from lower middle class to upper class there are almost all target group of this product. **(Target Group)**

Q: *Khussa* as a representation of craft and our heritage, how well is it preserved in our societal framework?

It establishes with its contextual presence in Art and design that *Khussa* product contributes as our social identity it connects from past emperors to ordinary people. Development in surface element designing is coming by past aesthetics which ruled time to time. In early historical time it was shoe for emperors but in current time it is not restricted to ruling class. But a concept

which is still associated with it is royalty being exclusive deep rooted and presented through tradition. (Trend)

Q: What role has hybridity played in terms of art and design in the evolving pattern of this artifact?

Experimentation in material is a major factor in its evolution. And this change in material to certain level provides changes in ornamentation patterns. To some level when it comes to craft – man ship handcrafted is expensive in contrary the shoe/*Khussa* made in bulk.

Q. In which role do you think it ideally benefits our society? As a craft or a product?

Over the time segregation can only be done through craft-men ship otherwise there is no enclosure. Categorization is dependent on usability there are product similar as broom making, or wooden spoon small scale industry they serve as craft industry and so is this *Khussa*.

Q. How has commercialism influenced the quality of *Khussa* in our region, especially in terms of design?

I think commercialism it is economic factor which have change concept in terms of design.

Material availability etc.

Q: How do you position *Khussa* in the future footwear market nationally and internationally?

It's not going anywhere! May be promoted time to time and revived according to trend setters' designers.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Hina Ahmad (H.A)

Occupation: Lecturer at Fashion and Marketing Department, Pakistan Institute of Fashion and Design, Lahore and a Fashion Marketing Analyst

Date and Time: October 23rd, 2020. 4:44 pm (PST)

Location: Office, Lahore

H.A *Khussas* were only available at very relatively small shops. In places like Islamabad, you had very low-key outlets. There were not very big names of brands involved and not that much external marketing. As these *Khussa* were not that much projected and marketed well, so whenever the people wore them, the designs were mostly, I would say outdated. There was only one type of colour scheme. Its just happening for four to five years back now, it wasn't like the requirement of the present consumer. But then for some brands like Chapter 13, Mojari, they took them, and they wanted to take the cultural heritage and artifacts in a more formulized way in their designs. They did market research and then launched them with trendy elements, colours and aesthetics. There was a time when *Khussas* were limited to Eid, *Mehndi* or special occasions. Now people are wearing it with jeans, because now it has become very trendy and commercial. I would say there is a lot of roles of marketing and consumer behavior. A lot of study was done, seeing the younger lot what their preferences were, what were their choice. And now even the *Khddrris* are also in trend, and they have used such colours and aesthetics that younger lot admires it. Now, with the purchase of *Khussa* in large amount and newly found interest of consumers, you can see mushroom growth of small businesses in this domain. There are so many small pages and now even there is this hand painted *Khussas* trend. They started making it for

smaller kids with the unicorn ones. I personally think it was taken up well by our local brands, after studying the consumers they took the market. **(Consumer Behavior and Market Trend)**

A.A. So what do you think is the future of *Khussa*, if we look at the other international brands?

H.A. I think it was Armani, who had taken up the whole design of the *Khadri* in shoe design collection. They have put *Khadri* in their range plan. So, future, I see a very bright future about *Khussa*, especially in the local market. Even, if we look at it internationally, the way they updated our products, it made them appealing for the designers. It has been taken with lot of interest by the international market. **(International market)**

A.A. do you think it will remain a product for the masses or it will rise upto the level on which it was in the past?

H.A I think it is already making a lot of waves, it is getting there, now you see a lot of luxury brands for the middle class, they are launching for a wide range of consumers. I think it is already making its way up.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Saman Shireen (S.S)

Occupation: Worked as a designer at Maria. B. Accessories.

Date and Time: June 17th,2021. 3:44 pm (PST)

Location: Studio Space, Sahiwal.

A,A. Hello Saman, How are you?

S.S. I am fine.

A.A. Where do you position *Khussa* in Pakistani market?

S.S., I see it as an all-rounder, as we can wear *Khussa* as an eastern wear and it adds up to the edginess with the western attire. It has been popular with western wear with many consumers, especially the youngsters, who are open to experiment, so its more like an all-rounder. **(Multiple consumer range)**

A.A. So what do you think from the past practices how did the design changed from over the years?

S.S.I think from the past practice's materials have changed; however, the style is the same. But materials and more experimentation are being done nowadays. Since rexine is introduced in the market, the material has become more synthetic and cost effective for the manufacturers. But they are leaving the ethnicity and element of comfort in it with cheaper materials. But if it is made in leather, it can be revived with merging it with the new design technology.

(Transformation)

A.A. So how do you think fusion and hybridity has played its role in the design of the *Khussa*?

S.S. As I have answered in the second answer it kind of enhances the design aesthetics and the customer as well, because like if we consider that *Khussa* is a traditional art form, I would say art form, but if we fuse it with contemporary elements then its design could be more experimental, we can expand the market, especially not just in Pakistan but globally.

A.A. How do you see the future of *Khussa*?

S.S. Personally I think if we experiment pattern wise and we so some improvements in the sole.

Because most of the people, even when I have worn it sometimes, I do not prefer buying it because of the sole. If we experiment on the sole, we can add a chunky, experimental, heel or wedgy sole to it. It can be done in vegetable tanned leather or with sheet sole. If we can experiment with sole or the upper or the bottom area, this footwear form can be more than just a traditional shoe form. **(Future Improvisations)**

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Ammar Bangesh (A.B)

Occupation: Fashion and Marketing Executive at Karma

Date and Time: October 23rd, 2020. 2.27 pm (PST)

Location : Studio , Lahore

A.A. Hello Amaal, how are you?

A.B. I am fine thank you.

A.A. So what is consumerism?

A.B. The cities that are more powerful and strong, there you find the concept of consumerism stronger. Especially, where the focus is on more superficial things, you there is a rat race that they have abcd brands, then we should also have this brand. Especially when we talk about big cities, there is consumerism, competition, people are spending more, things which could be sold, overall lifestyle products. So, this is my view about consumerism. **(Consumer Culture)**

A.A. How do you position *Khussa* in the Pakistani market?

A.B. If we talk about clothes, usually because the eye contact is more on the top, so you buy more tops than lowers. Similarly, when we talk about shoes, you comparatively buy less, like one pair of shoe in a year or six months. Especially if we talk about *Khussa*, its durability is also like this that it will sustain for one season or less. On that basis sales wise the outlook is not positive. But slowly as the people are getting more aware that they should buy their own things, we should be proud of our culture. If things go in that direction, then the future might be positive. Generally, you do not spend much on footwear. **(Purchasing Power and Trends)**

A.A. So if we look at *Khussa* in this way that what kind of consumer buys it?

A.B. Since I am from KPK, and if I compare the market of them from there to Punjab, there you will find very small quantity of *Khussa*. You see more of them in Lahore. Secondly, what I have noticed is that the public, even students, they carry a very basic style, not contemporary style, if we even look at their bags, traditional handicrafts, I have observed them wearing *Khussas*.

(Trend)

A.A. What do you think if a contemporary product is introduced in this industry, what should be the steps?

A.B. There are some brands that are doing it and youngsters' inclination towards them gradually is increasing. Already if we look at the *Khussa Mehal* or the other unstructured market, there you will see the basic style. But the brands of hand painted *Khussas*, they are going from basic ornamentation to experimental outlooks. So, they are trying to make it appealing for the youngster, adding colours and patterns like polka dots. **(Future Approach)**

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Amna Butt (A.B)

Occupation: Worked in the design team of Siddiq Leather Works (Pvt) Ltd.

Date and Time: October 29th,2020. 3:44 pm (PST)

Location: Central Office

A.A. Aslam u alikum Amna, how are you?

A.B.I am fine, how are you.

A.A. So what is the present situation of design in the present footwear market in Pakistan?

A.B. If we look at *Khussa*, the design trend is there from the Nawab time. Considering the time in which era we are living today, where there is the culture of social media, where Instagram is quite in and interest in Facebook pages. So, entrepreneurship how is it getting advanced, the skill of *Khussa*, this is a hand-crafted skill, you can do it manually, you don't require any industrial setup. There are several pages online who have their own way portraying it, like Chapter 13, which are working on both the traditional and design aspect of it. Not just embroidery, traditional work but also aesthetics and modern elements are blended in it to contemporize it. **(Present Consumer Market)**

A.A. If we compare the situation of *Khussa* in context to its past and present design forms, what do you think is it prospering, or its prior qualities are being compromised?

A.B. If we look at it from that perspective, obviously there has been a positive change in the design of *Khussa*. The standard cutline, silhouettes and form of *Khussa* is gradually transforming, it took time but its evolving. Its basic pattern, the toe front area and the quarter

area, now you even find variation in it. First there were just two patterns. There is a positive change, and it is being observed in its design as well. **(Transformation)**

A.A. In terms of customer, what kind of customer is more attracted towards it?

A.B. I think female population, students, talking about age above eighteen. Even *Khussa* is not just limited to comfort but leisure also. You can also take it in the direction of formal wear scenario. **(Consumer Market)**

A.A. So what do you think can be improved in the design of the *Khussa*?

A.B. I think leather embroidery and leather patterns, they can be explored more, sole innovation is another gap that needs to explore more. *Khussa* should not only be flat, but it could also be raised as well. **(Future Possibilities)**

A.A. Thank you so much Amna.

Interviewer: Asmarah Ahmad (A.A)

Interviewee: Harris Bin Zia (H.Z)

Occupation: Lecturer of footwear design studio in PIFD, Former Designer at Firhaj

Footwear Pvt. Ltd-Hush Puppies & R & d Manager at Starlet.

Date and Time: October 29th,2020. 3:45 pm (PST)

Location. PIFD Office, Lahore

A.S. What was your experience on the project with which you worked with traditional wear?

H.Z. My experience was very interesting and successful according to the requirements they gave me. It was a project that needed some designs for ethnic or cultural footwear of Pakistan to be mixed with style lines of the contemporary footwear or modern footwear like the oxford or the brogue. So, I combined the style lines of the contemporary footwear or modern footwear like the

oxford or the brogue with traditional silhouettes. The task was to combine Peshawari chappal with the monk strap and the loafer style. The result was the mixture of both footwear types. It was highly successful in our country and Europe as well. (The project was a collaboration of Siddique leather industry and UNESCO to evolve Pakistani Crafts). **(Fusion)**

A.S. So coming to the fact that you have done a fusion between two different entities? So, what do you think about the local forms of *Khussa* available in the market? Do you think they have the potential?

H.Z. Yes, I surely think there is potential. In our Pakistani culture, there are different variations. If we look internationally, there are designers who have modified with the international designs. The added different soles with different thicknesses. The brought about the change with different material observations. I think it could be done; I think *Khussas* are known for their comfort. Its viability is to create comfort for the consumer. I think if those techniques are introduced in the modern footwear forms, things would be much positive. **(International Market)**

Focus Group Study Reviews

No.	Participants	Backgrounds
P1	Idrees Hanif	Visual Artist & Sculptor, Art Director at BOL, Bhakkar Network & Lahore Biennale Foundation.
P2	Sarah Javed	Assistant Professor at Pakistan Institute of Fashion and Design, Lahore. Teaches Art and design history and works as fashion designer.
P3	Saman Arif	Designer at Pakistani in UK and an Educationist.
P4	Nanina Shaukat	Marketing Assistant
P5	Khadija Bazmi	Textile Designer at Chen One and lecturer at UMT
P6	Isbah Gillani	M.phil Scholar in the course of Historiography in the M.phil program at PIFD.
P7	Shanzay	Textile Designer
P8	Saman Fatima	Design Educationist and an artist.
P9	Mahum Tariq	Freelancer, content writer and a miniature artist.
P10	Adnan Miraj	Visual Artist and lecturer of Design history at National College of Arts
M11	Asmarah Ahmad	Moderator

Transcription of the Focus Group Session

Duration: Forty-Five minutes

Location: MS Teams

M.11. When I choose this topic, initially my topic in M.phil was the ornamentation done on the domes of the Mughal Mosques. For that I used to go to these places where these mosques were situated around the walled city or the area surrounding it, Taksali gate, and when I visited this area, there was a huge marketplace enriched with crafts shops not only of *Khussas* alone but a variety of others as well. Being a part of the art and design background, such artifacts always fascinate. That was the start of exploring this theme. But it was during my training in design studio, that gave me this idea of positioning this artifact as a product and a craft. There I came across this huge collection of footwear-based books written on their local footwear forms, telling perspectives about their design process, history, and different design elements. It was the way these books were written, different writeups suggesting on different effects, reasons and design strategy used in their shoes that inspired me. Why those footwear forms were produced at that time and what were the features, elements that contributed to the different evolving circumstances? That is why I invited you all to be a part of this focus group study, where your backgrounds and observation could help determine diverse narrations on this subject and gives an insight on your point of view on positioning it is keeping in mind its social context.

P.7. Majorly, *Khussa* is our ethnic shoe, it came over here from the times of the Mughal Emperors, where it was even named after his nickname. At that time flat, wooden slippers were worn, and this was eventually evolved into different use of material; leather was much lighter and more practical. Similarly in Lahore Museum they have this Archaic *Khussas* which are hand

crafted leather shoes, they started using hand embroideries, different materials, like tilla, threadwork. Over the period even its shape was changed. Design, styles, trends everything is changing. With the passage of time, the consumer demand is changing the design, style, material, and the shape of the *Khussa*. First, animal skin or goat skin was also used but now leather, sheet soles, threadwork is also a part of its development. Plain *Khussas* are also introduced in plain bold colours, which attract the teenage girls who like to wear them. On Eid occasions beadwork and this type of *Khussas* are preferred. I think this craft is evolving with the post-modern age. It is a part of the evolutionary pattern because now it could be worn by any outfit with the diversity it offers. It is not limited to any one occasion, event, or an outlook. You can wear it casually with any outfit and its easily available and practically wearable. So, this is my perception.

M.11. First it was an elite shoe, the royal patronage supported it, but now it is not entirely a formal shoe. Its price varies and it is also used as streetwear shoe? How do you position it? Is it a craft becoming a potential product or craft that has lost its value in the whole commercialization process?

P.7. I think initially the purpose was to introduce *Khussa* back. But I think when you exaggerate a thing, it loses its actual essence. Now with time, it is losing its value and becoming modern, like all other shoes. Like when we talk about men's *Khussa*, their prices are on the higher side which is not affordable by the local community. They are using the same old *Khussa* like in Liberty, embroidered *Khussa* are for sale. It is growing but it has lost its essence over time. It has become more like a shoe, not a *Khussa* anymore. More westernized.

P.1. Here I agree with Shanzey, I took short periods of time, it has been perceived in a way that it has seen many jumps, where it has been valued and lost its value over the years. As an art piece, when I think of *Khussa*, I think there is space to take, like we sometimes characterize objects,

like cars, etc. We define the visually ad aesthetically or even colour wise. If we take this object or piece of craft as a character. We can create a dialogue with it. It can tell a story, it tells the transformation of the cultures, traditions, political status throughout these years. How all these factors have impacted the *Khussa* or the culture of *Khussa*. There is this point that should we take it as piece of art or craft? I think it can be considered as a piece of art, even though it is selling with a larger amount. It does not exist in other regions like China, England, and Europe., the way it is taken in the subcontinent, India, and Pakistan. I think for them it maybe a piece of art, but for us it is a piece of craft. Maybe we have seen it many times, so the process of using *Khussa*, how many times have we used it, has given us a different opinion about it. If we look about it as a character it can tell us about its history.

P.2.*Khussa* reminded me of the mojaris and here I have shared an example do the seminaries worn by the Nizam of Hyderabad dating to 1890-1920. Just like everyone has been talking about khussa being an artefact and something which reflected the art and the crafty element as well which was created by the skilled artisan back in the day. So, there is that and how the identity of *Khussa* has evolved and how in between *Khussa* disappeared entirely and now it has come back again with different interpretations because of industrialization, also in context to the production and everything and how it is surviving and living a new life now. But I think I was more interested in the historical context of it. So, I gravitated towards that. Here we can see the elaborate detailing and the way the toe of the *Khussa* has turned up. You will find a lot of ornaments references to how *Khussas* were made and adorned. Interestingly an interesting parallel can be drawn between the *Khussa* and the poulaine that roots to 14 and 15 centuries. I think this is the idea of a monoculture where you are living in different place and different times, maybe centuries and continents apart but somehow that thread of connectivity is something

which runs parallel and maybe you have different religious or cultural beliefs yet there is this connection between people and humans in general. So here we see Poulaine which are also called cracows. What is interesting is how this European element became part of the Muslim world. So here we have a few renditions of the poulaine worn by the knights back in the day.

Another interesting rendition can be found in the Mexican subculture of the Guerecharo where a similar shoe has a cultural significance. Then we have designers who also have recreated their version of the same shoe, by recontextualizing the shoe. And then comes the Pakistani *Khussa* which shares an uncanny resemblance to the Mexican shoe.

So, I was more interested in how *Khussa* has its own global identity and how different designers have taken on *Khussa*. So yes, this is my very limited and brief introduction on *Khussa*.

M.11. Sarah what do you think are the factors that were involved in the transformation from a historical craft piece to become a piece of design or product for a brand?

P.2. I believe, with it also come your practices, earlier you had the skilled artisan who were producing such works in their private workshops in a limited capacity for a specific privileged class who had access to luxuries like we talked about the nizams of Hyderabad and their mojars were heavily jeweled, so it represented a hierarchy. Obviously post industrialization and even we have transcended time so now the craft has died because the skilled artisan is nowhere to be found. Maybe that craft was not documented or preserved well which is why you see a commercialized product. You see a cultural artefact which has lost its essence over the period. But where did it start from and what influences shaped the evolution of the shoe, I think that remains to be figured. Maybe this is the reason why it has commercialized so much that nobody really knows the real craft, or the real materiality and I think this is one of the challenges that really exist in the design field in Pakistan especially. I think Indians have figured it out. They are

aware of their heritage and craft. They know they must document their cultural and garner history and the history of skilled disciplines but when it comes to Pakistan, we dismiss crafts for not being important. So, I believe presentation of these crafts is something which defines the future of the artefact for that matter.

P.5. Two contradicting things are observed. The footwear *Khussa* can be a craft of a product.

Then because it lost its identity to mass production and people do not consider it as a craft. Or maybe people do not have that kind of wisdom but if we look at the other parts of the world, people don't collect one type of artifacts or similar things. They will look for variation, diversity, or uniqueness in a product. So, the diversity is a must needed thing. If we look at the situation in a positive narrative, though *Khussa* has lost some of its historical context but there is so much innovation in it in terms of design ornamentation. Even the surface development varies, the basic look has been changing. So, now if somebody wants to buy *Khussa*, and buys a pair of *Khussa* every year and ends up with a collection of *Khussa*. He or she must have a variety of it in their closet. Maybe it has lost its craft value and became more product oriented. Still the product needs to evolve with time, whether it is related to art and design or not. The skill needs to pass on and after it passed on to the next generation, it evolves, and they give it a new character. Instead of devaluing the product, we can say in contemporary times, it has evolved as compared to other traditional forms of footwear. Because I think we do look for traditional things but if it is difficult to absorb in its transformations. On the contrary if we look at contemporary art, we support the evolution of contemporary art but if we look at a commercial product in a similar process, we say that it has lost its identity. As its cultural influence has diminished. But somehow mass production is also positive to keep the trend alive and product viable.

P.6. I think it is still abrupt, as we all know that crafts are being used in on special occasions and are usually handmade. And the most important thing is that it is customized, we can find many small pages on Instagram selling them. They follow your requirements and taste to make a customized *Khussa*. I still think it is a kind of craft that has good future market. I do not think it has lost its essence, although it is now a product and made in the industry. We can see men in Anarkali and Liberty selling it.

M.11. So, Isbah what do you think, what kind of characteristics makes it so popular?

P.6. Firstly, its traditional, it has been there for so long, and then dressing, especially on weddings. There is this Mehndi function, mostly people try to wear *Khussa* with their dresses on this occasion. Because its tradition, people wear *Khussa* or *Parandha* on this Mehndi function, So I do not think it will ever die, it will live for a long time as a part of the tradition.

M.11. In the contemporary scenario, how would you place an artifact like *Khussa*? Traditional craft or a postmodern product or both? What is the future of such synthesis?

P.8. According to my findings in subcontinent *Khussa* became a trend craft because of Mughal's emperor Jahangir. Jahangir opted this craft as favored and the craft gained this title "Saleem shahi" on the nickname of Jahangir, the Saleem. At this time, this craft was made with tanned leather and then its surface was designed with hand embroidery or embossing techniques was considered as high cultural craft. But gradually as we entered realm of industrialization everything shifted on to machinery even crafts. And then we further entered more progressive era called postmodernism. This post society characterized as:

- Globalization
- Consumerism

- Mass Media
- Advertisement
- Pluralism
- Hybridity

Those aforementioned factors affected *Khussa* directly. Because of this progressive time in term of industry and technology people were available with other variety of footwear in market, therefore *Khussa* 's demand faded away as there were other options was there. But in last couple of years fashion designer again revived it in their fashion campaigns. So, the *Khussa* gained its demand again and is still in trends till date. But due to growing trends when its demand increased, because crafts in its pure form is expensive and not available to meet the demand of masses as craft is expensive in terms of material and craftsmanship. So, *Khussa* are being produced on mass level with synthetic material, and in variety of colors and themes (fusion, traditional and digital trends). On the other hand, designer working in famous footwear brands continually experimenting it in terms of themes, material and colors to keep engaging masses by producing exclusive designs. So, we can say that it has become postmodern product in terms of Material(synthetic), Colors, Themes (fusion, digital, traditional), Shapes

So, I conclude it here that it has become a post-modern product because of consumerism and other post-modern factors and became less costly and massively available. But also remained craft in rare manner as well, because it available in some areas of country but it's expensive and timely process and less in demand.

P.9. *Khussa* has a strong historical and traditional background in terms of its association with Mughal emperors and our Punjabi culture... and coming up-to the post-modernism aspect it has some relation to it as well as the postmodernism style is all about the decorative and colourful aspects. And in current scenario most of the local and international brands are objectifying and materializing it. What I presume is that now in contemporary world people like manufacturers and sellers are more inclined towards increasing the sale by innovating *Khussa* with comfort and trendy style instead of keeping its traditional integrity and essence. So, I conclude it at the point that *Khussa* was a traditional artifact but in contemporary world it has become more of a product that is easily going with all the dresses specifically for women.

P.4. According to me *Khussa* is both an artifact and product as right now we have craftsman who are making same old traditional *Khussas* with the same old techniques and on the other hand we've brands and designer who are massively producing *Khussa*'s through machines. As *Khussa* also has been evolved through centuries back at times it used to be wear only with traditional dresses but now it has also been wearing with eastern wear as well. As *Khussa*'s design has been evolved its uses as well also back at times it was used for daily basis but now in our culture it is also used for some events. As for prices *Khussa* is available in very high prices as well as in cheap prices depending on the material being used or maybe the brand or logo which is selling it.

P.10. I was too much into *Khussas*, the plain one, and the very intricate ones, the ones with the pointy toe. But at the end I realized, though, that both the *Khussas*, whether it is feminine *Khussa* or gents *Khussa*, at one time there was a boom, everyone was wearing it and suddenly, Dr, Martin are also introduced in between, the comfort shoes, which are very comfortable to wear. Then everyone stops wearing *Khussas*, they are inclined towards more comfortable shoes, like Nike, Adidas. It was avoided in normal routine, nowadays it is only limited to be used on

weddings. Yes, you do see people wearing it in normal day routine, but then there was a time when so many people were wearing *Khussas*, like when they want on a wall, they used to wear *Khussa*, somewhere, late in nineties and twentieth century when we see its boom, where we see it being used as a casual shoe, one that offered comfort and protection to feet like a good sole shoe. Then you see its downfall and then slowly you see its revival. Then you see them with Jamawar, truck art ornamentation. Truck art also can be seen on the shoes, furniture elsewhere. Maybe for the past two to three years people are giving preference to traditional things and products. People are going back to cultural norms with modern or digital modifications. People who thought *Khussa* are pinching their feet, are wearing it irrespective of this fact. With this new trend *Khussa* will also evolve with sorting it out with padding material and comfortable soles. So, if it evolves more with the ergonomics of the feet in the observation of a designer's eye, it could go further. This is what I felt about it.

P.3. But, sir, is it postmodern product form or a traditional shoe, question remains there?

P.10. I think initially, it started as a craft and an object, and afterwards, since it has evolved, and it has so many phases. It has even gone further, than the post-modern product realm.

P.3. Where do you see the future, where do you see it is headed?

P.10. As I said earlier, at one time you see it decline, and then you see different brands and enterprises getting interested in it. With introducing so many types of ornamentation and upgradation to its design, its suddenly moving towards a new start. You not only see the traditional type of *Khussa* in market, but there is also the one satin too. And there are the ones with the Jamawar or cloth, which had a flaw that they got easily stained. In the mean while people started to go back to the leather original *Khussa* form. Less is more. And Old is Gold.

When everything is in access, very comfortable lifestyle has been promised, offered by the western culture, the access of all this has pushed the people back to traditional practices. From the very beginning we had the Has tu Nees, but in the 2007 we had the VM school in collaboration of the VM school in collaboration of the prince school. After that there is the second boom where traditional crafts are given a new type of importance. The west is teaching us about miniature, now it has suddenly become important. However, organizations like Daichi are a conscious effort by people. In National College of Arts there is this component in this course about traditional arts. Its there because, they should learn skill from any Ustad (teacher) so that skill doesn't becomes extinct. You start to value it.

P.3. And, yes when someone else start giving your thing some value, you redeem it with a different perspective. I think it becomes a superstar, hero to zero. Yes, this cycle goes on. Its like when things are in your reach, you yearn for it. Same is the case with this craft. We take them for granted.

P.10. Many of the time the *Khussa* is not stitched in the market, like on Stylo or ECS, its most of the time glued, its not the real thing and you know it will become damaged after some while. So, the real *Khussa*, which will not tear even after wearing it for a long walk. It is the superstar, the real thing. Traditional things are made with so many through processes. It is about longevity, cultural heritage, and practicality, it has so many aspects put into it to evolve.

P.3. In the school there is this little episode. A European Lady she was wearing shalwar with a short little top, bolero top. She deconstructed it with a belt, with a total number of pleats with volume into a pair of pants for herself. This is the difference between giving it a special place and being mindful about the same product with just using it effectively or use it abusively or exploiting its identity. Because we had been using the *Khussa* for a long time, simple basic

leather *Khussa*, then when people started deconstructing it, people made it soft with introducing layering into it. Its incredible how it has evolved.

P.2. I would like to add here, Ammar Bilal, does it, like he started his venture with these artisans where he asked these children in up north KPK, where he trained them, then he uses their craft into the product. He does amazing *Khussas*, it was his whole idea, while in Pakistan, after he graduated, he wanted to do something, that could bring Pakistan into limelight.

M.11. Thank you, so much for contributing to this conversation and giving your prestigious time.

List of Tables & their Results

TABLE – 1
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO OCCUPATION

Occupation	Frequency	Percentage (%)
Employed	138	27.6
Businessman	7	1.4
Student	353	70.6
Unemployed	2	0.4
Total	500	100.0

Above table depicts that among 500 respondents, 138 (27.6%) were employed, 7 (1.4%) were businessmen, most of them were students 353 (70.6%) and only 2 (0.4%) respondents were unemployed.

TABLE – 1.1
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO OCCUPATION

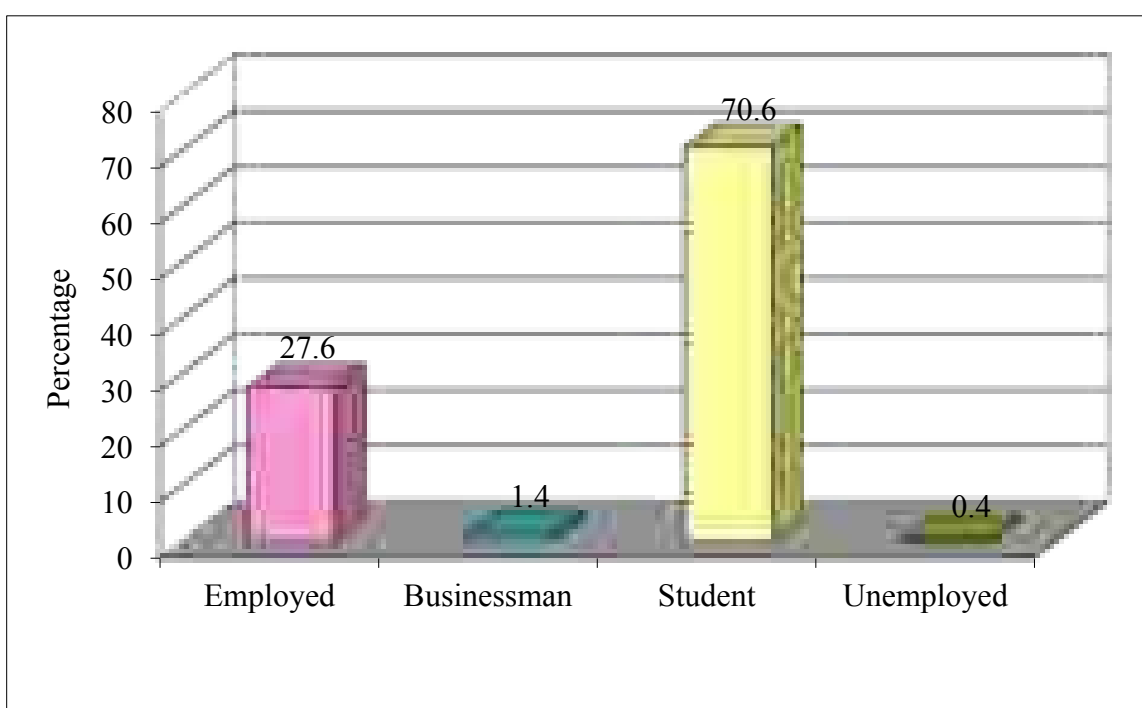


TABLE – 2
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO AGE

Age	Frequency	Percentage (%)
Upto 20 years	242	48.4
21-30 years	225	45.0
31-40 years	25	5.0
Above 40 years	8	1.6
Total	500	100.0
Mean $\pm$ SD	22.72 $\pm$ 5.60	

Result shows that among 500 respondents, 242 (48.4%) were upto 20 years old, majority 225 (45.0%) was 21-30 years old and 25 (5.0%) respondents were 31-40 years old while 8 (1.6%) respondents were more than 40 years old. The mean age of the respondents was 22.72 $\pm$ 5.60 years.

TABLE – 2.1
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO AGE

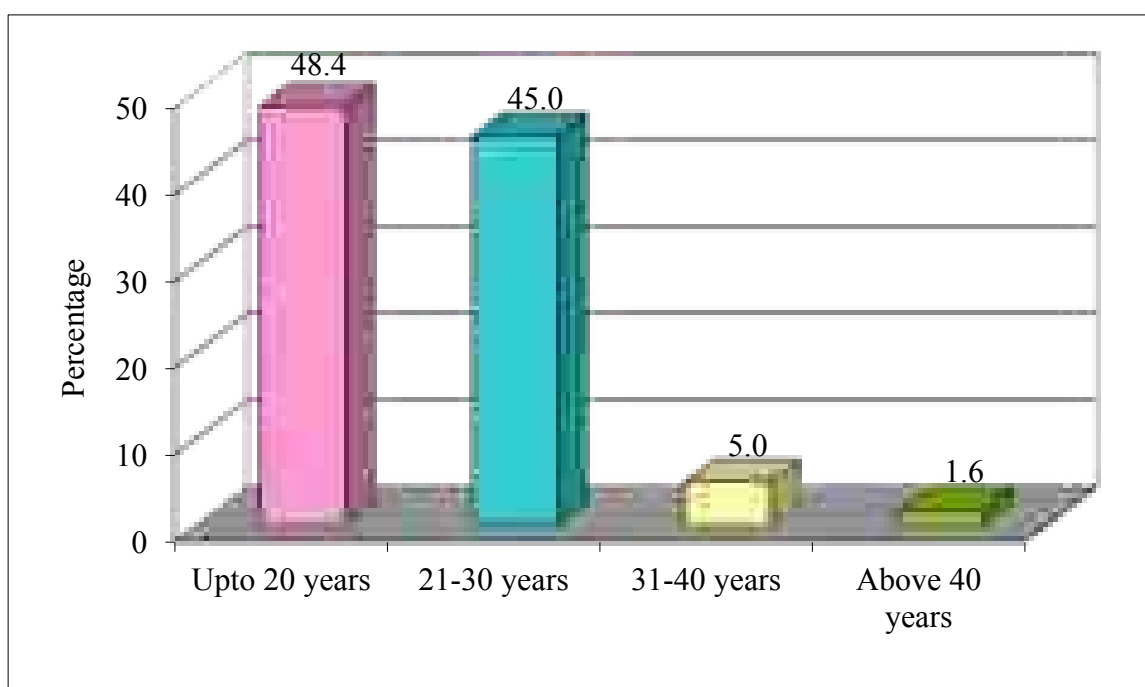


TABLE – 3
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO GENDER

Gender	Frequency	Percentage (%)
Male	226	45.2
Female	274	54.8
Total	500	100.0

Table exhibits that among 500 respondents, 226 (45.2%) were male and 274 (54.8%) were female respondents.

TABLE – 3.1
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO GENDER

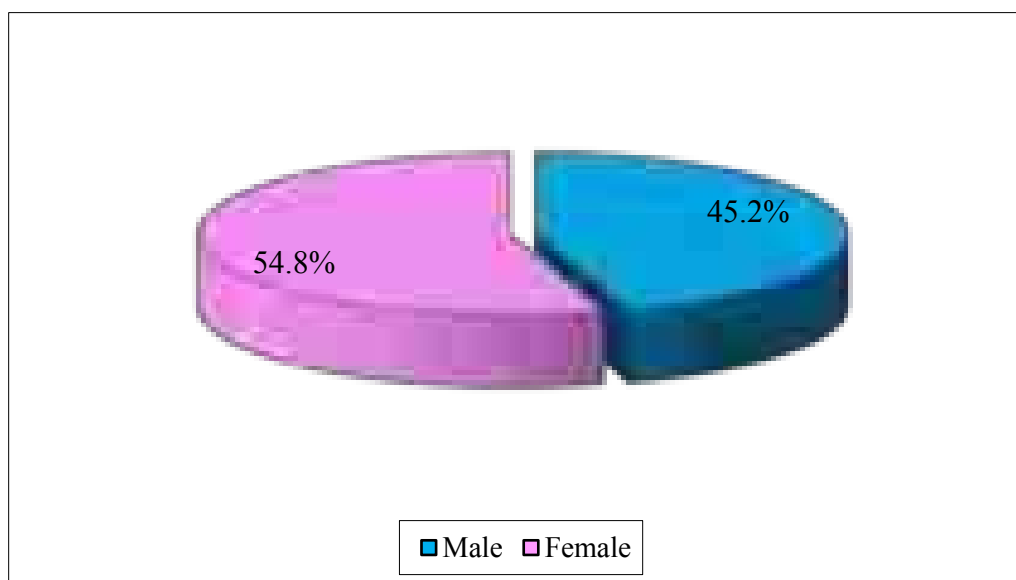


TABLE – 4
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO SOCIAL CLASS

Social Class	Frequency	Percentage (%)
Upper	48	9.6
Middle	416	83.2
Average	36	7.2
Total	500	100.0

It is depicted from above table that among 500 respondents, 48 (9.6%) belonged to upper class and majority 416 (83.2%) belonged to middle class while only 36 (7.2%) respondents belonged to average class.

TABLE – 4.1
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO SOCIAL CLASS

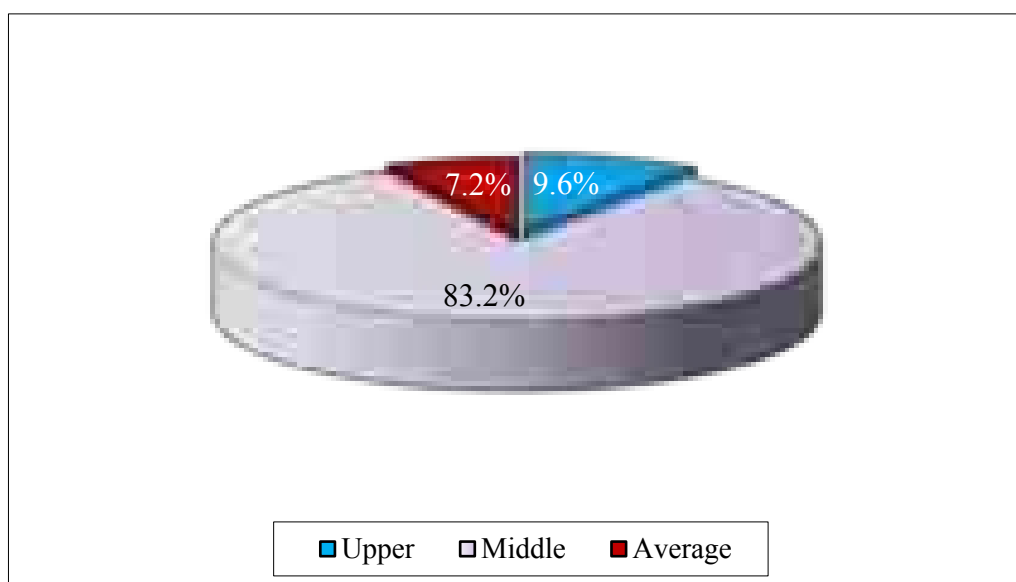


TABLE – 5
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO KIND OF QUALITIES THEY PREFER IN
THEIR FOOTWEAR

$n = 500$

Qualities	Yes	No
Comfort	405 (81.0%)	95 (19.0%)
Aesthetics	145 (29.0%)	355 (71.0%)
Durability	101 (20.0%)	399 (79.8%)

Table describes that 405 (81.0%) respondents preferred comfort in their footwear and 145(29.0%) aesthetics while 101 (20.0%) respondents preferred durability in their footwear.

TABLE – 6
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO FREQUENCY OF SHOE PURCHASING

	Frequency	Percentage (%)
Monthly	129	25.8
After six months	321	64.2
After a year	50	10.0
Total	500	100.0

Table demonstrates that among 500 respondents, 129 (25.8%) said they purchase shoe monthly, majority 321 (64.2%) said after six months while 50 (10.0%) respondents said they purchase shoe after one year.

TABLE – 7
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO PRICE RANGE THEY PREFER WHEN PURCHASE A SHOE

	Frequency	Percentage (%)
600-1000	54	10.8
1200-1800	202	40.4
2000-3000	198	39.6
More than that	46	9.2
Total	500	100.0

Table asserts that among 500 respondents, 54 (10.8%) preferred price range between 600-1000 rupees when they purchased shoes, 202 (40.4%) preferred 1200-1800 rupees and 198(39.6%) preferred 2000-3000 rupees while 46 (9.2%) respondents preferred price range more than 3000 rupees when purchased shoe.

TABLE – 8
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO USE OF KHUSSA AS A FOOTWEAR

	Frequency	Percentage (%)
Daily basis	68	13.6
Occasionally	196	39.2
Formal occasions only	126	25.2
Once in a lifetime	64	12.8
Never	46	9.2
Total	500	100.0

Above table elucidates that among 500 respondents, 68 (13.6) used *Khussa* on daily basis, 196 (39.2%) occasionally, 126 (25.2%) used on formal occasions only and 64 (12.8%) used once in a lifetime while 46 (9.2%) respondents never used *Khussa*.

TABLE – 9
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO CHARACTERISTICS THEY ADMIRE IF
THEY WEAR KHUSSA

$n = 500$

	Yes	No
Comfort	147 (29.4%)	353 (70.6%)
Traditional outlook	298 (59.6%)	202 (40.4%)
Ornamentation	78 (15.6%)	422 (84.4%)
Colorful and vibrant	133 (26.6%)	367 (73.4%)
Without any heel or platform	126 (25.2%)	374 (74.8%)

Above table explains that among the respondents who wear *Khussa*, 147 (29.4%) admired comfort as characteristics, 298 (59.6%) admired traditional outlook, 78 (15.6%) admired ornamentation and 133 (26.6%) admired colorful and vibrant while 126 (25.2%) respondents admired without any heel or platform.

TABLE – 10
FREQUENCY DISTRIBUTION OF RESPONDENTS
ACCORDING TO DISLIKING OF KHUSSA

$n = 500$

	Yes	No
Discomfort	210 (42.0%)	290 (58.0%)
Without high heels	16 (3.2%)	484 (96.8%)
Too traditional	46 (9.2%)	454 (90.8%)
Not suitable in certain weather conditions	114 (22.8%)	386 (77.2%)

Among respondents who disliked *Khussa*, 210 (42.0%) disliked due to discomfort, 16(3.2%) said it is without high heels, 46 (9.2%) said it is too traditional and 114 (22.8%) said it is not suitable in certain weather conditions.

TABLE – 11
ASSOCIATION BETWEEN PRICE RANGE AND
USE OF KHUSSA AS FOOTWEAR

Use of Khussa	Price Range				Total
	600-1000	1200-1800	2000-3000	More than that	
Daily basis	10 (2.0%)	28 (5.6%)	24 (4.8%)	6 (1.2%)	68 (13.6%)
Occasionally	22 (4.4%)	86 (17.2%)	76 (15.2%)	12 (2.4%)	196 (39.2%)
Formal occasions only	11 (2.2%)	49 (9.8%)	54 (10.8%)	12 (2.4%)	126 (25.2%)
Once in a lifetime	6 (1.2%)	23 (4.6%)	25 (5.0%)	10 (2.0%)	64 (12.8%)
Never	5 (1.0%)	16 (3.2%)	19 (3.8%)	6 (1.2%)	46 (9.2%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 9.33, P value = 0.03					

Among 68 respondents who used *Khussa* as footwear on daily basis, 10 (2.0%) preferred price range between 600-1000 rupees, 28 (5.6%) preferred 1200-1800 rupees, 24 (4.8%) preferred 2000-3000 rupees and 6 (1.2%) respondents preferred more than 3,000 rupees. Among 196 respondents who used *Khussa* occasionally, 22 (4.4%) preferred price range between 600-1000 rupees, 86 (9.8%) preferred 1200-1800 rupees, 76 (15.2%) preferred 2000-3000 rupees and 12 (2.4%) respondents preferred more than 3,000 rupees. Among 126 respondents who used *Khussa* on formal occasions only, 11 (2.2%) preferred price range between 600-1000 rupees, 49 (9.8%)

preferred 1200-1800 rupees, 54 (10.4%) preferred 2000-3000 rupees and 12 (2.4%) respondents preferred more than 3,000 rupees. Among 64 respondents who used *Khussa* once in a lifetime, 6 (1.2%) preferred price range between 600-1000 rupees, 23 (4.6%) preferred 1200-1800 rupees, 25 (5.0%) preferred 2000-3000 rupees and 10 (2.0%) respondents preferred more than 3,000 rupees. Among 46 respondents who never used *Khussa* as footwear, 5 (1.0%) preferred price range between 600-1000 rupees, 16 (3.2%) preferred 1200-1800 rupees, 19 (3.8%) preferred 2000-3000 rupees and 6 (1.2%) respondents preferred more than 3,000 rupees. The result was found statistically significant as the p value was 0.03.

TABLE – 12

**ASSOCIATION BETWEEN PRICE RANGE AND
CHARACTERISTICS OF KHUSSA AS FOOTWEAR**

Characteristics Admired	Price Range				Total
	600-1000	1200-1800	2000-3000	More than that	
Comfort					
Yes	13 (2.6%)	62 (12.4%)	62 (12.4%)	10 (2.0%)	147 (29.4%)
No	41 (8.2%)	140 (28.0%)	136 (27.2%)	36 (7.2%)	353 (70.6%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 2.55, P value = 0.46					
Traditional outlook					
Yes	29 (5.8%)	133 (26.6%)	108 (21.6%)	28 (5.6%)	298 (59.6%)
No	25 (5.0%)	69 (13.8%)	90 (18.0%)	18 (3.6%)	202 (40.4%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 6.18, P value = 0.10					
Ornamentation					
Yes	5 (1.0%)	24 (4.8%)	44 (8.8%)	5 (1.0%)	78 (15.6%)
No	49 (9.8%)	178 (35.6%)	154 (30.8%)	41 (8.2%)	422 (84.4%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 11.14, P value = 0.01					
Colorful and vibrant					

Yes	16 (3.2%)	68 (13.6%)	39 (7.8%)	10 (2.0%)	133 (26.6%)
No	38 (7.6%)	134 (26.8%)	159 (31.8%)	36 (7.2%)	367 (73.4%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 10.80, P value = 0.01					
Without any heel or platform					
Yes	12 (2.4%)	50 (10.0%)	53 (10.6%)	11 (2.2%)	126 (25.2%)
No	42 (8.4%)	152 (30.4%)	145 (29.0%)	35 (7.0%)	374 (74.8%)
Total	54 (10.8%)	202 (40.4%)	198 (39.6%)	46 (9.2%)	500 (100.0%)
Chi square = 0.57, P value = 0.90					

Among 147 respondents who admired *Khussa* due to its comfort, 13 (2.6%) preferred price range between 600-1000 rupees, 62 (12.4%) preferred 1200-1800 rupees, 62 (12.4%) preferred 2000-3000 rupees and 10 (2.0%) respondents preferred more than 3,000 rupees. Likewise, among 353 respondents who did not admire *Khussa* due to its comfort, 41 (8.2%) preferred price range between 600-1000 rupees, 140 (28.0%) preferred 1200-1800 rupees, 136 (27.2%) preferred 2000-3000 rupees and 36 (7.2%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.46.

Among 298 respondents who admired *Khussa* due to its traditional outlook, 29 (5.8%) preferred price range between 600-1000 rupees, 133 (26.6%) preferred 1200-1800 rupees, 108 (21.6%) preferred 2000-3000 rupees and 28 (5.6%) respondents preferred more than 3,000 rupees. Similarly, among 202 respondents who did not admire *Khussa* due to its traditional outlook, 25 (5.0%) preferred price range between 600-1000 rupees, 69 (13.8%) preferred 1200-1800 rupees,

90 (18.0%) preferred 2000-3000 rupees and 18 (3.6%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.10.

Among 78 respondents who admired *Khussa* due to ornamentation, 5 (1.0%) preferred price range between 600-1000 rupees, 24 (4.8%) preferred 1200-1800 rupees, 44 (8.8%) preferred 2000-3000 rupees and 5 (1.0%) respondents preferred more than 3,000 rupees. Likewise, among 422 respondents who did not admire *Khussa* due to ornamentation, 49 (9.8%) preferred price range between 600-1000 rupees, 178 (35.6%) preferred 1200-1800 rupees, 154 (30.8%) preferred 2000-3000 rupees and 41 (8.2%) respondents preferred more than 3,000 rupees. The result was found statistically significant as the p value was 0.01.

Among 133 respondents who admired *Khussa* due to colorful and vibrant, 16 (3.2%) preferred price range between 600-1000 rupees, 68 (13.6%) preferred 1200-1800 rupees, 39 (7.8%) preferred 2000-3000 rupees and 10 (2.0%) respondents preferred more than 3,000 rupees. Likewise, among 367 respondents who did not admire *Khussa* due to colorful and vibrant, 38 (7.6%) preferred price range between 600-1000 rupees, 134 (26.8%) preferred 1200-1800 rupees, 159 (31.8%) preferred 2000-3000 rupees and 36 (7.2%) respondents preferred more than 3,000 rupees. The result was found statistically significant as the p value was 0.01.

Among 126 respondents who admired *Khussa* due to without any heel or platform, 12 (2.4%) preferred price range between 600-1000 rupees, 50 (10.0%) preferred 1200-1800 rupees, 53 (10.6%) preferred 2000-3000 rupees and 11 (2.2%) respondents preferred more than 3,000 rupees. Likewise, among 374 respondents who did not admire *Khussa* due to without help or platform, 42 (8.4%) preferred price range between 600-1000 rupees, 152 (30.4%) preferred 1200-1800 rupees,

145 (29.0%) preferred 2000-3000 rupees and 35 (7.0%) respondents preferred more than 3,000 rupees. The result was found statistically insignificant as the p value was 0.90.
