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THE PRESPECTIVES OF SUSSI FABRIC FROM SINDH PROVINCE OF PAKISTAN

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ABSTRACT

Sussi fabric is a significant component of the traditional textile heritage of Sindh, Pakistan, and is widely recognized for its distinctive striped patterns, handwoven structure, and cultural associations. For centuries, this fabric has been an integral part of the social, cultural, and economic life of Sindhi communities. Despite its historical importance, the practice of Sussi weaving has gradually declined due to industrialization, modernization, changing fashion trends, and the increasing availability of machine-produced textiles. The present study, entitled *"The Perspectives of Sussi Fabric from Sindh Province of Pakistan,"* was conducted to examine the historical evolution, production processes, design characteristics, cultural significance, contemporary status, challenges, and future prospects of Sussi fabric in Sindh.

A qualitative research methodology was adopted to achieve the objectives of the study. Primary data were collected through semi-structured interviews, field visits, direct observations, and photographic documentation. The research involved twenty respondents representing different stakeholder groups, including handloom artisans, production managers, shopkeepers, traders, consumers, and officials from relevant government departments. These participants provided valuable insights into the production practices, market conditions, cultural value, and present challenges faced by the Sussi weaving sector. The collected data were analyzed through thematic interpretation to identify recurring patterns and significant findings.

The findings of the study indicate that Sussi fabric remains an important symbol of Sindhi cultural identity and continues to be appreciated for its craftsmanship, aesthetic qualities, and traditional value. However, the sustainability of this textile tradition is threatened by a number of factors, including the declining number of skilled weavers, limited financial resources, inadequate marketing opportunities, insufficient institutional support, competition from power-loom and imported fabrics, and a lack of interest among younger generations in adopting weaving as a profession. The study also reveals that while efforts have been made by certain individuals and organizations to preserve this craft, greater collaboration among artisans, educational institutions, cultural organizations, and government bodies is required to ensure its long-term survival.

Keywords: Sussi Fabric, Sindh Textile Heritage, Artisans, Culture Preservation, Traditional Handloom Practices.

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BACKGROUND HISTORY

Sussi fabric represents a prominent aspect of Sindhi ethnic heritage and fabric legacy. Known for its vivid linear and checked patterns, Sussi is traditionally handcrafted using delicate cotton fibers arranged in balanced color combinations. The fabric is distinguished by its airy feel material, breathability, and eye-catching linear designs. For ages, Sussi has stayed closely linked with Sindhi folk traditions, traditional attire, and local artistry. Its continued presence within local dress culture demonstrates the endurance of handloom heritage in Sindh despite rapid industrial transformation.

The ancestral origins of fabric manufacture in Sindh can be attributed to pre-historic cultures of the Indus region, where archaeological findings confirm the existence of early fabrication techniques. Although it is difficult to ascribe specific contemporary textile forms directly to early epochs, the persistence of weaving traditions in Sindh reflects an ingrained cultural engagement with cotton farming, spinning, and weaving-based production. Over centuries, these practices transformed into area specific textile identities, among which Sussi emerged as an identifiable striped cotton fabric.

According to Bullo (2010), Sindh has historically been recognized as a key hub of cotton textile production. The region's climatic conditions and farming foundation supported cotton cultivation, which in turn reinforced local weaving industries. Towns such as Matiari, Hala, and Nasarpur developed prestige for niche weaving skills. Within these weaving clusters, artisans advanced methods of pigments layouts and stripe formation that later became features of Sussi fabric. The passing on weaving knowledge occurred through family-based apprenticeships, where skills were inherited across generations, ensuring ongoing of craftsmanship.

Historical trade networks further enhanced the prominence and distribution of Sindhi textiles. During the Mughal period and subsequent early colonial trade expansions, cotton textiles from Sindh were transported to local and global markets. Bullo (2010) notes that Sindhi woven fabrics earned acclaim for their artistry and visual appeal. Although records of exact commerce quantities differ, striped cotton textiles similar to Sussi were prized for garment manufacturing and domestic use. Their vibrant color contrasts and durable weave made them coveted merchandise within wider fabric trade network.

The terminology associated with Sussi also reflects cross-cultural impact. Smith (2005) suggests that etymological links between South Asian striped textiles and Persian terminology indicate past societal exchange that shaped textile naming conventions. While the exact word origin of the word "Sussi" remains debated, academic debate suggest widespread Persian and regional impact in textile vocabulary. Such lexical overlaps highlight the dynamic transmission of artistic concepts across South Asia and neighboring regions.

Manufacturing hubs of Sussi fabric have historically been focused on Sindh, especially in Hala, Nasarpur, Hyderabad, and surrounding towns. In these areas, handloom weaving remains integrated within local lifestyle. The production method involves multiple stages, including thread processing, dyeing, warp setup, and hand-loom weaving. The arrangement of dyed warp threads is especially essential in creating the signature linear design that define Sussi. The

technical accuracy required in pigment sequencing reflects both visual arrangement and skilled artisan orchestration.

Beyond its technical attributes, Sussi fabric carries social and cultural importance. It is commonly used in traditional Sindhi attire, including men's and women's garments, turbans, shawls, and decorative textiles. In many cases, the choice of color combinations conveys stylistic taste, territorial character, or ritual context. The fabric's lightweight and permeable qualities also make it suitable for the climatic conditions of Sindh. Thus, Sussi functions not merely as a textile product but as a material expression of cultural continuity.

Despite its strong legacy base, Sussi weaving has undergone notable evolutions in the modern age. The growth of industrial textile manufacturing, particularly mechanized loom and synthetic textile production, has modified consumer preferences and commercial availability. Factory made striped fabrics, often sold at lower prices, compete directly with manually crafted Sussi. As a result, traditional weavers face financial strains that challenge the sustainability of handloom practices.

The shift toward industrialization has also impacted employment trends and lineage involvement. Younger members of artisan families may seek alternative employment opportunities due to limited profits from handloom weaving. Consequently, the intergenerational transmission of traditional weaving knowledge faces progressive erosion. These developments raise important concerns regarding the preservation of immaterial tradition associated with Sussi craftsmanship.

In addition, worldwide integration and evolving fashion trends have introduced new visual expectation that sometimes require modification of heritage pattern (Parveen & Akram, 2021). While innovation can sustain viability within rival commercial environments, extreme adaptation risks diminishing the originality of historical weaving techniques (Amjad et al., 2021; Ahmad et al., 2022). Reconciling heritage protection with modernization therefore remains a key concern within the contemporary context of Sussi production (Ramzan & Khan, 2024, 2019).

Understanding the historical development, cultural relevance, and contemporary obstacles of Sussi fabric provides vital background for examining its role within Sindhi society. The background of this study establishes that Sussi is not just a checked cotton fabric, but an embodiment of enduring weaving traditions molded by ancient merchandizing, cultural interaction, and community-based craftsmanship. Recognizing these dimensions is fundamental to analyzing the current condition and future prospects of Sussi weaving within a rapidly changing socio-economic environment.

INTRODUCTION OF THE SUSSI FABRIC

Sussi fabric is an indigenous handcrafted textile that represents the richness of Sindhi cultural, in Pakistan. Recognized for its notable vertical lines and checked patterns, Sussi is characterized by its balanced arrangement of vivid colors and airy feel. The fabric is classically woven in polychrome stripes featuring combinations of red, blue, green, white, and black, often enriched with fine black, white, golden, or silver lines. Over time, modern adaptation has introduced new color combinations and patterns, reflected changing aesthetic preferences while preserved its traditional spirit.

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Historically, Sussi fabric gained fame due to its fine craftsmanship and aesthetic appearance. During the Mughal and early colonial periods (17th–18th centuries), Sindhi textiles, including Sussi, were traded to various international markets such as England, the Middle East, and parts of Central Asia. The fabric became popular among the elite classes and was used in the making of attire such as trousers, skirts, and waistcoats. Its vibrant striped appearance not only served functional purposes but also embodied cultural sophistication and regional identity (I. A. Rehaman, 1980).

The genesis of Sussi fabric is firmly embedded in the textile heritage of the Indus region. Although archaeological evidence confirms the existence of early textile production in the Indus Valley Civilization, Sussi as a specific striped fabric transformed later within the broader Sindhi weaving tradition. The term “Sussi” is believed to have etymological links with Persian terminology referring to striped textiles, denoting its historical and cultural interactions across regions (Smith, 2005).

The main manufacturing hub of Sussi fabric are based in Sindh, notably in Hala, Nasarpur, Hyderabad, and nearby villages where manual loom has been practiced for lineages. The craft is conventionally carried out by expert weavers who convey their expertise and techniques from one generation to the next. Some production has also been observed historically in parts of Punjab due to trade linkages and migration of artisans.

Sussi fabric is extensively utilized in heritage and casual wear, including Sindhi dresses, shawls, turbans, and accessories. It also appears in home textiles such as cushion covers and decorative items. The adaptability of the fabric, paired with its airy texture, makes it suitable for both cultural ceremonies and daily use.

Sussi fabrics are categorized based on prevailing hues and pattern configurations. Chromatic nomenclature includes Accto (white-dominant), Karo (black), Khoonbi (deep red), Soa Mothra (green), Gadhro (grey), and Vangan (scarlet tones). Motif-based style includes Panjkari (five-colored stripes), Satrangi (seven-colored combination), Zanzir (chain-like linear pattern), and Tilla (fine matchstick-like stripe arrangement). These grouping reflect the visual richness infused within the Sussi weaving tradition.

Despite its strong cultural roots and historical significance, Sussi fabric continues to adapt to modify according to contemporary market demands while striving to preserve its heritage identity. The incorporation of contemporary patterns and extended chromatic ranges demonstrates both flexibility and persistence within this indigenous craft tradition.

PROBLEM STATEMENT

Sussi fabric represents an important element of Sindhi cultural legacy and has historically held both traditional and economic worth within rural and urban communities. Traditionally woven on handlooms by skilled craftsmen, Sussi has been used in apparels and household textiles for ages. However, in recent decades, its role within the textile market has reduced considerably.

Swift industrialization and the growth of industrially manufactured textiles have created intense rivalry for indigenous handwoven fabrics. Machine-made products, which are widely accessible and relatively inexpensive, have significantly affected consumer choices. Modern

styles, easy approachability, and lower rates have reduced the need for handwoven Sussi fabric, directly affecting its market value and sustainability.

In furtherance to external competition, internal foundational obstacles further lead to the decline of Sussi weaving. The manufacturing technique remains labor-intensive, lengthy, and heavily reliant on expert craftsmanship. The number of veteran artisans is progressively decreasing, as younger generations show limited interest due to earnings, economic insecurity, and limited growth opportunities. This linage transition threatens the continuity and prolonged survival of traditional weaving practices.

Moreover, the lack of organized marketing, branding tactics, and governmental support has restricted the commercial expansion of Sussi fabric. The product is largely confined to local markets without strong marketing schemes, digital presence, or strategic positioning. Weak coordination among artisans, traders, and policymakers further restricts its market ability. Rising raw material costs and fluctuating supply chains also increase production expenses, reducing financial gain for artisans.

Despite these hurdles, Sussi fabric possesses distinctive strengths, including its traditional genuineness, manual craftsmanship, and long-lasting quality. However, these strengths have not been systematically analyzed or tactically leveraged to enhance its competitive edge in the modern textile market. There is a lack of structured evaluation addressing both internal and external factors influencing the decline and sustainability of Sussi fabric.

Therefore, the central problem of this research is the falling market valuation and sustainability of Sussi fabric in the face of manufacturing rivalry, weak marketing strategies, and structural production challenges. An integrated analytical structure is required to examine the strengths, weaknesses, opportunities, and threats associated with Sussi weaving in order to propose actionable plans for its preservation and sustainable development.

THEORITICAL FRAMEWORK

The present study is theoretically rooted in the SWOT Analysis Model, which provides a systematic and structured model for evaluating inherent and environmental factors that affect the sustainability and growth of a system, organization, or traditional industry. SWOT is an acronym for Strengths, Weaknesses, Opportunities, and Threats. It is widely identified as an efficient strategic management and evaluation tool in management sciences, evolution studies, and socio-economic research. The model enables researchers to assess current conditions while also identifying strategic directions for future improvement (Gürel & Tat, 2017).

The roots of the SWOT model can be traced to the 1960s during a research project conducted at the Stanford Research Institute in the United States. The framework is commonly associated with Albert Humphrey, who led a study examining the reasons behind ineffective corporate planning processes in major American companies. The goal of that research was to develop a structured method for evaluating organizational output and identifying factors influencing strategic success or failure. Over time, the analytical structure evolved into what is now known as SWOT analysis. Due to its transparency, ease, and flexibility, the model gained widespread acceptance and has been implemented across varied fields including business management, education, tourism, public policy, and cultural industries (Helms & Nixon, 2010).

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The SWOT framework operates through a binary analytical structure consisting of internal and external aspects. Strengths and Weaknesses represent internal features built in within the organization or system under study, whereas Opportunities and Threats refer to external environmental conditions that influence performance and sustainability. This distinction allows researchers to examine both manageable and unmanageable factors in a symmetrical manner (Phadermrod, Crowder, & Wills, 2019). The model is particularly appropriate for analyzing traditional crafts and small-scale industries, where internal artistry capacities interface closely with external market forces and social economic conditions.

RESEARCH OBJECTIVES

The primary objectives of this research study are as follows. Firstly, this study examines the historical background and cultural importance of Sussi fabric in Sindh by reviewing relevant literature and assessing information gathered through questionnaires, interviews, and field observations. Secondly, it identifies the strengths, weaknesses, opportunities, and threats linked with Sussi fabric and the challenges faced by artisans and weavers by applying the SWOT analysis framework to data collected through questionnaires and interviews. Thirdly, the study evaluates the impact of economic, social, and market conditions on the production of Sussi fabric and the livelihood of artisans based on the responses gathered during field research. Fourthly, it explores suitable strategies for the preservation, promotion, innovation, and sustainable development of Sussi fabric by analyzing the findings produced through SWOT analysis, questionnaires, and interviews. Fifthly, the study assesses the role of government departments, cultural organizations, and other relevant stakeholders in preserving and promoting the cultural heritage of Sussi fabric through evidence gathered from interviews and questionnaires. Finally, the study measures the contribution of Sussi fabric to sustainable community development, cultural preservation, and economic empowerment, while offering practical recommendations based on the findings obtained through SWOT analysis, questionnaires, interviews, and field observations.

RESEARCH METHODOLOGY

The methodology of the study was designed to thoroughly investigate the traditional legacy and modern situation of Sussi fabric. A qualitative framework was adopted to document profound perception and experiential narrative of individuals involved in this traditional craft.

On-site research was conducted through excursions on artisan facilities, local markets, and key participants. Participants based insights were incorporated by involving directly with artisans, shopkeepers, sellers, consumers, and representatives of cultural departments.

Semi-formal interviews and participant observations were carried out to record the obstacles encountered by craftsmen in the production, promotion, and sale of Sussi fabric. This approach allowed the researcher to understand both the financial and social hardship and the heritage protection matter associated with this traditional textile.

LIMITATON

Like all observational research of filed study, the present study is subject to certain

limitations which may influence the external validity and scope of its findings.

Firstly, the study is spatially restricted to Hala village and its surrounding areas. Therefore, the results may not fully represent the condition of Sussi fabric weaving practices in other regions where economic and social conditions, market access, and production patterns may differ.

Secondly, the scope of the study is limited to the selected sample comprising artisanal weavers (handloom weavers), production managers, local shopkeepers and traders, consumers of Sussi fabric, and enterprise representatives. The findings are based on the perspectives of these respondents and may not reflect the views of all stakeholders associated with the textile sector.

Another limitation relates to schedule restriction. The research was conducted within a specific research period, which restricted the possibility of conducting long-term monitoring or extended field engagement.

Additionally, limited resource allocation may have affected the extent of data collection, particularly in terms of broader regional comparison or large-scale quantitative analysis.

The study primarily relies on descriptive feedback and participant provided data, which may be influenced by subjective judgement, or recollection errors. Despite efforts to ensure accuracy and objectivity, interpretive bias cannot be entirely eliminated.

However, these limitations do not diminish the research significance of the research; rather, they define the parameters within which the study should be evaluated.

DATA COLLECTION, DISCUSSION, INTERPRETATION AND FINDINGS

Data Collection Methods

It presented the evidential groundwork of the study. It explains how the data was gathered from different stakeholders associated with Sussi fabric and how the information supports the SWOT-based evaluation of its existing standing. The data collection process was carefully structured to ensure dependability, multi-dimensional insights, and fit with the research aims.

The study relied primarily on field-based primary data, supported by relevant secondary sources. Since the research aims to understand the operational facts, commercial hurdles, traditional worth, and sustainability prospects of Sussi fabric, it was essential to collect information directly from individuals actively involved in or affected by this traditional textile craft.

Data Collection and Sampling of the Study

Primary data was collected from five major participant categories:

- Rural craftsmen (handloom weavers)
- Production managers
- Local shopkeepers and traders
- Consumers/users of Sussi fabric
- Enterprise representatives

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Each stakeholder group provided a distinctive perspective regarding strengths, weaknesses, opportunities, and threats affecting Sussi fabric.

Table: 4.1 Distribution of Respondents by Stakeholder Category

S.No.	Category of Respondents	Number of Respondent	Percentage (%)
1.	Artisan / Weavers	4	20%
2.	Shopkeeper/ Trader	6	30%
3.	Production Managers	3	15%
4.	Consumer / Users	5	25%
5.	Cultural Department officials	2	10%
	Total	**20**	**100%**

Table 4.2: Demographic and Professional Profile of Respondents

S.No.	Name	Category	Area	Affiliation	Experience
1	Mr. Aakash Hingoro	Artisan / Weavers	Hala	Home-based Weaving Unit	17 years
2	Mr. Inam Siraj	Artisan / Weavers	Hala	Hala Handi craft Store	9 years
3	Mr. Zahid Surahio	Artisan / Weavers	Hyderabad	Private Workshop	3 years
4	Mr. Imran Rafique	Artisan / Weavers	Matiyari	Worker	2.5 years
5	Mr. Noor Ahmed	Shopkeeper/ Trader	Hyderabad	Al-noor culture centre	8 Years
6	Mr. Waqar Ahmed	Shopkeeper/ Trader	Matiyari	Sindh craft house	3 years
7	Mr. Qazi Halipoto	Shopkeeper/ Trader	Matyari	Sindh craft house	7 years
8	Mr.Abdul Rehman	Shopkeeper/ Trader	Hyderabad	Hala Handi craft	1 year
9	Mr. Saqib Mallah	Shopkeeper/ Trader	Hala	Al-Jannat Handicraft	5 years
10	Mr. Noor Junejo	Shopkeeper/ Trader	Hala	Al-jannat Handicraft	6 years
11	Mr. Moiz Shaikh	Production Managers	Hyderabad	Moiz& sons ajrak	5 years
12	Mr. Haris Khatak	Production Managers	Hala	Hala Handloom pvt lmt	3 years
13	Mr. M Ali Khokar	Production Managers	Matiyari	Khokar textile works matiyari	1.5 year
14	Ms. Shamim Akhter	Consumer / Users	Hyderabad	Doctor	6 years
15	Ms. Benna Lohana	Consumer / Users	Hala	Textile Artist	3 years
16	Mr. Umer Awan	Consumer / Users	Hyderabad	Textile Artist	3 years
17	Ms. Ghazala Panhwar	Consumer / Users	Dadu	Textile designer	8 years
18	Ms. Laraib	Consumer / Users	Hyderabad	House wife	7 years
19	Mr. Rehmanullah	Cultural Department officials	Karachi	Sindh's cultural Department	5 years

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20	Mr. Khurram Laghari	Cultural Department officials	Hyderabad	Sindh's cultural Department	3 years

Semi-Structured Interviews

Semi-structured interviews were carried out to collect detailed and essential feedback. An interview guide was developed based on the research questions and objectives. However, adaptability was maintained to allow participants to elaborate on their experiences.

Craftsmen were interviewed about fabrication procedures, expertise sharing, financial security, raw material access, and functional difficulties. Production managers were interviewed regarding logistics challenges, employee supervision, fabrication strategy, and brand placement. Shopkeepers provided perspectives about purchase cycles, pricing trends, customer preferences, and competition from machine-made fabrics. Consumers were interviewed to understand purchasing behavior, recognition extents, and perceptions of quality. Cultural representatives analyzed regulatory actions, sustainability action, and structural restrictions.

The interview method allowed the researcher to capture real-life experiences and contextual realities that structured surveys alone could not fully reveal.

Field Observation

Field observations were conducted On-site visits were carried out in chosen rural areas where Sussi fabric is traditionally produced. The investigator noted:

- Handloom setup and textile methods
- Thread processing and dyeing practices
- Working conditions and effort demand
- Duration needed for production of one textile unit

Observation provided direct exposure to the manual and labor-intensive character of Sussi production. It also helped verify interview answers and strengthened the credibility of collected information.

Secondary Data Sources

Secondary data was collected to reinforce background insight and conceptual grounding. Materials included:

- Scholarly publications on traditional textiles
- Archival records related to Sussi fabric
- Fabric sector reports
- Government heritage policy papers
- Pertinent monographs and research papers
- Secondary data aided the interpretation of field findings and provided bench marking perspective into wider textile industry patterns.

Throughout the data gathering, moral guideline was maintained. Participants were informed about the aim of the research and assured that their responses would remain

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confidential. Participation was voluntary, and responses were used strictly for academic purposes.

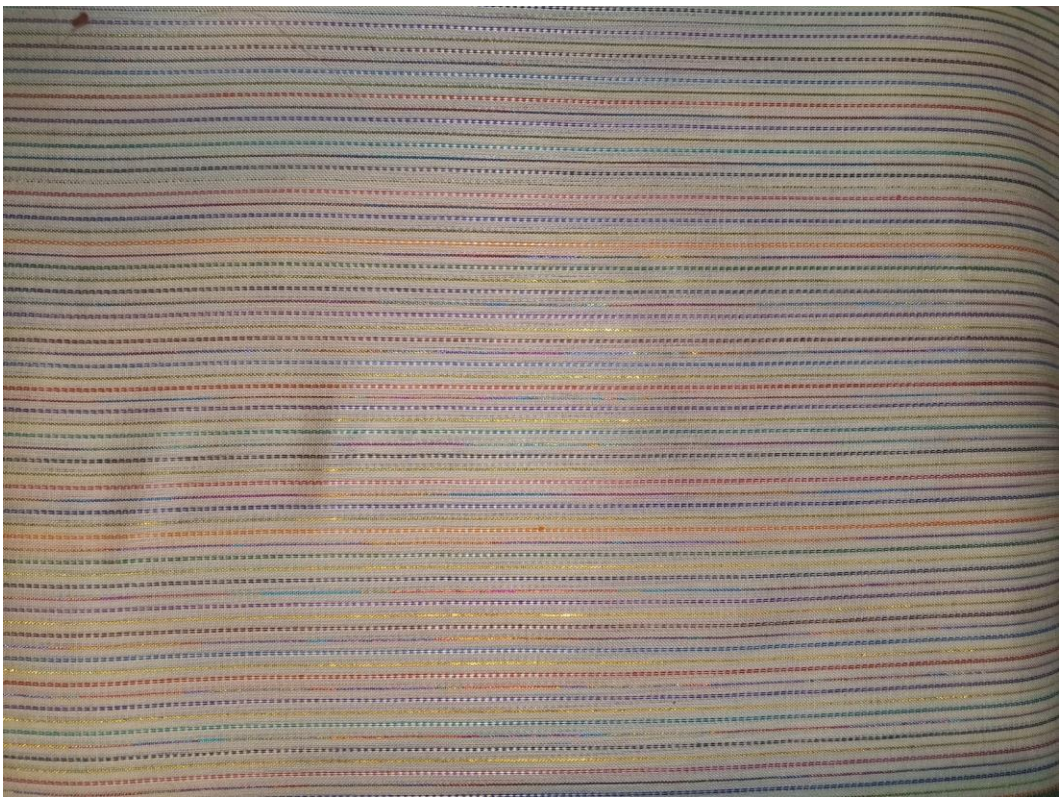
The combination of interviews, observation, and survey methods ensured methodological triangulation. By incorporating multiple stakeholders.
Perspectives, the study achieved a comprehensive understanding of Sussi fabric's current status. This multi-source data collection strengthens the credibility of the subsequent interpretation and SWOT analysis presented in the following sections.

DATA COLLCTION OF SUSSI FABRIC IMAGES

Under the under the questionnaire approach, the primary data was obtained on the core research instruments in the form of questionnaire, as under:-

Sample of Simple Panipatta

This sample of Simple Panipatta Sussi showcase an intricate linear pattern representative of traditional/ indigenous Sindhi craft. The maroon base is enhanced by subtle multicolored strips that create a symmetrical and visually balanced pattern. Its lightweight weave and smooth



surface make it ideal for everyday traditional garments while retaining the visual appeal of handwoven textiles.

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Fig. 4.1: Showing simple Panipatta

S.No.	Characteristics	Descriptions
1.	Weave	Plain Weave
2.	Fiber	Cotton + Silk Blend
3.	Width	36 inches approximately
4.	Fabric handle	Light weight and Flexible
5.	Surface Quality	Smooth and Breathable
6.	Base color	Maroon
7.	Decorative Pattern	Fine, Multicolored striped bands
8.	Visual Effects	Balanced vertical arrangement
9.	Uses	Daily wear, Unisex (Kurta, Shalwar, Dupatta, Sadri)
10.	Functional properties	Comfortable and suitable for summer season

Sample of Delicate Colored Panipatta

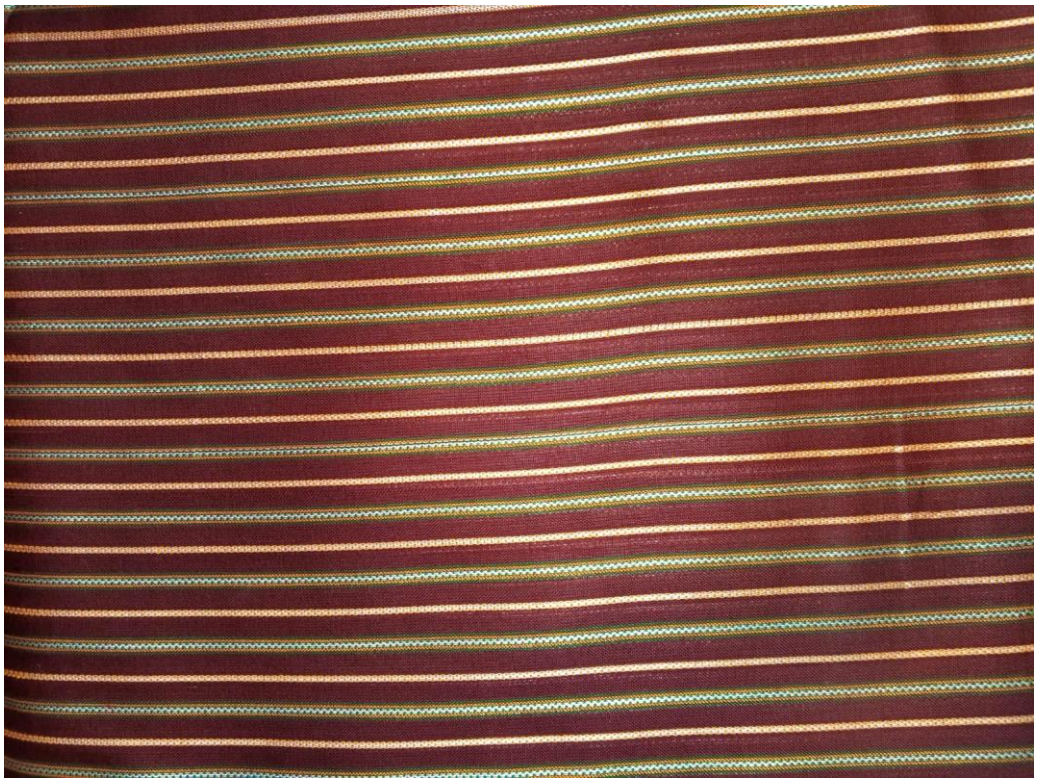
This delicate colored panipatta represents the celebratory form of sussi, mainly specified for occasion's weddings and festive gatherings in rural Sindh, the metallic warp of zarri interlocked by artisans, despite the addition of silk and zarri, the sussi retains the breathable

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quality that makes it practical for Sindh's hot climate during festivals.

Fig. 4.2:



Showing delicate colored Panipatta

Sno.	Characteristics	Descriptions
1.	Weave	Plain weave
2.	Fiber	Cotton + Silk Composition 40/60 ratio or 50/50 ratio
3.	Width	Mainly 36 inches
4.	Fabric handle	Light weight
5.	Surface Quality	Smooth + breathable + subtle shiny
6.	Base color	White

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7.	Decorative Pattern	Multicolor + zarri warp stripes
8.	Visual Effects	Balanced Symmetrical, lustrous appearance due to zari
9.	Uses	Unisex, formal wear (gharara, kurta waistcoat, shalwar)
10.	Functional properties	Comfortable in summer, elegant in occasions, drapes well

Sample of Vibrant Green Panipatta



This vibrant green panipatta sussi characterized by its vibrant color base that reflect Sindh's agricultural landscape. Visually rhythm without complex weaving. Plain weave to make it more affordable and accessible than intricate Mothra or Garbi variant.

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S. No.		
1.		
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4.	Fabric handle	Light weight, soft, smooth
5.	Surface Quality	Smooth + slightly sheen due to silk content
6.	Base color	Vibrant green
7.	Decorative Pattern	Pink, blue, yellow multicolored warp stripes
8.	Visual Effects	Bright colorful rhythmic contrast
9.	Uses	Unisex daily wear summer shalwar kamez, casual dupatta
10.	Functional properties	Cotton is comfortable for hot weather, silk adds softness

Sample of Embroidered Panipatta

The picture was taken from SITCO Sindh Museum, this sample features a 100% cotton panipatta base, plain weave, soft, supple texture, linear traditional sindhi yellow Sussi with Sindhi hand embroidery of Black and Red Color with Mirror work.

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S.No.		
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6.	Base color	Traditional Sindhi yellow base with linear black grey lines
7.	Decorative Pattern	Vertical stripes with horizontal embroidery
8.	Visual Effects	Plain strips base with contrast mirror embroidery
9.	Uses	Unisex Sindhi formal wear, shawl, kurta,
10.	Functional properties	Embroider adds weight and texture, mirror reflects festive look

Sample of Garbi

This Garbi sussi sample is distinguished by its bold zigzag motif which symbolized strength and movement in sindhi weaving tradition. Traditionally preferred by men for its durable and robust structure, unlike delicate panipatta, Garbi emphasizes functionality and rustic aesthetic over fine luster.

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Fig. 4.5: Showing Garbi Sussi

S.No.	Characteristics	Descriptions
1.	Weave	Plain weave
2.	Fiber	100% cotton traditionally handspun yarn
3.	Width	36 inches
4.	Fabric handle	Medium weight, slightly textured feel
5.	Surface Quality	Matte finish, slightly rough due to thick weft
6.	Base color	Off white
7.	Decorative Pattern	Alternative zigzag/ multicolor + zari strips
8.	Visual Effects	Bold contrast, Optical movement
9.	Uses	Unisex, more popular in gents shalwar, kamez and kurtas
10.	Functional properties	Durable, thick yarn, suitable for winter weather

Sample of Gulbadan

The Gulbadan Sussi is differed from traditional Sussi through its sati weave. Gulbadan means delicate flower, it represents the luxurious end of Sussi spectrum used in wedding dresses such as gowns, sherwani, waistcoats.

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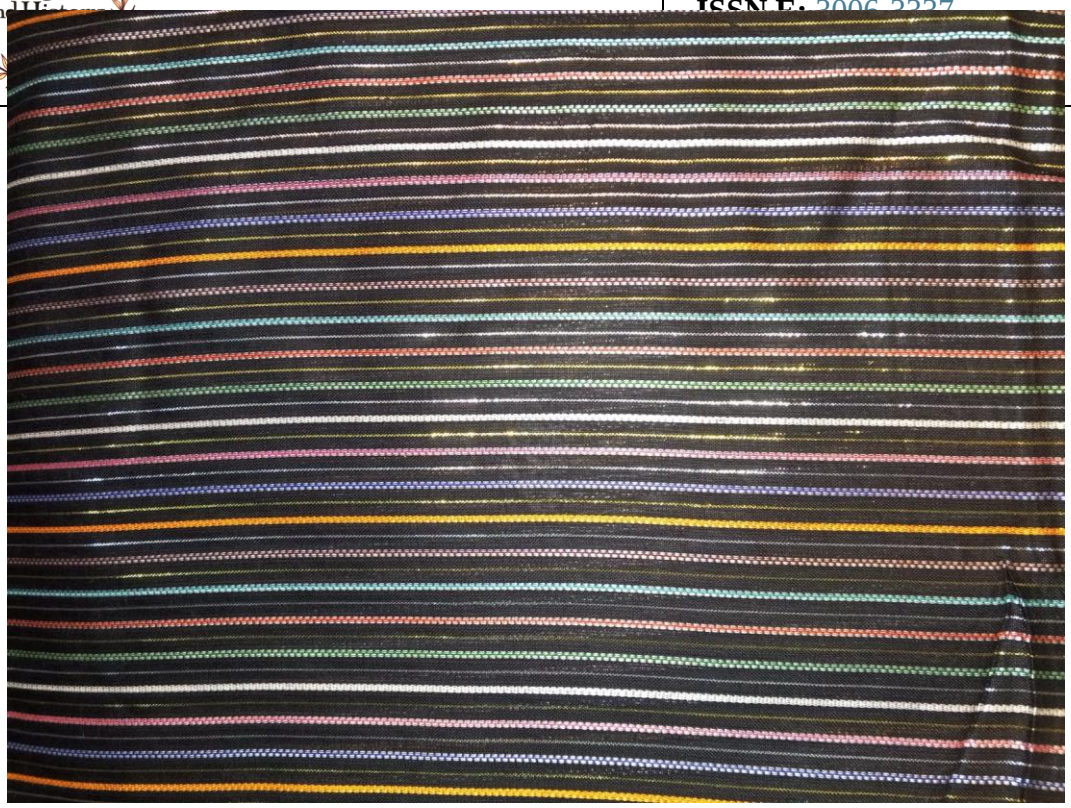


Fig: 4.6: Showing Sample of Gulbadan Sussi Fabric

S. No.	Characteristics	Descriptions
1.	Weave	Satin weave
2.	Fiber	70% cotton + 30% Silk
3.	Width	34 inches
4.	Fabric handle	Flexible, soft, smooth drape
5.	Surface Quality	Smooth glossy finish, lustrous surface
6.	Base color	Black
7.	Decorative Pattern	Multicolored Silk/ Zari stripes on black base
8.	Visual Effects	High sheen, reflective stripes
9.	Uses	Unisex, Formal dresses, Gown, sherwani, waistcoat,
10.	Functional properties	Smooth drape, glossy look, luxury and breathable

Sample of Black Mothra

Mothra sussi is mainly a sub-variant of striped Sussi, decorative motif/ butti is incorporated with in the stripes while using extra weft technique, derives its name from “moti’ dark base color enhances the visibility of multicolor dotted stripes, this variant holds cultural significance in sindhi weddings where dotted pattern symbolized prosperity and celebration.

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Fig. 4.7: Showing Black Mothra Sussi

S. No.	Characteristics	Descriptions
1.	Weave	Plain weave with weft butti structured
2.	Fiber	Cotton + silk + metallic zarri yarn
3.	Width	36 inches
4.	Fabric handle	Light weight, soft with dot textured
5.	Surface Quality	Smooth base with raised dotted motifs, lustrous
6.	Base color	Black
7.	Decorative Pattern	Multicolor stripes with dotted/butti motifs inside stripe
8.	Visual Effects	Sparkling dotted texture
9.	Uses	Bridal wear, formal ladies attire, rarely used by men
10.	Functional properties	Breathable, decorative, light weight, festive wear mainly

Sample of Multicolor Mothra

This Multicolor Mothra is the most vibrant variant of Sindh's traditional Sussi, combination of black and white

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boarde Despite its dec use.



Fig. 4.8: Showing Sample of Multicolor Mothra Sussi Fabric,

S.No.	Characteristics	Descriptions
1.	Weave	Plain weave with extra waft butti
2.	Fiber	100% cotton sometimes blend with silk
3.	Width	34 inches
4.	Fabric handle	Light weight, soft
5.	Surface Quality	On-glossy subtle texture, dense finish
6.	Base color	Dark base + black and white boarders
7.	Decorative Pattern	Multicolor vertical bands with dotted motifs
8.	Visual Effects	Vibrant multicolor contrast with rhythmic stripes patterns
9.	Uses	Unisex kurtas, shalwar kameez casual dresses

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10.	Functional properties	Ideal for hot weather comfortable with silk dense finish

YARN PRODUCTION OF SUSSI FABRIC

The production of yarn forms the initial step in the formation of Sussi fabric, as it significantly affects the texture, durability, and overall quality of the textile. Historically, Sussi fabric is produced using cotton yarn, although in some variations, a blend of cotton and silk is also applied to improve its softness and subtle luster.

The process of yarn production begins with the meticulous choice of raw fibers. Cotton fibers are mainly selected due to their breathability, low weight, and suitability for warm climatic conditions. In certain traditional practices, silk fibers are blended in minor quantities to achieve a smoother and more polished external appearance.

After selection, the fibers undergo cleaning, carding, and combing processes to remove impurities and straighten the fiber in a uniform structure. This is followed by spinning, where the prepared fibers are spun into yarn either through traditional hand spinning techniques or modern mechanical spinning methods, based on production.

The twist degree of the yarn strongly impacts the final appearance of Sussi fabric. A properly spun, fine yarn results in a smooth texture and enhances the characteristic striped pattern of the fabric. Any variation in yarn quality may lead to irregular weaving and affect the overall visual appeal of the textile.

Thus, yarn production plays a vital role in establishing the character of Sussi fabric and reflects the heritage craft rooted in its fabric legacy.

GENDER-BASED CLASSIFICATION OF SUSSI FABRIC

Sussi fabric can be classified according to gender-based application. These differences primarily differ in terms of color schemes, design complexity, and aesthetic expression.

DIGITAL SUSSI PRINTS

The adoption of digital printing technology has added a new aspect to Sussi fabric design and production. In contrast traditional loom-based patterns, digital printing allows designers to create intricately detailed and customized designs straight onto the fabric surface.

Digital Sussi prints provide increased adaptability in terms of design formation, as complex motifs, geometric pattern, and multi-color effects can be achieved with precision. This technology also decreases manufacturing duration and minimizes material wastage, making it a co-effective choice for contemporary textile manufacturing.

Another important advantage of digital printing is design experimentation, where designers can easily alter and trial several design options before final production. This has fostered creativity and expanded the creative possibilities within Sussi-inspired textiles.

However, despite these advantages, digital prints are often regarded as a supplement rather than a substitute for traditional Sussi weaving. Many textile experts and artisans

emphasize that woven Sussi fabric carries cultural authenticity that cannot be wholly duplicated through printing methods.

In modern markets, digital Sussi designs are widely used in fashion, home textiles, and designer collections, where artistic variety and rapid production cycles are greatly valued.

Therefore, digital printing signifies a contemporary advancement in Sussi textile design, connecting traditional inspiration with modern innovation.

FINDINGS

The findings derived from the collected data reveal a comprehensive understanding of the historical, cultural, economic, structural, and strategic dimensions of Sussi fabric within Sindhi textile traditions. The results highlight interconnected themes across all seven research questions, demonstrating both the strengths and vulnerabilities of this traditional textile sector.

Collectively, the findings demonstrate that Sussi fabric possesses strong cultural legitimacy, rich inherited craftsmanship, and a deeply rooted heritage-based identity within Sindhi textile traditions. However, its long-term sustainability and competitiveness are significantly constrained by structural inefficiencies, weak institutional support, limited innovation capacity, and increasing external competitive pressures from industrialization and globalization. The data suggest that long-term survival and meaningful growth depend on systematic documentation, economic stabilization, branding innovation, consistent policy implementation, digital integration, and strategic modernization—all implemented without compromising the traditional essence that defines Sussi fabric. Without these coordinated interventions, this valuable heritage craft risks progressive marginalization in an increasingly competitive global textile landscape.

RECOMMENDATIONS

The recommendations outlined in this chapter are based upon the basis on-site interviews carried out with artisans, government representatives, Vendors, wholesalers, and consumers of Sussi fabric. The results indicate systemic, economic, organizational, and commercial difficulties that require several levels strategies. Accordingly, the following recommendations are proposed to ensure long-term viability, revival, and forward growth of Sussi weaving traditions.

To summarize, the sustainability of Sussi fabric relies on joint participation of artisans, government institutions, market intermediaries, and consumers. Planned action rooted in heritage preservation and financial empowerment may convert Sussi weaving from a declining craft into a renewed culture-driven industry. The above recommendations aim to provide a structured pathway for regulatory development, organizational strategy, and community-based growth.

CONCLUSION

Sussi fabric is a historical, traditional and cultural textile of Sindh, Pakistan, which has rooted back in centuries its unique strips or checked pattern semi-transparent weave, light weight and subtle crinkled texture which provides a distinctive identity but despite these appealing qualities Sussi fabric has a micro-market demand and comparatively very low in between other textiles like lawn, khadi. These research aims to reveal the root causes to close this gap and map

out actionable strategies for renewing interest locally and overseas.

The research explores the specific challenges which faced during manufacturing and sales as well as recognized strengths of the cloth, this research also seeks to uncover practical initiatives for simultaneously enhance both demand and production level. It was also analyzed as to how it would be evaluated and as to what should be the role of Government and cultural department support to breathe new life into the Sussi industry.

Furthermore, the analysis examines the Sussi's export result and future potential also how its prospects relative to competing textiles and as to how it was well-crafted including the marketing strategies could influence in shaping its long-term prospects.

By keeping in views, the present status of Sussi Fabric in the Sindh/Pakistan, the study explored and analyzed various aspects of the study and thus the aims of documenting the current situation of Sussi textile and its potential growth and found that there shall be significant need to look into the production, consumption, demand and supply and even publicity plus promotion of the indigenous craft of the Sindh Land.

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