

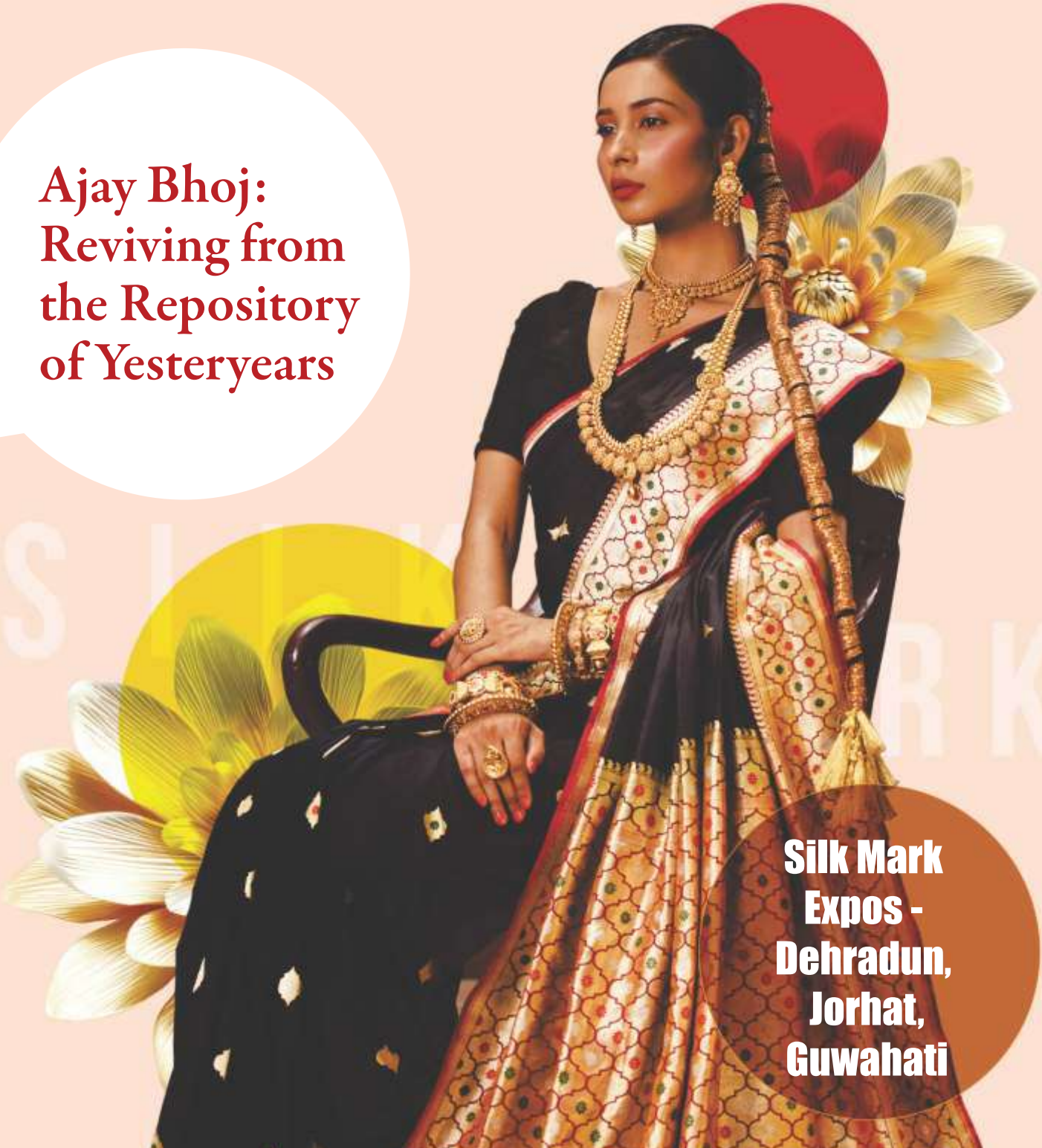


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# Team Silk Mark

WELCOMES

## Shri P. Sivakumar, IFS

Member Secretary, Central Silk Board



*The Silk Mark family is delighted to warmly welcome Shri P. Sivakumar, IFS, who assumed his office as the 21st Member Secretary & CEO of Central Silk Board, Ministry of Textiles, Government of India, on the 16th of October 2023. He succeeds Shri Rajit Ranjan Okhandiar, IFS.*

*An Indian Forest Service Officer, Shri P. Sivakumar (Assam-Meghalaya: 2000 batch), a graduate and post-graduate in forestry, is a product of the Forest College and Research Institute, Mettupalayam, under the Tamil Nadu Agriculture University. He joined as an Assistant Conservator of Forest under Sonitpur West Division, Tezpur, Assam in 2002. Since then, he has been spearheading various initiatives in terms of community-oriented forest programmes, as well as protecting the endemic flora and fauna of the Assam forests.*

*During 2004, he received a Certificate of Appreciation from the Assam Forest Department for his outstanding contribution in the field of wildlife conservation. During 2006-'09, he implemented the World Bank-funded Joint Forest Management (JFM) project under Nagon South Division, for which he received appreciation from the World Bank.*

*In 2009, he received the Indira Priyadarshini Vriksha Mitra Award from the MoEF & CC, Government of India, for regeneration of degraded forests. While in 2010-'12, under Digboi division, he established the Digboi Arboretum with a stunning collection of over 166 tree species with 256 individuals in each species, under MGNREGA scheme. This also includes 12 numbers of sericulture tree species of Assam. This is the biggest arboretum in the entire country! Between 2012 and 2015, he implemented the Indian Rhino Vision-2020 under the Nagaon Wildlife Division, Kaziranga Tiger Reserve.*

*During 2017, his CF period (2015-'19) of Northern Assam Circle, he received yet another Certificate of Appreciation from the Assam Forest Department, for his exceptional contribution in the areas of forest and wildlife conservation. In 2018, he received the Karmashree Award-the Assam Chief Minister's Award for Excellence in Public Administration. He was also awarded for regeneration of rare, endangered and threatened tree species, which falls under 7 forest divisions of the Northern Assam Circle.*

*In 2019, he was promoted to the rank of Chief Conservator of Forests, and posted as the Field Director of the Kaziranga National Park & Tiger Reserve. He served this tiger reserve from 2019-'22. In 2020, Shri Sivakumar earned a well-deserved title from the locals - Mr Kaziranga-for his role in the expansion, consolidation and improvement of habitats, promotion of eco-tourism, development of wetlands, improvement of the livelihood of fringe villagers, and controlling of rhino poaching. During 2022-'23, he served as CCF, Southern Assam Circle and contributed to the regeneration and promotion of eco-tourism in the Barak Valley, Assam.*

*We are positive that his stewardship, experience, wisdom and guidance will serve to stimulate the Silk industry in general and Silk Mark in particular, to scale planned summits, envisaged targets and greater heights in the days ahead.*

*Silk Mark wishes him the very best in his new assignment!*



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# SILK MARK

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 Cover Page Image Courtesy :  
Design by Ajaybhoj\_official - This is a revival / reproduction of 100 years old Ashavali saree from Gujarat, now handwoven in Banaras using certified Real Zari (Mix of Silver & Gold) and Pure Silk which is less twisted...



# SILKS AND INDIAN FESTIVALS



Silk, the most incredible and versatile fabric the world has ever known, plays a significant role in most festivals of India. It is a very popular choice for traditional attire, especially for women. Silk sarees, in particular, are highly sought after during festivals. Some of the most well-known and loved silk sarees include Kanjeevaram, Banarasi, and Mysore silk sarees. These luxurious and eco-friendly garments are worn during special occasions like Diwali, weddings, and religious ceremonies, to name a few, and are considered to be highly auspicious and even mandatory.

Silk fabrics are also used to fashion various ethnic clothing items, such as lehengas, kurta-pajamas, and sherwanis for men. The rich, vibrant colours and intricately woven designs on silk outfits add to the festive atmosphere.

Additionally, silk is often associated with spirituality and purity in Indian culture, which makes it the preferred choice for religious rituals and ceremonies. It is common to offer silk clothing and accessories to deities in temples.

Silk sarees, particularly Banarasi, Kanchipuram, and Mysore silks, are popular choices for women during festivals. The men wear silk dhotis and kurtas. Silk fabric is also used in decorating homes, temples, and event venues during festivals. It is often draped as wall hangings, used as canopies, and even tablecloths, enhancing the festive ambience. Silk clothes are used to adorn idols and religious

symbols during pujas (prayer rituals). As mentioned, they are considered auspicious and a mark of respect for the deities.

During various festivals, idols and deities are carried out in grand processions on ornate palanquins covered with silk fabrics. The fabric adds a regal and opulent touch to the celebrations. Also, during some festivals, traditional dance forms and cultural performances are held, in which silk costumes are an integral part of the performers' attire, enhancing the visual appeal and richness of the performances.

Gifting silk items, such as clothing or accessories, is common during Indian festivals. Silk gifts are seen as a gesture of respect, goodwill and appreciation.

Silk's versatility, lustre, and cultural significance make it a cherished element in Indian festival celebrations. In India, the use of silk in festivals goes beyond fashion and décor; it carries cultural and religious significance, making it a fundamental part of the festive experience. For thousands of years, silk has thus been deeply intertwined with Indian festivals, symbolizing tradition, elegance, and spirituality. And so it will be for thousands of years to come!

K. S. Gopal  
Editor-in-Chief



Fig 1: Lotus Plant view in a lake with leaves and flowers. The stems-source of the fibres are visible.  
[https://housing.com/news/wp-content/uploads/2022/10/shutterstock\\_669619393-1200x700-compressed.jpg](https://housing.com/news/wp-content/uploads/2022/10/shutterstock_669619393-1200x700-compressed.jpg)

# Lotus Silk: An Opportunity for Sustainable Fibre Development

## Preamble

The Lotus flower is considered sacred and it is believed to bring good luck and also have healing power which removes diseases from the body and reduces headache. Lotus plants are generally cultivated to obtain leaves and flowers to use for culinary, medicinal, and decoration purposes. The remaining parts of the plant such as the stem and roots are disposed of as waste. Recently entrepreneurs from distinct parts of the south and south-eastern regions of the Asian continent have discovered an innovative and sustainable way of turning this waste into gold. It is because the stem of the lotus plant which is thrown away can be used to produce 'lotus fibres'. These cellulosic fibres are suitable for producing different luxurious and eco-friendly garments such as coats, shawls, dresses, pants, etc., providing the lustre and feel of silk; it is thus popularly known as 'lotus silk.' Given its eco-friendly production process and the limited availability of lotus silk, handicraft articles made from this material are more expensive than traditional silk products.

## Botanical Information and Cultivation of the Lotus Plant

The scientific name of this gracious species is *Nelumbo Nucifera* which belongs to the family of

Mayank Mody and Vinita D'Silva  
Mody Linen Fibre Private Limited  
Email - [aditya.mody@modylinenfibres.com](mailto:aditya.mody@modylinenfibres.com)

Aditya Mody and Dr. Guddo S. Nadiger  
Non-Conventional Fibres Association

*Nelumbonaceae* and is cultivated in Asia, Australia, and Russia (Ming et al, 2013). It is a perennial aquatic plant which flourishes in marshy lands and shallow freshwater lakes having loamy soil and clay soil in the proportion of 1:3 (Moran et al, 2013). The loamy soil helps the plant in retaining moisture and other nutrients, while the clay soil can function as a firm support for the roots of the plants. Interestingly, lotus plants are eudicots since it is a dicot but also possesses some characteristics of monocotyledonous plants i.e. the plant has hairy roots, and the tap root does not grow. Around 35,000-45,000 rhizomes can be planted in one hectare of the water body (NBRI). While the lotus plant can grow in dark areas, it proliferates in warmer climates with full sunlight and a water temperature of 21°C (70°F). Though the adaptability of the plant allows it to thrive in various environmental conditions suitable for cultivation in different regions, it is however sensitive to cold temperatures and should be



protected from freezing. At least 6 hours of sunlight is necessary for the lotus plant to survive through the first year of planting(NBRI). Within one harvest, 30-50gm of lotus fibre can be extracted from 1000 stems, and 246 gm of fibres can be extracted from a boatload (Dr. T. Myint. Et al, 2018). In other words, a boatload/bundle of stems consists of 4000-5000 stems in the package.

Assuming that each creeper of lotus plant gives 25 stems per season with a population density of 4,000 hectares; 1,00,000 stems are harvested. 4000 stems in a bundle yield 250 gm of fibre. Hence, in a hectare area the quantity of fibre extracted would be approximately 62-65 kg.

### Conversion of Material into Fibre and Fabric

The process of making this underwater lotus silk starts early in the morning when the lotus stems are harvested. It is important to extract the fibres on the same day of stem harvesting to preserve the quality of the yarn. Therefore, after harvesting the lotus stems, the fibres are extracted immediately by breaking and pulling the stems apart. To maintain the strength of the fibres, they are immediately immersed in water after the extraction. Subsequently, the fibres are dried by hanging them on bamboo sticks. The next step involves spinning the fibres into yarn using age-old traditional methods. Finally, skilled artisans weave the yarn into exquisite and captivating lotus silk fabrics. The rarity and delicate nature of lotus silk make it a luxury product. It is said that producing just 1 meter of lotus silk fabric requires processing 32,000 lotus stems to obtain the fibres(YouTube,

2022). This highlights the labour-intensive and time-consuming nature of the craft, adding to its value and uniqueness.

The extracted fibres with the desired textile characteristics (refer Table 1 & 2) are distributed among the harvesters, spinners, local people, and some high-end designers for consumption. While some collect and sell them to earn a living, others use these fibres to create an extravagant piece of garment/made-up. Lotus silk weaving on a handloom is a traditional and intricate process that produces a beautiful and rare fabric. The origin of lotus silk weaving can be traced back to the early 1900s in Myanmar's Shan State(YouTube, 2022). It was pioneered by an ethnic Intha woman named Sa Oo, who hailed from the village of Kyaingkhan. She was the first person to weave 'kyathingan'- a monastic - robe from lotus silk. She offered it to the abbot of the local monastery and also offered similar robes for the principal Buddha images at the highly admired monastery in the Inle Lake known as 'Phaung Taw Oo Pagoda'. However, after the demise of Sa Oo, the art of lotus silk weaving lost its prominence and originality in Myanmar. Fortunately, her relatives, Tun Yee and Ohn Kyi took the initiative by beginning a journey to modernise and methodise the practice of weaving these majestic fibres, by establishing 'Padonma Kyathingan Production Co-operative Ltd'. Later entrepreneurs from countries like Vietnam and Cambodia started to produce lotus silk and were creative enough to make articles out of it. Lotus fibre is known for its natural off-white hue. This means that clothing items made from lotus fibre have a naturally occurring creamy or off-white colour without the need for any artificial colouration. However, the tradition of application of natural dyes persists in the field.



Fig 2: A typical robe made with lotus silk for the buddha statue

[https://upload.wikimedia.org/wikipedia/commons/1/12/2016\\_Rangun%2C\\_Pagoda\\_Szwedagon\\_%28094%29.jpg](https://upload.wikimedia.org/wikipedia/commons/1/12/2016_Rangun%2C_Pagoda_Szwedagon_%28094%29.jpg)

Table1: Typical Physical Characteristics of Lotus Silk

Mechanical Properties (Textilecoach, 2019)	
Length	31-50 mm
Fineness	3.963-4.516 mm
Linear density	1.55 dtex
Elongation at break	2.75%
Breaking tenacity	3.44 cn/dtex
Moisture regain	12.32%
Initial Modulus	146.81 cn/dtex
Ratio of length to fineness	104
Crystallinity	48.50%

Table 2: Typical Chemical Characteristics of Lotus Silk

Sr. No.	Chemical Composition
1	Cellulose
2	Hemicellulose
3	Lignin
4	Fats, Waxes, Ash Content

## Colouration of Lotus Silk

Mostly natural dyes are used in order to protect the fibre properties and ethnicity. Thus, dark red is obtained from the bark of the mango tree; for natural brown the bark of jackfruit is used; and inle tree bark is used to obtain dark grey colour which are mostly used for the dyeing of lotus fibres (Dhama, 2022). Pre-mordanting is performed in order to fix the natural dye on to the fabric in which Alum, Copper, Potassium Dichromate, and Iron are generally used as mordants (Dhama, 2022).

## Lotus Fibres in India and Product Development



Fig 3: Extraction of Lotus fibre from the stems

<https://femina.wmndia.com/content/2020/nov/lotus-031604558419.jpg>

In 2018, a young botany graduate and entrepreneur, Ms. Bijyashanti Tongbram from Manipur, India began making lotus silk by utilising the lotus stems gathered from the Loktak Lake (YouTube, 2021). Inspired by the opportunity to bring economic benefits to her community, she launched her enterprise in 2019 called 'Sanajing Sana Thambal'. Her efforts and achievements were recognised by the Honourable Prime Minister of India, Shri Narendra Modi, who appreciated her for breaking new ground and creating opportunities for those around her.

## Prospects of developing Lotus Silk as a Sustainable Bio Source

The lotus cellulosic fibre holds features and abilities which are beneficial for human life as well as for the environment. Some of the important features are mentioned below:

### i. Environmental friendliness:

The process of harvesting lotus stems for fibre extraction does not harm the environment, as it is a renewable and sustainable resource with no external inputs.

### ii. Pollution-free:

The production of lotus silk does not involve harmful chemicals or pollutants, making it a zero-pollutant fabric.



Fig 4: A scarf made out of Lotus silk fibre

[https://samatoa.lotus-flower-fabric.com/worldpress/wpcontent/uploads/2018/05/lotus\\_scarf-1.jpg](https://samatoa.lotus-flower-fabric.com/worldpress/wpcontent/uploads/2018/05/lotus_scarf-1.jpg)



Fig 5: A shawl made out of lotus silk fibre

[https://www.ygncollective.com/cdn/shop/articles/lotus-root-silk-the-story-of-our-handmade-scarves-963142\\_1200x.jpg?v=1659905773](https://www.ygncollective.com/cdn/shop/articles/lotus-root-silk-the-story-of-our-handmade-scarves-963142_1200x.jpg?v=1659905773)

### iii. Carbon footprint:

Lotus silk production is carbon-neutral, meaning it does not contribute to greenhouse gas emissions, unlike some other manufacturing processes.

### iv. Vegetable protein and amino acids:

The seeds derived from the lotus plant are used to produce regenerated protein fibre, which is rich in essential amino acids, and is beneficial for the skin.

### v. Breathability and moisture absorption:

Lotus silk fabric allows air circulation, making it breathable and ideal for comfort. It also has good moisture absorption properties, keeping the body dry and comfortable.

### vi. Soft, silky, and lightweight:

The fabric produced from lotus silk is known for its luxurious softness, smooth texture, and lightweight feel, making it a pleasure to wear.

### vii. Stain and pilling resistant:

Lotus silk fabric has a natural resistance to staining and pilling, ensuring its longevity and durability along with easy wash and wear properties.

### viii. Wrinkle-free:

Lotus silk is less prone to wrinkling, reducing



the need for ironing or exceptional care, and thereby depicting easy wash and wear properties.

ix. Waterproof and sweat proof:

Due to the inherent properties of the lotus silk fibres, the fabric has water-repelling and sweat-proof qualities, making it suitable for various weather conditions.

x. Adaptability to allweathers:

Lotus silk fabric remains comfortable and suitable for both summer and winter wear, making it a versatile choice for various climates.

These impressive attributes make lotus silk a highly sought-after and valuable fabric, not only for its beauty but also for its positive impact on the environment and wearer's well-being. The labour-intensive process involved in its production adds to its exclusivity and uniqueness, along with rural employment generation.

**Some Economic Perspectives**

The lotus fibre is not produced abundantly in different parts of the world. Hence the data on prices is limited to Myanmar. Table 3 gives the typical pricing of lotus fibre for the year 2013-18. Fig. 6 shows the cultivation of the fibre is spread across Central Myanmar.

**Table 3: Price of lotus fibre based on location**

Source: Inle- (Hlaing C. S., 2016)

Salin- (Hlaing T., 2016); (MWD, 2014)

No.	Price(USD)	Unit (Kg)	Year	Source of Raw material
1	136	1	2013	Inle, Taunggyi
2	182	1	2014	Inle, Taunggyi
3	227	1	2015	Inle, Taunggyi
4	99	1	2016	Salin, Magway
5	172	1	2017	Salin, Magway
6	91	1	2018	TeSel, Sagaing



**Fig 6: Cultivation of the lotus fibre across Central Myanmar**

Likewise, the agro economics of the Lotus fibre cultivation is also captured from Myanmar as given in Table 4.

**Table 4: Depicting the potential of the lotus fibre culture for employment generation of local people to gain profit out of the economic activities.**

(Source: Researcher's estimation based on the field survey in Mya Taw Win, Inle.)

No.	Type of Work	Time spent	Quantity of Lotus Fibre (Kg)	Cost (USD)	
				With own lotus fibre	Buy Lotus fibre from others
1	Stem Collection	0.5-1 day	1	7.4	-
2	Fibre Extraction	21	1	159	-
3	Lotus Fibre	-	1	-	204.5
4	Spin to get reel (1st time)	4 days	1	4.5	4.5
5	Applying glue on the yarn	0.5-1 day	1	2.3	2.3
6	Spin to get reel (2nd time)	0.5-1 day	1	2.7	2.7
7	Preparing Clutch	0.5 day	1	7.4	7.4
8	Weaving	3 days	1	22.2	22.2
9	Clearing the defects	2 days	1	29.6	29.6
10	Adding fringe	0.5-1 day	1	2.2	2.2
	Total	30-35 days		237.3	275.4
Total number of scarves (72x8 inches)			1	10	10
Retail Price Per Scarf*				23.7	27.5
Average Retail Price Per Scarf				80	80
Commission fee (20% each to boat drive % Tourist Guide)				36	36
Estimated Profit per Scarf				20.3	16.5

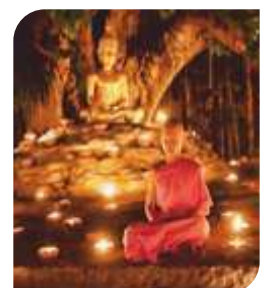
**Product design and development of Lotus fibre**

Lotus silk is considered to be a premium quality silk based on the comfortable feel and luxurious look of it. Initially, it was mainly used to make monastic robes for Buddha images and Buddhist monks as an offering. Presently, it is used as a source to produce luxurious and sophisticated garments and other products by high-end fashion brands. LoroPiana, an Italian fashion designer, established a line of lotus silk garments and exhibited it at the Parisian Design Fair(Dhama, 2022). This international exposure for lotus silk has made it more popular among the people of high-end societies and those who are looking for sustainable products.



**Fig 7: A women's wear made up of lotus silk with elegance**

[https://samatoa.lotus-flowerfabric.com/worldpress/wp-content/uploads/2016/02/Lotus\\_Dress.jpg](https://samatoa.lotus-flowerfabric.com/worldpress/wp-content/uploads/2016/02/Lotus_Dress.jpg)



**Fig 8: Tranquil costume of lotus silk worn by buddhist monk**

[https://cdn.shopify.com/s/files/1/0600/1609/9535/files/Buddhist\\_Monk\\_480x480.jpg?v=1640148174](https://cdn.shopify.com/s/files/1/0600/1609/9535/files/Buddhist_Monk_480x480.jpg?v=1640148174)

**Fig 9: A power outfit made out of Lotus silk**

[https://assets.vogue.com/photos/614b19caa3da3a188c7b08ee/master/w\\_2560%2Cc\\_limit/00001-Loro-Piana-Spring-22-RTW-Milan-credit-brand.jpg](https://assets.vogue.com/photos/614b19caa3da3a188c7b08ee/master/w_2560%2Cc_limit/00001-Loro-Piana-Spring-22-RTW-Milan-credit-brand.jpg)



Products like shawls, coats, jackets, sarees, scarves, etc. have been produced and sold by different entrepreneurs in certain parts of Myanmar, Vietnam, Cambodia, and India.

### Challenges in developing the Lotus Silk products

There are two major limitations to the production of lotus silk articles and garments, i.e. the weaving is to be done on the same day of harvesting so that the quality of the fabric does not suffer, and the mass production of such magnificent garments at large scale is difficult to achieve as these fibres are frail and easily breakable if handled carelessly (Textilecoach, 2021). But once the fabric is made it can be as strong as other fabrics in the global market. Nevertheless, the lotus silk fabric tends to be one of the upcoming sustainable choices which the customer shall admire due to its special other attributes. Overcoming these challenges could potentially involve advancements in technology, improved weaving techniques, and careful handling throughout the production process. Innovations in these areas could lead to more efficient and large-scale production of lotus silk garments without compromising on quality.



**Fig 3b: Extraction of lotus stem fibre from the stems and formation of yarn.**

<https://www.cntfactory.com/wp-content/uploads/2021/01/CnTFactory242b.jpg>



### Concluding Remarks

As sustainable and eco-friendly choices continue to gain importance in the fashion industry, lotus silk has the potential to become a prominent player, offering a luxurious alternative that aligns with the values of environmentally conscious consumers. It will be interesting to see how designers, entrepreneurs, and researchers collaborate to further develop and refine the production of lotus silk garments, making them more accessible and appealing to a wider audience while addressing the existing drawbacks.

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# THE TIMELESS, TREASURED TRADITION OF AURANGABAD'S HIMROO SILK



Himroo is a fabric made of cotton and silk which came into existence in Aurangabad during the 14th century, when king Mohammad Tughlaq was ruling. At that time, Muslims did not prefer to wear silks, which led to the evolution of Himroo - a fabric with a cotton base and silk weaving for traditional wear in the Marathawada Region. This is especially popular in Aurangabad.

Himroo is a fabric made of silk and cotton that is locally grown in Aurangabad. The word Himroo is derived from the Persian word 'hum-ruh' which means 'similar'. Himroo is a replica of Kum-Khwab, which was woven with golden and silver threads in ancient times and was for royal families. Himroo uses the Persian design, and it is very characteristic and distinctive in appearance. Himroo from Aurangabad enjoys a high demand for its unique and fascinating style and design. Himroo is woven near the Gaffar Gate.

Himroo was brought to Aurangabad in the reign of Mohammad Tughlaq, when he had shifted his capital from Delhi to Daulatabad, Aurangabad. An entire generation of craftsmen followed Mohammad Tughlaq during his adventurous journey. When Tughlaq decided to shift the capital back to Delhi, most craftsmen stayed back. Many of these weavers and



Dr. Ramprakash

M. Sc., Ph.D. (Zoology)  
Scientist - D  
CSRTI, REC, Central Silk Board  
Aurangabad, Maharashtra

craftsmen continued to supply textile products such as stoles, shawls, sarees and other linens to the royal households. The handicraft industry in Aurangabad attracted hundreds of craftsman and artisans. Members of the royal family and an elite few used the famous Aurangabad Himroo. Some historians believe that Himroo weaving has roots in Persia, while many local historians seem to have a different view and suggest that Himroo has very little or no Persian influence. Kings and Queens during the medieval era had a huge stock of Himroo collections stashed away in their wardrobes. Renowned traveller Marco Polo was gifted a Himroo product during his visit to the Deccan region. Marco Polo writes in his memoirs: "It is as fine as a spider's web and Kings and Queens of any country will take pride in wearing it."

Himroo is made on a throw-shuttle loom using cotton in the warp and silk in the weft. Here, at the very beginning of the weaving process, the designs are decided and worked on multiple looms. The weaving is done by the interlacing of the weft yarns with the warp.

The weaves incorporate plain lines woven in different geometrical designs and patterns, with motif designs taken from nature, portraits of rulers and religious verses from the Quran, as well as from Hindu mythology. Other popular designs include local fruits, animals, flowers and birds. The actual ornamental design is formed on the principle of extra weft figuring. Truly a royal fabric!





## Ajay Bhoj: Reviving from the Repository of Yesteryears

### The Pure Play of Zari and Technique

An Instagram handle called "antiquetextiles" was linked to display objects at two exhibitions, one the beautiful SutrSantati, and the other at the Crafts Museum. The brand now called Ajay Bhoj Official and the antecedents of the brand are very interesting. Belonging to the third generation of humble antique dealers, Ajay developed an interest in the textiles he was selling. Egged on and supported by several known names on the textile map of India, Ajay started studying textiles and developed his own range. His saree - Ramavali - woven in beautiful gold lettering, was part of the excellent SutrSantati exhibition. What helps Ajay in his endeavours is his access to the original or antique versions. This is carefully studied and is sought to be replicated or



**Ms. Chitra Balasubramaniam**

(Freelance features writer; among other things, she writes on Textiles for the love of it.)

reproduced. It takes several attempts before a piece becomes a worthy replication.





Operating from Paschim Vihar in New Delhi, Ajay and his wife Alka Bhoj work to replicate and of course bring out collections of antique textiles for various collectors and museums. Alka provides the woman's perspective to the reproduction. Her inputs especially on the colours are invaluable. She drapes an Ashavali over her head to show me where the Chand rested on the top of the head, when women took the Ghoongat or the veil. I ask her if she wears the old sarees. She beams and says, "Of course, I love sarees and if the piece is not fragile I wear it quite often." She shows a cotton pure zari saree which she is wearing; this was a simple piece designed to check the feasibility of cotton with real zari saree. It was done in preparation to reproduce a range of Deccan cotton sarees from a collector's treasured pieces. The subtle women's touches Alka brings in can be seen in a heavy Paithani recreated saree; the top border is very light and simple so it does not chafe the skin when the pleats are tucked in.

**Q1. Please tell us how your journey with antique textiles began...**

I am the third generation of antique textile dealers from Gujarat. My grandfather would visit Rajas, Nawabs, Princes and other wealthy patrons, and buy old textiles, especially sarees and dresses from them. This he would exchange for vessels - brass, silver and more. The zari in the textiles collected by him was burnt for getting the silver obtained used to make vessels etc. In the early 80s my parents carried forward this trade. They used to sell their collection outside Imperial Hotel in Delhi. This was a hit with foreigners who were the main clientele. Thus they came in contact with the Embassy circuit and several textile collectors.



The clients gradually educated them to preserve the textiles. They told them not to burn the textiles for the silver, but to give it to them to preserve. We have lost a large collection of such textiles to them, but my parents realised the worth of keeping the textiles. They were trained at spotting good antique pieces but did not realise the worth of preserving the textiles for their own sake. I can literally be said to be born into this trade. I grew up seeing the textiles and their buying patterns. After completing my schooling, I joined the business in 2000. My wife also hails from a similar background, and has been a pillar of strength in my journey.

**Q2. So it was basically trading that you did? How did you get into revival or recreation of old textiles?**

Yes initially I was selling, and I have put together collections for several leading collectors and museums. I put together the collection for Zapusa Museum in Pune. In 2013 I had gone to show some old pieces to the Late Shri Suresh Neotia. He had invited Shri Rahul Jain to evaluate the textiles. While selecting and looking at the pieces, Shri Rahul Jain encouraged me to study the textiles, understand their construction and look at reviving them also. And many others like him have helped me and given me the courage to replicate the pieces. He is the Guru and I am the student.

**Q3. How do you source old textiles?**

We are the third generation in the business and have links all over the country. Every day we get 40



to 50 pieces for sale. There is plenty available. Earlier we had to travel to see the pieces, now it is easier. So we keep getting pieces for sale. Such old pieces may be available for the next ten years or more. But as production like those of the days of old has stopped, it will get rarer. Hope our new revival creations will match up.

Old pieces are now being re-acquired by royalty. In resorts or palaces, these are now displayed and they buy from us. I have sold to palaces in Udaipur, Jaipur, Jaisalmer and Gujarat. Now with palaces being converted into hotels, erstwhile royalty also has enough economic power to buy and maintain old pieces.

**Q4. Tell us more about your journey towards recreation of old pieces...**

My mother wanted us to remake the old sarees, but she was not qualified or trained for it. It was just a dream; and we lost her during the second corona wave. So I am happy to simply take this forward.

Initially we just collected the textiles, made collections and sold them to designers. We have literally sold to the who's who of the fashion world - Sabysachi, Manish Malhotra, Tarun Tahiliani, Ritu Kumar. Slowly we understood how they use this collection to reproduce and revive old textiles. What techniques and colours they use, etc. With this knowledge we started

moving forward. We still make collections for them. But now we keep the best pieces for ourselves and do not sell them out. The fact that we have the original pieces helps us in re-making them. The weavers can see, touch and study the construction of the fabric and begin work. It is not easy; it takes a couple of trial and error attempts to recreate a piece and take it forward. I managed to put together a small team of weavers at Varanasi. I work directly with the craftsmen.

**Q5. Tell us about the Namavali saree? What is the original saree like?**

We started revival with the Namavali sarees. Since the sarees have "Ram" written, we call it the Ramavali saree. We had procured a few pieces and they sold out quickly. We retained one piece. This gave me an idea that the pieces were unique. So I tried getting them made again. Finally, one of my regular weavers attempted to make it. He was successful in his third attempt. The trick lies in affixing the jacquard in a manner that when woven the alphabets read right. The swatches I made were liked by Lavina Ma'am and Mayank Sir. Then we worked day and night to ready the piece for the exhibition. The old piece that I have is silk on silk and is from Murshidabad. This one was reproduced from a photograph and is in pure zari.

**Q6. What other saree have you recreated?**

In Benares, everyone works on Khadua and Phekua technique. There are other techniques like Kinkhab, Tanchoi; some make it in ektara or do







tara. We have to figure out which techniques to use and how to balance the whole thing. Everyone can make a saree, in different colours. Khatan, sabpe, untwisted. Whatever combination works for the revival. Old textiles worked on experimentation and that is why they were successful. Since we have the original pieces to study, it becomes easier for us to work it out. We can study the old piece and try out the technique to match it. In this particular piece which we call Deccan Kohinoor, in the original the third layer is made using badlazari. The original saree is from the royal families of Hyderabad. It is a beautiful piece where the saree is woven as a kinkhab but it has a further layering of badla. Hence it can be called a three-layered fabric.

Badlazari is pure foil without any thread or yarn within it. Hence it becomes very difficult to weave on the shuttle; it keeps breaking. So one saree, at the least time factor, takes around three months. In the original the badla was a thicker foil which could be woven easily. We do not use the same kind of badla because it becomes expensive. Also it makes the saree heavy and difficult to wear. In olden days, royalty would wear the saree occasionally and it was meant to be with sheen. So we reduced the thickness of the foil. It made it very fragile requiring much skill to weave. In the first attempt we used extremely fine zari. In the second piece we have successfully used badla. It is 98 percent pure silver with 5 grams of

gold. Grace is added by using Badlazari with kinkhab weaving. Kinkhab weaving is in itself rich and opulent. This addition of badla makes it grander. A piece takes almost three months to make, as mentioned.

#### Q7. Any other piece in revival?

Today, most of the work is done on jacquard. Very few weavers work on the jala loom. I know of only Rahul Jain Sir. We have done a revival of Pichwai woven on the loom. It is woven in the traditional 36-inches width. The borders are woven separately and affixed to the 36 inches. We are still working and fine-tuning it. What stands out here is the detailing on the motif which is done using a technique called suza or weights, which are attached to the jacquard, which in turn provides for the detailing of the zari. The detailing is done using the extra weft technique and further fine-tuned using a system called suza which affects the zig-zag or the patterning which forms on the motifs. This is then finished individually.

We can only replicate to about 80% of the original, which is in a way a huge achievement. In those days, they used untwisted silk handspun, vegetable colours, zari was handmade. Machine usage was non-existent. So we can achieve near that quality but nothing more. We are working on Ashavali sarees, reproducing them in Benares. Ashvalli sarees have a Thaal or a circular patterning at the center. This was meant to come at the top of the head when the women took the Ghoongat or veil to cover their faces. Also several noble families and royalty had lions as their emblems, so one can find it at the four corners of the saree and pallav. Cotton Paithani we are weaving using mercerized cotton and not handspun, handwoven cotton.





# SILK MARK EXPO 2023, DEHRADUN

Showcasing Sensational Silk to Silk lovers!



The Regional Office, Central Silk Board, New Delhi in association with DOS, Uttarakhand, organised a Grand Silk Mark Expo at Hotel Madhuban, Dehradun from 12th to 18th September 2023. The Expo was inaugurated by Shri. Ganesh Joshi, Hon'ble Minister, Agriculture & Farmers' Welfare, Rural Development and Sainik Kalyan, Government of Uttarakhand, in the presence of luminaries including Shri Deependra Kumar Chaudhary, IAS, Secretary, Agriculture and Farmers' Welfare; Shri Chaudhury Ajit Singh, Hon'ble President, UCRF; Shri K. S. Gopal, CEO, SMOI, Bengaluru; Shri Pradeep Kumar, Director of Sericulture; and Shri Dasharathi Behera, Assistant Secretary (Tech.) In-charge, SMOI, New Delhi Chapter.

Stalls at the Expo were provided to Authorised Users of Silk Mark Organisation of India (SMOI), including silk manufacturers and traders from different parts of the country. The focus of the Expo was to make available all varieties of pure silk products to silk lovers under a single roof, and to facilitate genuine silk shopping for the residents of Dehradun with the silk Mark assurance label. The

objective of the Silk Mark Expo was to encourage people to look for the "Silk Mark" label which is the mark of 100% pure silk. The Authorised Users added the Handloom Mark which provided the added advantage of assuring that the product was made on a handloom by a weaver.

SMOI's mission is to promote only genuinely pure silk, and the Silk Mark Expo focuses on products from all silk clusters in India. Pure silk products were thus available in 27 stalls from 10 states of India, where sarees, ready-to-wear garments, dress materials and a virtually unlimited range of silk materials were on sale. Over Rs. 0.80 crore worth of silk products were sold, and close to a whopping 7500 persons visited the Expo!

SMOI also showcased all Indian varieties of Mulberry and Non Mulberry Silks under one roof, with a live demonstration starting from soil to silk; from the cultivation of food plants to weaving of silk fabric. It was truly a silk shopping extravaganza where consumers could appreciate and buy "Silk Mark"-tagged pure silk products. Visitors feasted their eyes on silk from various regions of India, including Banaras, Kancheepuram, Bandhini,





Thancoi, Patola and Ikkat, Tasar, Muga, Baluchari, Bomkai, Jamavar, Paithani, Chanderi, Maheshwari, Gadwal, Garwal, Khatan, Kora, Raw Silk, and brocaded sarees from the states of Karnataka, Tamil Nadu, Andhra Pradesh, Jharkhand, Chattisgarh, Jammu & Kashmir, Uttar Pradesh, West Bengal and Uttarakhand. There were pure silk sarees, silk garments including dresses, unstitched silk fabrics and a variety of silk accessories, and silk handicraft products such as wall hangings and much more.

A free Silk Testing Centre was also arranged for people to test their silks and to learn how silk may be tested for purity. The Staff of SMOI, New Delhi Chapter, conducted purity tests of all items purchased by Customers at the Expo.

The beautiful and well-managed live Pavilion was presented by the Regional Office, New Delhi, in association with the Demonstration Cum Training & Service Centre (DCTSC), Dehradun, and RSRS, CSB, Sahaspur, Dehradun. A live Demo on Tasar Reeling and Spinning by DCTSC, Dehradun and Mulberry Silk Worm rearing were the centre of attraction, while an informative audio-visual programme on sericulture stole the hearts and minds of the visitors.

Under the Pre Cocoon sector, Mulberry and Tasar cocoons of different varieties, and Eri cocoons, yarns and fabrics were collected from different sources, for demonstration. The rearing process was also explained by officials of RSRS, Sahaspur, Dehradun and the RO, CSB, New Delhi, using beautiful charts. The DCTSC, Dehradun, attracted spectators through live demonstration of reeling and spinning of Tasar cocoons on motorised reeling

and spinning machines, under the Post Cocoon sector. The technical officials of DCTSC explained the processes of reeling/spinning and quality yarn production. Moreover, an exclusive Tasar Fabric collection, varieties of yarn and dyed yarn of DCTSC has also added more attractiveness to the Stall. The Charts prepared by the RO on different CSS Schemes, Life Cycle of silk worms, etc., Charts on Reeling, Spinning, Dyeing, Degumming and Training Programmes by DCTSC, Dehradun were also very useful to students/unemployed youth. Adding to this formidable array, a Film Show was also screened on the audio-visual equipment available with the RO, CSB, New Delhi.

The Concluding Ceremony was also organised in the Conference Hall of the venue, in the august presence of Dr. Dhansingh Rawat, Hon'ble Minister, Co-operatives, Health and Education, Government of Uttarakhand, on 17th September 2023 at 5 PM. About 200 women silk weavers/reelers/spinners/rearers attended the programme. All Authorised Users were felicitated by the Hon'ble Minister, who praised the staunch efforts of SMOI for organising such a prestigious and successful event in Dehradun, after a long wait of 15 years. The Minister requested SMOI to organise such events every year, in a bigger way, with a wider diversity of silk products. In this regard, the Government of Uttarakhand has promised to extend all possible support for the future.

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Report: Shri Dasharathi Behera,  
Assistant Secretary (Tech.), SMOI, CSB, New Delhi.







# SILK MARK EXPO 2023, JORHAT

## Pleasing the Public with Pure Indian Silks!

Jorhat, the second largest city and the commercial capital of Assam, is known the world over for its tea gardens, research institutes and the famed one-horned rhino in Kaziranga Wildlife Sanctuary. The oldest textile college in the North East region is also situated here. Naturally this was Silk Mark's reason to foray into this tier-two city (which was the capital of the ancient Ahom Dynasty) by hosting the Silk Mark Expo 2023 at Hotel Nikita, from 28th September to 02nd October. This region of Upper Assam is known for its Muga Silk cultivation.

At this Expo were 30 participants from 8 states, including Assam, West Bengal, Uttar Pradesh, New Delhi and Karnataka, who showcased and displayed attractive textures and rich designs of Pure Silk and Handloom products from different weaving clusters across India. The Expo provided an ideal platform for silk lovers of Jorhat, Assam to shop for their choice of all varieties of Silk under one roof. CMER & TI Lahdoigarh showcased a live demonstration of silk worms and their life cycle, along with various technologies in the pre cocoon and post cocoon sectors.

Dr. Bidyut Chandan Deka, Vice Chancellor, Assam Agriculture University, inaugurated the Expo on 28th September at 11.00 AM, in the august presence of Dr. K. M. Vijaya Kumari, Director, CMER & TI, CSB, Lahdoigarh; Dr. K. Neog, Director, MESSO, CSB, Guwahati; and Dr. Lohit Chandra Dutta, Retd. Professor & HoD, Department of Sericulture, AAU and OSD, Collage of Sericulture, Titabar.

During the inauguration Chief Guest Dr. Bidyut Chandan Deka said that Silk Mark Organisation of India (SMOI) should organise more such Exhibitions to create awareness about pure silk amongst the public, as the local market in







Jorhat is flooded with duplicate products, due to which the local weavers and entrepreneurs dealing in pure silk are suffering. To tackle this issue, he proposed to set up a Resham Ghar within the campus of Assam Agriculture University (AAU), by providing complimentary space to Silk Mark. Dr. K. M. Vijaya Kumari informed that Central Silk Board has proposed to set up a silk testing unit in the Sericulture College through DoS, Assam, for the benefit of the weavers and entrepreneurs of Upper Assam. Dr. K. Neog urged weavers and entrepreneurs to avail of the benefits under Silk Samagra-2 for the post cocoon sector. He also proposed to organise Silk Mark Expos in Jorhat on a regular basis, in line with the Guwahati Expo. He suggested that other cities like Dibrugarh would also be beneficial for the stakeholders and Silk Mark. Dr. Lohit Chandra Dutta emphasised on more publicity of Silk Mark through Social Media, along with Print and Electronic media. All these esteemed guests expressed best wishes for the success of the Expo.

Varieties of pure Silk Products ranging across mekhela chadar, sarees, dress materials, dupattas, readymade garments, made-ups, shirts, etc., were displayed, showcasing the creative capabilities of the Indian Handloom and Silk

Industries. The Registration cum Consumer Survey counter worked throughout the exhibition, taking consumer details, party-wise sale reports, purpose of purchase, consumer surveys and the Silk Mark Quiz for educating visitors on the varieties and types of silks, Silk Mark scheme, etc. Free silk testing facilities were extended to facilitate consumers to reconfirm the purity of the products they bought, and thus reaffirm their faith in Silk Mark.

There was a steady flow of visitors from all walks of life viz. The general public, buyers, entrepreneurs, weavers, textile and fashion students, school/college/ university students, government officers/officials, teaching professionals, designers, retailers, doctors, architects, artists, journalists, representatives from print and other media, and other stakeholders of the silk industry. The event has been covered extensively by the local print and electronic media. In total, approximately 3,000 people visited the Expo and Rs. 30 lakhs business was reported by the exhibitors during the 5-day event.

Report by: Shri N. Giridhar Srinivas,  
Deputy Director (Insp.), SMOI, Guwahati.





## Lotus Silk : A Revolutionary Revival by Sanajing Sana Thambal

Lotus Silk has been going through a revolutionary revival by Sanajing Sana Thambal from Manipur, who has further set her eyes on Muga silk introduction in her state.

A mention by PM Narendra Modi in Mann Ki Baat, about the unusual fabric from the lotus being made by a young Sana in 2020 as an innovative idea, sent the demand for her fabrics and stoles made from lotus silk soaring. She tells me this and more on her journey with making lotus fabric, over the phone from Manipur. Given



**Ms. Chitra Balasubramaniam**

(Freelance features writer; among other things, she writes on Textiles for the love of it.)

the situation, she is living in Imphal though her home is on the Loktak Lake. We speak about Manipuri crafts and cuisine and she invites me to stay at Loktak Lake. I have seen lotus fabric made using pulp from the stems similar to bamboo fabric, where the concept of using plant pulp is





used to make the fabric. This kind of handmade lotus fabric extracted from the stems is rare. It is made in several far Eastern countries.

A botanist, Sana started experimenting with lotus flowers which grow in abundance in the Loktak Lake. She says, "Lotus is used only for worship. I wanted to find more uses." Sana started in 2018 after her graduation in 2014. As she says, "I did lots of research, how to extract the fibres, make it into yarn and weave fabric. The lotus is our national flower and it is precious. A Lotus flower has 108 petals. I trained some women and we started making yarn and fabric. But there was no buyer to buy it. I kept producing. I had some pieces of cloth - neckties and stoles - and after the reference by the PM we were sold out." Sana explains, in the Loktak area there are no employment avenues for women. The main occupation is fishing which is done by men. So women do not have ways to become financially independent. It is with this in mind that she started training and working with women. Sana started with 10 women and today she employs 40 women. They are divided into doing various tasks - collect the lotus from the lake, extract fibre, spin it into yarn, dyeing and weaving. Dyeing is done using natural or vegetable substances. The weaving is carried out using wooden frame looms and the traditional loom.



What makes the extraction of fibre for lotus silk difficult and extraordinary is that it has to be carefully cut out from the stem. Sana explains the process - the green stems of the lotus flower are separated from the flower. This is then bunched together in bundles of four. It is difficult to work with single stems as they are thin. The stems are bunched in fours and then with a knife cut into a small portion, which reveals fibres which are extracted by hand. This process continues, with the fibres then cleaned and spun using traditional charkhas called Teireng in the local language. The yarn is wrapped and then woven on the looms. It is a time-consuming process as weaving a scarf takes a minimum of 1 month. Sana produces 20 pieces a month. How tedious the process can be is seen from the fact that it takes almost 6000 lotuses to weave one scarf.

The lotus petals are not wasted. They are dried and made into herbal tea. The tea is mildly flavourful and is almost like green tea, Sana tells me. Yes, it is drunk with added honey. Sana has plans to package it into tea bags. The machinery is awaiting installation. Nearly all parts of the lotus flower are consumed. The stem or Kamal Kakkadi as it is called, is dried and made into soup powder. The baby leaves are used to make stir fried vegetables and the bigger leaves are used for packing street food - a la banana leaf.

Lotus silk is very expensive as making it is a time-consuming process. Sana has now set her sights on Sericulture, especially Muga silk, which she says can be ideally reared in Manipur's climatic conditions. She wants to now start doing this along with lotus silk. At the moment, she is blending mulberry silk with lotus silk as it brings down the cost and her customers like this as well.





# BIOMIMETICS: THE NEW FRONTIER IN TEXTILES!

The scientific challenge of bringing together fiber toughness and strength is critical and unavoidable for the development of super materials to meet the increasing industrial demands for high strength and ultra-toughness. While polyamides such as nylon and Kevlar address much of this demand, their ecological burden is a concern. Researchers J Mi et al have addressed this concern with an alternative solution which is ecologically sound and sustainable, and thus offers hope for the future. It involves production of silk fibers with transgenic silk worms having spider silk genes planted into them via gene editing. They thus produced silk fibers that surpass Kevlar in strength and toughness!

Human interest and curiosity about nature in order to study it and conceptualise its teachings for the advancement of human society at large is an age-old pursuit. Nature is a school which has mind-boggling learnings to offer for those willing to observe and study them. Biomimetics, also known as biomimicry, is a treasure trove that draws inspiration from nature to develop cutting-edge solutions for a wide range of applications, from construction to aerospace to healthcare. When it comes to producing strong and tough materials, nature offers several examples that researchers can study and replicate, such as spider silk. Spider silk is known for its incredibly impressive strength and flexibility. Researchers have been working on producing synthetic spider silk for various applications, including textiles and medical sutures.

Strength and toughness are related, but not mutually exclusive, properties of materials. Strength is about how much force a material can withstand before it breaks. It's like measuring how much weight a bridge can hold before it collapses. Toughness, on the other hand, is a measure of a material's capacity to absorb energy without breaking. It's like asking how much the bridge can flex and bend without breaking, even if it can't hold as much weight as a stronger bridge. In some cases, materials can be both strong and tough. For example, steel is known for its strength and toughness. However, in other cases, there can be a trade-off, where making a material stronger might make it less tough and vice versa. Thus, it's possible to have materials that excel in both strength and toughness, but it's also possible to have materials



Dr. Vivekanand Shenoy

Ph.D. (Chemistry),  
Consultant

that prioritise one property over the other. Researchers are always in pursuit of finding the right balance, depending upon the specific application.

## POLYAMIDES AND SILK

We refer to polyamides here as synthetic materials such as nylon and Kevlar. While silk is also a polyamide, it is important to remember that it is non-synthetic. Nylon is known for its toughness. It has the ability to absorb energy and deform without breaking easily. This makes it suitable for applications where flexibility and impact resistance are important, such as in ropes, fabrics, and certain types of plastics. Kevlar, on the other hand, is known for its strength. It has a high tensile strength, meaning it can withstand a significant amount of force before breaking. This property makes Kevlar ideal for applications where the primary concern is withstanding and dispersing force, such as in body armor or bulletproof vests. So, while nylon is tough and Kevlar is strong, these differences make each material suitable for specific uses based on their properties.

While Nylon and Kevlar are widely used in a variety of settings, it should not be overlooked that there are ecological burdens associated with their manufacture such as:

- 1) Resource consumption: The production of polyamides often requires significant energy and raw materials, including petroleum-derived chemicals. Extracting and processing these resources can have environmental impacts, such as greenhouse gas emissions.
- 2) Chemical pollution: The manufacturing process of polyamides involves the use of various chemicals, some of which can be hazardous. Improper disposal or mishandling of these chemicals can lead to water and air pollution.
- 3) Waste generation: The production of polyamides generates waste materials, including byproducts and offcuts, which can contribute to landfill waste or require proper disposal.

4) Non-biodegradability: Polyamides are not biodegradable, which means that they can persist in the environment for a long time after disposal, potentially contributing to plastic pollution.

### A VIABLE ECOLOGICAL ALTERNATIVE TO NYLON AND KEVLAR

According to J Mi and his fellow researchers, there are credible hopes for producing a natural alternative to nylon and Kevlar in huge quantities, and thus promote environmental sustainability. They used CRISPR-Cas9-mediated gene editing to successfully synthesise whole polyamide spider silk fibers from transgenic silkworms. The fibers that J Mi and associates produced exhibited impressive tensile strength (1,299 MPa) and toughness (319 MJ/m<sup>3</sup>), surpassing Kevlar's toughness six-fold!

In short, their discovery of transgenic spider silk expressed in silkworms offers promising potential as sustainable alternatives to synthetic commercial fibers. Also, their research provides "valuable insights into the fundamental essence of fiber toughness and tensile strength, challenging

the conventional notion that these properties are contradictory. Their findings have significant implications for guiding the production of synthetic commercial fibers that simultaneously possess high strength and ultra-toughness."

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# If Silk is your business Silk Mark is your business advantage

Are you retailer, exporter, manufacturer or do you handle multiple brands of pure silk? Then why not join the Silk Mark Organisation of India (SMOI) as an active member?

As a Silk Mark Authorised User (AU), you automatically receive the right to affix the Silk Mark Label on your pure silk products.

**Why is the Silk Mark Label so special?** Well, when you have a government backed assurance on something as expensive and royal as silk, an identity that guarantees purity, you literally have a brand mascot that is loved and trusted by one and all which ultimately is a huge advantage for your business.

Join hands with Silk Mark and position yourself as a premier seller of genuine silk. Enjoy more sales, more profits, more customer loyalty and most of all more prestige!

Sticker type Silk Mark Label has features like improved safety, easier use, better 'storage & accounting' and suitable for economical transportation.

### New Tamper Proof Silk Mark Label

The diagram shows a rectangular label with a pink border. At the top is the Silk Mark logo (a stylized red and gold butterfly) with 'SILK MARK INDIA' and 'Your Assurance of Pure Silk' below it. Below the logo is a horizontal strip with a colorful, iridescent, holographic pattern. Underneath the strip, it says 'SMOI, Central Silk Board Ministry of Textiles Govt. of India'. At the bottom left is a QR code, and at the bottom right is an alpha-numeric code 'G00000001'. Arrows point from text labels on the right to these features:

- Printed on exclusive paper
- Silk Mark visible under U. V. light
- 8 mm Holographic Strip
- QR Code identifies product source
- Alpha Numeric Code avoids duplication

TRUST SILK MARK AND YOUR CUSTOMERS WILL TRUST YOU

## SILK MARK ORGANISATION OF INDIA

Central Silk Board, Ministry of Textiles, Government of India

CSB Complex, B.T.M. Layout, Madivala, Bangalore - 560 068.

Ph.: 080 2628 2114 / 2117 / 2220 | Fax: 080 2668 9356 | Email: [silkmark@silkmarkindia.com](mailto:silkmark@silkmarkindia.com)



Your Assurance of Pure Silk





## 24<sup>th</sup> SILK MARK EXPO 2023, GUWAHATI

### Showcasing the Pristine, Pure Silks of India

The Silk Mark Organisation of India (SMOI), Guwahati Chapter had organised the 24th Silk Mark Expo in Guwahati at the Convention Hall, NEDFi House, Guwahati, Assam, from 06th to 10th October 2023. The Expo showcased a spectacular collection of Pure Silks from silk-weaving clusters of the North East and as well as other part of the country, just before the festival of Durga Puja.

In order to ensure that 'Silk Mark' gains further credibility and popularity, SMOI had organised this exhibition in Guwahati for the benefit of Authorised Users of Silk Mark: weavers, manufacturers, NGOs, renowned boutiques, prominent dealers, exporters and Government-supported agencies (APART, NEHHDC, NEDFi) from all over the country. The Expo was a huge success in terms of participation, awareness of Silk Mark, and involvement of local entrepreneurs in silk production and business. The event was an ideal platform not only to popularise Silk Mark labels but also to provide links to all stakeholders in the silk industry, including the encouragement of local entrepreneurs to start business in silk. Many such entrepreneurs became members immediately during the Expo.

In all, there were 47 participants from 7 states, namely Assam, Tripura, West Bengal, Bihar, Uttar Pradesh, New Delhi and Karnataka, who showcased and displayed attractive textures and rich designs of Pure Silk and Handloom products from their respective weaving clusters. The Expo provided an ideal showcase for the silk lovers of Guwahati, Assam to shop for their choice of all varieties of Silk under one roof.

Smt. Nishita Goswami, renowned actress of the Assam film industry, inaugurated the Expo on 6th October at 11.30 AM, in the august presence of Smt. Kajori Rajkhowa, ACS, Director,





Department of Sericulture, Government of Assam. While Dr. R. Murugesan, Director, National Institute of Panchayati Raj & Rural Development, Government of India and Dr. K. Neog, Director, MESSO, CSB, Guwahati also graced the occasion.

During the inauguration Chief Guest Smt. Nishita Goswami recounted that she remembered the earlier days when she used to visit the Silk Mark Expo with her mother, who was also a renowned actress, and appreciated the efforts of Silk Mark for running the show so well that it has entered its 24th edition this year. She said silk lovers of Guwahati wait for this event, as every time it brings something new for consumers, with the added assurance of purity. Smt. Kajori Rajkova, ACS, congratulated Silk Mark for the event and suggested that SMOI conduct promotional events through Social Media Platforms like youtube and facebook, which can give more mileage to future events. Dr. R. Murugesan expressed best wishes for the success of the Expo, and wished to collaborate with SMOI in the near future for the betterment of the weaver community in the rural segment; he also wanted to co-host consumer awareness programmes amongst the weavers in various clusters in North East India. Dr. K. Neog highlighted the plans of Central Silk Board for taking India from being a Silk Importer to an Exporter, thus making India "Atmanirbhar" in silk production, as well as to replace China for the top slot globally.

Varieties of pure Silk Products ranging across mekhela chadar, sarees, dress materials, dupattas, readymade garments, made-ups, shirts, etc., were displayed, showcasing the creative

capabilities of the Indian Handloom and Silk Industries. The Registration cum Consumer Survey counter worked throughout the exhibition, taking consumer details, party-wise sale reports, purpose of purchase, consumer surveys and the Silk Mark Quiz for educating visitors on the varieties and types of silks, Silk Mark scheme, etc. Free silk testing facilities were extended to facilitate consumers to reconfirm the purity of the products they bought, and thus reaffirm their faith in Silk Mark. On the closing day, 10th October, mementos for 'Winner' & 'Runners Up' in the categories of 'Design & Display', 'Best Seller' and 'Jury's Choice Over All' were awarded to the deserving participants, which created great excitement and enthusiasm among the participants.

There was a steady flow of visitors from all walks of life viz. The general public, buyers, entrepreneurs, weavers, textile and fashion students, school/college/ university students, government officers/officials, teaching professionals, designers, retailers, doctors, architects, artists, journalists, representatives from print and other media, and other stakeholders of the silk industry. They visited though there was heavy rainfall on the first three days! The event has been covered extensively by the local print and electronic media. In total, approximately 5,000 people visited the Expo, and Rs. 1.0 Crores of business was reported by the exhibitors.

Report by: Shri N. Giridhar Srinivas,  
Deputy Director (Insp.), SMOI, Guwahati.







# SILK MARK NEWS SNIPPETS

## MUMBAI



Salespersons' Training Programme at  
M/s. Himroo Fabrics, Aurangabad



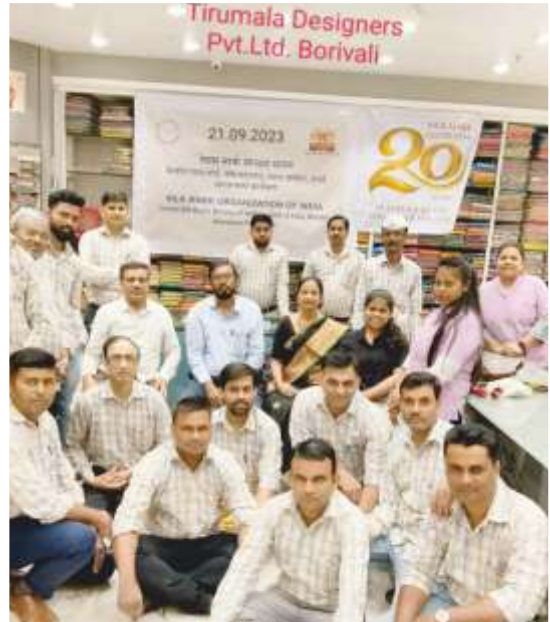
Salespersons' Training Programme at  
M/s. Mughal Silk Store, Aurangabad



Salespersons' Training Programme at  
M/s. Paithani Silk Weaving Centre, Aurangabad



Salespersons' Training Programme at  
M/s. Peshwai Silk Saree, Nerul



Awareness programme on Silk Mark at  
M/s. Tirumala Designers Pvt Ltd, Borivali



Silk Mark participation in consumer exhibition 'Mega Trade Fair', Borivali, Mumbai

## BENGALURU



Salespersons' Training Programme at  
M/s. Non Stop Silk sarees, Bengaluru



Salespersons' Training Programme at  
M/s. Madan sons, Bengaluru



Salespersons' Training Programme at  
M/s. N. S. Sarode Silk House, Ilkal



Salespersons' Training Programme at  
M/s. Sri Raghavendra Silks, Bengaluru

## NEW DELHI



SMOI Participation in 'Deep Utsav' organized by IAS Officer's Wive's Club  
'The Manaswini' at New Moti Bag, New Delhi.

## VARANASI



Hon'ble Member of Parliament M/s. Hema Malini visited the SMOI stall in the  
2<sup>nd</sup> Ujjwal Uttar Pradesh 2023, Exhibition' at Mathura.



 PALAKKAD



Salespersons' Training Programme at  
M/s. AarTex, Kuthampully, Thrissur



Salespersons' Training Programme at  
M/s. Sri Murugala Silks, Salem



Salespersons' Training Programme at  
M/s. B. D. S. Handloom Sarees, Salem



Salespersons' Training Programme at  
M/s. Sri Naachammal Boutiques, Gobichettipalayam, Erode



Salespersons' Training Programme at  
M/s. Veerash Silk Sarees, Alamgobu, Coimbatore



Salespersons' Training Programme at  
M/s. Vadambachery Sri Ramalinga C&S Primary HLW Co.-Op.  
Society Ltd, Palladam



Silk Day Celebrations at  
P2 BSF, SMOI, CSB, Palakkad

 SRINAGAR



Distribution of Silk Mark registration certificate to  
M/s. Lady Hut Pvt. Ltd, Baghat, Srinagar



Distribution of Silk Mark registration certificate to M/s. Diamond Silks, Srinagar



Discussion on Silk Mark with Shri Vikas Gupta, M. D., Jammu Kashmir Industries Ltd.



Salespersons' Training Programme at M/s. Diamond Silks, Rambagh, Srinagar



Discussion on Silk Mark with Shri Sunil Kumar Verma Ji, IAS, Director, DoS, Uttar Pradesh, during his visit to CSRTI, Pampore

## SILK MARK ADVERTISEMENT TARIFF

Sr. No.	Advt. slot (colour)	Single (Rs.)	Full Year (Rs.)
1	Back cover, colour	15,000	50,000
2	Front inside cover	12,000	40,000
3	Back inside cover	10,000	35,000
4	Full page	06,000	20,000
5	Half page	04,000	14,000
6	Quarter page	03,000	10,000
7	Centre Spread	16,000	55,000
8.	Double Spread	12,000	45,000

### TECHNICAL DETAILS FOR ADVERTISEMENT IN SILK MARK

All printing in 4 colours (175 lpi) offset on art paper.  
Trim Size - 265 x 195 mm  
Print area - 240 x 170 mm

### TECHNICAL SPECIFICATIONS FOR ADVERTISEMENT

Final CMYK artwork to be provided with colour proof in ready to print Hi-res PDF or EPS formats with appropriate print markings.

All text in the print ads to be placed within the specified print area of 240 x 170 mm.

Full page Bleed Ad - 265 x 195 + 3mm bleed extra on all sides.

Full page Non-bleed Ad - 240 x 170 mm

½ page Ad (horizontal) - 120 x 170 mm

All images used should be minimum 300 ppi and in the prescribed CMYK colour mode.

In case open files are provided in CDR or AI format, they should be converted to curves to avoid unwarranted modifications. In case dimensions exceed the size provided; they would be scaled down proportionately to fit within the specified area. Any reduced readability or visibility in the Ad thus, would be at the risk of the Advertiser.





# SILK DAY 2023

## Celebrating 75 Years of Establishment of Central Silk Board!

In commemoration of the 75th year of the establishment of Central Silk Board, "Silk Day 2023" was celebrated on the 20th September, 2023, at MESSO Conference Hall. This noteworthy event was a collaborative effort between Silk Mark Organisation of India, MESSO, RO and RSTRS, Guwahati, and it unfolded with remarkable elegance. The day was characterised by inspiring discussions concerning the future of Vanya Silk production, and Consumer Protection under the Silk Mark Brand; discussions which featured many esteemed guests and dignitaries from various domains.

### Distinguished Guests:

1. Dr. Dipjyoti Rajkhowa - Director (Retd.), ICAR Shillong, 2. Brg. R. K. Singh - Managing Director, NEHHDC, Guwahati, 3. Dr. Manoj Kalita - ODL, Assam Agricultural University, 4. Dr. Ramani Thakuria - ODL, Assam Agricultural University, Guwahati, 5. Dr. Bhuban Chandra Chutia - Assistant Professor, Zoology, Nagaon College, 6. Dr. Prabhat Borpuzari, Scientist-D & Head (Retd.), MESSO Guwahati, 7. Shri. Brajendra Choudhury, Scientist-D & Head (Retd.), MESSO Guwahati, 8. Dr. Anup Kumar Sahu, Scientist-D (Retd.), RSRS Boko, 9. Smt. Mamoni Sahu, Scientist-D (Retd.), ESSPC Azara, 10. Dr. Mamta B. Sarma, Assistant Director (Retd.), SMOI, Guwahati, 11. Smt. Syda Sifa Fidosia, Entrepreneur 12. Ms. Hitakhi Kalita, Entrepreneur, 13. Mr. Holiram Rabha, Farmer cum Entrepreneur.

The august presence of the Additional Director and Joint Director from the Department of Sericulture, Government of Assam, added further prestige to the occasion. The core of Silk Day 2023 revolved around profound dialogues and discussions on diverse silk initiatives that align with

the vision of an 'Atmanirbhar Bharat' (Self-reliant India). The programme was graced by the participation of MESSO Units Scientists, Officer in-Charge, and various stakeholders from the sericulture industry, as well as dedicated farmers. In unity, we have cultivated a culture of innovation and nurtured excellence within the sericulture sector.

Silk Day 2023 not only celebrated the rich history of the Central Silk Board but also set the stage for a future filled with promising advancements in Vanya Silk production and related industries. We express our heartfelt gratitude to all participants, speakers, and collaborators who made Silk Day 2023 a resounding success, and we look forward to continued innovation and progress in the field of silk production.

This collective celebration exemplifies the widespread enthusiasm and dedication within the organisation to foster innovation and excellence in the silk industry. The Deputy Director, SMOI, elaborated on the changing trends in the silk industry, and future plans of Silk Mark for supporting the sector. Special emphasis was given to Muga Silk, wherein Silk Mark is in the final stage of introduction of Muga Mark. The unwavering commitment and tireless efforts of CSB continue to be a driving force behind the industry's success. Moreover, Silk Day served as a unifying platform, for bringing together the rearers, reelers, weavers, boutique owners and designers. This collaboration reached its pinnacle as they celebrated the day by procuring yarns and fabrics, showcasing the seamless cooperation and synergy within the silk community. In unity, we cultivate innovation and nurture excellence.

Report by: Shri N. Giridhar Srinivas,  
Deputy Director (Insp.), SMOI, Guwahati







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**Bengal Handloom**  
(A Govt. of W.B. Enterprise)

## Baluchari

The heritage of Baluchari weaving consists of a combination of Islamic and Hindu cultures in its visual imagery. It is a craft with the most elaborate detailing at extra weft techniques on body, borders and end piece. The specialty of Baluchari lies in the design of the pallu or aanchal, border and motif on the ground, along with the purity of the raw material of Mulberry silk. Govt. of West Bengal has been extensively working with the weavers of Bishnupur in reviving this great art. Nineteenth Century designs are being reproduced with new and in vogue colour concept and variations.



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