



University of Maribor Press

The background of the cover is a detailed silk embroidery of flowers. It features large, vibrant red and pink lotus-like flowers with delicate, layered petals. To the left, there are blue and green leaves, and at the bottom, more red flowers are visible. The embroidery is set against a light, neutral fabric background.

# Silk unveiled

SILK NARRATIVE  
CATALOGUE



Univerza v Mariboru

Faculty of Electrical Engineering  
and Computer Science

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CATALOGUE

EDITORS / Silvia Cappellozza  
Andreja Urbanek Krajnc  
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José Cenís Anadón  
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March, 2026

|                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Title</b>             | <b>Silk Unveiled</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Subtitle</b>          | <b>Silk Narrative Catalogue</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Editors</b>           | <i>Silvia Cappellozza</i> (CREA Research Centre for Agriculture and Environment, Sericulture Laboratory of Padua)<br><i>Andreja Urbanek Krajnc</i> (University of Maribor, Faculty of Agriculture and Life Sciences)<br><i>Vesna Mia Ipavec</i> (National Institute of Biology; National Institute of Biology Library)<br><i>José Cenis Anadon</i> (Free lance advisor of Silk Spain Institute and other silk-related associations and projects)<br><i>Katja Udir Mišič</i> (University of Maribor, Faculty of Electrical Engineering and Computer Science) |
| <b>Review</b>            | Mario Lešnik<br>(University of Maribor, Faculty of Agriculture and Life Sciences)<br>Dimitar Grekov (Agricultural University-Plovdiv)                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>Language editing</b>  | Irena Urbanek, Anna Gasperl                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Technical editors</b> | Katja Udir Mišič (University of Maribor), Sara Kolman (University of Maribor)<br>Jan Perša (University of Maribor, University of Maribor Press)                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Cover designer</b>    | Sara Kolman (University of Maribor), Katja Udir Mišič (University of Maribor)                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Cover graphics</b>    | Image credits: Museo don Mazza di Verona, Verona, Italy.<br>Permission obtained June 2024                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Design Layout:</b>    | Sara Kolman (University of Maribor), Katja Udir Mišič (University of Maribor)                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Graphics material</b> | Sources are own unless otherwise noted.<br>The authors and Cappellozza, Urbanek Krajnc, Ipavec, Cenis Anadon, Udir Mišič (editors), 2026                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Published by</b>      | University of Maribor, University of Maribor Press<br>Slomškov trg 15, 2000 Maribor, Slovenia<br><a href="https://press.um.si">https://press.um.si</a> , <a href="mailto:zalozba@um.si">zalozba@um.si</a>                                                                                                                                                                                                                                                                                                                                                   |
| <b>Issued by</b>         | University of Maribor,<br>Faculty of Electrical Engineering and Computer Science<br>Koroška cesta 46, 2000 Maribor, Slovenia<br><a href="https://feri.um.si">https://feri.um.si</a> , <a href="mailto:feri@um.si">feri@um.si</a>                                                                                                                                                                                                                                                                                                                            |
| <b>Edition</b>           | First edition                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Published at</b>      | Maribor, Slovenia, March 2026                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Publication type</b>  | E-book                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Available at</b>      | <a href="https://press.um.si/index.php/ump/catalog/book/1107">https://press.um.si/index.php/ump/catalog/book/1107</a><br><a href="https://aracneproject.eu/silk-unveiled-catalogue">https://aracneproject.eu/silk-unveiled-catalogue</a>                                                                                                                                                                                                                                                                                                                    |

CIP (WEB, e-knjiga)

CIP - Kataložni zapis o publikaciji  
Univerzitetna knjižnica Maribor

638.28:677.37(0.034.2)

SILK unveiled [Elektronski vir] : silk narrative catalogue / editors Silvia Cappellozza ... [et al.]. - 1st ed. - E-knjiga. - Maribor : University of Maribor, University of Maribor Press, 2026

Način dostopa (URL): <https://press.um.si/index.php/ump/catalog/book/1107>

ISBN 978-961-299-131-9 (PDF)  
doi: 10.18690/um.feri.5.2026  
COBISS.SI-ID 273048579

|                          |                                                                                                     |
|--------------------------|-----------------------------------------------------------------------------------------------------|
| <b>Project name</b>      | Aracne Advocating the Role of Silk Art and Cultural Heritage at the National and European Scales    |
| <b>Project number</b>    | 101095188                                                                                           |
| <b>Project financier</b> | This project is funded under the European Union's Horizon Europe research and innovation programme. |



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/ Univerza v Mariboru, Univerzitetna založba

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|                                  |                                                                                                                                                                                                                                                                                               |
|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ISBN</b>                      | 978-961-299-131-9 (pdf)<br>978-961-299-132-6 (softback)                                                                                                                                                                                                                                       |
| <b>DOI</b>                       | <a href="https://doi.org/10.18690/um.feri.5.2026">https://doi.org/10.18690/um.feri.5.2026</a>                                                                                                                                                                                                 |
| <b>Price</b>                     | Free copy                                                                                                                                                                                                                                                                                     |
| <b>For publisher Attribution</b> | Prof. Dr. Zdravko Kačič, rector of University of Maribor<br>Cappellozza, S., Urbanek Krajnc, A., Ipavec, V. M., Cenis Anadon, J., Udir Mišič, K. (2026). <i>Silk Unveiled: Silk Narrative Catalogue</i> . University of Maribor, University of Maribor Press.<br>doi: 10.18690/um.feri.5.2026 |

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# 1 / Introduction

The ARACNE project aims to bridge the gap between different European generations. It seeks to connect those who have lived when silk was a part of the agricultural and industrial world and those who have grown up in a technological environment where synthetic fibres are the norm.

ARACNE aims to prevent the loss of an invaluable heritage of knowledge, as well as a shared cultural foundation that can contribute to the growth of a European consciousness. The catalogue 'Unveiled Silk' does not aspire to provide an encyclopaedic description of the heritage derived from European sericulture. Instead, it wants to attract and fascinate the reader through images and narrative. While it certainly informs, it also seeks to captivate, impress, and excite. The aim is for readers acquainted with silk to recognise

a world they know, but with the perspective that this versatile fibre can be used in increasingly technological ways in the future; and for readers unfamiliar with this world to appreciate the preciousness of its history, the complexity of the production process and the inestimable value for future economic development. This supply chain encompasses agriculture, industry, tourism, art and science and can give Europe a formidable impetus, as happened in the past.

Silvia **CAPPELLOZZA**

/ Research Manager at Council for Agricultural Research and Economics, and Responsible of the Sericulture Laboratory of Padua of the Research Centre Agriculture and Environment.

/ Aracne Project Coordinator

(Photo / **Ž. Sagadin**)

# 2 / Threads of Memory: Reweaving Europe's Silk Heritage

As humans and as living beings, memory makes us what we are. Memory has a role in almost every biological process: human and animal immune systems remember invaders in order to stop them, and cells remember if their DNA has undergone damage. For individuals, memory underpins our sense of self, it guides our decisions, enables us to learn, and forms the foundation of our relationships. Similarly, history, the shared memory of societies, provides anchoring and roots communities in time and space, giving us a wider view of where we come from, where we are, and where we would like to go. By re-discovering and bringing to light Europe's silk heritage, the ARACNE project reconnects the future to our past, bridging the gap between diverse generations, as Silvia Cappellozza writes in her introduction. This approach overcomes an attitude that has long held sway, one that tended to belittle and abandon what was not perceived as “modern.” ARACNE envisions a “new modern”, a modernity that is sustainable and profitable, respectful and innovative. This volume affirms the importance of roots in order to spread new leaves.

The first part of this volume, “Production and processing of silk”, highlights the richness of traditional sericulture techniques, which constitute a testament to human creativity and sustainable thinking, long before the concept became a buzzword. Since its origin, silk production has relied on an extraordinarily intricate supply chain, prompting numerous inventions and advancements. Sericulture was necessarily tied to a deeper understanding in biology, agriculture, technology, physics, hygiene, economics and environmental management. Gone are the days when technology was considered an

independent driving force of history. Today, we know that behind each set of practices, techniques, and products lie what historian Lewis Mumford called the “wishes, habits, ideals, and goals” of a society. Ways of production create ways of living, which both stem from and determine gender and social relations and hierarchies.

The essays in this volume offer striking examples in this sense. The ‘Pezzone friulano’, for example, was a sophisticated 19th-century rearing bed formed of mulberry branches and other inexpensive materials. It was designed to simplify bed cleaning

and promote self-transfer of silkworm larvae. The “Pezzone” forced the larvae to move upward in search of food, decreasing handling stress and enhancing larvae health, all while reducing human intervention. Similarly, Andreja Urbanek Krajnc discusses ‘the Piantata veneta’, a traditional multi-cropping system. Designed to maximise harvest across different seasons, this system combined a shrub-like plant, such as grapevine, a tree species (often mulberry for feeding silkworms) and a ground level crop (like cereals or permanent grass meadow). ‘The Piantata veneta’ can be considered a forerunner of contemporary techniques, such as agroforestry. The association of different species boosts bio-diversity and enhances symbiotic relationships, protects crops from wind and hydrogeological instability, and reduces the use of insecticides.

Economic sustainability also played a role in silk's history. One example comes from the experience of cooperative dryers, described by Silvia Cappellozza. These were cooperative societies that freed farmers from the necessity to sell their cocoons in a hurry. Before the creation of drying cooperatives, farmers were forced to sell their crop at low prices to drying facilities before the moth emerged from the cocoon, which severely damaged the cocoon quality. Cooperatives adopted hot air flow machinery that individual farmers could not afford. Furthermore, this machinery allowed farmers to concentrate on producing better quality cocoons rather than prioritising weight, and also gave them greater bargaining power. Sustainability, these

essays show, connected environmental, labour, health and production needs.

The second section of the volume, “History of Sericulture in the Participating Aracne countries”, offers an overview of the specific traditions of the seven countries involved in the European project ARACNE: Italy, Bulgaria, Greece, Georgia, France, Spain and Slovenia. Each chapter includes a timeline, images, details about traditional silkworm breeds and mulberry cultivars, and features specially curated maps. This investigation represents a landmark contribution to mapping the silk heritage: the first survey of its kind to chart Europe's silk heritage. It documents key points of interest, such as educational institutions, research centres, museums, silk production companies, defunct plants and other historical landmarks associated to silk and sericulture, offering an invaluable resource for both scholars and the public. The printed temporary maps included in the volume are complemented by a dynamic digital version, designed not only to replicate existing data but also to remain open to continuous updates and contributions. This evolving digital repository allows the inclusion of newly identified sites and resources as they are discovered, ensuring that the documentation of Europe's silk heritage remains current and comprehensive. In addition, the digital platform features a specialised mapping of UNESCO World Heritage sites that are historically connected to the Silk Road, providing broader cultural and geographical context that highlights a vast and interconnected global network.

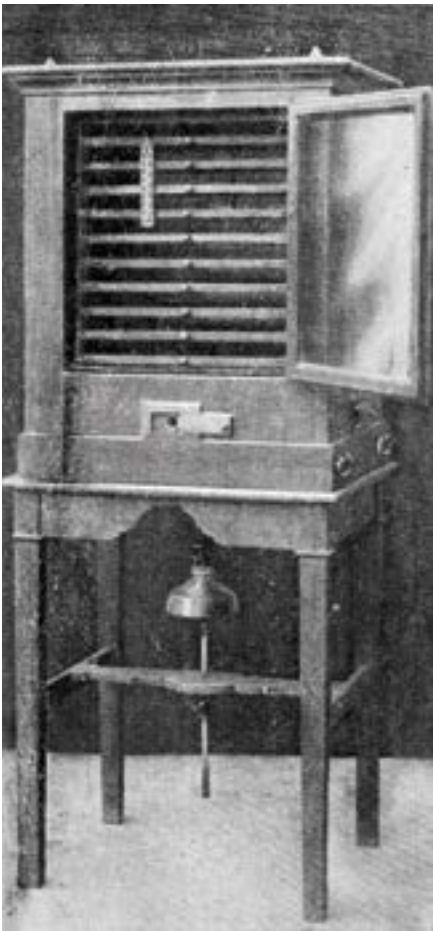




Mulberry trees next to the former  
tavern Štefin in Postojna  
Photo / A. Hodalič



# 03 | The Traditional Rearing and Sericultural Equipment



One of the first model of incubators used to synchronise larval hatching (incubator Orlandi)  
(Source / **E. Verson, E. Quajat**, 1896)

Throughout the history of sericulture, a variety of instruments has been developed, which are essential for rearing silkworms and the initial stages of cocoon processing. The equipment for egg hatching is illustrated in the first paragraph. Additionally, practices and tools critical for maintaining the hygiene and health of the silkworms are emphasised, showcasing the importance of a clean and disease-free environment for optimal growth and silk production. This is followed by a review on the assortment of traditional mountages, which assist the silkworms in spinning and forming their cocoons efficiently. In the concluding section, the processes involved in cocoon harvest and the preliminary steps of cocoon processing are detailed, highlighting the intricate and careful methods required to produce high-quality silk.

## Incubation of the silkworm eggs

To ensure the simultaneous hatching of the larvae from the eggs and synchronisation with food supply, the eggs are incubated on large rearing facilities in special rooms with controlled temperatures or with the aid of specific tools (incubators). In the past the eggs were usually incubated at home in a warm spot, such as the kitchen, placed under mattresses or even kept in small cloth bags close to the womens’ breast. When the eggs and the first life instars of the silkworm were incubated at home, they could also be placed in a kind of tray hanging from the ceiling to prevent the dangerous entry of ants or other predator animals.

## Health and logistics of silkworm rearing

For silkworm rearing a diverse range of tools and methods have been employed by the rearers, which vary significantly based on the size of the rearing facility, the quantity and instar of silkworms being reared. Smaller numbers of silkworms are typically housed in appropriately sized containers. Each rearer adopts unique rearing and sanitation practices to ensure the general health of the silkworms. Some use recycled materials, such as cardboard boxes lined with raw paper, as the primary feeding bed for the silkworms. To maintain cleanliness and proper sanitary conditions, these boxes are regularly replaced as the larvae grow. Other rearers may employ plastic boxes. Innovative technologies, including sliding tables and machine-operated platforms, are utilised by some rearers to enhance efficiency. For a more straightforward approach, laying paper and polyvinyl sheets on the ground serves as a simple, yet effective, base for the feeding area.

Consiglio per la Ricerca in Agricoltura e l’Analisi dell’Economia Agraria (CREA) /  
**Silvia Cappellozza**  
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The health and well-being of silkworms are critically influenced by environmental factors such as humidity and temperature. Traditionally, wood burners were utilised to maintain optimal temperature conditions during sudden drops in external temperatures. Modern practices may involve the use of fans and industrial heaters to precisely control the development cycles and stages of the silkworms. To prevent the desiccation of leaves, special coverings or gauze fabrics are employed. Historically, wooden shelving systems were constructed to accommodate large numbers of silkworms throughout their lifecycle. These structures featured sturdy upright posts connected by horizontal shelves made from reeds, thin branches, longer boards or even corn stems. To deter ants and other pests, some farmers suspended beds from the ceiling using ropes.

Maintaining cleanliness of the feeding beds is another crucial aspect of rearing. This is achieved by placing perforated paper with holes of varying sizes or plastic nets, according to the size of the larvae, on the beds. Leaves or light branches are then used as cover to let them pass through perforated paper or net, allowing rearers to easily transfer them to a clean, prepared feeding bed or box by lifting the sheet of paper.

However, cleaning with perforated paper or nets requires a lot of labour and manipulation, especially in the last instars. For this reason, sophisticated methods have gradually been developed to avoid bed cleaning by promoting the self-transfer of silkworm larvae from leaf waste to fresh leaves. Some examples of the proposed methods are those conceived by Cavalli, Pasqualis, and Bonoris within the end of the 19th century.



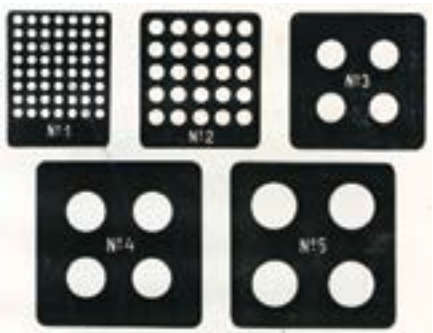
Plastic boxes for silkworm rearing in the first instars. Plastic nets to clean the bedding are visible, too  
(Source / **Sericulture laboratory of CREA - Padua**)



Typical beds for large-scale rearing of early larval instars. The structures consist of a wooden frame to which a wire netting is secured and covered with raw paper  
(Source / **Sericulture laboratory of CREA - Padua**)



Various methods proposed for silkworm rearing. From left to right: a) Cavalli b) Pasqualis c) Bonoris  
(Source / **E. Verson, E. Quajat**, 1896)



Perforated sericultural paper with holes in different increments (Source / **I. Bolle**. 1908, p. 21)



Current rearing in a sericultural farm in Northern Italy.  
'Pezzone friulano' method  
(Source / Sericulture laboratory of CREA - Padua)

The 'Pezzone friulano' method of silkworm rearing, which became popular towards the end of the 1800s, but especially in the 20th century, represented a significant improvement from previous practices that relied heavily on manual labour for the preparation and maintenance of silkworm beds.

The innovation of this method lies in its holistic approach to feeding and caring for the silkworms, by utilizing entire fresh mulberry shoots instead of individually separated leaves. This method involved harvesting whole mulberry shoots and leaning them against a trestle to create a dense, intertwined structure. Silkworm larvae, starting from the fourth instar, were then placed on this structure to feed on the leaves directly. As the silkworms consumed the leaves, new shoots were added to ensure a continuous supply of fresh food. This approach had several key advantages:

The process of pruning branches is significantly quicker than the tedious task of picking individual leaves. This efficiency extended to the rearing process as well, since there was no longer a need to frequently change the beds of silkworms, a task that previously required substantial time and effort. By using whole shoots, the leaves stayed fresh for longer periods. This not only reduced waste but also ensured that the silkworms had access to high-quality food throughout their development, which is crucial for the production of quality cocoons.

Although the Bonoris and Pasqualis methods were based on the same principle, they also focused on saving space, creating wooden structures that were efficient but more complicated to build and manage. The advantage of the 'Pezzone friulano' lies in the simplicity of its structure, which is formed from the mulberry branches themselves and the use of a few other cheap and readily available materials.

The structure formed by the intertwined mulberry shoots facilitated better air circulation within the rearing environment. This is important for maintaining the health of silkworms, as poor air quality can lead to diseases and lower the quality of silk produced. The combination of fresh food, better air quality, and reduced stress from handling likely contributed to health and development of the silkworms.

The 'Pezzone friulano' method reflects a thoughtful innovation in sericulture, addressing both economic and biological needs of silk production. It illustrates how agricultural practices evolve not only through technological advancements but also through a deeper understanding of the biological processes involved, leading to more sustainable and efficient farming methods. For this reason, the 'Pezzone friulano' method is still used by farmers.

## Mounting devices for cocoon spinning

As it comes to devices used to anchor silkworms to supports, so that they can spin the cocoons, there are different options used for centuries in Asia and Europe. The materials used to make these devices vary from natural to synthetic. High-quality feed, optimum environmental conditions and genetic background are the key to first-grade cocoons, which require a perfect shape, size, and cleanliness level. The mounting devices also contribute to silk quality, as they provide enough space and anchorage points for the silkworm to create a first-grade cocoon.

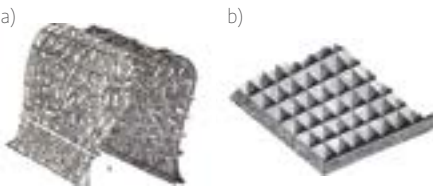
The oldest and simplest form of these devices consisted of bundles of twigs tied together to form upside-down brooms. Twigs used were usually pricked and dried with their leaves. The most common trees were oak, birch, pine and chestnut. Other materials included broom, heather, rape, straw, wine branches, and wood shavings. Branches were placed in bundles or directly on the fresh beds. Sometimes larger rearing cycles required farmers to create special wooden frames which were then covered with branches. They were connected in the form of a tent or just placed against the wall at an angle. In Asian sericulture, circular frames, called Chandraki are used.

Another mountage form used in the past is colloquially called a hedgehog, because of its spines. This mountage is made with straw being wound and spun together between two lines of wire. From this kind of historic mounting frame, a modern one made of plastic, and called "raggiera" ("sunburst"), was developed. It has the advantages of being reusable, easily washed and disinfected, and also lightweight and stackable.

Other mounting tools developed include egg cartoons and different paper roll tubes, synthetic nets (with hexagonal openings) and paper or cardboard mountages. The latter are called "Japanese mountages". They have different compartments in which silkworms crawl into and form cocoons. These mountages are especially favoured by the more organised farmers as they are portable, can house many silkworms, provide individual housing for each larva and enough anchoring points for the silkworm to create perfect cocoons. After cocoon harvesting, farmers sterilise the cardboard by passing fire torches to singe the threads that were left behind. These mountages have practically never been used in Europe because of their high demand for labour to be managed.



Silkworm cocoon spinning on the straw mountages in Northern Italy (Source / Rudolf, Crown prince of Austria (Kronprinz von Österreich und Ungarn), 1891)



Examples of silkworm mounting frames used at the end of the 19th century. a) Ostinelli mounting frame; b) cell mounting frame (Source / E. Verson, E. Quajat, 1896)



Current plastic mountages in the shape of "sunburst"  
(Source / Sericulture laboratory of CREA - Padua)

### Cocoon harvest and first processing steps



Traditional manual deflossing machine used to remove the floss or the outer silk cocoon layer (Source / **Sericulture laboratory of CREA – Padua**)



Cocoon sieving machine (Source / **Museo Abegg of Garlate (Como)**)

The cocoon harvest and initial processing steps are crucial stages in the production of silk. The final phase of the silkworm rearing cycle involves the collection of cocoons after the silkworms have completed their spinning. This usually occurs when the cocoons are fully formed and the silkworms inside have completed the transformation into chrysalides.

Once collected, the cocoons are deflossed, which involves removing the outer, fluffy filaments of the cocoon. These filaments, although part of the cocoon structure, are not suitable for producing fine silk threads. They are removed using specialised deflossing machines to ensure that only the smoother and more uniform layers of silk are left for reeling. After deflossing, the cocoons are sorted into quality grades, the first of which is used for reeling. During this selection process, defective cocoons are removed. Defective cocoons include dead cocoons (cocoons with dead larvae inside), doupions (double cocoons formed by two silkworm larvae) or those that are stained. The cocoons are also calibrated, or sorted by size. In the past, this operation was carried out using a sifting machine, which separated each batch of cocoons according to size: large, medium and small. The machine's two trays, with slatted bottoms, are moved back and forth by a motor so that the large cocoons that fall from the hopper remain in the first tray, the medium ones fall into the second and the smaller ones end up in the third. The selection criteria ensure that only the best quality cocoons are passed on to the next stage, which is essential for the production of high and consistent quality silk during the reeling process.

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Egg laying (Source / **CREA – Padua**)

## 04 | Mulberries – Living Monuments of Sericultural History

Mulberry trees were appreciated by ancient civilisations like the Persians, Romans, and Greeks, and their presence in Europe increased with the expansion of sericulture from these regions. There is no precise information on when the white mulberry (*Morus alba*) was introduced into Europe and spread in cultivation. It is believed that the black mulberry (*Morus nigra*) was widespread in Europe until the Middle Ages and that the white mulberry appeared in Europe between the mid-6th and 12th centuries along with sericulture.

The tradition of sericulture in Georgia is indeed earlier. Historical accounts suggest that it dates back to the 5th century of the reign of King Vakhtang Gorgasali, who is a seminal figure in Georgian history and is known for founding Tbilisi, the capital of Georgia.



*The story of Pyramus and Thisbe is one of the earliest tragic love tales, famously recounted by the Roman poet Ovid in his work 'Metamorphoses'. This ancient narrative, set in Babylon, tells the story of two young lovers, Pyramus and Thisbe, who are forbidden to be together by their parents. Despite this, their love flourishes through whispers, shared through a crack in the wall that separates their houses.*

*The mulberry tree plays a crucial and symbolic role in their story. Pyramus and Thisbe arrange to meet under a white mulberry tree near a clear spring to finally be together away from the prying eyes of their families. However, a tragic misunderstanding leads to their untimely deaths. Their blood stains the white mulberry fruits red, which is why, according to the myth, mulberries are a deep red or purple colour.*

*The story of Pyramus and Thisbe, with the mulberry tree as a significant element, symbolises the depth of the lovers' passion and the transformation of the mulberry's colour as a perpetual reminder of their love and tragic end. This tale has inspired numerous works of art and literature through the ages, illustrating the enduring power of love and the capriciousness of fate.*

*The Story of Pyramus and Thisbe, David Kandel, 1546 (colour woodcut on paper)  
(Source / **Hieronymus Bock**, New Kreutterbuch von Underscheidt, Würckung und Namen der Kreuter, so in teutschen Landen wachsen, Strasbourg 1546, folio 343 v.).*

Greece has a rich sericulture history, with references dating back to Theophrastus in the 4th century BC. The introduction of silk-producing insects by Emperor Justinian I in the Byzantine era reflects Greece's deep-rooted sericultural practices and the diversification of mulberry cultivation. Until the 14th century AD, mulberries were mentioned in various texts without a clear distinction between black and white mulberry, leading to some ambiguity in historical accounts. In the 18th century, Joseph Guichard described mulberry cultivation in Chios, then under

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Ottoman rule, focusing on leaf production for sericulture. In the beginning of 20th century the first detailed description of mulberry varieties in Greece was provided in a textbook on sericulture, describing nine morphotypes ranging from wild and semi-wild varieties to introduced varieties from China and Japan that were propagated by grafting. These varieties were characterised by their fruits, leaf shape, and suitability for silkworm rearing.

Silk production in Sicily (Italy) traces its roots back to the 9th century, initiated by the Arabs who brought sericultural knowledge from Persia. In addition, at this time, cocoons were already being produced in Calabria, where sericulture likely relied on the leaves of black mulberry trees, predating the introduction of the white mulberry in Italy. The earliest record of mulberry leaf harvesting in Italy is by Pier de' Crescenzi in the 13th century in Bologna, and then by Francesco Bonvicino in 1364 in Pescia, who had brought white mulberry plants from the Orient. By 1434, the significance of mulberry cultivation was underscored by the imposition of a tax on mulberry leaves in Bologna, highlighting its economic importance.

In Italy, initially, farmers preferred seed propagation for its perceived advantages in robustness of the plants and leaf productivity, resulting in diverse local mulberry genotypes. Grafting was reserved for valuable or difficult-to-propagate lines, resulting in distinct local and regional mulberry populations. The late eighteenth and early nineteenth centuries marked a shift towards importing new varieties to rejuvenate the genetic background of plantations, to control diseases and pests, and support the move towards specialised mulberry orchards for industrial sericulture. The most extensive and oldest list of varieties is one reported by Jacopo Alberti in 1773, which encloses 22 varieties of white mulberry. Shortly afterwards, the import and study of exotic varieties began, including the 'Morettiana' mulberry, which was cultivated in Milan in 1780 from seeds acquired from India, while the 'Filippine' variety, originating from the Philippines, was already thriving in the Botanical Garden of Padua by the early 1820s, albeit under a different name. Another variety worth mentioning is 'Cattaneo', introduced in 1865 and recommended for the replanting of plantations decimated by diseases. The 'Restelli' variety dates back to the early 1900s. These efforts underscored the dynamic evolution of mulberry cultivation in Italy, laying the foundation for the country's rich sericultural heritage.

First attempts to promote the cultivation of mulberry trees in Slovenia dates back to the 16th century, when sericulture was introduced to the Gorizia region from Friuli-Venezia-Giulia. This influence has later spread throughout the former Austro-Hungarian Empire. The silkworm rearers were initially selling cocoons in the Veneto, especially at the market of St. Lawrence in Udine. The first state incentives were initiated by Ferdinand III, in the mid-17th century, with which he aimed to

**Black mulberry**  
(*Morus nigra* L.)

The black mulberry was brought to Europe from Middle East much earlier than the white mulberry, probably as far back as classical antiquity period. In ancient Greece, the black mulberry was a symbol of wisdom, because of its late sprouting and was dedicated to the god Pan. Black mulberry is quite rare in the continental regions of Europe and the data collected on its distribution is far from complete, whereas genuinely wild populations of *M. nigra* are quite common in the Aegean and Adriatic region (Browicz 2000). Its dark coloured fruits can easily be confused with those of the 'dark' genotypes of white mulberry. However, the crown is wider and thicker, and the trunk is twisted and knotted. Young shoots are strong, reddish brown and hairy. Compared to the white mulberry, the black mulberry has a uniformly hairy lower (abaxial) leaf surface. This gives the leaves a silvery shine. The upper leaf surface is dark green and rough. Leaves are broad, heart-shaped. Lobed leaves can also be present but are less common than in white mulberry. The flowers are unisexual catkins. The juicy fruits (soroses) are spherical, 1-3 cm long, greenish when unripe, gradually turning red and later dark purple, and are very aromatic when fully ripe.



A black mulberry (*M. nigra*) shoot with characteristic conical buds, and hairy lower (abaxial) surface of the leaves. Spherical fruits are on short stalk (Scheme / **A. Ivantič**)

achieve more independence from expensive silk imports and reduce cash outflows. A hundred years later, Empress Maria Theresa of Austria and her son, Joseph II established a state support programme and took the necessary steps to promote their own production of this luxury product. Tree nurseries enhanced mulberry propagation and offered trees throughout the empire, while silkworm rearers were subsidised by the state. The 18th century is known as the 'golden age' of Gorizian sericulture.

Sericulture in Spain evolved from the cultivation of the black mulberry trees, initiated by the Arabs, to a shift towards the white mulberry in Valencia and Murcia in the 16th century, driven by the quest for high quality silk. Over time, two main types of native mulberry trees developed in Spain: the 'Valenciana', a family of genotypes predominant in Valencia, and the 'Cristiana', adapted to the semi-arid conditions of Murcia. The Sericulture Station of Murcia had been instrumental in spreading these varieties and their hybrids across Spain by distributing 20,000 seedlings to farmers each year. Silkworm rearing in Spain was traditionally integrated into small-scale agricultural systems, with mulberry trees planted at the edges of plots or along irrigation ditches. In Valencia and Murcia, the Huerta irrigation systems, developed by Muslims, supported this cultivation. Additionally, large mulberry plantations owned by the aristocracy, or the church provided another source of leaves for silkworm rearing, suggesting a complex interplay of agricultural practices and sericultural economies across the country.

The history of mulberry cultivation in France has its roots in Roman times, primarily for fruit consumption, with archaeological remains indicating its presence throughout Gaul. The earliest records, dating back to 350/400 AD in the Occitan region, suggest an early peak of mulberry cultivation in the fourth century AD. The hinterland of Nîmes is recognised as the cradle of French sericulture since the Middle Ages, with the Cévennes region playing a central role in linking black mulberry (*M. nigra*) to the silk industry since the 13th century. Olivier de Serres, considered the father of French agronomy, played a pivotal role in the 16th century under the reign of Henry IV by establishing mulberry planting methods to boost silk production within France. This initiative aimed to retain wealth within the country by reducing dependence on imported fine fabrics. Some mulberry trees from this period, known as "Sully" mulberries, still exist in Saint Hippolyte du Fort.

In these countries, mulberry cultivation has evolved from traditional practices to incorporate modern mulberry varieties and technologies. This evolution underscores the enduring significance of mulberries in sericulture, reflecting a blend of historical legacy and innovation within the silk production industry. By focusing on the preservation and revival of this heritage, the ARACNE project aims to foster a sustainable and innovative future for European mulberry cultivation and sericulture.

Following mulberry footprints

White mulberry trees can be found throughout Europe, especially in the southern silk-producing countries, where they have been an integral part of the landscape for centuries and bear witness to the former activity of silk production. In European countries, a number of centuries-old mulberry varieties have survived, representing an outstanding natural heritage that reflects past socio-economic and political history. The old varieties are also a valuable genetic resource that is best adapted to specific climatic conditions and can make an important contribution to sustainable mulberry cultivation, to meet the increasing demand of the silk industry.

In Europe, the white mulberry is undergoing dramatic genetic erosion due to the abandonment of sericulture and arable farming, the restoration of agro-ecosystems and the associated afforestation of agricultural landscapes, in addition to the abandonment of the sericultural heritage. Compared to other horticultural crops, where great progress has been made in breeding new varieties using genetic markers, research on mulberries is insufficient worldwide.

The aim of the ARACNE project is to provide an inventory of old mulberry trees in Europe that were associated with sericulture in the past. In addition, the main indigenous mulberry varieties already present in the germplasm collections of the scientific organisations involved in the project or their scientific network will be recorded.

The novelty of the ARACNE mulberry research is the evaluating the existing local gene pool in sericultural regions of the participating countries, which will be compared with introduced cultivars maintained in various germplasm collections. Results of this research will improve their reintroduction and economic value in Europe. In addition, the ARACNE mulberry inventory attempts to underline the need to preserve mulberries as historical vestiges of sericulture in the context of traditional use, which is essential for the future of sustainable European agriculture.



Local black mulberry tree (*M. nigra*, Morus APP ID: SI24\_1035) from Žusterna above Gulf of Trieste, Slovenia (Photo / **A. Urbanek Krajnc**)

**White mulberry**  
(*Morus alba* L.)

The white mulberry tree originates from China, where it has been widely cultivated for over 4,500 years. It is a deciduous tree that grows to a height of 18 m. The crown is light and circular. The trunk is short and knotted, and the bark is reddish-brown to greenish-grey. Young shoots are yellow-grey and glossy. The leaves are both simple and lobed. The tendency to develop lobed leaves depends on the genotype as well as leaf development, light penetration through the canopy and pruning techniques. The main determinant is the presence of hairs only on the leaf veins on the lower (abaxial) side of the leaves. The white mulberry is more tolerant to pruning, has smoother and softer leaves and is therefore more suitable for sericulture than the black mulberry. White mulberry trees are unique in their sexual expression as their inflorescences are male or female catkins that can occur on separate (male and female) trees or on the same tree, appearing also in bisexual catkins in combinations of both male and female flowers. Male flowers are merged in hanging catkins with 4 stamens, while female flowers are merged into erect egg-shaped inflorescences. The colour of fruits (soroses) varies from white to pink, rarely to dark red.



White mulberry (*M. alba*) shoot with ovoid-shaped fruits and lobed leaves (Scheme / **A. Ivantič**)

Morphological differences between white and black mulberry. In the top left, the bud and shoot of the white mulberry and on the right the reddish-brown conical bud and shoot of the black mulberry. The lower (abaxial) side of the white mulberry leaf is glabrous (left) and that of the black mulberry leaf is hairy (right). The different colour types of the white mulberry soroses (photo below left and centre) and those of the black mulberry, which have a very short stalk and a long ripening period (Photo / **J. Rabensteiner, A. Urbanek Krajnc**)



Recreation of landscapes

Mulberry cultivation and sericulture are being revalued not only for their economic value, but also for their important contribution to landscape conservation and soil improvement, which protects the environment and supports a rich biodiversity. Ancient mulberry trees are ecologically very important organisms. They influence the water regime, carbon storage, nutrient cycling in the environment, and the microclimate regime. Old trees also provide habitat for many animal species. The mulberry tree is an extremely sustainable and versatile species that not only supplies leaves to feed silkworms and livestock, but can also be used for many other lesser-known purposes, such as the production of mulberry tea and the extraction of cosmetic and medicinal ingredients from the leaves, the fabrication of technical goods from wood and wood residues, fruit processing, the preparation of dyes, soil phytoremediation, forestation against erosion, and rural and urban spatial planning. Furthermore, mulberry trees are suitable for planting on polluted areas, around highways and factories and for landscaping in urban areas. The added value is the reduction of noise and improvement of the living environment.

Moreover, mulberries are also associated with the ethnological, historical, and socio-cultural heritage of a particular region. Monumental trees represent a vision of agricultural work as a cultural heritage, a body of knowledge and skills passed down through generations, creating a deep, respectful bond with the land.



The ‘King’ is one of the most monumental mulberry trees in Italy with a circumference of 700 cm from the old mulberry plantation in Vivaro in the province of Pordenone. Most of the monumental trees, the largest of 880 cm, were transplanted from their original location. The plantation survives as a Noah’s Ark of old mulberry trees (Photo / **G. Fila**)

‘La Piantata Veneta’

This traditional agricultural landscape showcases an ancient organisation of agrarian space, with roots traceable to Etruscan and Roman times, featuring a diverse cultivation approach known as multi- or poly-cropping. This system harmoniously integrates three types of crops: a shrub-like plant species (commonly grapevine), a supportive tree species (elm, maple, willow, and notably fruit trees such as peaches and mulberries serving as a natural trellis for the vines, while also providing pasture, fruit, or wood), and a ground-level herbaceous crop (such as cereals, vegetables, or a permanent grass meadow). The interplay among these inter-cropped plants creates a synergistic effect, enhancing the ecological efficiency of the system. This not only boosts the biodiversity and health of the ecosystem but also yields significant economic benefits, making it a sustainable model of agriculture that leverages the natural advantages of varied plant interactions.

The unique approach known as the ‘La Piantata Veneta’, emerged in Italy during the 18th and 19th centuries, incorporating precise hydraulic systems to enhance water balance efficiency. This method is a prime example of multi-cropping, showcasing the innovative ways in which past civilisations engineered symbiotic relationships between plant species for both mutual and economic gains. Designed to maximise harvests across different seasons, this technique was particularly beneficial in times when farmers paid their rent through natural produce to landowners. However, the practice was not without its challenges; for instance, poor cereal yields were sometimes a consequence of insufficient manure availability. To mitigate this, legumes and grasses were cultivated together where feasible, enhancing soil fertility and crop productivity. While this approach was economically driven, it arguably offered a more sustainable alternative to some modern intensive farming methods, underlining the historical precedence of ecological and economic balance in agricultural practices.

The transition from a variety of tree species to predominantly mulberry trees was significantly influenced by the silk industry’s demand for mulberry leaves to feed silkworms. This shift underscores the adaptability of agricultural practices to economic challenges, while maintaining the essence of traditional polyculture systems. Such systems are highlighted in the scientific and technical literature of the 1800s, with Giovanni Bottari’s manuals in the Veneto-Friulian territory and the Carpené Vianello viticulture book of 1874 as well as the Wenzel Georg Dunder’s book of Styrian Eden: Savinja Valley and Novo Celje from 1847 provided detailed methods for vine cultivation on trees, demonstrating the long-standing integration of this polyculture into the Italian agricultural landscape.

The fact that the Superintendency for Historical, Artistic and Ethno-anthropological Heritage for the provinces of Venice, Belluno, Padua and Treviso, in north-eastern Italy, has protected the historical plantation landscape managed by



Mulberry trees used as structural support for grapevines, practice associated with cultivating of the inter-row area with cereals, grasses or horticultural crops. This cultivation system is locally known as ‘La Piantata Veneta’ (Source / **Rudolf, Crown prince of Austria** (Kronprinz von Österreich und Ungarn), 1891)



Overview of the Silk Hill, with ‘La Piantata Veneta’ style plantations at Pliuna estate in the Savinja Valley (Source / **Zimmermann**, 2016).



The 'Ancient Vineyard of Baver' in the Treviso province serves as a living example of mulberry-vine association. The traditional agricultural practice 'La Piantata Veneta' (cultivated plots surrounded by rows of vines planted next to tall trees) was included in the Italian National Register of Rural Landscapes with Agricultural Practices and Traditional Knowledge (2018) (Source / **Mario Lešnik**)

the Borgo di Baver Onlus Association since February 2014 as a cultural asset of an ethno-anthropological nature, underscores the value of this cultivation system and the preservation of agrobiodiversity. Moreover, the inclusion of 'La Piantata Veneta' of Baver in the National Register of Rural Landscapes of Agricultural Practices and Traditional Knowledge in 2018 highlights the national recognition of this practice as an integral part of Italy's rural heritage.

The services provided by this poly-cropping systems include wind protection, hydrogeological benefits, wood and fruit production, and the enhancement of recreational and tourism potential. These benefits are anchored in specific agronomic practices, such as strategic planting, pruning, and the avoidance of insecticides, by adopting prevention agronomic measures to ensure the health of both the mulberry trees and the vines.

Taken together, these elements paint a picture of a practice that is deeply interwoven with Italy's agricultural and cultural identity, and demonstrate the enduring importance of traditional knowledge in fostering sustainable, biodiverse, and culturally rich agricultural systems.



Scheme of mulberry plantation and tree arrangement at the Mansion Novo Celje (Source / **Zimmermann**, 2016)

### The Venetian-Style Plantations of Styrian Eden

The history of mulberry cultivation and mulberry selection in Lower Styria is closely linked to the fascinating agricultural rise of horticultural production at the Novo Celje estate, known as Styrian Eden, which was largely promoted by Archduke John of Austria. In 1843, the owner undertook a remarkable endeavour and initially planted 13,000 mulberry trees on the Plevna estate. Dr Anton Perinello contributed to the diversity of the plantation by acquiring mulberry trees of semi-high and medium height from Lombardy and Rome. The entire Novo Celje plantation consisted of ten large areas, five of which followed the Italian model, supervised by the expert Dr. Antonio de Marco Paolino. It is noteworthy that all Italian mulberry trees of medium and high cut were grafted above the root crown, which is an advanced horticultural technique. These trees were mainly of the 'Giazzola' variety, followed by the 'Filippine' variety, which at that time was considered to have an exceptional productivity and leaf quality.

The Venetian-style plantations, known as 'La Piantata Veneta', were carefully laid out to ensure protection from the wind and provide plenty of sunlight. Mulberry trees were planted in straight rows, alternating between semi-low and high pruning shape, accompanied by selected vine varieties including 'Burgundy' and 'Moselle'. This systematic approach ensured a balance of high and medium trees and a harmonious integration of the vines. The inter-row was used for field crops such as beans which also supplied mulberries and vine with nitrogen.

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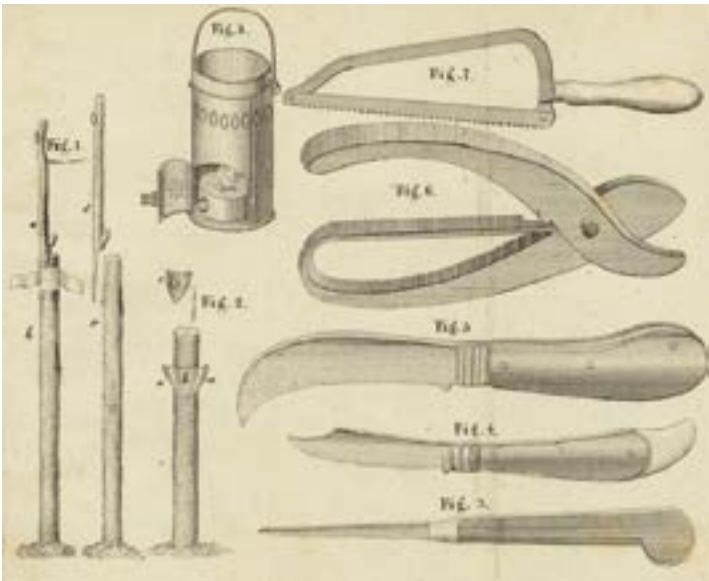


The Fabiani mulberry tree has a circumference of 750 cm and is located on the estate of the famous architect of the early 20th century Max Fabiani in Kobdlij, near the old village of Štanjel in Slovenia. (Photo / A. Hodalič)

# 04.1 | The Traditional Equipment used for Mulberry Cultivation

Throughout history, the cultivation and improvement of mulberry trees, pivotal for sericulture, have seen significant developments, particularly in propagation methods to enhance diversity and thus productivity. In the past, mulberries were predominantly propagated generatively, a method that naturally increased genetic diversity within the species. However, specific efforts at genetic improvement through techniques such as grafting were not documented in most countries until the late 18th century. Conversely, grafting of high-yielding mulberry varieties was more common in the warmer regions of Italy, indicating a regional disparity in cultivation techniques.

Cultivation of mulberries requires a range of equipment necessary for propagation, pruning and maintenance of mulberry trees. Propagation, pruning and maintenance description in this chapter is followed by methods used to harvest the leaves and prepare them for the silkworms. This study draws on a wide range of sources, including invaluable museum artefacts, historical and contemporary photographic material and illustrative schemes from books and manuals written by experts from the 17th century onwards.



Pruning tools in the manual of Franz Ksaver Hlubek (Source / **F. Ksaver Hlubek**, 1851)

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## Tools for mulberry propagation and tree pruning

The propagation process involves the selection of seeds from fully ripe mulberry fruits, which are subsequently dried and stored for spring sowing. It takes two years for the seedlings to become robust enough for grafting. The practice of grafting was adopted to enhance the productivity of wild mulberry plantlets. These wild mulberries usually have strongly lobed leaves, which yield less feed for the silkworms. Grafting, employing knives and adopting methods like shield budding or splice grafting, was performed during dry weather from February to early April. Preferred techniques included bark or bark inlay grafting, which facilitated quicker wound healing. After grafting, the mulberries were pruned to a height of one meter and replanted after one year.

The application of grafting resin, a protective measure for large cuts or grafting units, has evolved over time. Historically, a mixture of larch resin, wax, lard, and turpentine was used, and kept liquid over small candle burners. Today, it consists of polymers or bees wax and is conveniently sold in tubes or tins with application tools like special brushes or foam brushes.

Moreover, various tools such as secateurs, pruning shears, and saws have been used for taking cuttings, pruning branches, and shaping the trees. Prevalent forms of mulberry trees in European sericulture utilised the pollarding method, creating semi-low to medium cutting forms. In Italy, the practice of integrating mulberry trees with grapevines, known as 'La Piantata Veneta', has been historically significant and was recognised in 2018 in the National Register of Rural Landscapes of Agricultural Practices and Traditional Knowledge, underscoring its value to Italy's rural heritage.

This method promoted a symbiotic relationship between mulberry trees and grapevines, optimising sunlight and air penetration, and simplifying leaf collection for sericulture. The annual pruning aimed to achieve a uniform branch size and a horizontal crown, maximising leaf production and minimising fruit yield, thereby promoting high leaf yield for silkworm rearing, accelerated growth and sustainability of the trees.

Fertilisation is important to promote mulberry tree growth and high quality of the leaves. Historically, a range of organic and mineral fertilisers have been used on the plantation, including livestock manure, hooves, reeling waste and bone meal. The aim is to provide the plantation with a long-term supply of nutrients. This meticulous care and strategic management highlight the integral role of mulberry trees in sericulture and their impact on rural agricultural practices.

Leaf harvesting and preparation

Leaves are harvested by hand from shoots directly on the tree or from cut branches stored in the shaded part of the rearing area. For taller trees, farmers use a special tool equipped with hooks to pull the branches down. Leaves are stripped from the shoots using sharp knives with a hook on the end, or modified scythes and sickles. Once harvested, the leaves are transported in specially designed handwoven baskets, containers, or bins made from bamboo or wood. Sometimes, textile bags tied around the waist are used to carry all the harvested leaves. At the rearing facility, leaves might be laid out for drying or stored in a cool, dry area for later use. The harvested leaves are stored in the above mentioned trays.

During the early instar stages of the silkworm lifecycle, young larvae are fed on finely cut mulberry leaves. These leaves should be freshly picked, clean, and dry to the touch. The leaves are chopped finely into strips a few millimetres wide using different kinds of knives. Traditional Japanese knives (Kuwakirihochiyo) were large and heavy, but nowadays, rearers use ordinary sanitised and clean kitchen knives dedicated solely to leaf cutting. For larger rearing cycles, farmers used a handmade tool with a wooden box for the leaves and a steel blade with manual movement. Today, specialised cutting devices are utilised for this purpose. For the last two instars, shoots can be directly placed onto the beds with silkworms.



Two wicker baskets with freshly picked leaves ready for to be transported to the rearing bed (Photo / A. Urbanek Krajnc)



Photo top left: A photograph of a woman using a leaf-cutting machine (Source / CREA Sericulture laboratory)  
Photo top right: Mulberry shoots are harvested from mulberry trees which form a fence. These mulberry trees are pruned and trained using a special technique called pollarding (Photo / A. Urbanek Krajnc)  
Photo bottom right: Modern version of a leaf-cutting machine made of metal (Photo / A. Urbanek Krajnc)

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# 05 | Outline of Silk Processing with Brief Historic Notes

The silk industry consists of a long chain of operations that, starting from the silkworm dried cocoons, the raw material for the silk processing cycle, transforms them into thread and yarns and the yarns into a wide variety of artefacts.

## 1. COCOON PROCESSING

### 1.1 Drying

The main objective of cocoon drying is to interrupt the life cycle of the chrysalis which, if it were to become a moth, could emerge from the cocoon by piercing it and disrupting the continuity of the silk filament that makes it up. This would render the cocoon unreelable and turn it into waste. At the same time drying removes much of the moisture contained in the cocoon and chrysalis, which could lead to mould and decay. Drying therefore preserves the cocoon for subsequent processing and enables long-term storage.

The most common and effective method of drying is hot air drying, in which the cocoons are placed in not too thick layers in a ventilated chamber in which a constant and uniform flow of preheated air is circulated at a controlled temperature so as to evaporate the water contained in the fresh cocoons and prevent it from condensing in the chamber. The temperature of the air used in the drying process is usually quite high at the beginning (from 80°C to 110-115°C, depending on the technology used) and is gradually reduced to 55-60°C over the course of 4-6 hours of treatment. The optimum degree of drying is around 40-42% (residual weight of the dried cocoon in relation to its fresh weight).

Drying temperatures that are too high or too low, as well as uneven drying of the cocoons, may cause problems in the subsequent processing stages due to changes in the chemical-physical properties of the sericin, which may affect the quality of the raw silk produced.

#### 1.1.1 Drying equipment

In ancient times cocoons were dried by exposing them to intense sun for a few days. However, this system is uncertain if the sun fails or its strength is insufficient to bring the cocoon to this temperature. Substitutes such as braziers were then used.

In Italy until the second half of the 19th century the most used method was drying in a bread oven which was filled with cocoons as soon as the bread was removed. From the mid-nineteenth century the principle of “wet stewing”, which

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is based on the double action of heat and water vapor that causes the death of the chrysalis, became widespread. The most advanced systems made it possible to obtain the death of the chrysalises in 15-30 minutes at a temperature of 90-95°C. This type of drying obtained by means of steam had the effect of preserving the excellent qualities of the silk thread, as the sericin remained very soluble and allowed an excellent result to the reeling.

The cocoons, however, had to be dried for a very long time, with complex turning operations which required a great deal of labour. Therefore, other models were created, which added to the action of water vapor at high temperature, a subsequent action of hot air flow which passing through the mass of the cocoons allowed them to dry quickly. Subsequently, hot air systems heated to 70-80°C for a few hours were built in order to bring the chrysalis to death, also obtaining the gradual evaporation of the moisture contained in the cocoons.

In traditional family silkworm rearing, in general, the size of the farms was such that it was not possible to adopt plants for the killing and storage of chrysalises for long periods. The silkworm farmer had to deliver the live cocoons to the reeling plants which owned the drying facilities. The need to be able to sell the crop before it deteriorated often put the farmer in unacceptable market conditions.

The first applications of the cooperative principle to the drying of cocoons - “certainly a daring idea”, in the opinion of Arrigo Serpieri - took place in the Brescia, Cremona and Venetian areas (Italy) between the nineteenth and early twentieth centuries. Particularly noteworthy was the social structure set up by the Cooperative Dryers.

After the First World War, many cooperative dryers were born in Friuli (Italy), probably taking as a model two cooperative dryers built in the eastern part of the Venetian province, in S. Donà di Piave and Portogruaro, towns not far from the south-western borders of Friuli. The first, founded in 1901, began operations in 1904; the second was established in 1910. A decisive impetus for the emergence of Cooperative societies for drying cocoons was the advent of modern hot air drying systems patented towards the end of the nineteenth century.

The new hot air flow provided a further advantage: the sale of cocoons was not based on their weight as was the case before, but on the “rendita” (percentage of silk obtained from a parcel of cocoons). This would have caused farmers to devote care to the quality of the thread, without focusing exclusively on quantity, and at the same time it would have freed the reelers from the urgency to buy cocoons immediately, risking heavy financial exposure.



Electric cocoon dryer  
(Source / **CREA Sericulture laboratory**, Padua)

## 1.2 Cocoon cooking

The dried cocoon is characterised by a very compact silk shell made up of overlapping coils of the silk filament laid down by the silkworm, coils that are held together by sericin, a protein with adhesive properties that coats each fibroin filament like a sheath.

The purpose of cooking is to prepare the cocoons for the next stage of processing by softening the sericin layer which has previously hardened during the drying process. Softening of the sericin is therefore essential for the smooth and progressive unwinding of the fibroin filament from the cocoon surface and its collection into a continuous thread during reeling.

The cooking system process which is carried out through various passages in water and steam, at temperatures varying between 60 and 100°C, at ambient pressure or under pressure, aims to replace the air contained in the cocoon with water, at the same time achieving a homogeneous softening of the sericin in the various layers of the cocoon shell without causing it to dissolve.

The process must be carefully controlled in terms of temperature and duration of the various stages, as insufficiently macerated or over-macerated cocoons can cause a significant deterioration in the efficiency of the reeling process, reducing the yield and quality of the raw silk produced. To evaluate which water temperature and cooking duration should be adopted to cook each lot of cocoons it is necessary to take into account different factors such as:

- the permeability of the cocoon shells;
- the percentage of sericin content;
- the procedure used for drying cocoons;
- the state of preservation of the cocoons;
- the cocoon shape defects.

A good esteem of these elements results in a smooth reeling and in a decrease of the processing waste.

### 1.2.1 The ancient and the modern system of cocoon cooking

There are two basic systems of cooking: the ancient 'Top Reeling' or 'Floating System', and the 'Sunken System'. The Top Reeling method involves boiling water directly over an open flame and then immersing a certain number of cocoons in the water for a few minutes using a perforated ladle. When the cocoons appear dull in colour, somewhat translucent, feel soft and oily to the touch and the thread separates easily when pulled, they are considered cooked. In this system cocoons are cooked only until the silk shell becomes wet but remains impervious to water,

causing them to float in the reeling basin. The outer layers of the cocoons cook faster in contact with hot water than the middle or inner layers. If the cooking process continues until the middle and inner layers are properly cooked, the outer layer will become overcooked. This can cause the sericin to dissolve or over soften, resulting in the filament coming off in lumps and spoiling the cohesion, lustre, and cleanliness of the reeled silk. If the cocoons are removed soon after the outer layers are cooked, reeling becomes difficult when the middle and inner layers are reached. However, this defect of undercooking can be partially overcome by keeping the reeling water at a high temperature. This adds to the cost and causes other inconveniences to the reeler. In Japan in the early 1900s a new method was discovered for silk reeling. Japanese reelers found that by increasing the weight of the cocoon and replacing the air inside with water, causing the cocoon to sink (known as the 'Sunken System'), the shell would be uniformly cooked in all layers. This process involves several steps and is still used in large-scale reeling plants today. Historically as the method involves using steam, it was introduced in the late 19th and early 20th centuries and significantly improved the silk reeling industry.



Cocoon cooking (Source / **D'orica**, Nove (VI), Italy)

1.3 Brushing



Brushing (detail)  
(Source / Museo del Baco da Seta,  
Vittorio Veneto (TV), Italy).

During this phase, the ends of the individual cocoons are located and brushed to remove the rough surface layer of floss which is intertwined and coarse and does not provide silk for reeling. It is important to note that the silk filament is obstructed by the surface floss layer, making its removal crucial for successful silk reeling. Mechanical or manual brushes are used to rub the cocoons until the end is found. Depending on the type of cooking the cocoons have undergone, the brushing can be strong or light. This process produces and retains silk waste.

Manual brushing allows for adjusting the brush action as needed, while using mechanical brushes carries the risk of producing more waste. This operation was carried out manually by less specialised female workers (often very young girls) using small brooms and hot water (around 60°C) until the end of the 19th century when mechanisation was introduced.



Brushing  
(Source / Museo del Baco da Seta,  
Vittorio Veneto (TV), Italy)

2. REELING  
2.1 The reeling process and its evolution

The silk filament is not of constant thickness throughout the cocoon layers. It begins very thin, grows rapidly until it reaches its maximum and then decreases slowly and gradually as it approaches the inner layer of the cocoon. At the end of its work the silkworm produces a thread so thin that it is no more than one fiftieth of a millimetre. Hence, during the reeling there is the need to work with several threads joined together until the desired thickness of the thread is achieved. Therefore, reeling is the process of unravelling the silk filaments that make up the cocoon and combining the filaments from several cocoons to produce raw silk yarn. In ancient times silk fabric was made from floss silk and the cocoon shell which was spread out by hand after cooking.

Later the ancient hand reeling system was discovered which consisted of winding the cocoon thread onto a rectangular reel turned by the right hand without a traverse. To increase the reeling efficiency the “sitting-type” reeling machine was developed actioned by an engine or, later, the multiplication of the number of reeling reels was studied to improve the reeling efficiency. Multi-end reeling machines were used for this scope.

In the first half of the 19th century the first steam-powered reeling mills began to proliferate, where steam was used to drive the reels on which the yarn was wound and to heat the reels themselves. Steam increased the speed and quality of production and imposed a minimum size threshold of the reeling plants; in fact, by significantly increasing the fixed costs, it made it necessary to adopt the factory system and forced reeling plants to extend the opening period, transforming reeling from a seasonal process linked to agricultural cycles into a truly industrial activity, and accelerating the concentration of companies and the marginalisation of traditional rural reeling plants. In particular, steam reeling plants were able to use basins with a greater number of reeling ends and offered innovative solutions in the field of reeling with reels that could work in closed caissons inside which the steam pipe ran, heating the inside to a temperature of around 50°C, indispensable for drying the silk thread. However, even before the pebrin there had been several smaller but equally important innovations in the improvement of yarns, which made Italy the leader in the sector until the outbreak of the First World War. First of all, the introduction of the “tavella” in the Piedmontese reeling plants which ensured the “croisure” of the different baves previously achieved by a complex mechanism for crossing the filaments. In raw silk production the continuing increase of labour costs has mandated automation. Around 1950 the automatic reeling machine which controls the number of reeling cocoons per thread was invented. Shortly afterwards, it was replaced by a second automatic reeling machine which could automatically control the size of the reeled thread.



Manual silk reeling  
(Source / Orgosolo (NU), Italy)

2.2 The reeling process at the present time



Carding machine  
(Source / Museo “Martinello Ginetti”, Leffe (BG), Italy)



Carding machine  
(Source / Museo “Martinello Ginetti”, Leffe (BG), Italy)



Reeling of cocoons after cooking, brushing, end picking  
(Source / D’orica, Nove (VI), Italy)

Nowadays the best quality of reeled silk is produced by automatic reeling machines. The high level of automation achieved by the reeling plants makes it necessary to use cocoons that are free of defects and as uniform as possible in terms of size and thickness of the silk shell. The elimination of defective cocoons (double, crushed, stained, mouldy, insect infested, etc.) is carried out before reeling, in an operation called sorting. During reeling the filaments of a certain number of cocoons (usually 8-10; ‘reeling rose’) are simultaneously unwound and reunited to form a single filament which is collected on a rotating device called a reel. Between 3.5 and 10 kg of dried cocoons are needed to produce 1 kg of raw silk according to the cocoon quality.

The automatic reeling machine is able to perform a series of steps required for the transformation of the cocoons in the thread, from the automatic feeding of the cocoons to the reels, to the detection of the end of the cocoons, to the matching of the cocoons to the thread, to the replacement of the cocoons in case of exhaustion. The end groped cocoons go to the end picking section and those correctly picked at the end are delivered to the cocoon feeding basket which rotates continuously around the winding basin on an endless chain conveyor. It is equipped with a series of automatic controls, the most important of which is the device that controls the count of the yarn being formed, capable of correcting deviations in count beyond the permitted limits by acting on the cocoon feeding section. Other control systems intervene in the event of defects or breakages.

The raw silk yarn is then transferred from the reel of the reeling machine to a reel of defined dimensions which is used to package standard size skeins (180-200 g) for marketing. At this stage any defects that may have arisen during the reeling process that were not detected previously are also eliminated. The silk hanks must be stored away from direct light and heat, in temperature and humidity controlled premises, free from microbial and insect contamination.

3. YARN AND FABRIC PROCESSING

3.1 Pre-twisting processing

Rarely raw silk is sent directly to the weaving industry after reeling. The only exceptions to this are some special fabrics which are produced in Asian countries. All the others are processed on twisting machines to meet the different needs of the weaving process, which requires different types of yarn to produce different types of twists: crepes, plywood, wefts, organzines, etc. Before the yarns are twisted, the hanks must undergo certain preliminary operations, some of the most important are described below.

**OILING** / This is a treatment in which oily chemicals are applied to the silk to make it more suitable for subsequent processes. The percentage of sizing applied varies according to the type of twisted yarn to be obtained. The purpose is to soften the sericin and lubricate the yarn to make it better able to withstand the mechanical stresses to which it will inevitably be subjected during the twisting process.

**WINDING** / The hanks are transported on spools so that they can be threaded onto the spindles of the twisting machine. This operation is carried out on machines known as winding machines. In this process two or more raw silk yarns (but also yarns already twisted) from different spools are parallelised (doubling) and wound onto a collecting spool to facilitate the subsequent twisting operation.

**RE-WINDING** / When the silk is very dirty or badly spooled, with bad knots in the thread, or when it is necessary to have a perfectly regular yarn, re-winding is used. It consists of transferring the thread from the spools of the tanning machines on which it is loosely wound to others on which the thread is tight and taut. Meanwhile, the yarn is passed through the slot of a clearing machine. The mechanical clearer consists of two steel plates mounted on a bronze stand and adjusted to remove dirt, knots, etc. Today, electronic clearers are used.

**DOUBLING** / This is the process of joining two or more threads together, parallel and with equal tension. Doubling machines are set up so that if a thread breaks, they stop to reknit it.



Silk threads (Source / D’orica, Nove (VI), Italy)

3.2 Twisting

Some people refer to the simple rotation of the silk fibres during reeling as twisting. This is undoubtedly a misuse of the word; in fact, in reeling crossing, the cocoon filaments are simply wound together so that they stretch and fuse together. The reeling machine does not twist the raw silk yarn as it is formed. The cohesion between the filaments coming from the individual cocoons is ensured by the sericin which, thanks to the temperature (30-45°C) and the aqueous environment in which the cocoons are immersed, maintains a state of softening so that the adjacent fil-



Ancient silk twisting machine – model  
(Source / Museo “Martinello Ginetti”, Lefte (BG), Italy)

aments are welded together by the tension applied and the passage through the devices guiding the yarn in formation. On the other hand, twisting of a silk thread is said to be the arrangement of the filaments according to a curved geometric line called a helix or spiral. Turning parallel, taut cocoon filaments on themselves in a precise helical arrangement causes radial pressure between them and increases their adhesion to each other. The bundle of yarn becomes stronger the more twists it has received. The purpose of the twist is to give the yarn strength, compactness, elasticity and a cylindrical shape.

Twists are distinguished by the direction of rotation of the fibres. If they are right-handed, they are marked with the letter Z because the twists go to the right like the hands of a clock, following the centre line of the letter Z. If they are left-handed, they are marked with the letter S, because the torsion loops go to the left in the opposite direction to the hands of the clock, following the centre line of the letter S. The degree of twist of a thread is given by the number of revolutions the thread has made around its own axis in one metre. Different types of yarn are obtained depending on the number of twists, their combination and direction. At the end of the twisting process, the twists imparted to the yarn must be fixed by steaming (or broaching) in an autoclave.

### 3.3 Main types of yarn

There are four main types of yarns used in weaving:

**PILE** / A single raw silk thread is given a light twist, 150 to 200 turns, if it is to be used as a weft, or a strong twist, 600 to 1,000 or even 1,200 turns, if it is to be used as a warp.

**WEFT** / Two or more raw silk threads twisted lightly, usually 120 turns. This yarn is used in the width direction of the fabric and does not require the use of the finest silk.

**ORGANZA** / Two or more yarns of raw silk that are first twisted, then doubled and then twisted in the opposite direction. It is a very strong yarn that is used as the warp, i.e. the thread that runs lengthwise in fabrics. It must be made from the highest quality silk. There are many possible combinations of organzine, including grenadine (the twisted version is used for silk stockings) and marabou.

**CREPE** / Two or more yarns are subjected to very strong twists, two or three times in the same direction, up to 3,000/3,500 turns after steam baths that serve to eliminate the curling effect caused on the fibres by the first twists and caused by the elastic properties typical of silk.

## 4. WEAVING

### 4.1 Weaving process

Yarns can be made into fabrics by two different processes: knitting and weaving. Knitted fabrics are made by progressively joining together loops and stitches of yarn. This can be done by hand, with needles or crochet hooks, or mechanically on special machines.

**There are two ways of using yarn in weaving:**

1. as warp threads, those forming the fabric lengthwise, also called chain or simply threads;
2. as weft threads, those forming the fabric in the width direction, also known as weaving.

Fabrics are made by crossing a certain number of parallel warp threads with a certain number of purely parallel weft threads according to precise and predetermined patterns called weaves. Selvedges are formed on the two sides of the fabric where the weft reverses direction.

Weaving takes place on the looms after the threads have undergone some preliminary operations.

**Preparatory operations:**

- a) A certain number of bobbins on which the thread is wound are placed on special frames called cantres; these allow the warp threads to be unwound simultaneously under constant tension.
- b) The warp threads pass from the reed to a special cylinder called the warp.
- c) Subbies are sometimes soaked in vats of hot solutions (sizing) and then dried in driers. This is done when it is necessary to increase the resistance of the wires.
- d) The warp is threaded into the meshes of the healds and the teeth of the comb. This operation is called drawing-in.
- e) The wefts are wound onto spools by machines called spoolers. The spools are inserted into shuttles, which have the task of transporting the weft.

### 4.2 History of weaving

Weaving was discovered in ancient times by several cultures simultaneously. Weaving with a loom spread throughout the world very early (the oldest archaeological traces are in Egypt, dating back to 4400 BC). In addition to being a useful technique for producing consumer goods, weaving is also a means of artistic expression for all civilisations. It has always had a symbolic function and also an expression of cultural characteristics and ethnic identification. One of the most significant



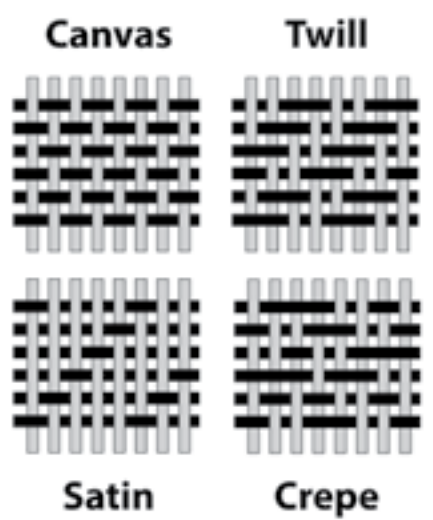
Artisanal silk loom shuttle  
(Source / Orgosolo (NU), Italy)



Multicolour yarn spools  
(Source / Dr. Guido Tettamanti, Ufficio Italiano Seta)



Weaving loom  
(Source / Dr. Guido Tettamanti)



Different types of weaves  
(Source / Manja Kurečič and Silvo Hribernik)

was the heddle, a movable rod that raised the upper sheet of warp. In later looms, the heddle evolved into a cord, wire, or steel band, allowing for the use of several simultaneously. The drawloom, which was likely invented in Asia for silk weaving, enabled the weaving of more elaborate patterns by providing a means of lifting the warp threads in groups as demanded by the pattern. Originally this function was performed by a boy known as the drawboy. However, in 18th-century France the function was successfully mechanised and further improved through the ingenious use of punched cards. The Industrial Revolution was greatly influenced by the inventions of Jacques de Vaucanson and Joseph-Marie Jacquard, who introduced punched cards to program the mechanical substitute for the drawboy, thus saving labour and reducing errors. Additionally, the contributions of John Kay (flying shuttle), Edmund Cartwright (power drive), and others in England played a central role in the development of textile machinery. Modern looms maintain the basic operational principles of their predecessors but have added an increasing degree of automatic operation.

4.3 Fabrics

Silk is presently woven on the most modern mechanic looms. Handloom weaving is still practised in Europe in some countries, for example Romania, for weaving of traditional style cloths, Italy and France, but only for the reproduction, restoration or copying of antique fabrics, especially upholstery fabrics, which can only be woven on traditional looms.

The intersection of warp and weft, according to patterns known as weaves, gives rise to different types of fabrics. The range of possible weaves is vast and some of them are very complex. The interlacing of the threads forms the fabrics of which there are four main families:

**Canvas weave:** this is the simplest weave in which a warp thread passes over a weft thread and then under the next weft thread, and so on.

**Twill weave:** the weave is characterised by a diagonal appearance due to the longitudinal displacement of the weft threads over the warp threads.

**Satin weave:** This weave has a particularly light appearance due to the high number and particular length of visible warp ends. For example, a 6:1 satin is a satin where each warp yarn covers six weft yarns before passing under a weft yarn.

**Crepe weave:** There are many different types of crepe weave, some of which can be very heavy to improve the draping qualities of the fabric itself. All crepes have a characteristic grainy appearance due to the high twist of the yarns from which they are made. Typical silk crepe fabrics are crêpe de chine and crêpe georgette.

5. OPERATIONS CONNECTED TO DYEING

5.1 Degumming

Prior to the actual dyeing operations the silk must be degummed i.e. deprived of the sericin, not completely but uniformly, if the success of the dyeing is not to be compromised. In fact, chemical-physical characteristics of sericin and its solubility in the aqueous phase are not compatible with the subsequent dyeing, printing and finishing stages. It therefore follows that it must be removed from unbleached yarns and fabrics as uniformly and completely as possible (degumming) prior to the continuation of the textile processing cycle. The industrial process exploits the different chemical and physical properties of the two silk proteins. While fibroin is insoluble in water, sericin can be easily solubilised by heat with aqueous solutions containing soap, alkalis, synthetic detergents or organic acids. The most common industrial degumming process involves the use of alkaline baths containing soap, especially for batch processes. The degree of degumming determines the classification of silk into three categories: Ecu silk, Supple silk and Cuite silk. Ecu silk exhibits a 2-5% weight loss and resembles raw silk in both hand and appearance. It is treated with a very weak soap solution with the objective of removing fatty and waxy materials without significantly affecting the sericin. To prevent the loss of sericin during dyeing, ecu silk may be steeped overnight in a 4-5% formaldehyde solution at 20°C or in a 15% solution at 75°C for one hour. For supple silk the degumming loss is approximately 8-15%. It is mostly used for the weft of the fabric. Cuite silk is completely degummed and is renowned for its distinctive soft hand and high lustre. It is the typical form in which silk is handled. In the case of the degumming of fabrics with plants operating continuously, soap is replaced by synthetic detergents as these are more effective in compensating the acidity of the hydrolysis products of sericin that accumulate in the bath.

When the aim is to degum twisted silk, it should be re-wound from bobbins again to skeins.

5.2 Silk loading

To compensate for weight loss caused by degumming and cooking, the silk may undergo a chemical process called ‘loading’ to increase its weight. If the chemical percentage exceeds 5%, the fibre must be labelled as ‘loaded silk’. It consists of incorporating metallic salts, tannins or synthetic substances into the fibroin. This treatment also ameliorates some physical characteristics of silk. Loading can be equal to the loss of sericin, lower or higher. However, too high loadings can deteriorate the silk quality.

### 5.3 Bleaching

Although degumming tends to remove most of the coloured pigments that may be present in raw silk, degummed silk is often subjected to a bleaching treatment to obtain bright white tones and/or to avoid altering the shade of dyes used in very light pastel shades. Usually white fabrics undergo bleaching, while printed ones are dyed with a base colour and then printed. To bleach silk commonly hydrogen peroxide or sodium metabisulphite can be employed.

### 5.4 Dyeing



Dyed silk threads, 1885 - 1903  
(Photo / Guram Kapanadze)



Extract of gall and an aniline dye, 1890s  
(Photo / Guram Kapanadze)

Dyeing and printing are the operations that in the language of textiles ‘ennoble’ silk. If the silk has not been dyed, the fabrics that come off the looms are not attractive. Only after dyeing, printing and sizing can silk be called the queen of fibres. For a long time silk was only dyed in thread and only towards the end of the 19th century did people begin to dye the fabric. The introduction of the mechanical loom for silk and fashion drew technicians’ attention to the need to dye textile materials in different forms. Today yarn is dyed when fabrics of different colours are to be produced, but the fabrics can be dyed or printed.

Dyeing is the process of colouring silk by immersing it in an aqueous solution of a dyeing substance that is absorbed and permanently fixed. Dyeing is a complex process that involves uniform treatment of the individual fibres throughout their entire thickness, rather than just the surface. The attraction between the dye substance and the fibre is known as dye affinity. Silk has hygroscopic properties, which means it can absorb moisture, making it well-suited for dyeing and printing with both natural and synthetic dyes.

Silk is a luxurious and expensive fibre, and the dyeing process is carried out with the aim of improving its intrinsic quality and value. It is important to avoid any physico-chemical damage which may negatively affect the final properties of silk goods (softness, brightness, fastness). This means that each treatment carried out on silk must be controlled carefully, without exceeding the limits beyond which silk fibre can be seriously damaged. The dyeing of silk is a wet process characterised by the following parameters:

- Temperature, which is generally high, ranging from 75 to 90-95 °C. Boiling temperature must be avoided because it could be very dangerous in the presence of acid or alkali. Recently low temperature and cold processes have been developed for silk dyeing.
- Time, which is usually quite long. It is important to consider the time spent at the highest temperature.

The pH value is typically within the range of weak acid to neutral conditions for the application of acid dyes and metal complex dyes. In contrast, reactive dyes require alkaline conditions for the fixation of the dye to the fibre.

#### 5.4.1 Natural dyes

Natural dyes can also be used, but their use is niche, as their performance in terms of color variety, brightness, and colorfastness to light, washing, and sweat is rather limited. Natural dyes have many supporters. Ecologists and nature lovers defend and preach a return to the use of natural dyes. Until a century ago, plants, flowers, barks and shells were the only sources of colour. Through maceration or the work of microorganisms, indigo came from the ford plant, purple from certain molluscs, red from madder, and so on. Many plants and flowers can be harvested for dyeing throughout the year. The primary colours needed are red, blue, and yellow, which can be used to create a wide range of shades.

#### 5.4.2 Chemical dyes

In 1856 the 18-year-old chemistry student William Henry Perkin successfully obtained the first synthetic purple dye for silk. He reacted aniline, sulphuric acid and potassium dichromate to produce a tarry substance. By extracting this substance with alcohol, he isolated a purple dye which he named mauvein. This discovery was followed by the creation of other synthetic dyes such as dahlia, magenta red, Perkin green, indulin blue, and Martius yellow. Towards the end of the last century, after years of study, the chemical formulae of valuable natural dyes such as indigo, madder, and cochineal were deciphered and synthesized at a much lower cost. Silk is a protein fibre that can be dyed with a wide range of chemical dyes: acid, basic, metal complex, reactive, and vat dyes. Dyeing operations are:

- 1) Mordanting: the fibre is treated with chemical mordants that facilitate the fixing of the dye. Dyeing bath, the dyeing substance is dissolved in water at a specific temperature.
- 2) Application of the dye: the fibre is left immersed in the dye bath for the time necessary for the dye to be absorbed.
- 3) Washing thoroughly and drying.



Safflower and an aniline dye, 1890s  
(Photo / Guram Kapanadze)



Indigo for dyeing, 1890s  
(Photo / Guram Kapanadze)

## 5.5 Printing



Kelaghayi wooden printing blocks  
from Azerbaijan, 1890s  
(Photo / **Goga Chanadiri**)

This is the name given to the set of operations that arrive at imprinting coloured patterns on the plain silk fabric. These patterns may be arranged over the entire surface or may be localised in certain areas. Differently from dyeing, in printing the colour is localised and applied superficially, in the form of a thick paste, and fixed with special treatments. Dyeing with printing is an ancient process; it was firstly found in Europe towards the end of the 16th century to meet the growing demand for brightly coloured fabrics from India, China and the Orient in general. But the real advances came about a century ago, after the discovery of synthetic dyes.

There are many printing technologies (screen, block, rotary, transfer, etc.) and techniques (direct, discharge, resist printing techniques). The colour is applied in paste form with certain viscosity in order to prevent diffusion of colour beyond the confines of the printing pattern. The dye can be fixed to the textile substrate using steam (steaming), a treatment that allows dyes to migrate from the printing paste to the fibres. Subsequently, all the unreacted chemicals or textile printing agents of printing paste are washed away using cold and hot washing processes. It is worth recalling the first processing techniques:

**1) Wooden block printing:** this was the only method used at the beginning of the century. It was done with hand-engraved plates, first used in a factory in Lyon. Meticulous and slow, this method still retains all its artistic charm.

**2) Rotary printing:** also first adopted in Lyon where around 1885 the first mechanical silk printing was carried out using an engraved copper cylinder. Soaked in ink, the cylinder rotated to apply the design to the fabric.

**3) Screen printing:** known as 'Lyon-style' printing, this is the technique that has made Como famous throughout the world. The design pattern to be printed on silk is divided into individual color components to create separate screens for each colour. Screens are prepared using a mesh stretched on a frame (wooden or metal), coated with light-sensitive emulsion, enabling the pattern formation on the screen surface. By selectively exposing to strong light, the emulsion is polymerised, forming a thick film on a screen, while on the places with no exposure to light, the emulsion is not polymerised. By washing away the non-polymerised emulsion, the open areas of a printing mesh are exposed in a pattern form. The process is repeated as many times as there are colours in the design. This system was perfected with the American silk-screen technique, which added speed to precision and made possible the introduction of rotary silk-screen machines.

Today, the use of digital printing is gradually becoming more widespread. In digital textile printing (ink-jet printing) special continuous printing machines are used, equipped with computer controlled printing heads controlling the dye drop-lets volume (in picoliters) and position on the textile material in order to print high

quality and colour intensive patterns. The inks used in digital textile printing have lower viscosity compared to textile printing pastes, enabling droplet deposition through very small nozzles in the printing head. The dyes used in modern digital printing techniques are the same as those used in traditional printing.

## 5.6 Finishing

Finishing is the final stage in the processing cycle of the textiles. It is carried out to impart to the fabric the aesthetic and functional properties deemed necessary to effectively meet the end-user's needs.

There are two main categories of finishing: mechanical and chemical, which are complementary to each other: mechanical (for example, calendering, polishing, marbling), and chemical (to obtain, for example, stain resistance, antibacterial properties, hydrophilicity or hydrophobia, etc.). Mechanical finishing usually changes the aesthetics of the fabric, while chemical finishing also influences the functional performance of the treated substrate.

## 6. SILK WASTE PROCESSING

During the process of silk reeling some waste is produced, which is the primary source of material for the 'schappe' or 'spun silk' industry. This kind of industry is, therefore, a 'circular economy'. The modern, or mechanical, spun silk industry almost coincides with the invention of machinery for spinning cotton and wool. Between 1775 and 1779, the 'spinning mule', a machine used to spin cotton and other fibre was invented in England, and it is likely that the first mechanically spun silk was produced in England in 1792, using waste from the reeling industry; probably the spinning machines designed to spin wool and cotton were adapted to spin spun silk. In 1824 the first mechanical spun silk factory was set up near Basel, Switzerland, with Italian-Swiss machinery for dressing (combing), French machinery for preparation and English machinery for spinning. Almost at the same time the industry developed near Lyon (France). With the invention of the mechanical comb in 1851, a use was found for the noils or short fibres eliminated during the combing of silk, which made it possible to comb and spin these short fibres according to the principles of cotton spinning. The first spinning mill for silk waste was built in Italy in 1854 in Meina, on Lake Maggiore, thanks to the intervention of Camillo Benso, Count of Cavour.

- Silk waste comes from three main sources:
- 1) from silkworm rearing: floss, unravelled cocoons, stained, double or deformed cocoons;
  - 2) from the reeling industry: the first outer layers of the cocoon resulting from co-coon brushing, partially reeled cocoons and the inner part of the cocoon layers remaining around the pupae after reeling are obtained as waste;
  - 3) from the twisting industry: the fibre from tanning, twisting and warping.

There are three main processing steps. Maceration serves to free the fibre from sericin and takes place in soapy, boiling baths. The fibre is then centrifuged and dried. At this stage, the chrysalis residues are also removed by beating, which is done by special machines. Then there is a degreasing step, whereby the chrysalid oil is removed, the destruction of organic substances and, finally, neutralisation with ammonia. Overall, the process is very heavy from an environmental point of view, and this is one of the reasons why it is no longer practised in Europe. It should probably be reviewed in the light of new technologies. After degumming, the resulting bulk of silk fibre may be subjected to cutting operations to equalise the length of the fibres, and is then processed by combing, to parallelise the fibres and prepare them for the subsequent stages of the actual spinning process. The combers used may be either straight or circular. The quality, commercial classification and intended use of tops depend on the average length of the fibres, which can range from 40 to 60 mm (the longer the better the quality). Spinning is carried out in continuous spinning machines called rings that refine the yarn count and give cohesion to the fibres by applying a certain number of twist turns depending on the yarn to be spun. There is then a cleaning, winding and clearing treatment.

## 7 CONCLUSIONS

The silk industry in Europe is an important and growing sector. It is home to some of the world’s largest and most famous silk brands. In recent years, Covid-19 has had a major impact on the European market in particular, and on the world in general, however, the silk market has been able to regain its former position in full. Silk brands in Europe have competitive strengths as high production quality, an innovative design and brand recognition in the global market, and finally strong leadership in high value-added segments. The silk fashion industry is taking steps towards greater sustainability with companies developing and creating many new products. This demonstrates that Europe is a sustainable and fair market in terms of trade, with silk clothes produced using high-tech methods. The technology

developed over the centuries, thanks to the textile industrial revolution, has given Europe a leading position in the field of textile machinery and supports a very high quality of fashion. The most critical challenges for the future should be faced with clear priorities: an ambitious industrial policy, effective research, innovation and skills development, free and fair trade, and sustainable supply chains.

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# 6 / The History of Sericulture in Europe

The silkworm was introduced to Sicily and southern Spain by the Arabs between the 9th and 10th centuries and spread to limited areas of the Byzantine Empire more or less at the same time, beginning a process of slow and gradual expansion that was not only determined by environmental factors such as the mulberry climatic limitations.

Mulberry cultivation and silk production proceeded at different speeds and along different paths, the latter often preceding the former by decades, if not centuries, brought about by artisan migrations and mercantile enterprise, while the time required to integrate new plants, animals, cultivation and rearing techniques and practices into local agricultural and peasant culture was much longer. The transition from the use of silk for decoration and embroidery to the weaving of draperies, both plain or embroidered, in the great textile centres of Renaissance Italy - Lucca, Florence, Venice - and in Lyon, destined to become the capital of silk manufacture in Europe, increased the need to import yarns from very distant production areas.

The history of silk in Europe is the story of the gradual “democratisation” of a product that was initially very rare, expensive and exclusive, associated with the sacred and the majestic of the royal power. During the Renaissance, the use of silk became a mark of distinction, first for the high nobility, then for the status of a gentleman, and then simply for a wealthy person. In the mid-15th century, Benedetto Cotrugli warned merchants against wearing silk, but a century later a typical Venetian businessman drawn by Cesare Vecellio in his costume book wore a sober black silk robe.

The propagation of mulberry trees and the rearing of silkworms in the countryside led to an increase in production and a gradual fall in prices, which

encouraged the introduction of new types of fabric, less expensive and more exclusive than those of the past, stimulating the rise of new needs and ways of consumption, while the reuse of production waste paved the way for the emergence of a market for popular silk. Product innovation was accompanied by process innovation, with the introduction of new tools, from manual to hydraulic throwing machines and other tools used in finishing, as well as important improvements in reeling machines and powered looms, with the invention of increasingly complex models, until reaching, at the beginning of the nineteenth century, the first numerically controlled machine, the Jacquard loom.

The role played by silk in international trade and luxury consumption led many European states to follow the example of the mercantilist policy developed by Colbert in France, which followed a logic of import substitution with the creation of royal or privileged manufactures protected by high tariffs or bans on foreign fabrics. Given the impossibility of rearing silkworms locally, as in Prussia or the Scandinavian countries, or the low level of domestic silk production, as in the lands of the Absburgs, the adoption of this policy led to an increased demand for yarns from the Mediterranean or the Far East.

The eighteenth century and the first half of the nineteenth century merge into a single period

favourable to the expansion of mulberry cultivation, with episodic setbacks such as those caused in Spain by the Napoleonic wars. Through the individual initiative of landowners and peasants, or with the active intervention of the State, mulberry cultivation intensified in areas where it was already widespread, expanded even in areas less suitable for the growth of the tree, and extended to areas where it was still little practiced, such as Central Europe and the Balkans. On the one hand, the increase in global trade, with the faster and more extensive movement of people, goods, plants and animals, has led to the introduction of new varieties that are more productive or better adapted to specific environmental and territorial conditions, but on the other hand, it has also created the conditions for the crisis in the sector, an excessive concentration of farms and favourable conditions for the spread of diseases, despite the pressure to improve hygiene.

The spread of pébrine from central France in the mid-19th century was, in many respects, a fundamental break in the history of European and world silkworm rearing. Firstly, the repeated failures of silkworm rearing, the increase in costs due to the need to purchase silkworm eggs imported from the Far East or produced by the cellular method, and the fall in the price of silk after the pébrine crisis led to a divergence between those countries and regions that abandoned mulberry rearing in favour of more profitable activities, and those

where the activity was still strongly rooted (Northern Italy, Murcia, etc.). No less important, the commitment of scientists and institutions to find a remedy led to a much closer relationship between scientific knowledge and production, with the rise of an industry specialised in silkworm egg production and the creation of research centres specifically dedicated to the study of the mulberry tree and the silkworm and the promotion of rational insect rearing practices, such as those in Gorizia, Padua, Murcia and others.

During the twentieth century, European sericulture had to face a fundamental problem: its nature as a highly labour-intensive activity, increasingly affected by the growth of secondary and tertiary sectors, which led to rising wages and production costs. The crisis of the 1930s, with the collapse of international trade and the division of the world into preferential markets protected by tariff barriers and import quotas, marked the decline of the sector. The emergence of synthetic alternatives, growing competition from Eastern producers and the changes affecting rural society and peasant families made silkworm rearing economically unsustainable even before the introduction of insecticides and pesticides, and highlighted the need for radical innovation to envisage a future for European silkworm rearing.

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# History of Sericulture in the participating ARACNE countries



|                 |                                                                                                                                |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------|
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| <b>Greece</b>   | / Skarlatos Dedos and Danae Kaplanidi                                                                                          |
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# Italy

## The sericulture in the past

- 9th–10th Centuries**  
Introduction and spread of sericulture in Italy after the Arab conquest of Sicily.
- 13th century**  
Transition from silk embroidery to textile production.
- 13th–16th centuries**  
Diffusion of innovations in silk production methods across Italy.
- 15th–16th centuries**  
Silk manufacturing becomes a major industry.
- 17th century**  
Expansion of mulberry cultivation, silkworm rearing, and export of raw silk.
- 18th century**  
Acceleration of mulberry cultivation, including damp plains and large estates, and innovations in silk reeling machinery.



Farmers transport the cocoons to the collective storehouse to sell them  
(Source / CREA Sericulture laboratory)

Silkworm cultivation arrived in Italy in the 9th–10th centuries following the Arab conquest of Sicily in the 9th century, as documented in the Cairo Geniza. From Sicily it spread to Calabria under the Normans and to other parts of the South, while in the rest of the peninsula silk processing preceded the appearance and establishment of mulberry cultivation by centuries. In Lucca, Venice and Genoa during the 13th century, there was a shift from embroidery or decoration of clothing accessories with silk yarns to the production of textiles imitating Byzantine or Arabic models. These processes of diffusion of innovations follow a multiplicity of routes, in some cases independent of each other, and if Sicilian craftsmen from Genoa settled in Lucca, for Venice, a direct link with Byzantium is assumed, particularly in the period following the Fourth Crusade.

Secondary migrations, such as that of exiles from Lucca to Venice in the 14th century, contributed to the diffusion and circulation of technical knowledge and figurative models. Silkworm rearing and mulberry cultivation for larval feeding (sericulture) followed manufacturing with a long delay, so that even at the beginning of the 15th century, production in one of the territories of early establishment of this activity in northern Italy, the province of Vicenza, was limited to around one hundred kilograms of yarn per year.

The second part of the 18th and the first part of the 19th century are the golden age of sericulture. The growing incidence in land revenue of the proceeds from the sale of silk induced the owners to devote more and more attention to silkworm rearing. Dandolo’s innovative proposals led to a change in the way rearing was conducted, while constructions and restorations of farmhouses were undertaken to make them more suitable for sericulture.

The era of experts and practitioners was replaced by a scientific and technical approach, particularly regarding the preparation of silkworm eggs, with the spread of cellular reproduction with microscopic selection of healthy moths and the foundation of the “Stazione Bacologica” in Padua as a centre for the promotion of innovations in the sector. While the more advanced areas of Lombardy reacted autonomously to the crisis caused by pébrine because put into practice and improved on Pasteur’s own lessons, the “Stazione Bacologica” promoted an action to improve sericultural techniques and knowledge that bore fruit above all in the ‘Third Italy’ of the Adriatic regions, favouring the formation of silkworm egg production poles, such as Vittorio Veneto and to a lesser extent Ascoli.

It was in these centres, and especially in the latter, that the production of hybrids was undertaken that would allow Italian sericulture to return to the levels of quality, yields and productivity that existed before pébrine, overcoming the difficulties caused by the import of Japanese eggs.

However, from the beginning of the 20th century Italian sericulture was affected by competition from the East, in particular from Japan, where progress in research on hybrids led to the selection of ever more productive silkworm strains, while changes in agricultural structures, with the slow overcoming of the relationships of share-cropping and mixed field rent highlighted the hidden costs of labour-intensive production.

The crisis of the 1930s and the gradual closure of national economies severely affected a sector as strongly export-oriented as silk production was, reducing mulberry cultivation to a marginal role in most regions of Italy. The economic miracle led to the disappearance of silkworm rearing, with only a few restricted areas, such as the Vittorio Veneto district and the upper Friulian plain, where sericulture continued to maintain a residual importance into the 1960s and 1970s.



Egg production plant (moth mating) (Source / CREA Sericulture laboratory)



Cocoon drying  
(Source / CREA Sericulture laboratory)



Egg production plant (moth grinding)  
(Source / CREA Sericulture laboratory)



Egg production plant (moth eclosion from cocoons)  
(Source / CREA Sericulture laboratory)

The mulberry cultivation



Traditional branch rearing in a rural environment, early '900s  
(Source / CREA Sericulture laboratory)



Mulberry cultivation. Traditional Italian landscape  
(Source / CREA Sericulture laboratory)

In Italy, *Morus nigra* was the first species of mulberry introduced, originating from present-day Iran and already known in Roman times. *Morus alba* arrived in Italy later, between the ninth and twelfth centuries, from the Far East, and saw significant expansion around the 15th century.

Even at the end of the 15th century, mulberry cultivation seems to have been scarcely practised in Lombardy, Liguria and Piedmont, while it had already taken hold in Veneto and Emilia-Romagna, in the inland areas of Tuscany, Marche and Umbria and, of course, in Sicily, Calabria and the area between Naples and Salerno. In the late Renaissance, mulberry cultivation was concentrated in hilly and foothill areas, with much rarer and sporadic presences in the lower plains and was almost completely absent from coastal or excessively humid areas. Mulberries are mostly cultivated as isolated plants, placed near farmhouses or along boundary hedges, with only a few trees per hectare, which are perhaps allowed to grow to a much larger size than was usual in the 19th and 20th centuries.

During the 17th century the diffusion of mulberry trees and silkworm rearing continued to increase, becoming inextricably linked to intercropping and share-cropping, and at the same time exports of raw silk to the major traffic centres and manufactures in northern Europe grew. The mulberry tree, however, remained mainly concentrated in hilly and foothill areas. In the 18th century, on the other hand, its spread accelerated, with an increasingly dense presence of this tree cultivation even in areas of damp plains and large estates. From this period onwards, the mulberry is progressively found combined with vines in the planting rows.

The second half of the 18th and above all the 19th century were the period of maximum development of mulberry cultivation, which expanded even in areas with little vocation such as irrigated areas, e.g. the Polesine, and saw the multiplication of plants on the dry plain farms. This process is accompanied by progressive changes in the cultivation of the plants, which are subjected to more intense pruning to limit their growth and make it easier to harvest leaves during the periods of faster growth of the worms, while new varieties are introduced that are more productive or considered more suitable than the traditional ones for damp and clayey soils.

Right: Traditional Friulan branch rearing in a rural environment, early '900s  
(Source / CREA Sericulture laboratory)





Great twisting machine  
(inner view) Abbadia Lariana  
(Source / Monti Silk factory)

**1850s**  
Beginning of the pébrine crisis,  
turning point for Italian sericulture.

**1871**  
Establishment of the Stazione  
Bacologica Sperimentale in Padua,  
marking a shift towards scientific  
approaches in sericulture.

**Late 18th-19th centuries.**  
Peak of silkworm rearing and  
introduction of more productive  
mulberry varieties.

**Early 19th century**  
Crisis in Italian silk manufacture,  
production moves abroad.

**1930s**  
Economic crisis severely affects  
the entire silk sector.

**1960s and 1970s**  
Disappearance of the silk industry  
in most Italian regions.

## Silk manufacturing and industrial silk production

The development of manufactures was accompanied by important technical innovations, such as the circular twisting machine that appeared in Lucca in the 13th century and the hydraulic twisting machine developed in Bologna in the 14th–15th century.

Between the 15th and 16th centuries, silk processing established itself as one of the main manufacturing activities in the main centres of the peninsula, from Milan and Florence to Naples, and was also introduced in numerous medium-sized towns. Production diversified, from fabrics worked with gold and silver to velvets and damasks, to lighter flat textiles, and the manufacture of silk waste gained prominence.

The instruments used for reeling silk also evolved, with the transition from the large reel spinning machine typical of the South to the low reel spinning machine used in the Centre-North, leading at the end of the 17th century to the introduction of the Piedmontese reeling machine, characterised by the movement of the reels by means of gears and the crossing of the threads.

At the same time there was a process of thinning of the silk thread, made with a decreasing number of silk filaments, technical and organisational/managerial innovations that favoured the production of a more homogeneous yarn and improvements in twisting that made it possible to obtain a thinner and lighter product than in the past but just as, if not more, resistant as the Piedmontese organzine.

At least in part, these innovations are linked to the close relationship established during the 18th century between the Piedmontese silk factory and the Lyon silk manufactory, the most important and advanced in Europe, while other manufacturing regions that were aimed at satisfying demand from other northern countries remained tied to traditional techniques.

The first decades of the 19th century, between the Napoleonic wars and the Restoration, saw the definitive crisis of the remaining Italian silk manufactures, while with the transition from circular to rectangular twisting machines, even this phase of production gradually moved abroad.

The spread of pébrine in the 1850s marks a caesura in the history of Italian silk production in several respects. It opened a phase of crisis and transformation that changed the geography of production, with the abandonment of the activity in the South and its decline in most of the regions of the Centre, while in the North the balance changed between the western regions that were beginning to industrialise and those in the North-East where production was concentrated and intensified.

Difficulties in the second half of the 19th century favoured the gradual replacement of direct-fire reeling with steam reeling which was concentrated in new large reeling mills.



Great twisting machine  
(outer view) Abbadia Lariana  
(Photo / Monti Silk factory)



Water wheel – Abbadia Lariana (Source / Monti Silk factory)

## The sericulture after 1990

In the early 1990s, coinciding with a rise in the international price of silk, there was an attempt to revive sericulture in Italy. However, in 1989, an active ingredient, fenoxycarb, trade name Insegar, was registered in Europe especially for the control of Lepidoptera Tortricidae in apple trees. This insecticide, a juvenile hormone analogue, drifted onto the mulberry leaf and resulted in the so-called ‘non-spinning syndrome of the silkworm’. The results of the research carried out by the CREA Sericulture Laboratory of Padua revealed that, within 4 hours from treatment and at a distance of 6 km, the amount of fenoxycarb detected was around 50 ng/m<sup>2</sup> panel and ranged from 0.30 to 0.42 ng/m<sup>3</sup> in the air. These quantities are much higher than those sufficient to prevent the completion of silkworm metamorphosis and estimated at 1x10<sup>-3</sup> pg/m<sup>2</sup> of leaf. Unfortunately, pollution in the spring season, and the lack of decisive policies on the part of the Italian Ministry of Health to contain the problem, meant that, until the EC’s ban on use and the exhaustion of stocks of the product, silkworm rearing was no longer possible in northern Italy, the area where silkworm farmers and plantations were traditionally concentrated, for almost 20 years.

The resumption of activity occurred starting from 2012, through a series of projects financed by various Italian regions, first and foremost the Veneto Region, which led to the establishment of the first operational group on mulberry cultivation ‘Serinnovation’ (2018). Throughout this period (from the 1990s to now) CREA of Padua has continued to perform research and important goals have been achieved:

- 1) an Italian patent on artificial diet (2004)
- 2) collaboration with the company D’orica, born for the resumption of an Italian yarn production with the aim of producing silk and gold jewellery from “made in Italy” cocoons (2014);
- 3) a specification for organic silkworm rearing with organic silkworm egg production (2015);
- 4) a traceability system for silk to work with companies that use silk for biomedical production;
- 5) several prototypes for mechanising rearing (e.g., machine for cutting the leaf for the first three larval instars; machine for harvesting mulberry branches in the ‘low-pruned’ mulberry field; machine for automatic cocoon deflossing).



Leaf cutting machine for the early larval instars  
(Source / CREA Sericulture laboratory)



Cocoon deflossing machine  
(Source / CREA Sericulture laboratory)



Non-spinning syndrome caused by the juvenile analogue ‘fenoxycarb’  
(Source / CREA Sericulture laboratory)

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https://www.crea.gov.it/web/agricoltura-e-  
ambiente  
Contact: **Dr. Silvia Cappelozza, Director**

4. ARSAC-Centro Sperimentale Di-  
mostrativo, San Marco Argentano,  
Cosenza

Contrada Casello San Marco Argentano  
87018 San Marco Argentano (CS)  
T +39 0984 1868048; +39 0984 518065  
E saverio.filippelli@arsac.calabria.it  
https://www.arsacweb.it/centro-  
sperimentale-dimostrativo-di-casello/  
Contact: **Dr. Saverio Filippelli, Director**

7. Centro Tessile Serico Sostenibile  
SRL, Como

via Castelnuovo, 3 22100 Como (CO)  
T +39 031 331211  
E mailbox@textilecomo.com  
http://www.textilecomo.com/  
Contact: **Roberta Falcieri, Operations  
Manager of the Centre**

1. Museo Esapolis, Padova

Via dei Colli, 28, 35143 Padova  
T +39 049 891 0189  
E segreteria@micromegamondo.com  
https://www.micromegamondo.com/esapolis  
Contact: **Dr. Enzo Moretto, Director**

4. Filatoio Rosso di Caraglio, Cuneo

Via Matteotti, n.40, 12023 Caraglio (CN)  
T +39 0171 618300  
E info@fondazionearte.org  
https://www.filatoiocaraglio.it/

2. ARSAC-Centro Sperimentale  
Dimostrativo, Mirto Crosia,  
Cosenza

Contrada Pantano Martucci, Mirto Crosia  
(CS)  
T +39 0983 42235  
E antonio.dileo@arsac.calabria.it  
https://www.arsacweb.it/centro-  
sperimentale-dimostrativo-di-mirto-crosiaa/  
Contact: **Dr. Antonio Di Leo, Director**

5. Fondazione della Seta E.T.S.,  
Como

Via Castelnuovo, 9, 22100 Como  
T + 39 031 303180  
E info@fondazioneellaseta.it  
https://www.fondazioneellaseta.it/  
Contact: **Graziano Brenna, President;  
Graziano Pagani, General Secretary**

8. Agenzia Laore Sardegna, Cagliari

Via Caprera n. 8, 09123 – Cagliari  
T +39 070 60261  
E protocollo.agenzia.laore@pec.it  
www.agenzialaore.it  
Contact: **Antonio Maria Costa, agronomist**

2. Museo della Seta, Borgo San  
Leucio, Caserta

Via del Setificio 5, San Leucio di Caserta,  
81100  
T +39 0823 273289; +39 0823 273290  
E belvedere@comune.caserta.it  
https://www.sanleucio.it/sanleucio/

5. Filanda Romanin-Jacur di  
Salzano, Venezia

Via Roma, n.166, 30030 Salzano (VE)  
T +39 041 5158030  
E info@filandadisalzano.it  
http://www.filandadisalzano.it/index.html

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>6. Museo dell'Arte Serica e Laterizia di Malo, Vicenza</b></p> <p>Via Cardinal de Lai, 2, 36034 Malo VI<br/><b>T</b> +39 0445 585293 (ufficio cultura)<br/><b>E</b> cultura@comune.malo.vi.it<br/><a href="https://www.museialtovicentino.it/museo/museo-dellarte-serica-e-laterizia/">https://www.museialtovicentino.it/museo/museo-dellarte-serica-e-laterizia/</a><br/>Contact: <b>Laura Maria Lunardon, Head of the Culture Office</b></p>                                                               | <p><b>7. Museo del Baco da Seta di Vittorio Veneto, Treviso</b></p> <p>Via della Seta 23/6, loc. San Giacomo di Veglia, 31029 Vittorio Veneto (TV)<br/><b>T</b> +39 0438 569301; +39 335 1984964<br/><b>E</b> museobaco@comune.vittorio-veneto.tv.it; museobaco@terrafertile.org<br/><a href="http://www.museobaco.it">www.museobaco.it</a><br/>Contact: <b>Dr. Francesca Costaperaria, Coordinator</b></p>                                      | <p><b>8. Museo Bacologico Marson, Vittorio Veneto, Treviso</b></p> <p>Piazza Fratelli Cairoli, 31029 Vittorio Veneto TV<br/><b>T</b> +39 348 9151904<br/><b>E</b> e.marson@virgilio.it<br/><a href="https://www.industriabacologica.it/">https://www.industriabacologica.it/</a><br/>Contact: <b>Dr. Ettore Marson, Director</b></p>                                                                                                           | <p><b>21. Setificio colle Masotti (Rovereto, Trento), Filatoio di Piazzo (Trento), Museo diocesano tridentino (Trento), Palazzo Taddei di Ala (Trento)</b></p> <p>Azienda per il Turismo Rovereto e Vallagarina, Corso Rosmini, 21, 38068 Rovereto (TN)<br/><b>T</b> +39 0464 430363<br/><b>E</b> info@visitrovereto.it<br/><a href="https://www.visitrovereto.it/scopri/luoghi-storici/setificio-colle-masotti/">https://www.visitrovereto.it/scopri/luoghi-storici/setificio-colle-masotti/</a><br/><a href="https://www.visitrovereto.it/scopri/luoghi-storici/filatoio-di-piazzo/">https://www.visitrovereto.it/scopri/luoghi-storici/filatoio-di-piazzo/</a><br/><a href="https://www.visitrovereto.it/scopri/musei/museo-diocesano-tridentino/">https://www.visitrovereto.it/scopri/musei/museo-diocesano-tridentino/</a><br/><a href="https://www.visitrovereto.it/scopri/palazzi/palazzo-taddei/">https://www.visitrovereto.it/scopri/palazzi/palazzo-taddei/</a></p> | <p><b>22. Museo Celso Ascenzi, Colli del Tronto, Ascoli Piceno</b></p> <p>Via Carlo Levi 2, 63079 Colli del Tronto (AP)<br/><b>T</b> +39 0736 980566<br/><b>E</b> info@sistemamusealepiceno.it; info@metepicene.it<br/><a href="https://www.metepicene.it/luoghi/351553-museo-della-bacologia-celsio-ascenzi">https://www.metepicene.it/luoghi/351553-museo-della-bacologia-celsio-ascenzi</a></p> | <p><b>23. Museo di Soncino, Cremona</b></p> <p>Piazza Garibaldi 1, 26029 Soncino (CR)<br/><b>T</b> +39 0374 837811<br/><b>E</b> info@comune.soncino.cr.it<br/><a href="https://www.comune.soncino.cr.it/luogo/museo-della-seta">https://www.comune.soncino.cr.it/luogo/museo-della-seta</a><br/>Contact: <b>Enzo Corbani</b></p>                                                                                                                                                                                                                                              |
| <p><b>9. Museo di Palazzo Mocenigo, Centro Studi di Storia del Tessuto, del Costume e del Profumo</b></p> <p>Santa Croce 1992, 30135 Venezia<br/><b>T</b> +39 041 721798<br/><b>E</b> mocenigo@fmcvenezia.it<br/><a href="https://mocenigo.visitmuve.it/it/contattaci/">https://mocenigo.visitmuve.it/it/contattaci/</a></p>                                                                                                                                                                                       | <p><b>10. Museo dell'Arte del Ricamo Don Nicola Mazza, Verona</b></p> <p>Via Nicola Mazza, 14, 37129 Verona<br/><b>T</b> +39 045 8348536<br/><b>E</b> info@donmazza.org<br/><a href="https://www.donmazza.org/content/museo-della-seta">https://www.donmazza.org/content/museo-della-seta</a></p>                                                                                                                                                | <p><b>11. Museo del Baco da Seta Ciro Ronchi, Meldola, Forlì Cesena</b></p> <p>Via Roma, 3, 47014 Meldola (FC)<br/><b>T</b> +39 0543492757<br/><b>E</b> sociali.cultura@comune.meldola.fc.it<br/><a href="http://www.comune.meldola.fc.it/cultura/museobaco/museo.html">http://www.comune.meldola.fc.it/cultura/museobaco/museo.html</a><br/>Contact: <b>Luciano Ravaglioli</b></p>                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                    | <p><b>24. Museo tessile di Leffe</b></p> <p>Via Locatelli, 29, 24026 Leffe (BG)<br/><b>T</b> +39 0357 33981<br/><b>E</b> info@museodeltessile.it<br/><a href="https://www.museodeltessile.it/">https://www.museodeltessile.it/</a></p>                                                                                                                                                                                                                                                                                                                                        |
| <p><b>12. Museo della Civiltà Contadina e delle Tradizioni Popolari, Tuglie, Lecce</b></p> <p>Via Venturi, 73058 Tuglie (LE)<br/><b>T</b> +39 0833 596038; +39 368 581059<br/><b>E</b> info@civiltacontadina.com<br/><a href="http://www.tuglie.com/museo.asp">http://www.tuglie.com/museo.asp</a><br/>Contact: <b>Giuseppe Bernardi</b></p>                                                                                                                                                                       | <p><b>13. Fondazione Antonio Ratti, Como</b></p> <p>Villa Sucota, via per Cernobbio 19, Como<br/><b>T</b> + 39 0313 384976<br/><b>E</b> info@fondazioneratti.org<br/><a href="https://fondazioneratti.org/it">https://fondazioneratti.org/it</a><br/>Contact: <b>Maddalena Terragni</b></p>                                                                                                                                                      | <p><b>14. Museo Abegg Garlate, Lecco</b></p> <p>Via Statale, 490, 23852 Garlate (LC)<br/><b>T</b> +39 0341 681306<br/><b>E</b> info@museosetagarlate.it<br/><a href="http://www.museosetagarlate.it/">http://www.museosetagarlate.it/</a></p>                                                                                                                                                                                                  |  <p><b>HISTORICAL BUILDINGS RELATED TO SILK</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <p><b>1. Villa Chiozza, Cervignano del Friuli</b></p> <p>Via Carso, 3, 33052 Cervignano del Friuli (UD)<br/><b>T</b> +39 0431 387111<br/><b>E</b> informazioni@sericus.it<br/><a href="https://www.sericus.it/luoghi/villa-chiozza/">https://www.sericus.it/luoghi/villa-chiozza/</a></p>                                                                                                          | <p><b>2. Filatoio di seta, Villa Contarini Camerini, Piazzola sul Brenta, Padova</b></p> <p>Via Luigi Camerini, Piazzola sul Brenta (PD)<br/><a href="https://catalogo.beniculturali.it/detail/ArchitecturalOrLandscapeHeritage/0500139897">https://catalogo.beniculturali.it/detail/ArchitecturalOrLandscapeHeritage/0500139897</a></p>                                                                                                                                                                                                                                      |
| <p><b>15. Museo della Vita Contadina Diogene Penzi, San Vito al Tagliamento, Pordenone</b></p> <p>Via Antonio Altan, 83, 33078, San Vito al Tagliamento (PN)<br/><b>T</b> +39 0434 833275; +39 348 130 4726<br/><b>E</b> museo.diogene.penzi@regione.fvg.it<br/><a href="https://museovitacontadina-sanvito.regione.fvg.it/">https://museovitacontadina-sanvito.regione.fvg.it/</a></p>                                                                                                                            | <p><b>16. Civico Museo Setificio Monti Abbadia Lariana, Lecco</b></p> <p>Via Nazionale, 107, 23821 Abbadia Lariana (LC)<br/><b>T</b> +39 0341 700381<br/><b>E</b> info@museoabbadia.it<br/><a href="http://www.museoabbadia.it/">http://www.museoabbadia.it/</a></p>                                                                                                                                                                             | <p><b>17. Museo di documentazione della civiltà contadina friulana di Farra d'Isonzo, Gorizia</b></p> <p>Strada della Grotta, 8, 34074 Farra d'Isonzo (GO)<br/><b>T</b> +39 0481 888567<br/><b>E</b> cultura@comune.farradisonzo.go.it<br/><a href="https://www.turismofvg.it/musei/museo-di-documentazione-della-civilta-contadina-friulana">https://www.turismofvg.it/musei/museo-di-documentazione-della-civilta-contadina-friulana</a></p> | <p><b>3. Villa Frova, Caneva, Pordenone</b></p> <p>Piazza San Marco, 3, 33070 Caneva (PN)<br/><b>T</b> +39 043 479027<br/><b>E</b> biblioteca@comune.caneva.pn.it<br/><a href="http://officinavillafrova.incaneva.it/villa-frova-oggi/struttura-della-villa/">http://officinavillafrova.incaneva.it/villa-frova-oggi/struttura-della-villa/</a><br/>Contact: <b>Roberta Raber, Responsible for the municipality</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <p><b>4. Villa Parco Bolasco, Università di Padova, Castelfranco Veneto, Treviso</b></p> <p>Via Borgo Treviso, 48 31033 Castelfranco Veneto (TV)<br/><b>T</b> +39 0833 596038; +39 368 581059<br/><b>E</b> prenotazioni@villaparcobolasco.it<br/><a href="https://www.villaparcobolasco.it/">https://www.villaparcobolasco.it/</a></p>                                                             | <p><b>5. Ex-essiccatoio bozzoli, San Vito al Tagliamento, Pordenone</b></p> <p>Via Fabrici, 31, San Vito al Tagliamento (PN)<br/><b>T</b> +39 0434 842911<br/><b>E</b> comune.sanvitoaltagliamento@certgov.fvg.it<br/><a href="https://www.comune.san-vito-al-tagliamento.pn.it/it/servizi-3853/servizio-politiche-giovanili-sport-associazionismo-5186/lofficina-dei-bozzoli-4946/la-storia-4947">https://www.comune.san-vito-al-tagliamento.pn.it/it/servizi-3853/servizio-politiche-giovanili-sport-associazionismo-5186/lofficina-dei-bozzoli-4946/la-storia-4947</a></p> |
| <p><b>18. Museo dell'artigianato tessile, della seta, del costume e della moda calabrese, Reggio di Calabria</b></p> <p>Via Orti Superiore, 148 - 89100 Reggio di Calabria (RC)<br/><b>T</b> +39 0965 336155<br/><b>E</b> museosetarc@gmail.com<br/><a href="https://www.beniculturali.it/luogo/museo-dell-artigianato-tessile-della-seta-del-costume-e-della-moda">https://www.beniculturali.it/luogo/museo-dell-artigianato-tessile-della-seta-del-costume-e-della-moda</a><br/>Contact: <b>Rosa Furfari</b></p> | <p><b>19. Associazione Mercato delle Gaite, Bevagna, Perugia</b></p> <p>Piazza F. Silvestri, 1, 06031 Bevagna (PG)<br/><b>T</b> +39 0742 361847; +39 0355 977629<br/><b>E</b> info@ilmercatoделlegaite.it<br/><a href="https://www.ilmercatoделlegaite.it;">https://www.ilmercatoделlegaite.it;</a><br/><a href="http://www.gaitasantamaria.com/ars-sete/">http://www.gaitasantamaria.com/ars-sete/</a><br/>Contact: <b>Alfredo Properzi</b></p> | <p><b>20. Museo Civico Storico di Musso, Como</b></p> <p>Via Statale Regina, 18, 22010 Musso (CO)<br/><b>T</b> +39 034 482162<br/><a href="https://www.museionline.info/musei/museo-civico-storico-di-musso">https://www.museionline.info/musei/museo-civico-storico-di-musso</a></p>                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |



## EX-REELING PLANTS

### 1. Filanda Motta, Mogliano Veneto, Treviso

Via della Chiesa Campocroce, 4, 31021 Mogliano Veneto (TV)  
**T** +39 0417 125032  
<http://www.filandamotta.com>

### 2. Filanda di Dignano, Dignano, Udine

Via Banfi, 2, 33030 Dignano UD  
<https://www.ordinearchitettitudine.it/2018/02/01/la-vecchia-filanda-dignano-rigenerazione-innovazione-un-edificio-storico/>



## AGRICULTURAL COMPANIES WITH RECOVERY OF OLD TRADITIONS

### 1. Cooperativa Nido di Seta/Museo della Seta di San Floro, San Floro, Catanzaro

Via Regina Elena, 88021 San Floro (CZ)  
**T** +39 320 89 68 663  
**E** [info@nidodiseta.com](mailto:info@nidodiseta.com)  
<https://www.nidodiseta.com>  
Contact: **Miriam Pugliese/Domenico Vivino/Giovanna Bagnato**

### 2. DON MILANI Società Cooperativa Sociale, Acri, Cosenza

Via Padula n.12, 87041 Acri (CS)  
**T** +39 3296 170611  
**E** [nello@comunitadonmilani.it](mailto:nello@comunitadonmilani.it)  
<http://www.comunitadonmilani.it/>  
Contact: **Nello Serra**

### 3. Filanda Foramitti Moro, Cividale del Friuli, Udine

Via Gemona, 33043 Cividale del Friuli (UD)  
<https://catalogo.beniculturali.it/detail/ArchitecturalOrLandscapeHeritage/0600029337>

### 4. Filanda Cogliandro, Villa San Giovanni, Reggio Calabria

Piazza Chiesa Cannitello, 4, 89018 Villa San Giovanni RC  
**E** [benedettagenovese@gmail.com](mailto:benedettagenovese@gmail.com)  
<https://www.facebook.com/filandacogliandro/>  
Contact: **Benedetta Genovese, President of the Association “Filanda Cogliandro”**

### 3. Rete Bachicoltura Setica, Padova

**T** +39 0495 797500; +39 330 478029  
**E** [info@bachiculturasetica.it](mailto:info@bachiculturasetica.it)  
<http://www.bachiculturasetica.it/>  
Contact: **Lino Bernardo, President**

### 4. Agriturismo La Campana, Montefiore dell'Aso, Ascoli Piceno

Contrada Menocchia 39 - 63062 Montefiore dell'Aso (AP)  
**T** +39 0734 939012;  
+39 338 619 7365 (Whatsapp)  
**E** [info@lacampana.it](mailto:info@lacampana.it)  
<https://www.agriturismolacampana.it/>

### 5. Associazione Spazio Donne

Via Senatore Todaro 29, Cortale, Catanzaro  
<https://www.facebook.com/people/Spazio-Donne/100057518437048/>



## SILK PRODUCTION COMPANIES WITH RECOVERY OF OLD TRADITIONS

### 1. D'orica, Nove, Vicenza

Via Parini, 5, 36055 Nove VI  
**T** +39 0424 592160  
**E** [info@dorica.com](mailto:info@dorica.com)  
<https://dorica.com/>  
Contact: **Gianpietro Zonta & Daniela Raccanello, Founders**

### 2. Serica 1870, Follina, Treviso

Via Pedeguarda, 18, 31051 Follina (TV)  
**T** +39 0438 842401  
**E** [info@serica1870.it](mailto:info@serica1870.it)  
<https://www.serica1870.com/it/>

### 6. Tramas de sedas – Orgosolo, Nuoro

Via Mercato 7, 08027 Orgosolo (NU)  
**T** +39 320 890 4615  
**E** [antonellamuscau@gmail.com](mailto:antonellamuscau@gmail.com)  
Contact: **Antonella Muscau**

### 3. Fondazione Rubelli, Ca' Pisani Rubelli, Venezia

San Marco 3395 (Cà Pisani Rubelli)  
30124 Venezia  
**E** [info@rubelli.com](mailto:info@rubelli.com)  
<https://www.rubelli.com/>

### 4. Tessitura Luigi Bevilacqua, Venezia

Santa Croce 1320, 30135 Venezia  
**T** +39 041 721566  
**E** [bevilacqua@luigi-bevilacqua.com](mailto:bevilacqua@luigi-bevilacqua.com)  
Contact: **Rodolfo Bevilacqua**

### 5. Atelier Sirio, Bergamo

Via S. Giacomo 42 – 24129 Bergamo  
**T** +39 035 237238  
**E** [info@ateliersirio.it](mailto:info@ateliersirio.it)  
<https://www.ateliersirio.it>



## SILK BIOTECHNOLOGICAL COMPANIES

### 1. Care Silk, Lecce

Via Monteroni 165, c/o DHITECH Ecotekne, 73100 Lecce (LE)  
**T** +39 0832 195810  
**E** [giovanni.laresca@caresilk.it](mailto:giovanni.laresca@caresilk.it)  
<https://www.caresilk.it/it/>  
Contact: **Giovanni Laresca/Mauro Pollini/Francesca Paladini**

### 2. Klisbio

Via Ludovico Ariosto, 21  
20091 - Bresso, Milano  
**T** +39 0221 115800  
**E** [info@klis.bio](mailto:info@klis.bio)  
<https://www.klis.bio/>  
Contact: **Antonio Alessandrino/Giuliano Freddi, Founders**

### 6. Tessitura 'La Colombina', Badoere di Morgano, Treviso

Piazza Indipendenza, 11, 31050 Badoere (TV)  
**T** +39 0422 739715  
**E** [info@tessituralacolombina.com](mailto:info@tessituralacolombina.com)  
<https://www.tessituralacolombina.com/>

### 7. Dal Baco alla Seta, Cortale, Catanzaro

Via Francesco Todaro, 4, 88020 Cortale (CZ)  
**T** +39 0968 76601  
**E** [info@dalbacoallaseta.it](mailto:info@dalbacoallaseta.it)  
<https://www.facebook.com/aziendadalba-coallaseta/reels/>  
Contact: **Marianna Bertuca**

### 8. Ongetta srl, Levada, Treviso

Via don A.Dalla Torre, 5 – Levada, 31047 Ponte di Piave (TV)  
**T** +39 0422 852178  
**E** [levada@ongetta.eu](mailto:levada@ongetta.eu)  
<https://ongetta.eu/>

# Bulgaria

## Sericulture in the past



Silkworm larvae were fed with whole branches at the beginning of the 20th century (Source / SCS Vratsa archive)

It is assumed that sericulture was introduced to Bulgaria at the times of the first Bulgarian Kingdom, by King Simeon the Great, at the end of 10th century AD. The Spanish traveller Tudelski wrote in the 12th century that sericulture was so well developed on the Balkan Peninsula that the cities were full of silk.

In the 40's of the 19th century there were already 50 silk reeling units in the Vratsa region. The raw silk produced was of two types: the prevailing so called 'burundjuk', a thin raw silk, and the less popular 'kazas', a thicker denier coarse raw silk. The raw silk, produced in Vratsa at that time was considered to be of the highest quality and a part of it was exported to Italy and France.

Wearing silk clothes was not only fashionable, but silk was also considered to have protective powers, because people believed it was blessed by Mother Mary. For this reason, silk was used to make wedding gifts, baby's caps, to tie the umbilical cord in newborn children, to pierce the ears of young girls etc.



Cocoon harvesting, 1928 (Source / SCS Vratsa archive)



Cocoon harvest from the White Baghdad race, 1940s (Source / SCS Vratsa archive)

The most common way of incubating silkworm eggs was for the women to wrap the eggs in a thin cloth and keep them in their bosom. When the silkworm larvae began to hatch, they opened the cloth and placed it on a table, then put some fresh nettles on the larvae in order to prevent them from crawling. After all the larvae had hatched, they fed them with mulberry leaves. The mulberry leaves were picked from the trees only in the morning after the dew had dried and collected in baskets, which were woven from vine shoots. Even the style of the houses was adapted to silkworm rearing needs: houses had two floors and the second one was used for silkworm rearing. In the 19th century several million mulberry trees were planted in Bulgaria.

At that time, the sericulturists believed that the silkworms did not get sick because of diseases, but due to a “remembrance” of some bad persons. Therefore, during the period of silkworm rearing, they protected their silkworms from ‘bad eyes’ or ‘bad looks’ by forbidding other people to enter the rearing house. However, after 1870, due to the pébrine disease spreading, cocoon production in the present Bulgarian territories dropped about ten times. During the Russian – Turkish-Bulgarian War of liberation in 1877-1878 many mulberry trees were cut down. After this war, there was a mass migration of the Bulgarians of Turkish nationality to Turkey and the labour force decreased. In 1880, due to these reasons and the spread of pébrine disease, sericulture almost disappeared in newly liberated Bulgaria.



Young lady, dressed in everyday dress in front of cocoons spun in tree branches, natural mountages, 1930s (Source / SCS Vratsa archive)

- 10th century AD**  
Introduction of sericulture in Bulgaria.
- 1840**  
Boom in cocoon and domestic silk production.
- 1886**  
291 tonnes of fresh cocoons were produced.
- 1895**  
The first silkworm eggs were produced by Pasteur's method.
- 1896**  
The Sericulture Experiment Station in Vratsa was opened.

### Local silkworm breeds and egg production

The local egg production by Pasteur’s method started in Bulgaria in 1895 when 2100 boxes (12 g) were produced. In 1896 the Sericulture Experiment Station was established in Vratsa with the main task of controlling the quality of imported and locally produced silkworm eggs. The largest local production of silkworm eggs was reached in 1926, when 214000 boxes (12 g/each) were produced. After 1931, local egg production was stabilised for a long period of time at around 125000 boxes (12 g/each) per year. Since 1896 the Sericulture Experiment Station in Vratsa has organised many training courses for silkworm egg producers. At the same time some egg producers completed training courses at the sericulture stations of Bursa, Montpellier, Padua, Ascoli Piceno, Tbilisi, etc. Until 1947, local egg production was in the hands of 60-85 local private producers. In 1947 the 'Cooperative of Bulgarian

- 1902**  
1,000 tonnes of fresh cocoons were produced.
- 1929**  
2,400 tonnes of fresh cocoons were produced.



Silkworm egg production in the 1930s (Source / SCS Vratsa archive)

silkworm egg producers' was created and in 1950 the whole egg production was taken over by the state enterprise “Textile fibres”. Egg production was centralised in four large factories. In 1996 the egg production factory in Vratsa with the Scientific Center on Sericulture (SCS) was moved to the Agricultural Academy and the other three factories were closed.

Since the beginning of local egg production by Pasteur’s method in 1895, only two local silkworm breeds have been reared in Bulgaria, namely ‘Yellow local’ and ‘White Baghdad’. The origin of the ‘Yellow local’ breed is supposed to be the local race spread in North and South-West Bulgaria in the 16th–19th century. The ‘White Baghdad’ originated from Asia Minor.

The ‘Yellow local’ race was reared all over North and Southwest Bulgaria. It is characterised by the yellow cocoon colour and cocoons with an elongated shape with a slight constriction.

The ‘White Baghdad’ race was reared in Southeast Bulgaria and consisted of 3 types, namely ‘Edirne’ type, ‘Improved Bulgarian’ type, and ‘Bulgarian’ type. The cocoon colour of the ‘White Baghdad’ race population varied from snow white to light green. The cocoon shape was elongated with a constriction. The local silkworm races were mostly raised as pure breeds until the 1960s of the 20th century, after which time they were gradually replaced by white cocoon hybrids.



Silkworm egg production, 1930s (Source / SCS Vratsa archive)

- 1948**  
The State Enterprise “Textile fibres” was established, with branches in all cocoon production regions.
- 1953**  
The peak of cocoon production was reached, when 3,019 tonnes of fresh cocoons were produced by a country of about 7 million inhabitants.
- 1989**  
1,500 tonnes of fresh cocoons were produced.
- 1995**  
150 tonnes of fresh cocoons were produced.
- 2000-2002**  
TCP project 'Rehabilitation of sericulture in Bulgaria', financed by FAO.
- 2001**  
Equipping of Sericulture Experiment Station Vratsa with cocoon dryers, multi-end silk reeling machines, machines and equipment for silk processing and knitting.
- 2008**  
Sericulture Experiment Station (SES) Vratsa became a state enterprise under the Agricultural Academy.
- 2018**  
Transformation of Sericulture Experiment Station into a Scientific Center on Sericulture (SCS) under the Agricultural Academy.

Local mulberry cultivation



Mulberry bush type plantation in the 1st year after planting at the Sericulture Experiment Station in Vratsa, 1930s (Source / **SCS Vratsa archive**)



Old mulberry tree near Vratsa, 1930s (Source / **SCS Vratsa archive**)



Mulberry leaves collected and cut to feed silkworm larvae, 1950s (Source / **SCS Vratsa archive**)

Most of the surviving old mulberry trees have small lobed leaves, but there are also some trees with larger, unlobed leaves. Most trees are from seedlings, obtained through open pollination.

The first official import of 12 mulberry varieties was made in 1930 from Italy. In 1932, the staff of the Sericulture Experiment Station Vratsa visited many places in the South-eastern region and in the Vratsa region to select some promising mulberry trees. Furthermore, many mulberry individuals were collected/created and studied, resulting in the creation of the highly productive Bulgarian cultivars such as N°24, Vratsa 1, Vratsa 18, Vesletz, Trakia 6 etc. At present, there are 97 Bulgarian native mulberry varieties preserved at the Vratsa germplasm collection of the SCS Vratsa.

In Bulgaria mulberry trees had traditionally been planted mostly as single high-stem trees along the roads in the villages and towns. In 1990 there were about 1.6 million such trees all over the country, and now their number is about one million. Some mulberry plantations have also been established. Most of them have 3,330 trees per hectare with a planting distance of 3 x 1 m and a trunk height of 0.6 m.

Transition from home silk manufacturing to industrial silk production

The first statistical data about fresh cocoon production in Bulgaria date back to 1886, when 291 tonnes of fresh cocoons were produced. For a period of 12 years, from 1890 to 1902, the fresh cocoon production in Bulgaria increased significantly and reached about 1,000 tonnes per year. In 1929 the fresh cocoon production in Bulgaria reached 2,400 tonnes. An analysis of the Bulgarian export trade in 1928 showed that the dry cocoons occupied the 4th place by value among the Bulgarian exported goods. During the period of 1925-1929 the number of sericulture households was 70-80,000.

After 1930, dozens of silk reeling mills were established in Bulgaria, which started to reel all the cocoons produced. At the same time some silk weaving mills were also established. To stimulate the development of the local silk industry, the government imposed protective duties on imported silk goods. For a comparatively short period of time during the 1930s of the 20th century a considerable silk industry was established in Bulgaria.

After 1944, when the political system in Bulgaria changed, cocoon production remained in the hands of small farmers, but the production of mulberry saplings and silkworm eggs, cocoon purchase, silk reeling and processing were completely



Right: Manual silk reeling tool, used at the end of the 19th century (Source: Vratsa's Ethnographic Museum). Left: Improved Vratsa's type manual silk reeling tool, beginning of the 20th century (Source / **Vratsa's Ethnographic Museum**)



Right and left: Home manual wheel for silk twisting, first half of the 20th century (Source: **SCS Vratsa Sericulture exhibition**)



Silk fabrics weaving handloom, second half of the 19th century (Source: **SCS Vratsa Sericulture exhibition**)



Cocoons, spun on natural mountages at SCS Vratsa, 1950s  
(Source / SCS Vratsa archive)



Feeding of silkworm larvae at SCS Vratsa, 1950s  
(Source / SCS Vratsa archive)



Seed cocoon sorting, 1950s  
(Source / SCS Vratsa archive)

taken over by the government. The peak of cocoon production was reached in 1953, when 3,019 tonnes of fresh cocoons were produced by a national population of about 7 million inhabitants.

In 1948 the state enterprise “Textile fibres” was established with branches in all cocoon- producing regions. Gradually this company took over the whole sericulture production chain – from science to silkworm egg production, sericulture equipment production, silkworm egg incubation and larvae distribution to producers, mulberry sapling production and distribution, cocoon purchase and processing.

During the period 1950–1990, sericulture farmers in Bulgaria received free mulberry saplings, freshly brushed larvae, chemicals for disinfection, and perforated paper for bed cleaning from the government. A larger part of the costs of cocoon purchasing from the farmers was paid by the government as a subsidy, resulting in a comparatively cheap and stable price for raw silk, fabrics, and garments.

With an average annual production of 1,200-2,000 tonnes of fresh cocoons in the period of 1975-1990, Bulgaria used to occupy first place in Europe and seventh to eighth worldwide.



The silkworm egg production facility in Vratsa's building, 1970s  
(Source / SCS Vratsa archive)



Celebration of 100th anniversary of the Sericulture Experiment Station in Vratsa, 1996  
(Source / SCS Vratsa archive)



Part of the staff of the Sericulture Experiment Station in Vratsa in 1971  
(Source / SCS Vratsa archive)



Advertisement of the Sirma JSC silk factory, Plovdiv, 1990s  
(Source / SCS Vratsa archive)

Sericulture after 1990



Silkworm feeding on artificial diet at the Scientific Center on Sericulture, Vratsa, 2012  
(Source / **SCS Vratsa archive**)

However, with the change of the political and economic system after 1990, the cocoon and silk production started to decline sharply. The main reasons for the dramatic decline in production were the low price of raw silk on the international market as well as the changes in the political and economic system in Bulgaria.

Another factor that had a negative impact on the situation in Bulgarian sericulture was the mismanaged privatisation of the state-owned companies, to the main heirs of the former enterprise ‘Textile fibres’, which were involved in cocoon purchasing and processing.

After the privatisation, these companies gradually stopped purchasing cocoons from farmers. At present, the absence of commercial companies, capable of purchasing and processing large quantities of fresh cocoons from farmers, appears to be the main critical limiting factor for the increase in silk production.



Feeding of silkworms using movable trays, Scientific Center on Sericulture, Vratsa, 2012  
(Source / **SCS Vratsa archive**)



Lines for labour-saving silkworm rearing at the Scientific Center on Sericulture, Vratsa, 2012  
(Source / **SCS Vratsa archive**)



Mulberry leaf powder production at the Scientific Center on Sericulture, Vratsa, 2012  
(Source / **SCS Vratsa archive**)

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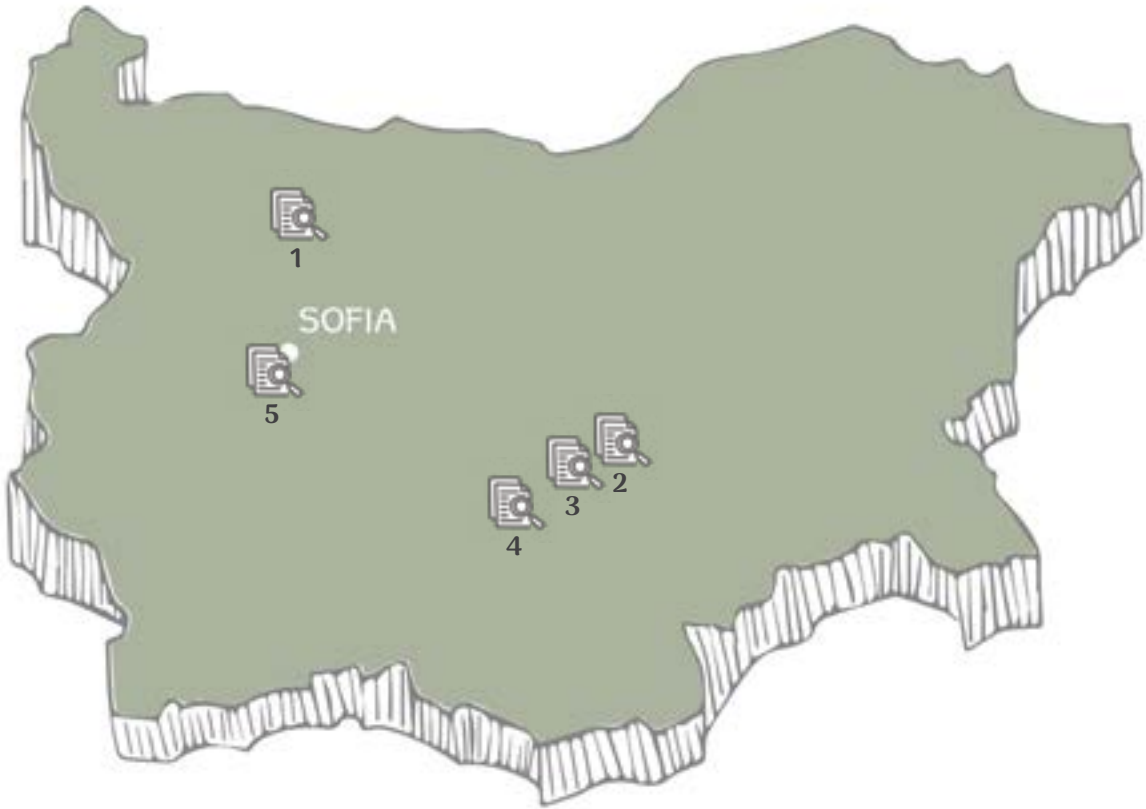
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SILK HISTORY

4th century BC

Aristotle (384-322 BC) in his book 'History of Animals' describes the production of silk from cocoons, at least in the island of Kos, of what is now known as Coan silk, but this silk was probably made by another lepidopteran insect called *Pachypasa otus*.

2nd century AC

Silk textiles are found in Palmyra, Syria, but this silk comes from *Antheraea mylitta*, an Indian wild silk moth.

553–554 AD

Byzantine Emperor Justinian I was introduced to a silk producing insect by monks who brought eggs from the land of Syrinda (Σηρίνδα) to Byzantium. This silkworm was probably *Bombyx mori* since the use of mulberry leaves as food is also mentioned in the narration.

870-890 AD

Archbishop Photios I (810-892 AD) reports reading the account of Theophanes about a Persian who showed to the Byzantine Emperor Justin II (565-580 AD) silkworms that he had brought from Syria (ἐκ Σηρών).

900-910 AD

Byzantine Emperor Leo VI the Wise (886-912 AD) oversees the publication of the **Book of the Prefect** where the various professions involved in silk weaving are described.

1162

Benjamin of Tudela, a Jewish Rabbi who travelled to Thebes in Greece, reports on the silk weaving industry in this town. Thebes was sacked by Roger II of Sicily in 1147 and hundreds of silk workers were transferred as slaves to Sicily, to his Norman kingdom.

1195

Byzantine Emperor Alex III is ordered to pay to Sultan Muhyi al-Din silk textiles from Thebes as war compensations.

# Greece

## Sericulture, silk reeling and weaving in the Byzantine Empire

In the Middle Ages, the Hellenic Peninsula was the epicentre of the Eastern Roman Empire: the most important cities and the capital itself, Constantinople, were located there. The Byzantine Empire is the name by which modern and contemporary scholars refer to the Eastern Roman Empire, predominantly Greek in culture, which was separated from the Western part, almost exclusively Latin in culture, after the death of Theodosius I in 395. Therefore, the history of Greek sericulture has its roots in the Byzantine tradition. Sericulture, defined as the agri-cultural activity of silkworm rearing, can be accurately identified as existing in the Byzantine Empire by the end of the 12th century. The first documented presence of the silkworm, in what is now the Greek state, comes from a passage in a letter written in 1217/1218. Before that, there were probably several attempts to introduce the silkworm to the Byzantine Empire but there is no consistent reference to successful silkworm rearing. However, Greeks were well aware of the origin of silk. For example, Archbishop Photios I (810–892 AD) published a book, probably written by one of his pupils, which is called the Lexicon. In that book there is an entry for the silk producing nation and silk as a textile, which is cited as follows: «Σῆρος: ἔθνος ἐνθα ἡ μέταξα γίνεται· ἐξ οὗ καὶ Σηρικὰ τὰ ἐκ μετάξης ὑφασμένα λέγεται.», which translates as: “Seres, the nation where silk is produced, thus serica (Σηρικά) are called the textiles made of silk”. This might suggest that raw silk and, probably even textiles, were not produced in the Byzantine Empire by then, contrary to what is generally assumed. However, since the conquest of Bursa (Turkey) by the Ottoman Turks in 1326, what can be described as sericulture in the Byzantine Empire appears to be a short-lived activity apart from probable silkworm rearing on south-eastern Peloponnese.

Silk reeling was not mentioned in the Book of the Prefect, but raw silk is reported to have been imported from Syria. Interestingly, reports from several historians suggest the absence of any mention to silk reeling at the time, probably because this activity was carried out by peasant women. However, silk weaving was an important and very lucrative enterprise already from the 9th century AD, as attested in the Book of the Prefect. Silk weaving was mostly for domestic consumption in the Byzantine Empire since the Cairo Geniza scripts do not describe any transactions of Byzantine silk except from one case.

## The Book of the Prefect: a testament on silk textile production in the Byzantine Empire

The Book of the Prefect is an old surviving text from the early 10th century. Its compilation and publication were overseen by the Byzantine Emperor Leo VI the Wise (886–912 AD) and it was published between 910–920 AD. It was an attempt to bring order to the guilds operating in the Byzantine Empire and to set rules and regulations for the work and activities of each guild. It is an impressive record of the various professions that were (and still are) involved in the production of silk textiles.

*In the Book of the Prefect, several guilds related to the production of silk textiles are mentioned.* These are:

- 1) The Βεστιοπράτες (Vestiobrates):** Merchants of silk textiles produced in the Byzantine Empire. This guild was different from
- 2) the guild of Πρανδιοπράτες (Pranidioprates):** Merchants who imported silk textiles from Syria. The export of silk textiles made in the Byzantine Empire was prohibited.
- 3) Μεταξοπράτες (Metaxoprates):** This guild consisted of merchants who bought and sold raw silk. They were not allowed to process the raw silk and were buying it from merchants who were visiting Constantinople to sell their raw silk.
- 4) Καταρτάριοι (Katartarioi):** These merchants bought raw silk from Metaxoprates, they were processing the silk, most probably by throwing (throwsters), and they were then selling the silk threads to
- 5) Σηρικάριοι (Sericarioi):** The merchants who were weaving silk into textiles, but it is uncertain whether they were also dyeing the textiles. They could only buy raw silk from Metaxoprates or Katartarioi, because silk weaving involves the use of both raw silk and spun silk. The role of the profession called Σηρικοπράτης (Sericoprates) describes merchants who were probably working on the finished textiles that were then sold to Vestiobrates. Finally, there was another guild, that of
- 6) Οθονιοπράτες (Othonioprates),** who were merchants exclusively of linen textiles.

The Book of the Prefect also mentions two other professions related to silk: One is called Μεταξάριοι (Metaxarioi) and the other is called Μελαθράριοι (Melathrarioi). It is unclear what the role of these professions was, but they did not belong to any guild. Most probably the Metaxarioi had the same profession as the Metaxoprates, as suggested by several historians, but did not belong to a guild, while the Melathrarioi were merchants who traded low quality raw silk. It is noteworthy, that in the Book of the Prefect there is no mention of silkworms or cocoons, only of raw silk.

1217/1218

Ioannis Apokaukos, an Archbishop of Nafpaktos writes in a letter of the silk-producing worms that were destroyed during a pirate raid on Nafpaktos.

1494

Pietro Casola, a Venetian who travelled to Corfu, Methone and Rhodes reports that in all these 3 places production of silk is taking place under Venetian rule at the time. In the town of Methone he reports of Jewish people working on silk weaving.

1591

Lorenzo Bernardo reports that in the town of Giannitsa (under the Ottoman rule) the silk weaving industry is thriving.

1657

Jean Thévenot visits the island of Chios and reports on the silk weaving of the people of the island, as well as the silk weaving of Andros and Tinos (all under Ottoman rule). Jean Thévenot describes in great detail the garments produced in Chios, which were then traded in Bursa and Istanbul.

1760–1770

Joseph Guichard gives detailed accounts of silk production from the island of Chios.

1830–1862

Silk reeling factories are built in the newly established Greek state in Southern Greece. 1) In 1836, the first silk reeling factory in Sparti founded by the Durutea family. 2) In1838 one silk reeling factory in Messene founded by the Durutea family. 3) In 1843, one silk reeling factory in Nafplio run by N. Loviselli. 4) In 1855, one silk reeling factory in Athens and another silk reeling factory in Patras run by Felps & Co.

1862

Pébrine disease occurs in Greece and eliminates silk production.

1869

Pébrine disease occurs in the areas of Greece that are, by then, under the rule of the Ottoman Empire and silk production is eliminated.

**1880**

Silk production recovers but is now mostly confined to Northern Greece (under the rule of the Ottoman Empire).

**1900–1910**

Silk reeling plants are established in Soufli but silk production is also well established in Edessa, Serres, Agia, Thessaloniki, Messini and Andros.

**1903**

The first silk reeling factory is established in Soufli by the Azaria brothers.

**1909**

Foundation of the 'Fratelli Ceriano' and 'I. Koukoulis and Sons' silk reeling factory in Soufli.

**1911**

The 'Ceriano Fratelli' and 'I. Koukoulis and Sons' silk factory in Soufli close due to the Italo-Turkish war.

**1920**

The Jewish merchants, Bohor and Elieser Djivre, buy the Ceriano factory, which was founded in Soufli in 1909.

**1925**

P. Chatzisavvas from Bursa, Turkey, opens a silk reeling factory in Soufli. At that time, Soufli is established as the main silk production centre in the Greek state.

**1954**

The Tsiakiris silk reeling factory is established in Soufli.

**1955–1960**

Silk production in Greece declines rapidly.

**1963:**

The Djivre factory in Soufli ceases to produce silk. SilkLine, the silk factory of the Mouhtaridis family, is established in Soufli.

**2023**

Silk reeling and weaving is limited to only 3 factories in Greece, all operating in Soufli.

Sericulture, silk reeling and silk weaving in the Ottoman Empire and under Venetian rule

Certain areas of Greece were under Venetian or Genoese rule well into the 17th century, and in these areas (the Ionian islands, parts of the Peloponnese and several Aegean islands and Crete) silkworm rearing was introduced by the Venetians or Genoese and flourished even until the mid-19th century.

In parts of Greece under the Ottoman rule, silkworm rearing also flourished, but there are no reports of the exchange of silkworm races between the Ottoman Empire and Venice or Genoa until the 19th century. Silk textiles were actively imported and exported between those states, as attested by descriptions of western merchants positioned in Istanbul, who traded silk textiles with partners in Western Europe.

The import and export of silkworm eggs was also very active between Italy, France and parts of the Ottoman Empire as evidenced by the occurrence of the pébrine disease in Greece and Turkey after its first occurrence in the Cevennes, France, in 1848.



A silkworm egg box from Thessaloniki dated before 1912. Note the inscriptions in Arabic text, an indication that these silkworm eggs were sold in the Ottoman Empire (Source / S. Dedos)

Sericulture, silk reeling and silk weaving in the established Greek state in the 19th century

There were several silk reeling factories that were established in the mid-19th century in the newly established Greek state, which was confined to the southern parts of what is nowadays the Greek state. What is now Northern Greece was annexed by the Ottoman Empire at the beginning of the 20th century.

Silk reeling factories were also present in several areas of Northern Greece, but all of them experienced the decline of silk reeling due to the pébrine disease.

Silkworm rearing, silk reeling and silk weaving flourished in Greece after 1880 and all throughout the 1940s. Urbanisation, the introduction of other crops and a lack of modernisation of these activities caused a decline from the 1950s and this trend has continued despite the introduction of EU subsidies for silkworm rearing in Greece in the 1980s. EU subsidies are now a lifeline for silkworm farmers in Greece and in 2023 there were only three silk reeling and silk weaving enterprises in Greece and all three are concentrated in Soufli.



A silk reeling factory in Athens in 1928. A suburb of Athens called Mataxourgeo takes its name from the presence of such silk reeling factories in that suburb about a century ago (Source / S. Dedos)



Silkworm cocoon harvest. This photo dating back from the 1950s shows the traditional method of cocoon harvesting after mounting of silkworms on oak branches. It was a time of celebration with family and friends (Source / S. Dedos)



Silk reeling workers in the factory. Note the semi-automatic silk reeling machines used (Source / S. Dedos)



An old silk weaving loom. This type of looms was traditionally used by women to weave silk textiles in their homes (Source / S. Dedos)

The built environment of Soufli



The Azaria silk reeling factory built in Soufli, in 1903. Note the main premises of the factory on the background on the left. The building on the front was still standing until the late 1990s (Source / **S. Dedos**)



A typical 3-storey silkworm rearing house in Soufli. This building was built in 1903 (Source / **S. Dedos**)



A typical cocoon storage building in Soufli. This purpose-built structure has been renovated into an elegant hotel (Source / **S. Dedos**)

Between 1885 and 1915, the built environment of Soufli was shaped, and these influences are still visible today. Many of the houses that had areas dedicated to silkworm rearing are still intact or have undergone minor alterations to accommodate the family’s needs. The buildings are distinct as structures, specifically designed to function as places for silkworm rearing and cocoon storage. They were built by local craftsmen of wood, stone, and brick.

The older houses had one floor with three rooms, as well as a cellar, and a stable. The cellar was used to store mulberry leaves and/or cocoons during May and June. The newer houses had two or three floors. The first floor was similar to the houses mentioned above. The second and the third floor were used for silkworm rearing and contained the beds for the silkworms. A third type of building also appeared, that of the cocoon houses, or as they were locally called *bitziklikia*. They were owned by wealthier families or cocoon merchants, and they were designed to house only silkworms and not humans. They usually had two or three floors with beds for silkworm-rearing or to dry and store cocoons. From 1870 onwards, the first industrial units began to appear, the most characteristic being the silk factory of Azaria, which later became the property of the Djivre family.



The Djivre silk reeling factory in Soufli in full operation in 1925 (Source / **S. Dedos**)

Local mulberry cultivation

The cultivation of mulberry trees in Greece traces its roots back to ancient times. The mulberry tree was first mentioned by Theophrastus, the ancient Greek philosopher and botanist (371–287 BC), who first reported the presence of mulberry in Greek history and highlighted the value of mulberry wood and the nutritional properties of its fruit in his book ‘Περὶ φυτῶν ἱστορίαι,’ (350-287 BC).

Sericultural history takes a significant turn in 553-554 AD, during the Byzantine Empire under Emperor Justinian I, when monks introduced a silk-producing insect, likely *Bombyx mori*, from Syrinda (Σηρίνδα) to Byzantium. This event is documented for its serendipitous introduction of silk production to the region and underscored the mulberry’s crucial role as a food source for the silkworm, thereby elevating the tree’s agricultural and economic importance.

Until the early 14th century, the mulberry is mentioned in various texts under names like Συκαμηνιά and Συκαμιά, though without clear classification into black mulberry (*M. nigra*) or white mulberry (*M. alba*). This period reflects a continued recognition of the mulberry, albeit with a lingering ambiguity about its specific varieties.

The 18th century saw a more structured approach to mulberry cultivation, particularly on the island of Chios, then under Ottoman rule. Between 1760 and 1770, Joseph Guichard provided detailed accounts of mulberry planting for leaf production on Chios. He describes specific methods of leaf harvesting from the mulberry trees, which allowed the trees to grow to massive sizes, yielding around 280 kilograms of leaves per tree.

By 1846, new mulberry varieties were pursued beyond Greek borders with Stefanus Marcella’s description of six mulberry varieties in France and the assertion that the best yield was achieved when mulberries were propagated by grafting, reflecting the growing scientific and agricultural knowledge of mulberry cultivation.

In 1927 another publication on sericulture provided details on nine distinct varieties, representing a significant leap in understanding and classifying mulberry trees in Greece, from wild and semi-wild morphotypes with expressed lobation, to those with simple heart-shaped leaves best suited for silkworm rearing and fruit production. Furthermore, sycamore mulberry classified as *M. alba* var. *platanifolia* as well as introduced high-yielding varieties from Japan and Italy (‘Cattaneo’) were mentioned. The latter half of the 20th century to present day has been characterised by a dramatic increase in the diversity of introduced mulberry varieties in Greece, driven by massive imports from Italy, Japan, China, and other countries. This introduction has transformed the mulberry landscape in Greece, with varieties now serving primarily as ornamental trees in landscape planning within the urban and rural environment. In regions like Evros, the cultivation of mulberries for sericulture persists, blending traditional practices with modern varieties.

MULBERRY HISTORY

350 BC

Theophrastus (371–287 BC) in his book “Περὶ φυτῶν ἱστορία” provides descriptions of the tree, informing us of the value of its wood. Throughout the centuries in Greece, mulberry was used as a medicinal plant and had many other uses by humans beyond its use as an ornamental tree.

100–1400 AD

Mulberry is described in several textbooks as Συκαμηνιά, Συκαμιά, Σκαμινιά and derivatives of such names. However, there is no clear description that the tree which is mentioned can be classified as either *Morus nigra* or *Morus alba*.

1760–1770

Joseph Guichard gives detailed accounts of mulberry planting for foliage production and how to plant mulberries for leaf harvests in the island of Chios. Chios was under the Ottoman rule by the time.

1846

Stefanus Marcella, in his textbook on sericulture, describes 6 mulberry varieties found in France. He states that the best mulberries are produced by grafting.

1927

A detailed description of mulberry varieties in Greece is provided in a textbook on silkworm rearing. In total 9 varieties are described.

1970–2023

Massive imports of mulberry trees from Italy, Japan, China and several other countries lead to a multitude of varieties currently present in Greece and used almost exclusively as ornamental trees. Only in areas where silkworms are reared, mulberry trees are actively cultivated. In the region of Evros, the local variety called Bursa or Prousa (an indication of its origin in the city of Bursa in Turkey) dominates, but modern plantations of Italian or Japanese varieties are becoming popular. In general, all trees are pruned to a high trunk height while imported varieties are sometimes pruned to a medium height of trunk in plantations.



An artistic drawing of a silkworm on a mulberry branch from an 1890 textbook on sericulture. Note the shape of the mulberry leaves in the drawing (Source / **Φιλιππίδης, Σ.**, 1890).

Throughout this history, the mulberry tree has transcended its origins to become a fixture in Greek life, providing shade, beauty, and a link to the sericultural past. With more than a million trees across the country, the mulberry’s legacy in Greece is a testament to its enduring value, from an ancient wood source and a sericulture cornerstone to today’s ornamental and cultural landmark.

### Entities related to Sericulture and Silk production

There is a long list of entities related to sericulture and silk production in Greece. Some notable ones are:

- 1) The Institute of Sericulture (Harir Darut Talimi), which was established in Bursa in 1888 and was closed in 2004. The building still stands in Bursa, Turkey.
- 2) The Djivre silk reeling factory in Soufli. A massive complex of industrial buildings that have been restored and can be visited.
- 3) The silkworm egg production factory of Brikas family in Soufli. An impressive and restored building that was used for silkworm egg production until the late 1950s. In Soufli and its surrounding villages there are still several silkworm rearing houses. Most of them have been converted to other uses.
- 4) In 1914, the Laboratory of Sericulture was established in Athens, Greece, to manage and supervise the increasing cocoon production in Greece. After the decline of sericulture in the 1960’s and 1970’s this institution lacked any scope of its activity and was only carrying out checks on the imported hybrid silkworm eggs for the presence of pébrine. The Laboratory of Sericulture was housed in the premises of the Agricultural University of Athens and was closed in 2011.
- 5) In 2022, the Vocational School for Sericulture and Silk Production was established in Soufli. This is the only vocational school in Europe devoted to sericulture and training of its students.
- 6) Research centres dedicated to sericulture have never existed in Greece. That said, there were prominent scientists who worked with the silkworm as an insect model, such as Prof. Fotis Kafatos, who did extensive work on the oogenesis of the silkworm. However, all his research and that of other Greek scientists was based on the silkworm as an insect model.



Institute of Sericulture (Harir Darut Talimi) established in Bursa in 1888 (Source / **S. Dedos**)



Cocoons from native silkworm races of Greece from 1938 (Source / **Laboratory of Apiculture and Sericulture of the Agricultural University of Athens**)

It is important to note that sericulture as a field of agricultural teaching and training was not part of the curriculum taught at any agricultural universities in Greece. It was only a brief sub-division of courses on Apiculture taught to higher education students, if at all. It is very important for the reader to understand the scope of this assertion: Since the 1950’s there is no key figure or entity connected to sericulture. In the first half of the 20th century one can name the owners of the silk reeling factories in Soufli as key figures and in the 19th century one can name some businessmen, who owned and managed silk reeling plants in southern Greece, but none of these persons are well known or remembered today nationally.



The Brikas family silkworm egg producing factory in Soufli. This landmark building was in full operation until the late 1950s (Source / **S. Dedos**)

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SILK CRAFT, MANUFACTURE AND SILK ART MUSEUMS

1. Silk Museum, Soufli

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GR-684 00 Soufli  
<https://www.piop.gr/en/diktuo-mouseion/silk-museum/>



SILK PRODUCTION COMPANIES WITH RECOVERY OF OLD TRADITIONS

1. Tsiakiris Silk House

<http://www.silkhouse.gr>  
This is the website of the silkworm rearing, silk reeling and silk weaving company of **Mr. G. Tsiakiris** that operates in Soufli since 1954.

2. Silk Line Mouchtaridis Ath. S.A.

<https://silcline.gr>  
This is the website of the silk reeling and silk weaving company of **Mr. K. Mouhtaridis** that operates in Soufli since 1963. The company runs an automatic silk reeling machine since 2022. This is the only such automatic silk reeling machine in Europe.

3. MetaXana

<https://www.metaxana.com>  
This is the website of a silkworm rearing, silk reeling and silk weaving company that has been established in Soufli since 2014. Headed by **Mrs. Anne Garcin** the company operates on a circular economy principle and produces silk textiles exclusively created in Soufli.

# Georgia

## Sericulture in the past

Sericulture has been an essential part of Georgian culture and economy since ancient times, and Georgian silk production traditions are even listed as among the intangible cultural heritage of the country.

The documented history of silk production in Georgia starts from the 5th century AD, when King Vakhtang Gorgasali brought back silkworm eggs from his trip to India. However, some scholars believe that Georgia may have been introduced to sericulture even earlier, as mulberry is endemic to the region and unique strains of silkworm have been found here. Additionally, silk fibres from the 4th century BC were found during excavations at the Pichvnari necropolis.

One of the routes of the Great Silk Road passed through Georgia, suggesting that silk trade also took place locally. Remarkable are the notes of the famous Italian traveller Marco Polo, who mentions that many golden textiles were woven with silk threads in Georgia. The works of Arcangelo Lamberti, Jean Chardin and other international travellers also report about sericulture in Georgia.

**4th century BC**

Oldest silk fibre found in the Pichvnari necropolis (Georgia).

**5th century AC**

First written mention of sericulture in Georgia.

**1844**

More than 3000 weaving looms are counted in the villages of eastern Georgia.

**1850s**

Opening of the first reeling plants.

**1860s**

2,770 tonnes of cocoons were produced annually throughout the country.

**1861–72**

Pébrine epidemic in Georgia.

**1887**

The Caucasian Sericulture Station was established in Tbilisi using the Pasteur method.

**1888–1904**

Annual theoretical and practical courses in sericulture and apiculture were held at the Caucasian Sericulture Station, with a total of 765 students attending.

**1926**

Establishment of the ‘Georgian Silk’ Trust operating under the Soviet Government, which established 3 silkworm egg producing stations in Kutaisi, Chokhatauri and Vani.



Weaving Daraya silk on the local loom. Photo by Konstantin Zanis, 1893, Georgia, Ozurgeti, Bakhvi (Source / **State Silk Museum**)



Upper left: The main building of the Caucasian Sericulture Station (now a museum).  
Upper right: Staff residence of the Caucasian Sericulture Station.  
(Photos / **K. Zanis**, 1892; Source / **State Silk Museum**)

## Silk manufacturing and industrial silk production

In the 17th and 18th centuries, various crafts were related to sericulture. For example, the dyeing of ‘Daraya’ (one of the special types of domestic woven silk textiles, mostly used as headscarves in western Georgia) and other textiles was regarded as a separate profession.

In the 1850s, a number of reeling factories were established in Georgia by Europeans to produce high quality silk textiles. By the end of the 19th century the Caucasian Sericulture Station played an important role in the development of silk production.

In Soviet Georgia, silk production became a major industry and sericulture and moriculture were established as separate fields of research. There were silk spinning and weaving factories all over Georgia, producing industrial textiles (important samples are preserved in the Silk Museum collection) for the whole Soviet Union. In the 1960s, production was at its peak and gradually began to decline due to a number of economic and environmental factors. Since the collapse of the Soviet Union the industry has completely stopped, but scientific research, training of young scholars and conservation of Georgian silkworm strains are still active at the Sericulture Laboratory of the Agricultural University. Additionally, at the Sericulture Laboratory of the Agricultural Research Centre (in Tsilkani) Georgian silkworm breeds are studied and new ones are created.

The State Silk Museum is one of the main institutions in the country preserving and disseminating silk related knowledge through its collections and activities.

1929

There were 5 silk dyeing, 1 silk spinning and 2 silk weaving factories producing 153,830 kg of raw silk and 98,896 metres of textile annually.

1930

Under the Soviet Government the Caucasian Sericulture Station was transformed into a research institute.

1936

There were 11,153,300 mulberry trees throughout the country.

1945

The first Georgian silkworm breed was created by selection.

1960s

4,500 tonnes of cocoons were produced annually throughout the country.

1963

Beginning of the sericulture decline due to mulberry dwarf leaf disease.

2002

End of silk production in Georgia.

2014

Creation of the Agriculture Research Centre and the Sericulture Laboratory, which serves as a repository for mulberry and silkworm gene pools.

2018

Georgian silk production traditions were included in the intangible cultural heritage of the country.



Soviet mulberry plantation in Dighomi, Georgia (Source / State Silk Museum)



Tbilisi Silk Weaving Factory in 20th century (Source / State Silk Museum)

## The mulberry silkworm gene pool

Among the republics of the former Soviet Union, Georgian silk ranked first in terms of quality. It has always been highly exploited. Even today, there are some silkworm strains that are very interesting in terms of industrial and biotechnological applications.

Some highly productive Georgian breeds are characterised by a very high cocoon yield, i.e. a cocoon thread length of over 2000 m and a silk percentage of about 24-25%. The highest quality crepe chiffon fabric is made from the thread of the Mziuri strain, which was awarded the “Platinum Star” at the International Quality Exhibition in Spain in 1998.

Since 2014, the Tsilkani Sericulture Laboratory of the Ministry of Environmental Protection and Agriculture, the Georgian Research Centre and the Sericulture Laboratory of the Agricultural University of Georgia have been working to preserve and improve the gene pool of the silkworm. Today, the gene pool preserves ancient Georgian strains as well as 40 local and 30 foreign selected breeds. This silkworm gene pool is the only one in Georgia, and its preservation is extremely important for the revival and further development of sericulture.

## Local mulberry cultivation

The black mulberry has been widespread in Georgia since the middle of the Tertiary period. There is no precise information on when the white mulberry was introduced to Georgia. The tradition of sericulture in Georgia is indeed ancient. Historical accounts suggest that it dates back to the 5th century AD, during the reign of King Vakhtang Gorgasali, a seminal figure in Georgian history, known for founding Tbilisi, the capital of Georgia. The white mulberry is characterised by its genetic diversity – there are many small-leaved, endemic fruit genotypes that are considered to be the ancestors of modern varieties and are particularly valuable for the nutritional value of the leaf and the flavour of the fruit.

Mulberry can be found all over the country, from sea level to 1600 m. It is a self-renewing fast-growing plant that easily adapts to human cultivation and pruning and to growing conditions in different environments. It loves light, heat and humidity, but can also tolerate shade, drought and winter frosts. It grows to a height of 15–20 m and can live for up to 200 years.

Mulberry leaves were widely used for sericulture throughout the country until the plants became seriously infected by the mulberry dwarf disease. It was first discovered in Far East Asia, but it also affected plantations in Georgia, where the disease was very well studied. The dwarf leaf disease was first detected on only a



Gathering mulberry leaves for silkworm feeding at the State Silk Museum, 2015 (Source / State Silk Museum)



Feeding silkworms at the State Silk Museum (Source / State Silk Museum)

few trees in 1963 at the Kutaisi Regional Sericulture Experiment Station in western Georgia. By 1968, the disease had spread to 20 provinces and infected mulberry trees throughout western Georgia, destroying more than 10 million of the total 12.7 million trees. The rapid spread of the disease was aided by the fact that the basic mulberry variety at that time, called ‘Georgia’ appeared to be very susceptible to the disease. The disease attacks the whole crown of the tree and is spread by the mulberry cicada (*Hishimonus sellatus Uhler*) through infected saplings or cuttings. Some of mulberry varieties are very susceptible to the disease, but others are comparatively tolerant.

In fact, scientists in Georgia were relatively quick in suggesting to adopt new mulberry varieties that were resistant to the mulberry dwarf disease, allowing mulberry plantations to be restored in the 1970s.

In 2003, the most popular varieties in Georgia, at the field level, were those bred in the country: ‘Imereti 90’, ‘Saamo 91’, ‘Racha 9’, ‘Racha 10’, ‘Egrisi’, ‘Novogruzinskii 2’; among the Japanese ones: ‘Oshima’, ‘Ichinose’, ‘Kairiou Rosou’, ‘Rokoko Jaso’ and the Chinese ‘Rosou’. Additionally, there are local mulberry accessions in Georgia including ‘Tbilisuri’, ‘Iveria’, ‘Kutaturi’, ‘Gruzniish-4’, ‘Hybrid-2’, ‘Imeruli-1’, ‘Imeruli-2’, ‘Guria-10’, ‘Guria-20’, ‘Kolkheti-85’ and ‘Nata’, which are relatively resistant to the dwarf leaf disease.

In 2003, there were about 4 million mulberry trees in Georgia. Nearly 50% of them are of highly productive good varieties, which is a very good achievement for the country. The cultivation shape is medium to high stem (1.5-2 m height). Only about 20% of the trees have been planted as compact plantations. Most of the individual trees are situated near the fences of the farmers’ yards. The average leaf yield per tree is about 10–12 kg.



Hanging strings of cocoons at the State Silk Museum, 2015  
(Source / **State Silk Museum**)

## Prospects for the future

Currently, the silk industry in Georgia is in a difficult situation, but there are some attempts to save it.

In 2016, 100,000 mulberry saplings imported from Uzbekistan by Georgian businessmen provided some incentive to the people and 4 sericulture cooperatives were established, 2 of which produced a notable amount of cocoons and spun yarn locally.

The cooperative ‘Abreshumkhvevia’ cooperative in Akhmeta village (headed by Nunu Nakhutsrishvili) employs the residents every year to feed the silkworms and obtain a notable amount of cocoons. A cocoon dryer and other equipment have been preserved here, as well as a several hectares of mulberry plantation.

A mulberry plantation was established at the Lagodekhi Nunnery to feed silkworms and employ people by weaving silk and making various silk handicrafts.

The Signaghi region is also important for sericulture. Ms. Lamara Bezhashvili, who lives there, is one of those unique masters who preserve the forgotten Georgian silk craft and teach silk production to the villagers.

The Ministry of Agriculture and the Ministry of Economy and Sustainable Development have a strategic vision for the development of the silk sector. In 2015, a research project called ‘Silk House’ was launched to revitalise the silk industry in Georgia.

Despite the fact that silk production has stopped in Georgia, the rich gene pool of mulberry and silkworms with highly productive and high-quality cultivars and breeds has been preserved, which is the most important basis for a future sericulture revival.

## Prospects for the future

The Silk Museum was founded in 1887, and it has been housed in the main building of the former Caucasian Sericulture Station since 1891. The founder of the complex, biologist Nikolay Shavrov, developed the concept of the station based on the European model. The aim of the station was to control the health of silkworm eggs using the Pasteur method, and to promote and develop sericulture and apiculture throughout the region. The museum and library, located in the main building, with their various collections and books, played an important role in the educational activities of the station and contributed to raising public awareness in this field.

The Caucasian Sericulture Station was located in the Mushtaid Garden in Tbilisi. It consisted of 23 buildings with different functions, two of which have been preserved to this day. The whole complex, including the showcases was designed



Books from the museum's library, 2013. Photo by Guram Kapanadze (Source / **State Silk Museum**)

by the Polish architect Aleksander Szymkiewicz and today it is listed as a cultural heritage monument in Georgia.

In the course of history, the Caucasian Sericulture Station changed its function and status several times. In 1930, it became a research institute that functioned until the 1970s. In 1981, the building was given to Dinamo Stadium, and the survival of the museum became questionable. The fight to save the museum, led by Irine Chotorlishvili in 1986–88, was successful, and the museum began to function under the leadership of the Bureau of Sericulture. In 2006, the management of the organisation was transferred from the Ministry of Agriculture to the Ministry of Culture, and the institution was given museum status.

As the museum originally had an educational function, its focus is not only on textiles, but also on preserving all kinds of objects related to sericulture, including cocoons, silkworm biology, textiles, photographs, specimens related to the mulberry tree, dyes, threads, sericulture tools and equipment, etc. The museum houses up to 40,000 objects and 20,000 books from 50 different countries.

Nowadays, while maintaining its collection and authentic atmosphere, the museum is also dedicated to implementing research projects as well as educational programmes and is open to new initiatives, such as contemporary art projects, various workshops, etc. After the museum's four-year rehabilitation project (started in 2020), there will be more opportunities for future institutional development.



Weaving on a horizontal loom at the State Silk Museum, 2015 (Source / **State Silk Museum**)



Reeling thread at the State Silk Museum, 2015 (Source / **State Silk Museum**)

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# France

## Sericulture in the past

**1234**  
In Marseille harbour, a ship takes on board bales of silk from the Cévennes.

**1296**  
A resident of Anduze is designated as a « trahandier » (person who pulls the silk thread) in a notarial deed.

**1309**  
Pope Clément 5 transfers the residence of the Holy See to Avignon and planted mulberry trees around the city.

**1340**  
A merchant from Lucca in Italy, residing in alès, hires 5 “trahandiers”.

**15th century**  
Sericulture received a significant boost from Louis XI by encouraging Italian experts to come and work in Tours' silk factory.

**16th century**  
Silk fabric manufacture in Lyon was systematically organised by François I, at the initiative impetus of Etienne Turquet and Barthélemy Nari. At the time, France relied on Italian silk yarn imports to meet its demands due to insufficient domestic production

**17th century**  
Olivier de Serres, the famous agronomist, published “La cueillette de la soie pour la nourriture des vers qui la font”. From 1601, he planted 20 000 mulberry trees in the Tuileries Garden.

Before Lyon became the silk capital, several other regions in France had a history of silk production, including Montpellier, Avignon, Tours, Paris, Provence and Languedoc-Roussillon. At the beginning of the 14th century, Louis XI invited Italian and Greek artisans to settle in Tours. Throughout its history, however, the silk industry in France has been associated with and centred around the city of Lyon. Because of its geographical location and its history, the city had great commercial importance, including the development of silk trade with Italian cities in the Middle Ages.

However, the starting point for the development of its own silk industry was marked by the edicts of King Francis I, in 1531, who granted the city of Lyon a monopoly on silk trade. From then on, the industry flourished marked by the superior quality of its fabrics. By 1550, 10% of the city’s population, or 12,000 people, earned their living from silk. At the same time, the planting and cultivation of mulberry trees were greatly expanded throughout France, largely due to King Henri IV and the renowned agronomist Olivier de Serres. Over time, the silk industry became concentrated in the south of France, where two production centres were established.

One was the silk industry in Lyon, which produced high quality fabrics whereas the demanded twisted silk was produced in Piedmont using advanced technology. The other silk activity hub emerged in the departments of Ardèche, Cévennes, Gard, Hérault, Isère and Var. In these areas, cocoon production was high, but reeling and twisting were not of sufficient quality for the Lyonnese industry. This lower quality silk was used in the simpler and cheaper fabrics produced in the Nîmes area. Throughout the 18th century, demand from royal courts brought the industry to unprecedented heights. However, the Revolution abruptly halted the industry’s activity by reducing the demand from the nobility and the Church.

From the First Empire onwards, there was a remarkable recovery driven by the government of Napoleon I. This was the time of a technological milestone that changed the industry forever, namely the introduction of the Jacquard loom in 1804. This loom made it possible to automate the weaving process, improving productivity and quality. This gave the Lyon silk reeling plants an unrivalled superiority over the other European production centres. In 1802, there were 10.000 looms in Lyon, rising to 20,000 in 1815 and 30,000 in 1830. In 1850, the cocoons’ production reached 25 million kilograms in the Cévennes and 5 million kilograms of raw silk. This scenario was seriously disrupted by the epidemic of pébrine disease, which appeared around 1849, and led to a decline in silk production that severely affected the producing areas of southern France. The industry was able to maintain a low level of activity by using silk imported from Asia until the research of Louis Pasteur made it possible to overcome the crisis. However, the opening of the Suez

Canal in 1869, allowed high-quality products from East Asia to enter the European market at very competitive prices, undermining Lyon’s supremacy. The French silk industry, already in decline, maintained its economic relevance in the 20th century, although with great ups and downs due to both wars.

After the First World War, production was between 3,000 and 4,000 tonnes of cocoons, then fell to 500 tonnes at the time of Liberation. During the Second World War, there was a brief revival in the manufacture of parachutes. Finally, competition from Asia, the emergence of new textile fibres, and a change in taste towards simpler and cheaper clothing at the end of the century led to the gradual disappearance of the French and European silk industry. Today, sustainable silk production still exists in the Lyon area, but in very specific commercial niches such as high-end fashion, the restoration of historical heritage, technological textiles and new biomaterials.



Engraving representing a silkworm farm in the Cévennes (after Pasteur) (Source / Clavairolle, 2003)



Olivier de Serres planting a mulberry tree in Pradel, engraving by Mallet (Source / Ozil, 1986)



Interior of a spinning mill in Ganges (Hérault) (Source / Maison Rouge – Museum of the Cévennes Valleys (Saint-Jean-du-Gard), 1860)

Social organisation of the silk industry and sericulture and its integration into existing agricultural structures

Local silkworm strains and egg production



Reproductive cell  
(Source / Roman, 1876)



The brood at the “nouet”.  
(Source / Secretain & Schenk, 1943)



Box of eggs  
(Source / Secretain & Schenk, 1943)

As a result of the pébrine outbreak, sericulture producers had to buy imported eggs. Despite Pasteur’s recommendations, sericulture producers continued to buy eggs from specialist producers. The egg industry, thus, replaced domestic egg production. At the end of the 19th century, French egg production and silkworm rearing specialised in different geographical areas: in the south-east with egg production plants and in the Gard and Ardèche area with silkworm rearing. Several factors explain this regional specialisation: topography, egg industry and ecological conditions. Not much is known about the traditional strains of silkworms, as many collections have been lost. However, there are three notable strains that have been multiplied for the sale of eggs and have been widely exported. These breeds are:

- **‘Var’ Race:** this is one of the most important strains in France, which has adapted very well to the conditions of neighbouring countries, such as Spain. The larvae are white in colour, although some have black rings with a zebra-like appearance. The larval markings are thick and bright yellow, the cocoons are yellow.
- **‘French White’ Race:** The larvae are white, as well as the cocoons, although the yield is slightly lower than that of the yellow races.
- **‘Cévennes’ Race:** The larvae are generally white and produce a pale-yellow silk of very good quality.

It is worth mentioning that in a certain period of the 19th century, attempts were made to introduce Lepidoptera species that produce so-called wild silk, such as *Samia ricini*, which feeds on castor beans. These species grow freely on their host plants, and do not need to be fed. However, their silk is of inferior quality and cannot be spun instead it must be carded. They have the advantage that the moth exits through the hole already prepared by the insect during spinning, eliminating the need to kill it.

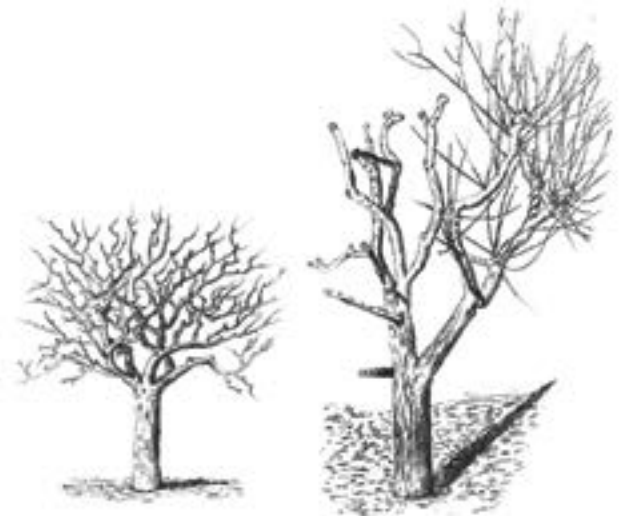
Identification of traditionally cultivated mulberry varieties

The black mulberry (*M. nigra*) was probably introduced to France during the Roman period, with the sole purpose of consuming its fruit. The earliest mention of the white mulberry (*M. alba*) in France was found in the Corsican site of Ortolo and dates to the end of the 14th century or the beginning of the 15th century. In fact, although mulberry cultivation developed in the Cévennes from 1296, according to the archives of notaries in the Languedoc, it is not clear whether white mulberry had already been introduced or whether the silkworms were fed with leaves of black mulberry. In the 15th century, the white mulberry was identified in Occitania, in Carcassonne (Languedoc) and it spread because of its resistance to cold and its hardiness.

Olivier de Serres, recognized as the father of French agronomy, pioneered the method of planting mulberries during the reign of Henry IV in the 16th century. At Henry IV’s behest, Olivier de Serres undertook the task of establishing large-scale silk production in France. This initiative aimed to retain the expenditures on fine fabrics within the country. Legend said that the mulberry samplings originated from a tree brought to France during the last Crusade, which thrived notably in the south and other regions. Some mulberry trees from this area, known as the “Sully” mulberries, still stand near Saint Hippolyte du Fort. These trees were often planted as boundary markers for plots of land, and there were strict prohibitions against cutting them down.

There is not much information about the varieties of mulberry that were planted but there were some that stood out, such as ‘Sauvageon’, ‘Colombasse’, ‘Morettiana’, ‘Lhou’ (of Chinese origin) and ‘Tartarie’ mulberry. The most productive département in terms of mulberry leaf production between 1924 and 1938 was Gard, with a peak of 37,000 tonnes in 1930. In the same year, 15,000 tonnes were produced in the Ardèche and 10,000 in the Drôme.

In 1821, the Philippine mulberry (*Morus multicaulis*, according to older mulberry taxonomy) was introduced from the Philippines to France, although it was actually native to China; this variety had the advantage of being able to grow quickly and sprout earlier. This variety was, hence, very popular for several decades. Japanese varieties such as “Kokuso 21” were also introduced in the 20th century and are still used today.



Pruning of mulberry trees: on the left, an unpruned high-stem mulberry tree; on the right, a mulberry tree being pruned (Source / Clavairolle, 2003)



Poster presenting the procedure of sericulture, from planting mulberry trees, silkworm rearing to silk processing and marketing (Source / Clavairolle, 2003)

**1606**  
François Traucat, gardener in Nîmes, planted 4 millions mulberry trees in Provence and Languedoc. During the reign of Louis XIV, Colbert commissioned a certain Isnard to publish a memoir on the cultivation of mulberry trees and the rearing of silkworms. Colbert developped a policy for silk production. He proposed interest-free loans, subsidies, manufacturing monopolies, bonuses for the planting of mulberry trees and the free use of waterways to encourage the installation of spinning mills and silk production milling.

Research on sericulture in the history of France

**1709**  
A harsh winter devastated chestnut and olive trees in southern France, forcing farmers to turn to a new production opportunity that was seen in sericulture. Mulberry plantations were established in the Cévennes and, to a lesser extent, in the Provence.

**1760 to 1780**  
Cocoon production amounted to approximately 7,000 tonnes per year. Development intensified and reached a record production of 26,000 tonnes in 1853. However, this expansion came at the cost of increased silkworm diseases due to neglect of health standards.

**1856**  
The outbreak of Pébrine disease led to a drastic reduction in cocoon production to 7,500 tonnes. In fact, this disease had already appeared in 1849, but its spread had been slowed down by the importation of Spanish and, above all, Italian eggs. In 1855, Italian egg production was also affected, and imported eggs were contaminated, resulting in a disastrous harvest in 1856.

**1860s**  
Eggs were imported from Japan and China, but poor storage conditions in warehouses in Yokohama or Shanghai, and long-distance transport affected their quality. Imports were also made from Georgia and the Caucasus. Cocoons were also imported from Japan to maintain the activity of the reeling industry.

After the appearance of pébrine disease in the 1850s, which devastated European silk production, the solution to the problem proposed by Louis Pasteur was to select eggs from healthy moths. To this end, in all countries with a sericultural tradition, institutions were set up to promote and technologically improve silkworm rearing. In France, the Station de Recherches Séricicole was founded in 1897 in the town of Alès (Gard). This institution operated until 1977 and was replaced in 1979 by the Unité Nationale Séricicole (UNS), in La Mulatière, near Lyon. The UNS was involved in major research projects, such as the development of transgenic silkworms for improved proteins and silk, but finally closed its doors in 2009.

However, before the creation of these state institutions, the silk industry in France had a large number of mechanics, agronomists and technicians, who continuously made ingenious technical advances that improved the industry to the point at which it became the most competitive in Europe. Some of them changed the industry forever.

This is the case of Olivier de Serres (1539-1619), an agronomist who, with royal support, studied and selected mulberries and propagated the cultivation of the mulberry tree, spreading it throughout France. On the mechanical side, Jacques Vaucanson (1709-1782), a manufacturer of mechanical devices, developed new models of spinning wheels and twisting silk fibres, allowing greater productivity and quality. In the field of weaving, Joseph-Marie Jacquard (1752-1834) deserves special mention. In 1804, building on earlier ideas, he introduced the card reader mechanism, which allowed the displacement of the warp threads to be coded for the passage of the weft, revolutionising weaving techniques. It is also worth mentioning the importance of a generation of artists and fabric designers who created new fashions based on floral designs, among whom the artist Philippe de Lasalle (1723-1804) stands out.

We must also highlight the immense contribution made by the scientist Louis Pasteur (1822-1895) to the survival of sericulture in Europe through his studies on the nature of pébrine and its prevention.



Cocoon extraction in Anduze (Gard)  
(Source / B. Iglesias, 1985)

The sericulture today

Lyon and the surrounding area are the centre of the silk industry, which employs more than 4,000 local people at numerous SMEs, including subsidiaries of prestigious luxury companies. For more than five centuries, Lyon’s silk industry has been at the forefront of high-end fashion products, home furnishings and luxury textiles, and is a world leader in silk know-how and creativity.

Except for sericulture and reeling, all the main processes for the luxurious and creative silk market are performed in France or, more generally, in Europe. The Lyon silk industry is well represented in certain techniques such as silk weaving, printing and dyeing.

INTERSOIE France is the French professional association representing all companies involved in producing, using, and trading silk. Its mission is to promote and defend the French silk industry’s interests worldwide. The association includes around 30 members covering the full silk value chain, from silk yarn to silk fabric, including dyeing, printing, and finishing. Its members include both renowned Lyon-based companies and a wider network of small and medium-sized industrial enterprises.

Organised by INTERSOIE France, the Silk Festival in Lyon is the only annual event of its kind in Europe, bringing together the driving forces of the French silk industry: industrialists, creators, artisans, cultural and heritage players. Exhibitors are the suppliers of the most prestigious brands in the world of haute couture and high-end fashion. Since 2018, Silky Cities, the international network of silk cities and metropolises, has been led by the City of Lyon and Lyon Metropole in partnership with INTERSOIE France. In November 2019, the main silk cities of France, China, Italy, Brazil, Japan, Spain, Uzbekistan and other countries have joined the network. The network aims to create a silk ecosystem that integrates profession, culture and innovation through exchange and cooperation, and to increase the international impact of silk.

Despite the importance of the silk industry and brands in France, the agricultural process has been completely abandoned in this country. In the Cévennes, a historic silk-producing region, Séricyne has trained more than 15 farmers in silkworm rearing. The company is currently the leading actor in France in promoting the revival of sericulture.

In Monoblet, Michel Costa established a spinning mill and planted 18,000 mulberry trees. Soieries des Cévennes operates as a sewing workshop working exclusively with 100% natural silk. In Sumène, L’ARSOIE-CERVIN is a recognised specialist in high-quality hosiery and silk stockings, with demand consistently exceeding production—highlighting the need for more silkworm breeders in the region. Overall, these initiatives clearly signal a revival of silk in the Cévennes.

**1865**  
After numerous interventions, the Minister of Agriculture, Béhic, entrusted the study of silkworm diseases to Louis Pasteur, who went to Alès on 6 June 1865. In the Cévennes (Gard and Ardèche), he studied both pébrine and flacherie, leading to significant advancements in disease management and prevention.

**1870**  
After 5 years of work, Louis Pasteur proposed a method of prophylaxis and published a book entitled Étude sur la maladie des vers à soie.

**1880s**  
Thanks to the work of Pasteur, who recommended the use of healthy eggs, the development of pébrine was halted, but production did not increase and stabilised at between 8,000 and 10,000 tonnes of cocoons.

**1891**  
Sericulture was the source of a picturesque and festive event. Silkworms were reared using sheets of paper perforated with small round holes. Monsieur Lué, the manager of the Casino de Paris, obtained remnants of these sheets of paper. They were used as projectiles at a masked ball held during the Paris Carnival. This was the beginning of the worldwide fashion for paper confetti, which was astonishing in its early days and still exists today.

**1897**  
The Station de Recherches Séricicoles was founded in 1897 in the town of Alès (Gard) and contributed to sericulture research until its closure in 1977.

**18th-19th centuries**  
Provence experienced a boost in sericulture that lasted until the First World War, with much of the silk being shipped north to Lyon. Viens and La Bastide-des-Jourdans are two of the Luberon communes that benefited most from the now extinct mulberry plantations.

**2009**  
The closure of the Unité Nationale Séricicole marked the end of an era. The collection of INRA silkworm strains was transferred to the Sericulture Laboratory of Padua (CREA), Italy.

**After the First World War**  
With the urbanisation in Europe, many French agricultural workers left silkworm rearing for more lucrative factory work. Raw silk was imported from Japan to fill the gap.

**After the Second World War**  
Even after the war, silk was unable to regain many of the markets it had lost, although it remained an expensive luxury product.

**1979**  
The Station de Recherches Séricicoles was replaced by the Unité Nationale Séricicole (UNS), in La Mulatière, near Lyon.



Cocoon deflossing (Source / Clavairolle et al., 1993)

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# Spain

## The silk in Spain: origins, rise and first crisis

The beginning of silk production in Spain is linked to the Arab conquest of the Iberian Peninsula, which began in 711 AD. From the knowledge developed in the Byzantine and Sassanid empires, the Syrian tribes who later settled in Spain (then called Al Andalus at the time) learned the techniques necessary for rearing silkworms and weaving. Although the exact date is uncertain, it is known that in the time of Ab al-Rahman II, in the mid-9th century, the institution of the *Tiraz* already existed in Córdoba. This was a workshop for the manufacture of luxurious silk textiles to supply the court and was supported by the sovereign. In the 10th century, the high quality of the fabrics produced in Al-Andalus was well known abroad, and Italian sources praised the quality of the fabrics known as *spaniscum*. From Córdoba, other centres of activity developed in the south, such as Granada, Almería, Málaga, and Seville.

Around the 13th century, the first records of silk activity appear in Valencia, and Murcia, which had already been conquered by the Christian kings. After the Christian conquest of Granada in 1492, which put an end to the last Muslim kingdom in the peninsula, the silk industry began to expand and flourish, concentrated in Granada, Murcia, and Valencia, reaching its peak in the 16th century. Granada and Murcia were major producers and exporters of raw and spun silk to other manufacturing centres in Spain, such as Córdoba, Seville, and Toledo. Valencia, in addition to this production, received technological innovations from a large immigration of Genoese artisans and developed a powerful industry of velvet and high-quality fabrics. The city was also a distribution centre for raw silk to other European cities.

The 17th century was a period of deep crisis. This was partly due to the general economic crisis in the country, but also to problems specific to the industry. These included an excessive tax burden and the negative effects of an incoherent trade policy. These problems were gradually resolved during the 18th century, the great century of silk in Spain. By the middle of the century, Valencia could boast an industry with more than 5,000 looms, employing half of the city's population. At the same time, it produced between 500 and 1,000 tonnes of raw silk a year, more than half the total production of Spain. Murcia was unable to consolidate its textile industry, as the interest of the dominant landowners was to produce and export raw and spun silk. As a result, up to 350,000 mulberry trees were planted in the region during this period. By the end of the century, however, Valencia was suffering from fierce competition from the silk factories of Lyon, where the industry was rapidly adapting to fashion trends and the new taste of consumers for cheaper and lighter cloths produced with the latest technology.

At the same time, the rigidity of the guild structure made innovation difficult. This difficult period culminated in the War of Spanish Independence (1808–1812), a



Modern equipment for reeling silk cocoons into yarn in a factory in Murcia, 1970  
(Source / F. C. González)

catastrophic event that interrupted the development of a modern textile industry in Spain. It took several decades to recover, but, in the middle of the 19th century, a new silkworm disease, pébrine (*N. bombycis*), appeared throughout Europe. This disease had a devastating effect on all European sericulture and marked a turning point, ruining production in almost all of Spain, except Murcia. Just before the appearance of pébrine, the total production of cocoons in Spain was 12,400 tonnes, with Valencia being the main producer (6,000 tonnes), followed by Andalusia (4,000 tonnes), and Murcia (2,000 tonnes). Cataluña produced only 50 tonnes but it was an exception in Spain. With a small production of raw silk, its manufactures could not compete with Valencia in the 18th century. But while that city suffered a commercial decline at the end of the century, the textile industry in Cataluña began a process of development that made it the regional leader in textiles in the 19th and 20th centuries. Some of the silk manufacturers switched to the use of cotton, and the remaining silk manufacturers developed a factory system, with salaried workers employed in plants with a superior technology, which finally moved from silk to artificial fibres in the 20th century.

- 711**  
Arab tribes invade the Iberian Peninsula.
- 756**  
Creation of the Omeya Emirate with Abd al-Rahman I. Syrian tribes introduce sericulture and silk manufacture to al-Andalus.
- 929**  
Beginning of the Omeya Califate with Abd al-Rahman III. Many references of this period document the splendour of the Tiraz of Córdoba, the royal workshop for the manufacture of silk fabrics for the court.
- 1013**  
End of the Califate and start of a period of decadence of sericulture and silk fabrics. Only Granada retains its prestige.
- 1240**  
First documented evidence of silk production activity in Valencia, already under Christian control.
- 1285**  
First documented evidence of silk manufacture in Murcia, under Christian rule.
- 1457**  
Arrival and integration of Genoese artisans in Valencia, who provide the technique of velvet, starting a period of great prosperity.

- 1492**  
Conquest of Granada by the Catholic Monarchs and end of the last Muslim kingdom in Spain. The Christians protect the Moorish sericulture and manufacture, with raw silk and fabrics exported to the rest of Spain and Europe.
- 1568**  
Rebellion of the Moors of Granada and subsequent expulsion, which leads to the decadence of silk production in Granada.
- 17th century**  
General decadence of sericulture and silk manufacture in Spain, in the context of a general economic crisis.
- 18th century**  
Recovery of the silk industry in Murcia and Valencia, which reaches historic levels of prosperity.
- 1808**  
Beginning of the the Spanish War of Independence (1808–1812) against the invasion of Napoleon's army. The war causes great losses in most of the Spanish textile industry.
- 1850s**  
The pébrine epidemic (*Nosema bombycis*) destroys sericulture in most of Spain, with the exception of Murcia.
- 1892**  
Creation of the Sericulture Station of Murcia, modelled on the Stazione Bacologica of Padua.

### The silk industry after the 1850s



Farmers being instructed in the observation of silkworm diseases by Sericulture Station of Murcia technicians, 1930s (Source / IMIDA)



Traditional method of silkworm rearing in Murcia, in platforms covered with a cloth in the open air and brought inside the house at night, 1930 (Source / IMIDA)

The solution to the pébrine disease came when Louis Pasteur identified the causative agent of the disease and proposed a system to ensure the health of the eggs, based on the microscopic observation of the female moths. This made it necessary to raise the technological level of silkworm rearing and led to the creation of silkworm research institutes in all silkworm producing countries, providing advanced knowledge of the biology and management of the insects. As a result, the *Estación Sericícola de Murcia* (Sericulture Station of Murcia) was created in 1892, the first and only institute in Spain dedicated to the promotion and development of the silk industry. From then on, practically all of Spain’s silk was produced in Murcia, based on an agricultural structure of small farms that reared silkworms as a family and complementary activity to the main production of vegetables and cereals.

The productivity of this traditional structure was guaranteed by the improved technological level, as new silkworm breeds, new rearing methods, and better management of commercialisation were provided by the work of the Station. The production of cocoons in Spain increased to a peak of 1,170 tonnes in 1925, with Murcia being the main producer (953 tonnes), followed by Valencia (150 tonnes) and Castile (25 tonnes). However, during the Spanish Civil War (1936-1939) this activity suffered an almost total collapse falling to a minimum of 100 tonnes. In the post-war period, silk production was supported by the government and a recovery of the activity was observed, but in the 1970s the competition from cheaper Asian silk could not be overcome and in 1976, after the withdrawal of the subsidies that maintained a minimum of production, the activity ceased completely.

At present, there is no raw silk produced for the textile industry in Spain. Some textile silk production still takes place in Valencia, using silk imported from abroad. The Sericulture Station of Murcia was restructured in 2002 as a regional research centre for the agriculture and food industry, the IMIDA. However, after intensive research since 2000, silk fibroin proved to be an excellent biomaterial for regenerative medicine and tissue engineering. The IMIDA regained its old interest in silk and in 2005 started a line of research in this field, which is still active and successful and has stimulated the use of silk fibroin for this application in other research centres in Spain.

### Mulberry varieties and silkworm races

The beginnings of sericulture during the Arab rule relied on feeding the silkworms with mulberry leaves of the *moral* or black mulberry, *M. nigra*. The progressive spread of sericulture to the rest of the country led to the cultivation of this species. In the 16th century, however, the white mulberry, *M. alba*, began to be cultivated in Valencia and Murcia. It has more tender and palatable leaves for the silkworms, is more nutritious and tolerates pruning better. As a result, it produces better quality silk. The hard-leaved *M. nigra*, on the other hand, is a very resistant species well adapted to the altitude and aridity of the mountainous region of Las Alpujarras in Granada, where it was grown. This led to a conflict, as the silk producers of the Alpujarras region, of Moorish origin (Muslims who converted to Christianity after the conquest of Granada in 1492), clung to the cultivation of the *moral*, which they considered to be of superior quality. The Christian authorities also defended the use of moral against the white mulberry, issuing decrees banning it and ordering its uprooting. This led to the so-called ‘mulberry conflict’, which lasted throughout the century. In reality, however, this conflict over the quality of the silk was a measure to protect Granada silk from competition from cheaper, higher quality silk from Murcia and Valencia. Eventually, the cultivation of *M. alba* was imposed and *M. nigra* became a marginalised species that is rarely found and cultivated only on the island of La Palma in the Canary Islands.

We do not know exactly which varieties of mulberry were cultivated in the distant past. Over time, however, two basic types of mulberry trees have been selected and considered as native to Spain. One is the ‘*Valenciana*’ type, predominant in Valencia, which is not a single genotype but represents a group of related genotypes with different characteristics (‘*Valenciana*’ curly, ‘*Valenciana*’ early). Another type that predominates in Murcia is the ‘*Cristiana*’, very palatable and adapted to semi-arid conditions. After the establishment of the Sericulture Station, these two types and their hybrids spread all over Spain, as one of its tasks was to maintain mulberry nurseries and distribute free saplings to all the farmers who requested them. For decades, around 20,000 saplings a year were distributed.

As for the silkworm breeds used in the past, as the only indigenous one is the race ‘*Sierra Morena*’, a yellow silk strain, traditionally found in the south of the country. However, almost all the old breeds were gradually replaced by the new Japanese high-yield polyhybrid strains, which were introduced and promoted by the Sericulture Station in the middle of the 20th century.

**1925**  
Peak of cocoon production in Spain in the post-pébrine period: 1,170 tonnes.

**1936**  
Beginning of the Spanish Civil War (1936-1939), provoking the ruin of the sericulture: decline to less than 100 tons of cocoon in the period.

**1976**  
After a moderate recovery in raw silk production in the post-war period, the activity finally collapses, due to the withdrawal of the subsidies, unable to compete with cheaper silk from Asia.

**2002**  
IMIDA (Murcia Institute for Agricultural and Environmental Research and Development) is created, using the facilities and infrastructure of the former Sericulture Station.

**2005**  
IMIDA starts a new line of research into the applications of silk fibroin in regenerative medicine and tissue engineering, which is still active today.

The role of sericulture in agricultural structures



Current aerial view of the IMIDA, showing the old buildings of the Sericulture Station, 2024 (Source / IMIDA)



View of the building of the 'Colegio del Arte Mayor de la Seda', (College of High Silk Art) headquarters of the guild of *Velluters* (artisans of the velvet) and now the seat of the Silk Museum of Valencia, 2024 (Source / A. Pagán)

The predominant method of silkworm rearing was integrated into an agricultural system of smallholders or tenant farmers working on very small plots of vegetable or cereal crops. Mulberry trees were planted on the edges of the plots or along the irrigation ditches to provide leaves for rearing, which was carried out by the whole family in the spring. In Valencia and Murcia, this was the case in the systems known as Huerta, which were very fertile plains irrigated by the rivers Jucar and Segura, respectively, with a hydraulic system that was very well developed by the Muslim population. A second method, more common in Murcia, was to plant mulberry trees in large mulberry groves owned by the nobility or the Church, who sold the leaves to the farmers. Alternatively, the owners of the mulberry groves ('lords of the leaf') could provide a home for a cultivator and his family and supply him with the silkworm eggs, tools, and leaves in exchange for two-thirds of the harvest for the landlord.

Institutions, research centres and museums connected with sericulture

The most important research institution related to silk activity in Spain was the Sericulture Station of Murcia, located in the town of La Alberca, which was very active in all aspects of the silk industry in Spain from 1892 to 1976. After 1976, the Station was transformed into an autonomous regional agricultural research centre, the IMIDA, which since 2005 has successfully developed a line of work on the development of silk biomaterials, ensuring the continuity of silk research in Murcia. Another important research institution in the scientific field is the Department of Materials Science of the Universidad Politécnica de Madrid, which makes important contributions to the study of silk as a biomaterial.

In terms of cultural institutions, there are two silk museums in Spain. The Museo de la Seda (Silk Museum) in Valencia, inaugurated in 2017, is located in the restored 15th-century premises, of the former Colegio del Arte Mayor de la Seda de Valencia (College of High Silk Art). These premises were the headquarters of the city's silk guilds, founded in 1479 by the artisans of velvet and still active today. There is another museum, the *Museo de las Hilanderas* (Spinners Museum), in the town of El Paso, on the island of La Palma (Canary Islands), where the tradition of silkworm rearing and weaving is still alive. Another relevant museum is the *Centre de Documentació i Museu Tèxtil* (Documentation Centre and Textile Museum) in the town of Tarrasa (Barcelona). Although it is not a dedicated silk museum, it holds a very rich collection of silk garments.



View of the 'Casa de la Seda' (Silk House) in Barcelona, the seat of the guild of veil makers from 1763 (Source / Silk House of Barcelona)

An important building in the memory of silk in Spain is the *Lonja de la Seda* (Silk Market) in Valencia, a 15th century Gothic building and UNESCO World Heritage Site, where all the silk contracts and trade in the city took place.

Barcelona also has a historic building, *La Casa de la Seda* (The Silk House), built in 1763 and the seat of the Guild of Silk Veil Manufacturers of silk veils (founded in 1553).



View of the *Museo de Las Hilanderas* (Spinners Museum) de El Paso, Isla de la Palma, Canary Islands, 2023  
(Source / **J. L. Cenis**)

### Traces of the culture and practices of rural silkworm ethnography

With the disappearance of sericulture from 1850 onwards in most of Spain, due to the pébrine, and the modern abandonment of the rural life, the culture, traditions, and customs associated with the silkworm and mulberry have been lost and faded from people's memories. It is only in Murcia, where sericulture continued until 1976, that we can find manifestations of popular culture related to silk. At present, there is a small civic association called the *Peña Huertana de la Seda* (Silk Cultural Association) which preserves the traditions of old peasant culture concerning sericulture. The association preserves music, dances, clothing, and a small museum of sericulture utensils. On the first Sunday in March, following a tradition started in the 19th century, the members of the association celebrate a procession called *La Bendición de la Semilla* (The Blessing of the Eggs) in which the silkworm rearers go to a church to receive the blessing of silkworm eggs, in order to assure a good harvest.

There are also traces of the deep religious devotion of past silk workers. In Murcia, sericulture is under the patronage of San Felix de Cantalicio. Also in Murcia, in 1600, the guild of twisters and weavers founded the *Cofradía del Perdón* (Brotherhood of Pardon), a religious fraternity that takes part in the traditional processions held in Spanish cities and villages during the Holy Week. In Valencia, it is also worth mentioning the *Cofradía del Art de Velluters* (Brotherhood of the Art of Velvet), under the patronage of San Jerónimo and founded in 1477 by the velvet artisans.

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A farmer with a spinning wheel to obtain silk fibre from silkworm cocoons in Murcia, 1930s  
(Source / **F. C. González**)



The procession of the association "*Peña de la Seda*" during which rearers from Murcia go to the sanctuary of Santa Catalina to get the silkworm eggs blessed, with a traditional stop at IMIDA, 2024  
(Source / **M. Sánchez Alcaraz**)



View of the silk museum of the Association "*Peña de la Seda*" from Murcia, 2024  
(Source / **M. Sánchez Alcaraz**)

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SILK PRODUCTION COMPANIES WITH RECOVERY OF OLD TRADITIONS

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# Slovenia

## Sericulture in the past

- 16th century**  
Sericulture spreads from Venice and Friuli to the Slovenian regions.
- 1724**  
Foundation of the Royal Filature in Farra d'Isonzo.
- 1725**  
Start of silk production in Ljubljana.
- 1843**  
Foundation of the Styrian Sericulture Society.
- 1844**  
End of sericulture in Carniola.
- 1869**  
Foundation of the k. u. k. Research Institute for Sericulture in Gorizia/Gorica.
- 1875–1930s**  
Decline of sericulture in Gorizia/Gorica, Gradisca/Gradiška and the Vipava Valley.
- 1948**  
Foundation of the Sericulture Station at Rafut near Gorizia/Gorica to revitalise silkworm rearing in the Littoral.
- 1960s**  
Decline of sericulture and silk production in Slovenia.

Sericulture was introduced to Slovenian territory in the 16th century. Historians assume that it spread to the then Austrian territory with the emigration of people from Venice and Friuli, with whom the regions maintained close economic and cultural contacts. The spread of sericulture was very successful in the upper Vipava Valley (in Carniola at that time) and around the cities of Gorizia/Gorica and Trieste, but less successful in other parts of Carniola, Styria and Carinthia. The most important promoter of sericulture in Vipava was Ivan Jakob Fanzoi. He managed to obtain financial support from the regional government of Carniola and succeeded in purchasing silk cocoons and reeling, which enabled him to produce more than 283 kilogrammes of raw silk.

Silk production in Upper Carniola (Gorenjska) is documented from 1768, with Ljubljana and its surroundings being the centre of production. Lower Carniola (Dolenjska) was less successful in the Theresian era (1740–1780) and did not achieve any major breakthroughs in sericulture. However, the peak of production is documented in the Karst area, the hinterland of Trieste, especially in Duino/Devin and Sistiana/Sesljan, where the peasant population was predominantly Slovenian.

In the 1760s and 1770s, sericulture became a permanent occupation of the peasant population in Gradisca/Gradiška, Gorizia/Gorica, the Vipava Valley and the Karst. When the prices for silk cocoons and raw silk were higher in Venice, they were smuggled from the Goriška/Gorizia region to the local markets. The main problem for the population was to survive the cyclical crises, to feed themselves from what the land provided and to earn money for taxes. The taxes were paid with the income from sericulture revenues, and Maria Theresa (Queen of Bohemia, Queen of Hungary and Croatia, Archduchess of Austria, who ruled the Habsburg dominions between 1740-1780, as sovereign), awarded prizes and shrines to the most diligent sericulture farmers. When the patent for the promotion of sericulture was granted in the Austrian monarchy in 1763, the government set the Gradiško-Goriška/Gorizia-Gradisca region as a model for other regions, in which “serfs receive most of the funds for the payment of taxes from sericulture and silk manufacturing”.

The Napoleonic Wars (1803–1815) were followed by an agricultural crisis triggered by the fall in the prices of grain, livestock and wine, which led to a renewed interest in sericulture. It was also very profitable for Austria, to which Lombardy and Veneto belonged. The revival of sericulture was favoured by a sudden rise in the price of raw silk in the years between 1820 and 1840. The agricultural societies and respected members of the industry or intellectuals played an important role, including Janez Hradecky, Jožef Orel, Janez Zalokar and Franz Hlubek. They endeavoured to make knowledge of sericulture accessible to a wider public by providing translations or publishing their own books on the subject. The newspaper Kmetijske

in rokodelske novice (Agricultural and handicraft news), edited by Janez Bleiweiss, a respected member of the Sericulture Society, offered insights and updates on sericulture. In Carniola, Carinthia and Styria the agricultural societies were responsible for sericulture extension service and integrated sericulture into the regional agrultural development plan.

The Imperial and Royal Research Institute for Sericulture in Gorizia, founded in 1869, played an important role in the sericulture development. Its director, Ivan Bolle (1850–1924), focused on the research and production of healthy and disease-resistant silkworm eggs, which were distributed among the local silkworm rearers, and wrote several publications on sericulture and moriculture.

The decline of sericulture came with the extensive spread of pébrine (*Nosema bombycis*) in Slovenian areas, which decimated sericulture first in Gorizia and Vipava and later in Carniola, Carinthia and other parts.

Many wild silk moths (*Antharea yamamai*, *Samia attacus cecropia*, *Samia cynthia*) were introduced as part of the attempts to revive the industry, but none of them were as economically profitable as the domesticated silk moth (*B. mori*). In this field, Ivan Mach, with his attempt to study and exploit wild tussah silk, and Wilhelm von Ritter from Gorizia, with his experiments with Eri silk, are worthy of mention.

Although there were attempts to revive sericulture to the pre-epidemic level, its decline became more and more evident. In 1844, Carniola decided to abandon sericulture and silk production.

Further reasons for the subsequent decline of sericulture were late-frost die-backs and fungal and bacterial epidemics of mulberry trees. Moreover, there was a poor connection between rearers and silk manufacturers. The most critical historical events in the decline of the silk industry were the Napoleonic wars, and later the stock market collapse. At the end of the 19th century, the state ceased subsidising and distributing mulberries finding better prospects in fruit production. The third attempt to revitalise sericulture took place in the last years of the First World War. The main reasons for this were the lack of raw materials and the need for supplementary activities for war veterans, widows, and orphans. During the Second World War, there was a great need for silk to produce parachutes. On this occasion, primary schools were motivated to carry out rearing with the help of children.

Despite all these measures, no significant results were achieved, and the sericulture declined until the beginning of the 20th century. This was also influenced by the introduction of synthetic fibres.



Collection centre for silkworm cocoons. Women are packing cocoons into sacks for onward transport to the reeling station (Source / I. Bolle, 1913)

- 2015**  
First attempts to revitalise moriculture and sericulture by a joint Hungarian-Slovenian research project [Influence of feeding silkworm (*B. mori* L.) hybrid larvae with leaves of old local Hungarian and Slovenian mulberry (*M. alba* L.) genotypes on the development and health status of larvae, ARIS, NKFIH, 2016-2018] aimed at inventorying the remaining genetic resources of historical mulberries in Slovenia and Hungary, establishing collections and identifying important metabolites in leaves to test their importance for the development and health of silkworms.
- 2018–present**  
Various exhibitions, events, workshops and publications have presented the newly acquired knowledge about sericulture and silk production in Slovenia.

Silk manufacturing and industrial silk production



Postcard with a reeling station (filature) from Fara (sent 1904)  
(Source / Pillon, Come si lavorava la seta, 1994).



Cap made of white cotton tulle, with embroidered strips of white machine lace and silk, from the vicinity of Ptuj, 19th century (Source / Slovenian Ethnographic Museum, <https://www.etno-muzej.si/>)

The most important historical period for sericulture and silk production in the region was the 18th century. The first manufacturers of silk fabrics were Filip Balestri and Jožef Pertot in 1719 in the Goriška/ Gorizia region with a predominantly Friulian, Slovenian and Italian population. Emperor Charles VI then issued an important decree that formed the basis for the foundation of the reeling station (filature) in Fara d’Isonzo in 1724.

Silk manufacturers came to Ljubljana as early as 1725. The most famous of them was the French-born wigmaker and weaver Pierre Toussaint Tabouret (1670/1700–1747) from Nancy. He opened a manufactory for silk stockings and created the monopoly in Carniola. His workshop had three or five looms for weaving stockings, and he planted a mulberry plantation on the castle hill in Ljubljana. However, his work was not supported by the citizens of Ljubljana, so he soon closed the manufactory. He was followed by other producers of silk fabrics and clothing: Jernej Čebul and Ludvik Anton Reja.

The manufactory which was founded in 1731 was more successful than Tabouret’s; Jurij Zanetti and Jožef Harman (manufactory founded in 1754); Andrej Cerar (manufactory founded in 1775); Karl Bonomi (manufactory founded in 1788); and Jožef Kopfmüller (manufactory founded in 1792). Another silk weaving mill was located in Maribor under the master Josip Goetterer.

In the 20th century, Maribor became the leading city in the Yugoslav textile industry. In 1928, Carl Thoma and his employees founded a factory for the production of luxury silk fabrics in Maribor. In 1937, the company employed around 400 workers, 350 of whom were weavers. Women played an important role in the laborious process of weaving and made up to 75% of the workforce.

The factory received its first looms from then Czechoslovakia. These looms, were originally used to weave fine cotton fabrics, but were later adapted to the intricacies of silk weaving. Before the Second World War, the company produced between 20 and 30 % of all fabrics from silk. Interestingly, they used undegummed silk for the warp and degummed threads for the weft.

In 1947, Carl Thoma’s company merged with two others and was renamed “Die vereinigten Seidenfabriken” (The United Silk Factories). After the 1950s, the factory became a kind of cooperative property and was renamed “Svila” Maribor. It operated until its bankruptcy in 2005. For a short time, silk fibres and threads were used to produce rich silk fabrics for various markets across Europe, but this was soon replaced by artificial silk and rayon threads.



Dyeing silk in factory Svila, 1964 (Photo / J. Šen).



Silk printing in factory Svila, 1964 (Photo / J. Šen)



The visual identity of the Svila company (1928 - 2005)  
(Source / J. Šen)

Local mulberry cultivation



The picture shows a group of people in traditional costume. All the members in the photo are wearing at least one piece of silk fabric. (the skirts, the black silk apron, silk scarf, etc.). The front of the waistcoat is made of velvet with embroidered flowers, the back is made of fabric, but can also be made of other materials such as silk or wool, 1943 (Source / **S. Knap**, <http://stareslike.cerknica.org>)

The beginnings of mulberry cultivation in the Goriško/Gorizia region date back to the 16th and 17th centuries as this area had direct economic and cultural links with Friuli Venezia Giulia, where the sector was already well established. It was also assumed that the mulberry trees would be best able to withstand the mild winters of the sub-mediterranean region.

The first state incentives came from Ferdinand III, in the mid-17th century, with the aim of achieving greater independence from expensive silk imports. A hundred years later, the Empress Maria Theresa of Austria and her son, Joseph II. established a state support programme and took the necessary steps to promote their own production of this luxury product. The efforts of Maria Theresa’s government to make mulberry cultivation a decisive factor in the agricultural and economic regeneration of the Goriško-Gradiška/Gorizia-Gradisca region overcame the resistance of landowners, communities, and colonists to the establishment of mulberry plantations on plots and uncultivated land. The Economic Magistrate of the Goriško-Gradiška/Gorizia-Gradisca region wanted to raise the status of sericulture in the region to the same level as in Italy or France. In most cases, the communities themselves took over the management of the mulberry plantations, mainly to limit the claims of many individuals who had been authorised by the Economic Magistrate to plant mulberry trees on communal land. Mulberry trees were planted along roads, in fields and as supports for vines, especially in the lowlands and in the Alpine foothills. The mulberry trees planted in the landscape and around the houses marked the cultural landscape for centuries. Sericulture became the most important agricultural sector in the valleys and hills of the Goriška/Gorizia, alongside viticulture, and the suitability of mulberry cultivation was one of the main topics of agricultural literature and academic discussions of that time.

During the reign of Maria Theresa, the planting of mulberry trees was also greatly promoted in the areas of Upper Carniola and the Savinja Valley (Lower Styria). In 1756, all farmers were divided into three categories according to the size of their land and were ordered to plant mulberry seedlings. Similar attempts were made in Carinthia in 1763, when the trade consuls were instructed to speed up the spread of sericulture and to plant different tree species together with mulberry trees on all royal lands, especially along roads and on degraded land. The planting of mulberry trees was largely financed by the government to the feudal lords, which in turn distributed prizes to the lower classes – mostly peasants.

The Napoleonic wars exhausted the Goriška/Gorizia region and severely damaged the mulberry plantations. During the last retreat, the troops cut down and burnt many old mulberry plantations. In some cases, farmers cut down the trees because their income was lower than expected. Therefore, during this period,

agricultural societies were responsible for growing mulberries in nurseries. In addition to the local white mulberry trees, which were mainly propagated by seed, special mulberry varieties such as ‘Morettiana’, ‘Giazza’ and the ‘Philippine’ were introduced. The owners of large estates established new mulberry plantations, especially from 1830 on. Princess Eliza Baciocchi Bonaparte, a sister of Napoleon Bonaparte, had tens of thousands of mulberry trees planted in the Goriško-Gradiška/Gorizia-Gradisca region and organised the establishment of a nursery in the Soči canal (on the Soča River) with around 60,000 seedlings. In 1833, the first mulberry trees were planted in Čezsoča near Bovec (Julian Alps) under the auspices of the Agricultural Society,

At that time, Agricultural Societies also recommended silkworm rearing in the pre-alpine and alpine areas of the Slovenian regions. It was thanks to them that interest in sericulture in the Slovenian alpine regions increased in the 1830s. To this end, the Carniolan Agricultural Society established a mulberry nursery on its property and sent many seedlings to Dolenjska/Lower Carniola, where they received special attention. In Dolenjska/Lower Carniola, near Ljubljana, landowners expanded mulberry plantations, but in Upper Carniola (Gorenjska) they were less successful.

Moreover, mulberry trees and sericulture were an important part of the daily life of railway workers, as evidenced by the fact that around 200,000 trees were planted along the tracks of the Southern Railway connecting Frohnleiten (Austria) with Ljubljana. This practise was abandoned after 1854, when the French took over the railway company.

In Lower Styria, the history of mulberry cultivation and selection is intricately connected with the fascinating agricultural rise of the Novo Celje mansion, known as the Styrian Eden, which was significantly promoted by Archduke John of Austria (1782–1859, brother of the Austro-Hungarian emperor Francis II). In 1843, the owner of the Plevna mansion embarked on a remarkable endeavour by planting an initial 23,000 mulberry trees. Dr. Anton Perinello contributed to the plantation’s diversity by acquiring mulberry trees of semi-low and medium cutting form from Lombardy and Rome. The entire plantation at Novo Celje consisted of ten large plantations, five of which followed the Venetian style known as ‘La Piantata Veneta’. Straight rows of mulberry trees alternated between semi-low and high cutting form, and accompanied by high-quality vine varieties, such as ‘Burgundian’ and ‘Moselle’. This systematic approach ensured a balance between high and semi-low trees and a harmonious integration of the vines. All the mulberry trees were grafted above the root crown, demonstrating advanced horticultural techniques. These trees were mainly of the ‘Giazza’ variety, followed by ‘Filippine’ variety, which at the time was renowned for its exceptional leaf yield and quality. Records indicate that



Mulberry plantation near Brestovica in the Karst (Source / **V. M. Ipavec**, 2008)



The village inn in Skopo in the Karst around 1960 (Photo / **P. Falatov**, Source / **V. M. Ipavec**, 2008)

a range of organic fertilisers were used on the plantation, including bovine hair, hooves, waste from the reeling, and bone meal from Graz, which further increased the fertility of the soil.

In the spring of 1845, Novo Celje extended its plantations to the Turnišče mansion in Ptuj, by importing 2,000 mulberry trees from Rome using Perinell's method. The plantation at the Turnišče mansion was a further commitment to using state of the art practices in sericulture.

In 1896, Ivan Bolle's book 'Teachings on moriculture (Murvoreja)' provided valuable insights into mulberry cultivation, propagation, grafting techniques and pruning used in Slovenia. Sericulture and the cultivation of mulberry trees experienced a significant decline after World War II. Historical collections from the Sericulture Station in Gorizia, the plantations of Novo Celje, Plevno and Turnišče did not survive this period.

Before the Second World War, Andrej Mikuž worked as an agricultural promoter at the agricultural school in Gorizia/Gorica, teaching the rural population about new cultivation methods. To that time Evgen Mayer was the owner of Lože Castle in the Vipava region, where he began to introduce new varieties of fruit trees, including mulberry. He reported that the unfavourable conditions for mulberry cultivation before, during and after the war, as well as the political situation in the post-war period, had reduced the number of mulberry trees by about a half.

In 1948, the tree nursery of the Ozeljan State Estate took over the mulberry propagation. The chateau and the land were transferred to the Secondary School of Viticulture and Fruit Growing in Lože. Andrej Mikluž, head of the estate, was also active in the organisation of sericulture in the Vipava Valley and the Karst region.

Mulberry row in front of the Church of the Assumption of Mary, Bertoki, Coastal region  
(Photo / **A. Hodalič**)



### Decline of sericulture in the 20th century

After the Second World War, the promotion of silkworm rearing was included in a five-year development plan to promote the textile industry sector. Intensive efforts were made to revitalise silkworm rearing in the Littoral, especially in the Goriška region. In 1948, a Sericulture Station was established at Rafut, near Gorizia/Gorica. Shortly afterwards, it was moved to the state estate in Ozeljan (Vipava Valley). Evgen Mayer visited agricultural cooperatives and primary schools to reach as many people as possible. Andrej Mikuž, head of the state estate in Ozeljan, also drew the attention of the population of the Goriška region to the importance of sericulture and its technologies and visited individual rearers during the season.

Sericulture was mainly promoted in the lowlands, in the lower Vipava valley, where the spring cold prevented the development of fruit growing and viticulture. Prominent vine and fruit-growing areas were not included, as sericulture there would interfere with spring work, especially spring spraying of vine and cherry harvesting. According to Mayer's findings, the Karst was very suitable for sericulture, while mulberry trees in better locations could also be used for reforestation and as a protective belt against storms. There were also favourable conditions for the development of sericulture on other southern slopes of Goriška.

Sericulture survived the longest in the plane between the Soča and Vipava rivers, on the so-called Goriška Ravana and the lower Vipava valley. The rearing season took place mainly in the 'dead period' before the period of haymaking and cereal harvesting. The last silkworm rearing cycles were performed at the beginning of the 60-ies.



Local women harvesting cocoons in Vrtojba in the early 1950s  
(Source / **V. M. Ipavec**, 2008)

A part of the exhibition organised by Bobbin Lace Society of Ljubljana for the Mid-meeting exhibition of the Aracne project in Maribor. Forty-five lacemakers made lace using the old pattern of the company DOM Ljubljana. Each lace piece features a unique silk filling, with the interpretation left to the creativity of individual lacemakers. The silk used in the process is sourced from the Slovenian silk rearers or commercially available processed and spun silk thread  
(Photo / **S. Strgulc Krajšek**)



### Attempts at renewal in the 21st century

The first attempts to revitalise sericulture in Slovenia were made within the framework of a joint Hungarian–Slovenian research project financed by the Slovenian Research Agency [Influence of feeding silkworm (*Bombyx mori* L.) hybrid larvae with leaves of old local Hungarian and Slovenian mulberry (*Morus alba* L.) genotypes on the development and health status of larvae]. The project brought together researchers in botany and veterinary medicine and aimed to compile an inventory of existing genetic resources of historical mulberries in Slovenia and Hungary, establish collections thereof, and identify key metabolites in the mulberry leaves relevant to the development and health of silkworms.

Alongside the research activities, the project enabled the first attempts at re-introducing silkworm rearing. The first rearers from different regions of Slovenia began using local mulberry trees and planting additional mulberry varieties for sericulture on a small scale. Since 2016, rearing and traditional silk processing have been presented to the broad public in the newly established sericultural community through workshops, public events, fairs, and publications, in close collaboration with committed rearers and skilled artisans.

Notable examples include contributions to the Idrija Lace Festival, where certified lace makers produced bobbin lace from silk spun in Slovenia; participation in the European Heritage Days; and the exhibition ‘Skills and Secrets of Master Weavers,’ organised by the Ptuj–Ormož Regional Museum. Further activities of scientists, rearers and artisans include promotional activities in the form of workshops for schools and the local community.

The conservation of silk fibres, especially those treated with metal salts, was a central theme of the SAFESILK project (1 January 2022–31 December 2024), led by the Heritage Science Laboratory of Ljubljana. Another related project was Alp-Textyles (1 November 2022–31 October 2025), whose main objective was to create an inventory of sustainable textile crafts and practices to foster a sustainable and circular textile economy in the Slovenian Alpine region and to develop textile value chains that reduce carbon dioxide emissions.



Part of the exhibition entitled “Fairy Tale Threads” at the Ormož Library (January–March, 2024). In addition to the National Geographic magazine presenting the article Silk Thread Unveiled, historical documents showing the revival of sericulture in the Ormož region are also presented. The exhibition includes earrings, bracelets, bobbin lace and hand-spun silk threads by rearer Maja Botolin Vaupotič and bobbin lace maker Majda Štampar, Velika Nedelja  
(Photo / **M. Botolin Vaupotič**)



Silk grower Marko Balazič  
(Photo / **M. Balazič**)

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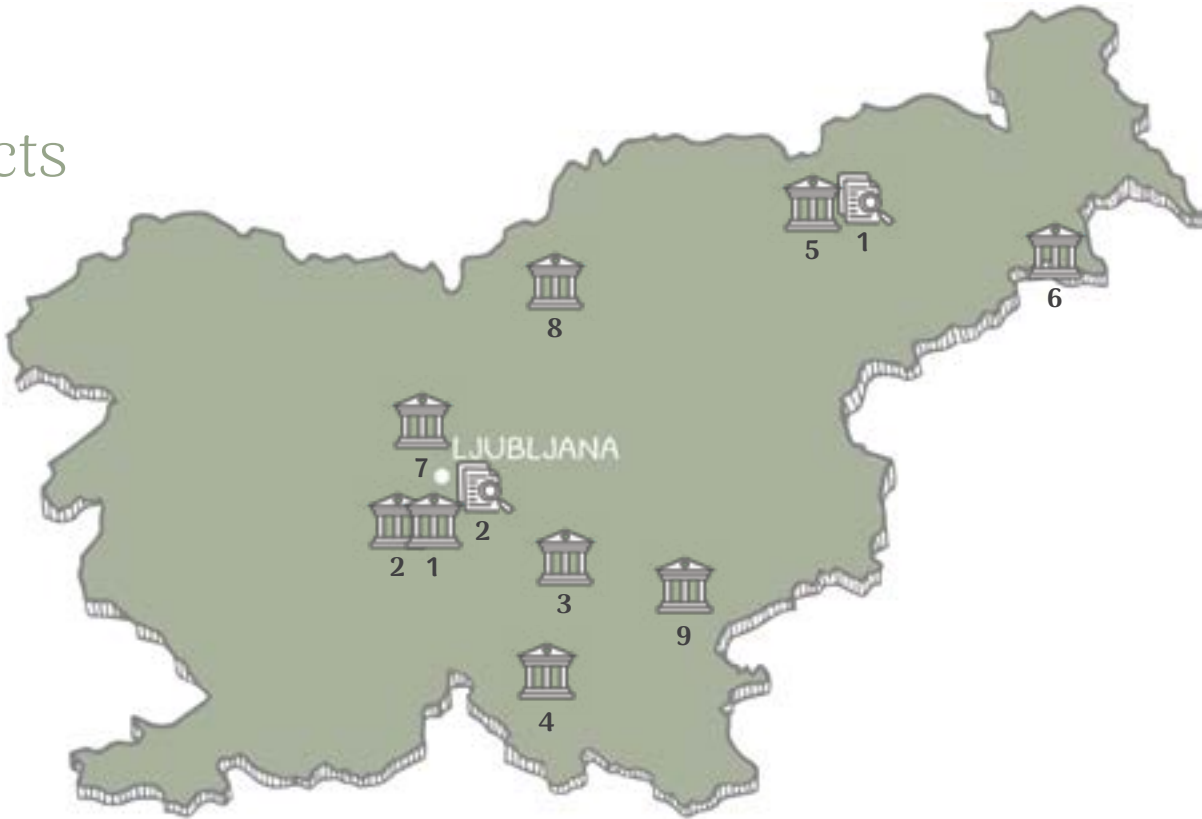
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Silk grower Janez Škalič from Goričko, Prekmurje.  
(Photo / **A. Hodalič**)

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# Institutions Shaping Silk Heritage in the participating ARACNE countries

Italy  
Bulgaria  
Greece  
Georgia  
France  
Spain  
Slovenia

# Consiglio per la ricerca in agricoltura e l'analisi dell'economia agraria (CREA)

The Sericulture Laboratory of the Council for Agricultural Research and Economics has a long-standing tradition, originating from the Royal Sericulture Experiment Station founded in 1871 in Padua. It is currently housed in its historic headquarters, built in 1922. The research institution, which include a mulberry orchard, is supervised by the Ministry of Agriculture and hosts, in another section, the Museum of Living Insects and Silkworms, which preserves the ancient instrumentation, archives, library, and silk collections of the former Sericulture Station, and is the largest insectarium in Europe. This combination of historical heritage, agrobiodiversity conservation, and sericulture expertise makes the laboratory a world-class centre of excellence. The laboratory's current activities include the conservation of around 180 silkworm strains and about 65 mulberry varieties, technical assistance and training for farmers and technicians, research on innovative cultivation and rearing techniques, genetic improvement using traditional and biotechnological methods, production of experimental silkworm eggs, and studies on silkworm diseases and environmental stressors. Managed

according to organic agriculture principles, the experimental mulberry orchard and silkworm facilities are also exploited to investigate the use of silkworms as bio-indicators. The laboratory promotes circular economy research, collaborating with the textile, biomedical, cosmetic, and feed industries to optimise cocoon by-products and explore the multipurpose potential of mulberry.

Over the years the staff have filed numerous patents in sericulture. The laboratory actively participates in research and development projects and serves as the lead partner in the Horizon Europe project Aracne (2023–2026). It is also a scientific partner and coordinator of two Veneto regional projects, Serinnovation (2018–2023) and Morus up (2025–2028), within their respective Operational Groups. In the Aracne project, the laboratory is fostering the creation of a Council of Europe-certified European Silk Route and developing a silk ecosystem connecting stakeholders across the sector, thereby promoting innovation, heritage, and sustainable development in European sericulture.

- 1 Aerial view of the CREA's mulberry field.  
(Source / CREA's archive)
- 2 Silkworm care in the first larval instars.  
(Source / CREA's archive)
- 3 Silkworm bed cleaning.  
(Source / CREA's archive)

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# Fondazione della Seta ETS

Fondazione della Seta ETS, established in 2025, aims to enhance textile knowledge in the Como area and align school education with evolving technologies and industry needs. Its mission is to strengthen the silk sector while preserving a globally recognised tradition and expertise. The Foundation unites the Como Silk Museum, the *Alumni* Association of the high School ('Paolo Carcano') and the Foundation for the School, merging decades of experience in culture, education, and innovation.

The Como Silk Museum, active since 1990, collects and preserves machinery, tools, documents, samples, and garments that illustrate the history of Como's silk industry. Its primary objective is to engage the public and offer new ways to experience cultural heritage. The museum provides an evocative journey through the material and immaterial heritage of the district, tracing the evolution of silk production from the first thread to the finished fabric and highlighting the central role of craftsmanship and industry since 1860.

The Alumni Association, operating since 1950, promotes the silk School and the regional silk industry through studies, publications, competitions, and scholarships. It connects students

with professional, technical, and entrepreneurial expertise. Initiatives include the Textile Technical Magazine, conferences, factory visits, and limited-edition Jacquard silk reproductions.

The Foundation for the School, founded in 1995 by trade associations inspired by industrialist Giannino Brenna, coordinates initiatives aligned with educational activities. It fosters collaboration between production and education, identifies training needs, and implements projects and investments benefiting students, teachers, and the entire Como textile district.

Through this integrated approach, Fondazione Seta ETS ensures the preservation, promotion, and continuous evolution of Como's silk heritage, combining tradition with innovation to train future textile professionals and sustain the district's industrial excellence.

- 1 Silk reels.  
(Source / **Museum archive**)
- 2 Ancient weaving notebook .  
(Source / **Museum archive**)
- 3 Students' workshop.  
(Source / **High School 'Paolo Carcano'**)

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# Museo ebraico

The Jewish Museum of Rome, founded in 1960 and renovated in 2005, is a unique reference point for exploring the tradition, religion, culture, and two-thousand-year history of the Roman Jews, one of the oldest Jewish communities in the world. Housed within the monumental Great Synagogue complex, the institution preserves a magnificent permanent collection displayed in the Ancient Marble Gallery and eight exhibition rooms, which narrate the history of Rome's Jews, their relationship with the city, and the contributions of Libyan Jews who arrived in 1967.

The educational path includes exceptional artworks and precious documents: Roman silver objects from the 17th and 18th centuries, fine fabrics from across Europe, illuminated manuscripts, marble that survived the destruction of the Cinque Scole, and numerous liturgical objects illustrating the festivals of the year and life. Particularly notable is the collection of ceremonial fabrics, dating from the 16th to 19th centuries. The vestments were crafted for the Five Synagogues of the Roman Ghetto from valuable second-hand clothes, richly embroidered with family crests, Hebrew inscriptions, and symbolic motifs. These inscriptions, forming a unique textile archive,

offer an enchanting window into ghetto life. Nearly all nine hundred vestments are silk, including velvets, lampas, and brocades from Venice, France, England, Italy, and Spain, originally used for men's and women's clothing or upholstery.

The museum's mission is to broaden and deepen learning opportunities in a museum environment, enabling the public to appreciate and understand Jewish history and culture fully. Its community role is to promote the cultural vitality of the Jewish Community of Rome, while its academic purpose is to stimulate intellectual engagement and discussion on themes related to Jewish life in Rome. Regarding its public, the museum aims to attract visitors of all ages, faiths, ethnicities, and social or cultural backgrounds, offering stimulating exhibits, interpretive tools, and programs. Crucially, the museum plays an essential educational role in combating intolerance and anti-Semitism, conveying history daily through objects, stories, and guided experiences provided by its educators.

- 1 Room 4, The Treasures of the Five Scolas. (Credits / **Ryan Gobuty** Copyright / **Jewish Museum of Rome**)
- 2 Menorah by Jar (Joel Arthur Rosenthal), Paris 2017. The work was created on the occasion of the exhibition "The Menorah. worship History and Myth" - Jewish Museum of Rome - Vatican Museums, 2017 - and later donated to the Jewish Museum. (Credits / **Ryan Gobuty** Copyright / **Jewish Museum of Rome**)
- 3 Mappà Modigliani 1687 - 1688. Inventory number: 523. (Credits / **Araldo De Luca** Copyright / **Jewish Museum of Rome**)

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# Atelier Treasure by D’orica

D’orica, a B Corp-certified company and Benefit Corporation based in Nove, is located in the heart of Vicenza’s goldsmith district, renowned for its precious metalworking.

Since 1989, the company has been producing high-quality handcrafted jewellery worldwide, combining needlework with gold thread. Founded by Giampietro Zonta and his wife Daniela Raccanello, who curates the collections and defines their aesthetic direction, the company is now led by their son Federico, who reinforces its values while introducing an innovative and ethical vision.

The collections are distinguished by an original approach to jewellery as a cultural artefact and a working model rooted in sustainability and respect for people. The Treasure® collection exemplifies D’orica’s 100% Made in Italy craftsmanship. Launched in 2014, it marked the revival of the Italian silk industry, dormant for nearly 50 years. Giampietro Zonta purchased and restored the last constant-title silk reeling machine in Europe, a 1971 Nissan, and restarted production of this fine yarn using silkworm cocoons sourced from an Italian rearer. Within months, this initiative resulted in the creation of entirely

Italian silk, blending tradition, innovation, and passion.

To narrate this journey, D’orica established Atelier Treasure, an exhibition space in the ‘barchessa’ of Villa La Palladiana, attributed to Andrea Palladio, in Presina di Piazzola sul Brenta, Padua. The space harmonises the architectural grandeur of the past with contemporary aesthetic and ethical values. Following meticulous restoration, the villa showcases the 1971 Nissan silk reeling machine alongside evocative images and objects forming an immersive itinerary curated by the Centro Internazionale di Studi di Architettura Andrea Palladio (CISAAP) - Palladio Museum. The presentation also features the Treasure® silk and gold jewellery collection, illustrating the intersection of Palladian architecture and gold textile craftsmanship.

Villa La Palladiana, located in a territory once renowned for the production of prestigious yarns for international markets, now embodies a possible key node of the emerging European Silk Route promoted by the Council of Europe. The project highlights and reaffirms Veneto’s historical and cultural significance in today’s international economic and commercial networks.

- 1 The bespoke silk and gold jewellery production process at D’orica. (Source / **D’orica’s archive**)
- 2 Atelier Treasure at Villa La Palladiana, Piazzola sul Brenta (Padua). (Source / **D’orica’s archive**)
- 3 Nissan silk reeling machine at Atelier Treasure by D’orica. (Source / **D’orica’s archive**)
- 4 Villa La Palladiana, where the Atelier Treasure is located – Presina di Piazzola sul Brenta, Padua. (Source / **Villa La Palladiana’s archive**)

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# Current Scenario of Silkworm Rearing

Five Italian regions were selected as representatives of silkworm rearing, although sericulture is practiced nationwide in both traditional and modern forms.

**Calabria:** From the 11th century, it became an important silk-producing region, exporting raw silk throughout the Mediterranean and Europe; by the 15th century, Catanzaro, the regional capital, had gained renown for its velvet production. Today, small-scale initiatives continue this heritage, including the agricultural Cooperative “Nido di Seta” in San Floro, which deals with the entire silk production chain, from mulberry to silkworm rearing up to the production of silk, both artisanal and for high fashion also promotes educational and experiential tourism linked to the historical silk tradition.

**Marche:** Following the mid-19th century pébrine crisis, Ascoli Piceno became a prominent silkworm egg production centre. ‘La Campana’ holiday farm in Montefiore dell’Aso, founded in 1980, maintains the traditional Ascoli silkworm strain. The cooperative restored rural buildings, offers agro-tourism, and integrates sustainable cultivation with workshops on silk rearing, fabric dyeing, and traditional crafts.

**Sardegna:** Orgosolo hosts the workshop-museum ‘Tramas

de Seda’ run by the Corda family who preserves the local silkworm strain. For two centuries they have overseen all production phases, from rearing to weaving the traditional ‘Su Lionzu’ headgear dyed with natural saffron. During the workshop’s activities the staff also educates tourists and schools, safeguarding local biodiversity.

**Umbria:** Bevagna preserves a 14th-century silk tradition through the ‘Gaita Santa Maria’, an annual June event demonstrating silk rearing, weaving, reeling, twisting, and dyeing. The re-created 14th-century human-powered twisting machine, restored using museum references, remains the only operational example globally.

**Veneto:** Six farms with full rearing and mulberry plantations created the network ‘Bachicoltura Setica’ in 2017, in the historically most important region for sericulture, Veneto. The farms joined the EIP-AGRI Operational Groups ‘Serinnovation’ and ‘Morus up’, promoting circular economy initiatives, egg production, and a full agro-industrial silk supply chain.

These five regions exemplify Italy’s rich sericulture heritage, combining preservation of traditional strains and techniques with innovative approaches to education, tourism, and sustainable production.

- 1 Manual deflossing of the golden yellow cocoons of the ‘Orgosolo strain’.  
(Source / **Corda family’s archive** - Orgosolo)
- 2 Egg layings.  
(Source / **Archive of ‘La Campana Società Cooperativa Agricola’**)
- 3 Hand-operated circular twisting machine.  
(Source / **Gaita S. Maria’s archive** - Bevagna)
- 4 Modern semiautomatic reeling machine used at Nido di Seta.  
(Source / **Nido di Seta’s archive**)
- 5 Removal of cocoons from spinning frames at the Bernardo’s farm during the ‘Sgaettatura’ festival.  
(Source / **Serinnovation archive**)

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# Nauchen Tsentar po Bubarstvo Vratsa, Bulgaria (SCS)

The Scientific Center on Sericulture (SCS) in Vratsa was founded in 1896 and remains the only institution in Bulgaria specialised exclusively in the field of sericulture.

The Center conducts research in all key areas of sericulture, organises training programs, and preserves one of the largest sericulture germplasm collections in the European Union. This collection includes more than 200 mulberry varieties and approximately 70 silkworm strains. In addition, the SCS develops strategies, programs, and projects to address the various challenges of modern sericulture.

The Center also produces high-quality silkworm eggs, mulberry cuttings, saplings of highly productive mulberry varieties, as well as artificial silkworm diets, enabling year-round rearing and advancing the sustainability of the sericultural industry.

- 1 Large scale demonstration silkworm rearing at SCS Vratsa. (Source / **SCS archive**)
- 2 Cocoons of the 'Yellow local' silkworm race. (Source / **SCS archive**)
- 3 Rooting of mulberry cuttings. (Source / **SCS archive**)
- 4 SCS Vratsa administrative building. (Source / **SCS archive**)

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# Museum of the Textile Industry

The Museum of the Textile Industry in Sliven is a branch of the National Polytechnic Museum in Sofia. The museum was established in 1983, and the official opening of the permanent exhibition was in 1986. The main building, constructed in 1906, is itself an architectural monument of cultural significance.

As a state cultural institution, the museum’s mission is to research, preserve, and promote the tangible and intangible heritage of Bulgarian textiles. Through scientific projects, exhibitions, educational initiatives, and artistic programs, the museum highlights the essence and specific character of textile practices, as well as the historical development of textile techniques and technologies at regional, national, and international levels.

The permanent exhibition is arranged with a strict chronological structure and notable dynamism, presenting historical processes and technological achievements through live demonstrations on authentic machinery.

Silk holds an important place within the museum’s activities. From the perspective of structural analysis, composition, and the physical properties of silk fibres, are represented in the textile laboratory, which also serves as part of broader

research on textile raw materials and their application. The laboratory organises educational activities, primarily for schoolchildren and university students, including microscopic observations, analysis of fibre properties, textile testing, and more.

The historical dimension of silk reeling and its regional traditions is presented in the permanent exhibition, where the craft of silkmaking is demonstrated on an original silk reeling device. Furthermore, the artistic interpretation of silk is emphasised in various educational programs and workshops, offering both children and adults creative, practical experiences such as painting techniques on silk.

The museum’s library collection includes scientific research, textbooks, and publications dedicated to sericulture and silk production in Bulgaria, further strengthening its role as a centre for knowledge and cultural preservation.

- 1 Weaving machines with different ways of working, Permanent exhibition of the museum. (Source / **Museum of Textile Industry**)
- 2 Museum Educational Program “Silk”. (Source / **Museum of Textile Industry**)
- 3 Museum of the Textile Industry – main building. (Source / **Museum of Textile Industry**)
- 4 The craft of silk making, presented in the Permanent exhibition of the museum. (Source / **Museum of Textile Industry**)
- 5 Lace with silk and horsehair for decoration headscarves, late 19th - early 20th century, Museum’s Main Collection. (Source / **Museum of Textile Industry**)

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# National Agricultural Museum

The National Agricultural Museum was established in 1956 as part of the Higher Institute of Agriculture “Georgi Dimitrov”. Today, it functions as part of the Agricultural Academy in Sofia.

As a cultural and educational institution, the museum plays an important role in presenting the historical development of agriculture, agricultural science, technology, and education in Bulgaria, reflecting their richness and diversity. Among its core activities are the organisation of temporary thematic exhibitions, educational programs for children, mobile workshops, and other outreach initiatives.

The museum’s permanent exhibitions are spread across more than 1,260 square meters of space. The halls include: ‘Sheep and Goat Breeding’, ‘Plant Cultivation’, ‘Apiculture/ Beekeeping”, ‘Veterinary Science’, ‘Sericulture in Bulgaria’, ‘Agricultural Education’, and a specialised children’s hall entitled ‘See, Touch and Remember’. Another highlight is the restored house-museum of Academician Doncho Kostov in Lokorsko, near Sofia, which is also open to visitors.

The Sericulture Hall is dedicated to showcasing the lifecycle of silkworms, silk products, and

the historical development of silk production and sericulture in Bulgaria. In addition, the museum maintains extensive collections of agricultural literature, documents, photographs, machinery, and equipment, preserving a comprehensive view of Bulgaria’s agricultural heritage.

The museum is located within the grounds of the Agricultural Academy in Sofia.

- 1 The sericulture exhibition on silkworm developmental stages.  
(Source / **National Agricultural Museum**)
- 2 Exhibition room.  
(Source / **National Agricultural Museum**)
- 3 Front view of the building.  
(Source / **National Agricultural Museum**)
- 4 Bulgarian traditional costumes in the rural area exhibition.  
(Source / **National Agricultural Museum**)

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# Svila Silk Company – Svila JSC

The Svila Silk Company, located in Haskovo, was originally founded in 1925 under the name “South-Bulgarian Silk Reeling Factory.” Since its inception, the company has played a central role in the silk industry of South-East Bulgaria, organising centralised egg incubation, larval distribution to sericulturists, as well as cocoon drying, storage, and processing.

In the 1980s, Svila was modernised with advanced Japanese silk reeling machinery produced by Nissan and Keinan, becoming one of the most technologically developed enterprises in the region. Until the year 2000, the company purchased and processed nearly all of the dry cocoons produced in Bulgaria. However, due to unfavorable privatisation processes and adverse global market conditions, its activities gradually declined.

Despite these challenges, Svila remains equipped with modern silk weaving facilities, enabling it to produce not only raw silk but also high-quality silk fabrics and garments. In doing so, the company continues its long-standing tradition as one of the most significant silk producers in Bulgaria.

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Silk dress.  
(Source / **Svila JSC**)

Silk blouses.  
(Source / **Svila JSC**)

Silk slip dress.  
(Source / **Svila JSC**)

Silk scarves.  
(Source / **Svila JSC**)

Silk peeling glove.  
(Source / **Svila JSC**)

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# Koynare sericulture farm

The Koynare Sericulture Farm was established in 2017 by Mr. Slavimir Mladjovski, a schoolteacher, in the town of Koynare, located in North-West Bulgaria. The farm is equipped with specialised silkworm rearing houses and all necessary equipment, ensuring the professional cultivation of silkworms.

The enterprise relies primarily on the thousands of high-stem mulberry trees growing along the streets of Koynare, while also maintaining its own mulberry plantation. This plantation features highly productive varieties such as Kinriu, Vratsa 1, No. 24, and Kokuso 21, provided by the Scientific Center on Sericulture in Vratsa.

The farm rears 15 boxes of silkworm eggs (10 in the spring and 5 in the autumn) each year and produces approximately 300 – 400 kilograms of fresh cocoons annually. In addition to silk production, the farm also engages in secondary activities, producing mulberry wood chips from waste branches and making use of mulberry leaves for complementary purposes.

- 1 Rearing of the 5th instar larvae fed with mulberry leaves and shoots.  
(Source / **Provided by Mr. Mladjovski**)
- 2 Newly hatched silkworm larvae.  
(Source / **Provided by Mr. Mladjovski**)
- 3 Cocoon harvesting.  
(Source / **Provided by Mr. Mladjovski**)

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# Silk Museum, Soufli

The Silk Museum in Soufli, part of the Piraeus Cultural Foundation (PIOP) network, is dedicated to preserving and promoting the history, craftsmanship, and traditions of silk production in Soufli, a town in northeastern Greece long associated with sericulture and silk weaving.

The museum opened in 1990 and is housed in the Kourtidis Mansion, built in 1883 by local craftsmen and belonging to the Kourtidis family. Konstantinos Kourtidis (1870-1944), a doctor, scholar, and politician, once resided there. In 1976, his daughter, Maria Kourtidis-Pastra, donated the mansion to establish the Silk Museum. The building is celebrated for its outstanding architectural beauty, representing the Thracian bourgeois style.

The museum’s mission is to preserve and showcase traditional silk-making techniques, emphasizing craftsmanship and educating visitors about every stage of sericulture and silk weaving. Exhibits illustrate the cultivation of mulberry trees, rearing of silkworms, collection of cocoons, unwinding of silk fibres, dyeing, and weaving.

In 2007, the museum temporarily closed for renovation and a comprehensive reorganisation

of its permanent exhibition. The updated exhibition incorporates contemporary technologies and audiovisual presentations, offering visitors an immersive experience of Thracian sericulture traditions. It presents all stages of pre-industrial silk production while tracing the history of silk over time. Unique ‘Soufliot’ costumes and local attire are displayed alongside modern Chinese Opera costumes, donated by the Embassy of the People’s Republic of China in 2018.

Through exhibitions, educational programs, and research, the museum highlights the significance of silk production in Soufli’s history and its industrial heritage. By promoting traditional skills and preserving these practices, the Silk Museum ensures that Soufli’s sericulture legacy will continue to be appreciated by future generations.

- 1 Outside view of the Silk Museum. (Source / **PIOP, N. Daniilidis**)
- 2 Weaving room. (Source / **PIOP, N. Daniilidis**)
- 3 View of the permanent exhibition “Scenes from daily life in Soufli and Costumes of Soufli”. (Source / **PIOP, N. Daniilidis**)

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# Ancient greek scarves, Soufli

Over time spanning several centuries, Soufli gained international recognition for its exceptional silk, exported across Europe both as raw silk and as fibre.

During its peak, Soufli was a thriving commercial and cultural hub, vital to the surrounding region. Until the mid-20th century, almost every household was engaged in sericulture. Fresh cocoons were traded at the “Haretsi” trading post, with auctions lasting up to two weeks. Auctions concluded when the town crier proclaimed “HAARETS,” meaning “the end of a deal” in Arabic. A portion of production remained locally to supply silk factories and meet regional demand, while embroideries and handwoven materials were produced for domestic use. Commercial production of fibre and handicrafts expanded during the 1940s. Despite competition from synthetic fibres, Soufli continues to be internationally renowned for its top-quality 100% pure silk.

Within this trading and production environment, the Kalfas Company was founded in 1919 by Dimitrios Kalfas in the city of Soufli, beginning its activities in the textile trade. In 1958, leadership passed to the second generation, his son Lambros Kalfas. Combining

commercial talent, inspiration, sharp intuition, and personal dedication, Lambros Kalfas expanded the small family enterprise into a thriving business.

Since 2005, the third generation has been at the helm, led by Maria Kalfa, daughter of Lambros. Maria continues her father’s legacy. Customer response has been excellent, and the company’s commitment to quality remains steadfast.

For three generations we have woven pure silk with dedication and inspiration, pursuing the highest aesthetic standards. Our collection includes an extensive range of pure silk scarves, distributed worldwide. In our shop, we proudly present 100% silk fabrics and silk accessories for the entire family.

- 1 The Kalfa's boutique facade.  
(Source / **Maria Kalfa**)
- 2 The Kalfa's boutique interior.  
(Source / **Maria Kalfa**)
- 3 The Kalfa's boutique interior.  
(Source / **Maria Kalfa**)

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# Bourouliti Silk Handicrafts

For 44 years, the Bourouliti family has dedicated itself to the silk craft, perpetuating centuries-old embroidery techniques and establishing Soufli as a unique silk tradition hub. Founded in 1978 by an embroiderer and a renowned merchant-collector from Soufli, their silk creations have been showcased worldwide, highlighting their artistry and quality. The company’s mission is to preserve traditional techniques while innovating silk products that blend modern aesthetics with historical craftsmanship.

Now in its third generation, the family continues crafting with refined silk threads, following Thracian traditions. Byzantine stitch, macramé, knitted lace—artisans master delicate ancient techniques. The familiy works from home, while the main atelier in Soufli serves as an open space for seminars and workshops, located next to raw materials. It also houses a shop and the folklore museum, Gnafala.

The Bourouliti atelier functions as an interactive cultural exchange centre, situated in two connected houses adjacent to the shop and folklore museum. Guided tours let visitors witness silk transformation in the workshop and admire finished pieces in the shop. Visitors then explore the folklore museum,

featuring photos, traditional costumes, looms, and objects revealing past life in Soufli. The tour ends with a space where silkworms are raised, completing the silk-making journey.

Committed to preserving embroidery, Bourouliti Silk organises workshops inviting participants to engage with needlework and macramé. These workshops offer students and visitors the chance to learn and experiment with various stitching techniques. Knowledge transmission becomes interactive, as participants also discover how to create jewellery from silk cocoons.

### Gnafala Folk Museum

Inspired by their grandfather, a renowned antique collector, and their passion for Soufli’s silk heritage, the Bourouliti family has curated a rich collection over the years. Located above the workshop, Gnafala houses traditional costumes, accessories, weaving tools, silk-making equipment, old books, and photographs, transporting visitors to the Thracian region’s past. Handcrafted items from the Bourouliti workshop further enrich the collection, with embroideries and silk pieces showcasing Soufli’s needlework finesse.

- 1 Gnafala folk museum, Interior. (Source / **Dimitra Bourouliti**)
- 3 Bourouliti Silk handicraft design process. (Source / **Dimitra Bourouliti**)
- 4 Cocoons (Source / **Dimitra Bourouliti**)
- 5 Colourful cocoons (Source / **Dimitra Bourouliti**)

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# Silk Line Mouchtaridis Ath. S.A.

The company was founded in 1968 in Soufli by Athanasios Mouchtaridis and his wife Elli. Initially focused on wool processing, the company shifted its activities to silk processing in 1978.

In 1993, the company’s infrastructure was relocated to privately owned facilities outside Soufli, further refining its focus on silk fabrics and silk yarns. At the same time, the second generation, Kostas Mouchtaridis, began gradually taking over the company’s business initiatives.

In 2011, the company entered into a partnership with Torcitura di Domaso in Italy, involving the manufacturing and dyeing of silk threads.

In 2012, a collaboration with the brand Zeus + Dione was launched. The company adjusted its orientation to meet modern demands and began producing fabrics for the fashion industry. Silk fabrics from Soufli subsequently reached fashion storefronts in Greece and abroad.

Another notable collaboration involved Zeus + Dione and the fashion house Dior. Mr. Mouchtaridis’s factory produced silk fabrics for the Cruise ’22 collection, presented at the Kallimarmaro Stadium in June 2021.

In recent years, the company has expanded on silk printing, producing modern silk scarves for emerging Greek designers.

From 2014 to 2017, Kostas Mouchtaridis was a key contributor to the *Supporting La Soie des Hellènes* program, carried out by the Fondation d’entreprise Hermès, which aimed to revitalise sericulture in Soufli. This involvement led to the company’s latest investment: the purchase of a modern reeling machine, the only one of its kind in Europe, intended to produce high-quality silk fibre suitable for luxury fabric production.

- 1 Silk threads preparation for weaving (Source / **Kostas Mouchtaridis**)
- 2 The Silk Line Mouchtaridis Ath. S.A. headquarters (Source / **Kostas Mouchtaridis**)
- 3 The factory’s silk weaving machines and silk thread twisting machines (Source / **Kostas Mouchtaridis**)
- 4 Raw silk reeling on the automatic raw silk reeling machine (Source / **Kostas Mouchtaridis**)

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# Tsiakiris Silk House and the Art of Silk Museum

Tsiakiris Silk House, founded in 1954, is a leading force in the Greek silk industry, offering authentic silk products inspired by the long-standing traditions of Soufli. As the Greece’s oldest and most specialised silk manufacturer, the company has played a key role in preserving and promoting Soufli’s centuries-old silk heritage while continually adapting to contemporary fashion demands. Across generations, craftsmanship has been seamlessly combined with innovation to serve both local and international markets with high-quality silk products.

From its beginnings, Tsiakiris Silk produced genuine silk items using traditional techniques, gradually expanding its portfolio to include silk fabrics, scarves, ties, fashion accessories, and custom silk printing. Fashion designers, boutiques, and commercial partners benefit from personalised designs and exclusive collections that strengthen brand identity. The company has long supplied clothing manufacturers, embroidery businesses, and retail stores throughout Greece, earning trust through consistent quality and expertise.

In response to strong competition from low-cost imports and synthetic fibres in the 1990s, the company invested in new technologies,

diversified production, and maintained strict quality standards. A major milestone was the adoption of digital printing, making Tsiakiris Silk the only Greek silk manufacturer to fully embrace this technology. Its modern facilities include a state-of-the-art weaving mill and advanced dyeing and finishing units, producing some of Greece’s finest silk fabrics. A skilled team ensures products of exceptional quality, elegance, and durability.

### Art of Silk Museum

The Art of Silk Museum, founded in 2008 by the Tsiakiris family and located in the heart of Soufli, is housed in a restored neoclassical building from 1886. The museum preserves and promotes regional silk heritage through curated exhibitions that present every stage of sericulture, from silkworm rearing to weaving. Interactive displays and multimedia content offer an engaging educational experience.

Serving also as a cultural hub, the museum hosts exhibitions, workshops, and educational programs. Through participation in national and European cultural projects and collaborations with institutions and universities, Art of Silk Museum actively promotes Soufli’s silk heritage on an international level.

- 1 Handicraft Centre of Filakto (workshop.)  
(Source / **George Tsiakiris**)
- 2 Digital silk printing.  
(Source / **George Tsiakiris**)
- 3 Silkworm rearing for in-house silk production.  
(Source / **George Tsiakiris**)
- 4 The Art of Silk Museum interior showing a traditional silk reeling machine.  
(Source / **George Tsiakiris**)
- 5 The Art of Silk Museum facade.  
(Source / **George Tsiakiris**)

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# The State Silk Museum

The State Silk Museum, founded in 1887, is among the oldest institutions worldwide dedicated exclusively to sericulture. Its mission encompasses preserving the knowledge and artifacts associated with silk, interpreting its collections through both permanent and temporary exhibitions, and educating audiences through diverse programs, workshops, lectures, and conferences. The museum researches its collections and library resources to deepen understanding of the field and generate new publications and initiatives. It collaborates with contemporary artists and scholars to inspire new visions and interpretations while striving to broaden its reach both online and offline through enhanced accessibility and public outreach initiatives.

Originally, the museum was formed as part of the Caucasian Sericulture Station, a research institute and educational centre serving the Caucasus region. The complex was founded by biologist Nikolay Shavrov (1858–1915) according to a European model, to promote and develop sericulture and silk production throughout the region. Located in Tbilisi’s Mushtaid Garden, the station comprised 23 buildings with various functions,

of which two have survived to this day: the staff residence and the museum. The project was designed by the Polish-origin architect Aleksander Szymkiewicz (1858–1907). Stylistically, the museum is eclectic, with remarkable architectural decor; the vestibule interior, adorned with silk moth motifs and sculptural details, reflects the building’s original purpose and emphasises its uniqueness. Between 2020 and 2024, the museum underwent a complete restoration.

Throughout its history, the Caucasian Sericulture Station experienced multiple changes in function and status. In 1929, it was converted into a research institute that operated until the 1970s. In 1981, the building was transferred to Dinamo Stadium, placing the museum’s survival in jeopardy. Thanks to the determined efforts of Irine Chotorlishvili between 1986 and 1988, the museum was successfully preserved and began operating under the Bureau of Sericulture. In 2006, management of the institution was transferred from the Ministry of Agriculture to the Ministry of Culture, and the museum was officially granted state status.

- 1 The museum front façade 2024.  
(Source / **State Silk Museum**)
- 2 Museum’s library.  
(Source / **State Silk Museum**)
- 3 Museum permanent exhibition.  
(Source / **State Silk Museum**)

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# Georgian Textile Group (GTG)

The Georgian Textile Group (GTG) was established in 1993 by Nino Kipshidze, an art historian; Nino Tchachkhiani, an architect; and Nino (Chuka) Kuprava, a textile artist, with the shared vision of promoting Georgian textile art on an international scale.

In 1990s the group quickly became a vital platform for artistic exchange, actively participating in international textile exhibitions and European Textile Network (ETN) conferences.

Later, art historian Irina Koshoridze and several other textile experts joined the initiative, further strengthening its academic and creative scope. Recognising the importance of dedicated workspaces, GTG set out to establish a studio for masterclasses and cross-cultural dialogue.

The GTG Studio served as one of the first working spaces, hosting workshops and collaborations with local and international artists. Over the years, it has organised exhibitions on traditional textile heritage, carried out educational and crafts development projects in remote regions of Georgia, and collaborated with artisans, women, and children to sustain and transmit textile knowledge.

GTG has organised five international textile symposiums hosted by the State Silk Museum which not only fostered dialogue but also helped save the museum from closure.

Today, the three founders remain closely linked to the museum: Nino Kuprava as director, Nino Kipshidze as a board member, and Nino Tchachkhiani as the architect of its restoration project, ensuring the continuation of the group's cultural mission.

- 1 Art fare of GTG member artworks and products.  
(Source / **Nino Kipshidze**)
- 2 Shibori workshop in Tbilisi.  
(Source / **Nino Kipshidze**)
- 3 International group exhibition in Tbilisi in scopes of the 4th international textile symposium.  
(Source / **Nino Kipshidze**)

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# Agricultural Scientific Research Center

The Agricultural Scientific Research Center is committed to identifying, restoring, and improving local breeds and populations of agricultural and domestic animals, birds, fish, and beneficial insects, including bees and silkworms, native to Georgia. It also studies imported cultural breeds, adapting them to local conditions and integrating them into Georgia’s agricultural and sericultural systems.

The Sericulture Laboratory at the Tsilkani Base focuses on researching and preserving the gene pool of mulberry silkworm varieties. Its main goals include breeding disease-resistant strains, producing hybrid eggs, and distributing them to farms across Georgia—supporting sustainable sericulture and helping to preserve this historic craft.

The institution has a long and complex history. In 1930, the Scientific Research Institute of Sericulture and Silk Industry was founded, based on the Caucasian Sericulture Station. From 1936 to 1955, it operated as the Tbilisi Scientific Research Institute of Sericulture, and then as the Georgian Scientific Research Institute of Sericulture until 1959. That year, it was integrated into the Agricultural Institute as the Educational and Research Faculty

of Sericulture, by Government Resolution #282. Later, by Resolution #278 in 1992, the institute was restored within the Agrarian University.

The Kutaisi Sericulture Zonal Experimental Station, founded in 1916, preserved silkworm varieties until 2011. After the Agrarian University was privatized, the Sericulture Research Institute was dissolved, and both the Kutaisi Station and Sericulture Laboratory were incorporated into the university’s Institute of Entomology, with the silkworm gene pool transferred from Kutaisi.

In 2014, the Agricultural Scientific Research Center was officially established. A new sericulture laboratory was built in Tsilkani village, Mtskheta Municipality, and the silkworm gene pool and preserved varieties were transferred to state ownership. Since then, the laboratory has continued to maintain the gene pool, conduct research, and promote sustainable development, ensuring the preservation of Georgia’s sericulture heritage and the continuation of both scientific and traditional practices.

- 1 Mulberry variety “Sakartvelo” from Tsilkani mulberry plantation. (Source / **Nargiz Baramidze**)
- 2 Silkworm gene pool. (Source / **Nargiz Baramidze**)
- 3 Silkworm egg processing for repeated rearing. (Source / **Nargiz Baramidze**)

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# The Sericulture Laboratory of the Agricultural University of Georgia

The laboratory maintains both Georgian and introduced strains of silkworms, conducts research, and provides silkworm larvae and pupae to other university research institutes for various studies throughout the year. It employs three permanent researchers, while seasonal staff are engaged to assist with the care and feeding of the silkworms. General sericulture is offered as an elective course across all faculties of the Agricultural University, with approximately thirty students enrolled each semester.

The history of the institution reflects a century-long commitment to sericulture research and education. In 1930, the Scientific Research Institute of Sericulture and Silk Industry was established on the foundation of the Caucasian Sericulture Station. Between 1936 and 1955, it operated as the Tbilisi Scientific Research Institute of Sericulture, and from 1955 to 1959 as the Georgian Scientific Research Institute of Sericulture. On April 11, 1959, through Government Resolution #282, the institute was incorporated into the Agricultural Institute as the Educational and Research Faculty of Sericulture. Later, by Resolution #278 on March 5, 1992, the Georgian Government restored the Scientific Research

Institute of Sericulture within the Agrarian University. The Kutaisi Sericulture Zonal Experimental Station, founded in 1916, preserved mulberry silkworm collection varieties until 2011. Following the privatisation of the Agrarian University, the Sericulture Research Institute was dissolved, and both the Kutaisi Experimental Station and the Sericulture Laboratory were incorporated into the Institute of Entomology, including the transfer of the mulberry silkworm gene pool and collection of varieties from Kutaisi.

Today, fourteen research institutes and twenty-six laboratories operate within the university, including the Sericulture Laboratory at the Institute of Entomology. The institute, formally established in 2013, integrates the former institutes of sericulture, beekeeping, and the Research Centre for Entomology and Biocontrol. It currently operates three specialised laboratories: the Laboratory of Sericulture, the Laboratory of Beekeeping, and the Laboratory of Arthropods, continuing to advance research, education, and the preservation of Georgia’s sericulture heritage.

- 1 The Agricultural University of Georgia. (Source / **Irakli Gujabidze**)
- 2 The Sericulture Laboratory staff. (Source / **Irakli Gujabidze**)
- 3 Vitrines for showcasing local silkworm strains, including moths, cocoons, silk thread, and textile samples. (Source / **Irakli Gujabidze**)

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# The Georgian Silk Association (GSA) and Lamara Bezhashvili

The Georgian Silk Association (GSA) was founded in 2024 by three silkworm enthusiasts living in Akhmeta municipality. One of the founders, Nunu Nakhutsrishvili, is a silkworm agronomist who has been managing a silk drying station for many years. For the other two founders, Dali Veshaguridze and Sofio Abaloidze, sericulture is closely connected to warm childhood memories. It was precisely this nostalgia and love for silk that inspired them to work toward the revival of sericulture and to unite people from different regions of Georgia for whom this field holds deep cultural and economic value.

The main goal of the Georgian Silk Association is to popularise a long-neglected sector, support the production of silkworm cocoons across various regions of Georgia, and create a seasonal source of additional income for the rural population. By sharing knowledge, experience, and enthusiasm, the association aims to restore sericulture as a living tradition and a sustainable economic opportunity.

One of the most inspiring figures in the revival of sericulture is Lamara Bezhashvili, a folk crafts master and a pioneer in restoring the forgotten sericultural practise in Georgia, building on a long history of high-quality silk production.

Lamara is a descendant of Olia Kikonishvili-Mamisimedishvili, born in 1897, who carefully preserved traditional Georgian silk care, production methods, and the art of creating silk products. Her farm is located in Kvemo Magharo, in the Signaghi district.

Lamara revived sericulture with great passion as demand grows for natural, sustainable materials, and silk stands out for its skin-friendly, sun protective and antiseptic properties. On her agro-tourism farm, she offers eco-products to international visitors, and interest has grown rapidly. Alongside sericulture, she directs a cultural centre where she teaches traditional folk crafts, including silk production.

Dr. Irine Chargeishvili fulfilled Lamara’s childhood dream in 2010 by gifting her 21 silkworms. Through cooperation with the Georgian Chamber of Commerce and partners from the Czech Republic, Slovakia, and Hungary, her workshop became a certified brand under “Experience Kakheti” in 2023 and is now officially recognised as the “Silk House.” The farm is listed on Google Maps as “Silkworm” and has been featured in a BBC documentary, international guidebooks, and exhibitions celebrating successful Georgian women.

- 1 Lamara Bezhashvili teaching thread spinning to the guests. (Source / **Lamara Bezhashvili**)
- 2 Colorful cocoons produced by the GSA. (Source / **Dali Veshaguridze**)
- 3 Cocoon spinning on the rearing beds at the farm. (Source / **Lamara Bezhashvili**)

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# Silk Museum of Taulignan

The Silk Museum of Taulignan, situated in the Drôme Provençale, is dedicated to preserving and promoting the region’s silk heritage. Its mission is to retrace the history of silk production in Taulignan, from silkworm rearing to weaving, while highlighting its economic and cultural impact.

The museum features an outstanding collection of authentic working machines covering processes from the 18th to the 20th centuries. Visitors can observe demonstrations of sericulture, silk reeling, and weaving, supported by a multilingual 10-minute introductory film. Temporary exhibitions and a boutique further enrich the visit.

Taulignan’s silk industry dates back to 1730 with the establishment of silkworm farms. By the 19th century, the town hosted around twenty silk mills, making it a regional hub for silk production. In the 1980s, an enthusiast began collecting silk-related machines and artifacts, forming the foundation of the museum’s collection. The municipality acquired this collection in 2001 with support from the Drôme General Council to create the museum.

Today, the museum is housed in the former village school in the medieval town centre. Fully

accessible to people with reduced mobility, it includes a screening room and boutique, and it remains open year-round with seasonal schedules. Since 2023 it has been managed by a private company (Gaëlle et Sébastien MOURA) in collaboration with the municipality.

Through its collections and activities the Silk Museum of Taulignan plays a vital role in safeguarding silk heritage and offers visitors an immersive journey into this ancestral craft.

- 1 Loom machine 'Ruban'.  
(Source / **Silk museum**)
- 2 Reeling with a steam machine.  
(Source / **Silk museum**)
- 3 Silk dresses from different periods displayed in a showcase.  
(Source / **Silk museum**)

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# Musée vivant du Ver à Soie

The Living Museum of the Silkworm, a municipal institution in Lagorce (Ardèche), is a key witness to the history of French sericulture from the 19th century to today. Its origins date back to 1968, when one of the last silkworm rearers in Ardèche, Claude Cauvin, opened her magnanery in the Mazes plain of Vallon-Pont-d'Arc to visitors. Her farm became a private museum (Ma Magnanerie, 1968–2002), later evolving into a communal museum in Lagorce: first as Ma Magnanerie (2002–2011), then as Ver à Soie – Musée Magnanerie de Lagorce (2014–2024), and finally renamed in 2025 as the Living Museum of the Silkworm.

Located in a former silkworm-rearing farm, the museum is open from April to October and carries out several complete rearing cycles on site, from the hatching of *Bombyx mori* caterpillars to the emergence of butterflies. It preserves and transmits ancestral know-how, offering visitors a unique and often emotional encounter with the silkworm, described by many as almost meeting a family member.

The museum houses a rich variety of collections. 1/ In the Calade Olivier de Serres, visitors can stroll among 30 mulberry trees, tasting and learning under their

shade. 2/ Naturalised specimens of wild silk-producing animals from around the world provide insight into biodiversity and the many techniques of processing silk fibres. 3/ Sericulture tools and objects used for egg production, rearing, and mulberry cultivation are accompanied by models and films that evoke the era of silk and explain the technical aspects of the craft. Visitors can also try their skills at reeling silk and spinning thread.

From April to October, the museum offers guided visits, workshops, courses, events, and access to a silk boutique. Highlights of the year include the seamstresses' flea market, Rendez-vous aux jardins, European Heritage Days, the Science Festival, and January's sericulture meetings, which focus on revitalising the silk sector. Beyond its walls, the museum team conducts activities in schools, retirement homes, leisure centres, fairs, and exhibitions, offering demonstrations, entertainment, and conferences.

- 1 Cocoon harvesting organised by the museum during events. (Source / **DM\_Musée vivant du ver à soie**)
- 2 Museum collection: 19th-century silk deflossing machine (machine used to remove the silk floss surrounding the cocoon). (Source / **DM\_Musée vivant du ver à soie**)
- 3 Silkworm rearing set up on the rearing table ("taulier") in the museum's model silkworm farm. (Source / **DM\_Musée vivant du ver à soie**)
- 4 Portable live exhibition of silkworms. Activity outside the museum walls. (Source / **DM\_Musée vivant du ver à soie**)
- 5 Sericultural kit illustrating the life cycle of the silkworm. Educational device from the museum. (Source / **DM\_Musée vivant du ver à soie**)

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# Musées de Charlieu

The Silk Museum of Charlieu is a must-visit place to discover the history and techniques of silk weaving in the region. Located in the former Hôtel-Dieu of Charlieu, an 18th-century building listed as a historical monument, the museum opened its doors in 1992 to promote the local textile heritage and showcase the silky history of Charlieu. This journey began in 1823 thanks to Barthélémy Roux, a Lyonnais industrialist, and the silk industry allowed the city to prosper and gain worldwide recognition.

The museum features an impressive collection of textile equipment, ranging from old looms to contemporary machines. Four functioning looms illustrate the evolution of weaving techniques: a hand loom, a mechanical loom from the 1920s, a Jacquard loom, and a compressed air jet loom. These machines help visitors understand the different stages of silk production from the preparation of the threads to the final weaving.

The museum's permanent exhibition highlights two hundred years of silk weaving in Charlieu, a town known for its silk fabrics used in haute couture and luxury furnishings. Ancient silk garments, photographs, and collections from the Charlieu Weavers' Corporation (the last of its kind in France) testify

to the importance of this industry in the region.

The museum also offers regular weaving demonstrations, allowing visitors to see the looms in action and understand the craftsmanship of the artisans. Guided tours are organised for groups and individuals, providing an immersive experience in the world of silk. In addition to the permanent exhibitions the museum hosts temporary exhibitions, lectures, and workshops for both adults and children, aiming to raise awareness of the art of weaving among a wide audience.

The Silk Museum of Charlieu is a true witness to the evolution of weaving techniques and the significance of the silk industry in the local economy. It offers a fascinating dive into the industrial and craft history of the region while highlighting a unique and valuable skill.

- 1 The hand loom, also known as the bistanclac, is iconic. Reverberating through the streets of Charlieu throughout the 19th century, it helped the city thrive.  
(Source / **Musées de Charlieu**)
- 2 This 18th-century men's waistcoat is among the oldest preserved in the museum. Made of silk taffeta and needle embroidery, this piece is a little gem.  
(Source / **Musées de Charlieu**)
- 3 Sample of warp printing taffeta made by Soieries Guillaud in Charlieu. The dress was made for Princess Diana by Catherine Walker.  
(Source / **Musées de Charlieu**)

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# Soierie Vivante

Soierie Vivante, a non-profit association, was founded in 1993 by a group of silk enthusiasts together with Mrs. Létourneau, a former workshop owner. United by their concern for the preservation of Lyon’s industrial heritage, historians, textile workers, and residents came together to safeguard its memory.

Today, professional guides lead daily tours in two historic spaces: the trimmings workshop and the weaving workshop. Visitors can observe demonstrations of traditional looms in operation, while the trimmings workshop also hosts hands-on weaving activities for children and adults. Through these experiences, the association seeks to deepen public understanding of silk.

Both workshops are located in the Croix-Rousse district, the vibrant heart of Lyon’s silk industry in the 19th and 20th centuries. The area’s architectural heritage still bears witness to this past, while the interiors of two preserved family homes where living and working spaces coexisted, offer unique insight into the daily life of silk workers.

Mrs. Létourneau, the founder, worked in the trimmings workshop for 54 years, beginning at the age of 13 alongside her father. She wove countless braids for armies

and churches. Trimmings—narrow fabrics less than 30 centimeters wide—were woven using gold, silver, and silk threads. While raw silk came from nearby regions such as Ardèche, Drôme, and Cévennes, all preparation and weaving of silk and metallic threads were carried out in Lyon and its surroundings.

At the age of 66, Mrs. Létourneau retired and chose to transform her apartment and looms into a museum. She sold her home to the city and created Soierie Vivante to oversee its preservation. She presented her looms and shared the history of the workshop until she died in 2005.

In the early 21st century, the association expanded by renting another workshop belonging to the Fighiera family, who wished to preserve their looms. In 2014, this second apartment was also purchased by the city of Lyon. Today, these two historic spaces are known as the Municipal Trimmings Workshop and the Municipal Weaving Workshop, forming the heart of Soierie Vivante’s activities.

- 1 Trimmings looms.  
(Source / **Soierie Vivante**)
- 2 Braids from trimmings.  
(Source / **Soierie Vivante**)
- 3 Punched card from weaving.  
(Source / **Soierie Vivante**)
- 4 Bobins from trimmings.  
(Source / **Soierie Vivante**)

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# Maison Rouge – Musée des Vallées Cévenoles

A Museum of the Cévennes, recognised as a Musée de France since 1999, Maison Rouge presents exceptionally rich ethnographic, historical, artistic, and folk collections illustrating the rural life of the Cévennes from the 17th century to the present day. As a museum of society, one of its primary missions is to enhance both the tangible and intangible heritage of the Cévennes and its people. It is dedicated to oral traditions, expressions, and the skills of individuals and communities.

The industrial complex of Maison Rouge perfectly represents the dominant typology of large-capacity spinning mills once found in the Alès and Vigan districts. Maison Rouge has been listed as a Historic Monument since 2003.

The site embodies the entire history of French silk reeling, as it was home to the first industrial silk-reeling facility in France, utilising the Gensoul process, and also the last one in operation which closed in 1965.

Between 1836 and 1838, Jean-Henri Léon Molines built the “Grande Rouge” mill with 106 basins and installed a steam engine on the ground floor. In 1839, Louis Soubeyrand acquired the site, creating the caretaker’s lodge, a heated chamber, and housing for the female workers. In 1880, the Lyon-based company Camel Frères et

Cie took over, adding in 1881 a shed-covered extension for a silk-weaving workshop, as well as a new building with offices on the ground floor, the director’s apartment on the first floor, and silkworm rearing rooms above.

From 1900 to 1918, Maison Rouge belonged to the Lyonnais company Tresca, which also constructed another facility known as the “Petite Rouge,” inaugurated in 1900 and specialized in producing top-grade silk thread. In 1918, the silk industrialist Henri Barthélémy Bertrand, already owner of several mills, purchased the site. In the 1920s, it came under the control of the Compagnie Générale des Soies de France et d’Indochine of Lyon. At that time the original wooden framework, damaged by steam, was replaced by a metal structure with mechanical tiles.

In 1956, the last silk reelers of southern France united to form the company La Filature Française de Soie des Cévennes, equipping Maison Rouge in 1957 with modern Japanese automatic machinery.

- 1 Maison Rouge interior of the reeling house.  
(Source / **Maison Rouge**)
- 2 Exhibits on the museum route.  
(Source / **Maison Rouge**)
- 3 Museum Moments with a Child.  
(Source / **Maison Rouge**)

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# Instituto Murciano de Investigación y Desarrollo Agrario y Medioambiental (IMIDA)

The Murcia Institute for Agricultural and Environmental Research and Development (IMIDA) is a public research centre attached to the Regional Administration of Murcia. IMIDA currently occupies the facilities of the former Murcia Silk Station (1892 – 1976), which are designated as a “Catalogued Property for their Cultural Interest,” recognised as immovable assets of significant cultural value and listed in Region of Murcia’s Catalogue of Cultural Property.

The Biotechnology Team at IMIDA researches innovative applications for sericulture, focusing on high-tech uses of silk fibroin in biomedical, biotechnology, dermo-cosmetic, and functional food sectors. Various projects develop these applications through the processing of silk fibroin.

Since 2023, IMIDA has combined modern sericulture research with its historic silk legacy as part of the ARACNE project, involving the Biotechnology Team and the Geographic Information Systems and Remote Sensing Team (SIGyT). SIGyT specialises in integrating agro-meteorological and cartographic data, developing web tools to visualize, consult, and interact with georeferenced information, and applying GIS techniques for precision agriculture.

Together, these teams have undertaken various ARACNE activities including the recovery, conservation, and restoration of material and immaterial sericulture heritage; identification, characterization, and sampling of the MorusApp mulberry collection, including DNA analysis of young shoots; conservation of the local “Sierra Morena” silkworm breed; and sampling of historical cocoons. They have involved Spanish educational centres in educational activities and the development of teaching materials, organised practical workshops on silk culture and distributed silkworms, and hosted technical conferences and informative talks. They curated a temporary exhibition at the Science and Water Museum of Murcia covering the history of silk, the Murcia Silk Station and the Silk Road. Additionally, they developed a Virtual Map of a European Silk Road, produced 360° virtual tours of IMIDA facilities, inventoried and catalogued historical silk artefacts, and created both a virtual silk museum and a digital web catalogue.

These initiatives integrate research, education, and cultural preservation, linking Murcia’s historic silk tradition with innovation and international collaboration.

- 1 Members of the IMIDA Biotechnology Research Team. From left to right: José Julián Pérez Cuadrado, Dr. Ana Pagán Bernabeu, Dr. Salvador David Aznar Cervantes (PI). (Source / IMIDA )
- 2 Laboratory of the IMIDA Biotechnology Research Team (Source / IMIDA)
- 3 Aerial view of IMIDA’s facilities. (Source / IMIDA)

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# Sericulture Station of Murcia

From the 15th to the 18th century silk was a major source of wealth for many Spanish regions, including Murcia. Production began to decline in the mid-18th century due to various factors and by the mid-19th century diseases such as pébrine and “flacherie” virus devastated silk farms across Europe, leading to their near disappearance. Lacking solutions, many Spanish silk producers abandoned the industry, uprooting extensive mulberry groves and replacing them with citrus and other fruit trees. Only in southeastern Spain, particularly Murcia and Orihuela, were mulberry trees preserved.

When Pasteur published measures to address silkworm pathologies in 1870, Spain’s fresh cocoon production had dropped to just 12 tons. Combating these diseases required significant improvements in breeding techniques, starting with rigorous egg quality control, marking the beginning of sericulture research in Spain. The revival of the industry soon became a matter of the State.

In this context, and to teach and implement new techniques, the Spanish Government commissioned agricultural engineer Vicente Sanjuán in 1891 to establish a Sericulture Station in Murcia, following methods already applied

in Italy. The Murcia Silk Station was set up in 1892 on El Palmar road and relocated to La Alberca de las Torres in June 1912.

The Station’s work allowed Murcia’s production to reach 1,200 tonnes of fresh cocoon in 1925, representing 70% of the national total. The Spanish Civil War, however, reduced output to 125,000 kilos in 1939. Subsequent efforts, including the creation of the Sericulture Service in 1941, supported recovery but the industry’s decline was ultimately irreversible, disappearing entirely in 1976.

Today, the former Murcia Silk Station is the Murcian Institute for Agricultural and Environmental Research and Development (IMIDA), a national reference centre for research and innovation. The functions of the Silk Station from 1892 to 1976 included egg production and distribution, egg incubation for private breeders, registration of silkworm egg, experimental breeding, microscopic analysis of moths, training in modern sericulture, drowning and drying of silk cocoons, payment of aid and harvest purchase, distribution of mulberry trees, as well as outreach and educational activities.

- 1 Entrance to the premises of the former Sericulture Station of Murcia. (Source / IMIDA / archive of the old Sericulture Station of Murcia)
- 2 Workers grouping mulberry specimens in the nurseries of the former Sericulture Station in Murcia. (Source / IMIDA / archive of the old Sericulture Station of Murcia)
- 3 Microscopists analysing moths at the former Sericulture Station of Murcia. (Source / IMIDA / archive of the old Sericulture Station of Murcia)

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# Colegio del Arte Mayor de la Seda

Valencia’s role in the Western Mediterranean silk routes dates to the Islamic period, initially as a hub for trade. Following the Christian conquest in the 13th century, the first records of silk production in Valencia appeared, coinciding with the cultivation of mulberry trees and the rise of a silk-based industry, which initially followed Muslim traditions.

The arrival of Genoese craftsmen in the late 15th century significantly influenced the local silk sector, leading to the foundation of the brotherhood of San Jerónimo de los ‘velluters’ (velvet makers) on 18 October 1477. The Gremi de Velluters, Valencia’s first corporate guild, received its ordinances on 16 February 1479, later ratified by King Ferdinand the Catholic. Two centuries later it was elevated to the Colegio del Arte Mayor de la Seda by King Charles II in 1686.

This development reflects the prominence of Valencia’s silk industry, concentrated mainly in the city, already a key manufacturing centre by the early 16th century. Silk drove the Valencian economy throughout the Modern Age, reaching its peak in the 18th century—the golden age of the industry—fostered by Bourbon policies and increased exports to the Americas.

The guild house was established in the velluters neighbourhood at the end of the 15th century due to the dense concentration of looms. By the second half of the 18th century around 3,500 looms operated in the area, employing nearly half of Valencia’s population. The guild acquired the building and its orchard in 1494, fifteen years after its ordinances were approved. Designated a national historic-artistic monument in 1981, the 15th-century edifice features a Gothic base with Baroque additions, preserving remarkable frescoes and mosaics.

The Colegio del Arte Mayor de la Seda holds an extensive archive, among the most important in Europe, documenting Valencia’s silk history. Records include ordinances, minutes, financial accounts, and examinations of masters, journeymen, and apprentices, as well as inspection logs.

Restoration began in November 2014, funded by the Hortensia Herrero Foundation. The building reopened as the Valencia Silk Museum in June 2016, offering insight into centuries of silk production and craftsmanship.

- 1 Small shuttle called “espolín”. (Source / **Colegio del Arte Mayor de la Seda**)
- 2 Permanent exhibition hall located on the lower level, covering the 15th to 18th centuries. (Source / **Colegio del Arte Mayor de la Seda**)
- 3 Traditional Valencian garment crafted from a narrow silk fabric, with tailoring inspired by 18th-century fashion. Features hand-made metallic passementerie, delicate Alençon lace, and a “mocador de pit” in silk tulle embroidered with gold metal thread. (Source / **Colegio del Arte Mayor de la Seda**)

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# Las Hilanderas Museum – Workshop

La Palma (Canary Islands, Spain) is the ancestral home of many remarkable artisans who have absorbed influences from other cultures while preserving the essence of their own refined craft. Handicrafts have historically provided a livelihood for numerous island families, and the tradition has been passed down through generations via oral instruction and hands-on apprenticeship.

The silk industry became a significant part of the local economy in the 16th century with the introduction of contemporary textile techniques, following the incorporation of the island into the Castilian Crown. Originally dominated by men, the trade is now practised exclusively by women. Silk and embroidered products from La Palma were widely exported to the Spanish mainland and to Flanders, a port that maintained regular trade with Santa Cruz de La Palma. Both silk and embroidery held an important status in Europe until fashions shifted in the 18th century, when silk was largely relegated to decorative purposes with the growing preference for cotton.

Today this ancient craft continues at the Las Hilanderas El Paso Museum–Workshop, the last place in Europe preserving a fully manual silk production process.

In 2001, a public workshop was established in El Paso’s municipal buildings, allowing the remaining artisans to work and sell their products directly to the public. A decade later, the museum was inaugurated in the same building.

The workshop’s main objective is to relieve artisans from frequent visits to their homes, while providing visitors a guaranteed opportunity to observe and engage with the few remaining practitioners. At Las Hilanderas visitors can explore both the museum with its historical exhibition and the workshop where they can experience this millenary art and admire the collection of preserved pieces.

In the workshop artisans rear silkworms exclusively in spring, feeding them solely on fresh mulberry leaves, hand-cut daily into small pieces. The artisans themselves carry out every stage of the production process, from rearing to finishing.

The Las Hilanderas Workshop is committed to safeguarding this unique textile heritage, promoting its production through new designs, and establishing El Paso silk within major artisanal circuits. Its mission combines conservation, education, and innovation to ensure the continuity of this century-old craft.

- 1 Manual winding of the silk thread, carefully passing the thread through the fingers to detect variations in thickness and allow for an initial classification.  
(Source / <http://lashilanderaselpaso.com/en/>)
- 2 18th-century wooden loom made of Canary pine.  
(Source / <http://lashilanderaselpaso.com/en/>)
- 3 Silk cocoons obtained from silkworms.  
(Source / <http://lashilanderaselpaso.com/en/>)
- 4 Silk Museum and Silk Workshop of Las Hilanderas, located in one of the oldest houses in the village. The visit consists of two parts: the museum visit first, followed by the workshop.  
(Source / <http://lashilanderaselpaso.com/en/>)

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# Textile Museum and Documentation Centre

The Centre de Documentació i Museu Tèxtil de Terrassa stands as a leading institution dedicated to the preservation, restoration, study, and promotion of textile heritage, placing special emphasis on its exceptional silk collections and their cultural, technical, and historical significance. Situated in Terrassa, a longstanding hub of Catalonia’s textile industry, it bridges tradition, scholarly research, and modern creative expression.

Established in 1946 through the acquisition of Ignasi Abadal Soldevila’s outstanding textile collection—renowned for its diversity of techniques, geographical origins, and chronologies, particularly its fine silks—the museum marked a pioneering milestone as Spain’s first specialised textile institution. Initially a private initiative, it evolved into a municipal asset and later into a provincial consortium supported by the Barcelona Provincial Council, ensuring institutional stability and growth.

From the mid-20th century onward, the museum’s holdings expanded to include Andalusian, Oriental, and European silks, together with garments and accessories illustrating silk’s applications in liturgical ceremonies, royal courts, and urban daily

life. This sustained development preserved silk’s prestigious legacy while reinforcing the institution’s scientific mission during the decline of traditional textile industries.

Today, the museum houses tens of thousands of artefacts from diverse periods and regions, with its core strength centred on silks dating from Late Antiquity to the present. Highlights include Hispano-Moorish textiles, Renaissance brocades, damasks, lampases, and refined embroideries, illuminating silk’s technical evolution, its role in global trade networks, and its enduring association with social prestige and artistic mastery.

These collections are complemented by a specialised library and archive documenting silk production techniques, trade routes, and iconography, supported by digitisation and public access through the IMATEX online catalogue. The institution also excels in advanced conservation, meticulous restoration, and expert advisory services, with silk conservation at the forefront, and offers exhibitions, educational programmes, and public engagement activities exploring silk’s historical and contemporary relevance, fostering a dialogue between heritage, industry, and innovation.

- 1 Façade of the Centre de Documentació i Museu Tèxtil.  
(Source / **Centre de Documentació i Museu Tèxtil**  
Photo / **Quico Ortega**)
- 2 Detail of a display case from the exhibition 'Un museu, mil trames' featuring textile objects from diverse periods and origins.  
(Source / **Centre de Documentació i Museu Tèxtil**  
Photo / **Quico Ortega**)
- 3 Nazarí period textile. Silk, lampas. Granada, 14th-15th centuries. Reg. no. 188.  
(Source / **Centre de Documentació i Museu Tèxtil**  
Photo / **Quico Ortega**)
- 4 Velvet. Silk with wrapped metal strip. Spain or Italy, late 15th century. Reg. no. 2440.  
(Source / **Centre de Documentació i Museu Tèxtil**  
Photo / **Quico Ortega**)
- 5 Bizarre-style woven textile. Silk with wrapped metal strip. Early 18th century. Reg. no. 4469.  
(Source / **Centre de Documentació i Museu Tèxtil**  
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# The University of Maribor

The University of Maribor (UM), founded in 1975, is the second-largest university in Slovenia, with roots dating back to 1859 when Bishop Anton Martin Slomšek established the Slovenian Seminary. Within the ARACNE project, three UM faculties collaborate: the Faculty of Agriculture and Life Sciences (UM FKBV), the Faculty of Mechanical Engineering (UM FS), and the Faculty of Electrical Engineering, Computer Science, and Informatics (UM FERl). The interdisciplinary team focuses on the inventory of mulberry trees, the analysis and contemporary design of silk artefacts, the development of silk-based materials, and the promotion of sericultural heritage.

UM FKBV is an agricultural research and education institution offering study programmes in agronomy, horticulture, animal science, organic farming, rural development, and food safety. The Botany and Plant Physiology group specialises in the inventory and characterisation of mulberry genetic resources and maintains germplasm collection of local varieties and sericultural cultivars. Within ARACNE, it coordinates a Europe-wide inventory of monumental mulberry trees and records field data and vegetative traits, using the *Morus App* developed under

the project. Selected superior genotypes are propagated for local communities, while studies explore the benefits of mulberries in agroecosystems.

UM FS has extensive experience in mechanical engineering, textile materials, design, and industrial and environmental engineering. Within ARACNE, it develops technological solutions from mulberry and silk residues, including electrospinning and reconstruction of historical silk patterns and examines historical connections between silk, society, and culture to produce contemporary designs and innovative silk products.

UM FERl is a leading institution in electrical engineering, computer science, and information technology. Its ARACNE research focuses on bio-based functional materials, nanotechnology, porous aerogels, and silk-based films for smart composite applications. The Institute of Media Communications contributes visual catalogues, educational films, and virtual exhibitions to enhance awareness of Europe’s silk heritage. Together the three faculties combine research, education, and innovation to preserve sericultural traditions and develop sustainable applications.

- 1 UM Mulberry collection maintains 80 Slovenian and 140 Hungarian local mulberry varieties as well as more than 30 traditional sericultural cultivars. (Photo / **Jani Pavlič and Matevž Pucer**)
- 2 Silk sampling from the artefact Women’s Blouse No. 6847, Regional Museum Maribor. (Photo and scheme / **Andreja Rudolf**)
- 3 Workshop prepared in collaboration with EVA Cooperativa and the Faculty of Mechanical Engineering (UM FME), focusing on creative design of bags, inspired by sericultural heritage. (Photo and design / **Sonja Šterman and Andreja Rudolf**)
- 4 Mulberry research team at fruit and leaf harvest. (Photo / **Jani Pavlič and Matevž Pucer**)

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# Heritage Science Lab Ljubljana

The Heritage Science Laboratory Ljubljana (HSLL), based at the Faculty of Chemistry and Chemical Technology, University of Ljubljana, is dedicated to safeguarding silk heritage through interdisciplinary scientific research. Our work addresses key challenges in heritage conservation with a particular focus on the chemical instability and rapid degradation of historic silk artefacts.

A central research focus at HSLL is understanding the degradation pathways of silk fabric, using analytical techniques to investigate the effects of different stressors on silk fabric integrity. Within the broader context of silk degradation, HSLL places particular emphasis on silks that have undergone weighting treatments. From the mid-19th century onwards metal salts such as tin-based compounds were widely used to modify the handle, appearance, and weight of silk textiles. While it was generally believed that moderate treatments could enhance desired properties, increasing evidence suggests that intensive or repeated weighting may introduce long-term chemical instability into the silk fibre.

To address these challenges, HSLL works closely with international partners within the framework of the SAFESILK project, funded through the

WEAVE programme, which is jointly supported by FWO (The Research Foundation – Flanders) and the Slovenian Research Agency (ARRS). The project brings together the ARCHES (AntweRp Cultural HERitage Sciences) group at the University of Antwerp and the Heritage Science Laboratory Ljubljana at the University of Ljubljana. In cooperation with major collection-holding institutions, including the Fashion Museum Antwerp (MoMu) and the National Museum of Slovenia (NMS), the project ensures strong links between scientific investigation and real-world heritage practice. Further Slovenian museums that have generously contributed to this research effort are the Slovenian Ethnographic Museum and the Provincial Museum of Maribor.

The approach integrates chemical and mechanical analysis, historical textile technology, and collection-based research. Key components include: investigating degradation pathways, analytical benchmarking and developing practical tools.

Through collaboration and methodological innovation, HSLL contributes to targeted, sustainable strategies for preserving our shared silk heritage.

- 1 Technical surveys of museum collections for condition assessment.  
(Source / **HSLL Archive**)
- 2 Weighing process for silk model samples.  
(Source / **HSLL Archive**)
- 3 Some historic silk fabric degrades more rapidly due to material composition and unsuitable environmental conditions during storage.  
(Source / **HSLL Archive**)

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# Ecclesiastical Silk Liturgical Heritage

Ecclesiastical treasures in Slovenia preserve an outstanding heritage of silk liturgical vestments, reflecting centuries of artistic craftsmanship, devotion and patronage. Among the most significant collections are those of the Cathedral of St Nicholas in Ljubljana, the Slovene Museum of Christianity in Stična and the Treasury of the Church of St Francis Xavier in Radmirje.

**The treasury of the Cathedral of St Nicholas in Ljubljana** contains an important selection of liturgical vestments from earlier periods to the modern era, many still in use today. The most valuable pieces date from the period before the Second Vatican Council and are primarily made of silk fabrics and embroidery. A particularly notable item is a chasuble traditionally attributed to a donation by the Habsburg Empress Maria Theresa, richly embroidered with silk threads. The collection also includes jubilee bishop's vestments, created according to a design by Helena Vurnik for the golden jubilee Mass of Prince-Bishop Anton Bonaventura Jeglič in 1923. The ensemble comprises a complete set of liturgical vestments required for a bishop and assisting clergy during a solemn Mass: a chasuble and four dalmatics, a cope and a mitre, stoles, a pall, and a chalice veil (velum).

**The Slovene Museum of Christianity**, located in the Stična Cistercian Abbey and operating as a national museum since 2006, preserves an extensive collection of liturgical artefacts documenting the history of Christianity in Slovenia. Its holdings include numerous silk vestments dating mainly from the 17th century to the period before the Second Vatican Council. Highlights include neo-Gothic chasubles designed by painter and priest Stane Kregar and silk works by Helena and Ivan Vurnik, and Gabrče's chasuble decorated with silver lace and embroidery. The museum safeguards more than 1,000 paraments.

**The treasury of the Church of St Francis Xavier in Radmirje** represents a unique example of royal patronage in Slovenia. Built in 1721, the church became an important pilgrimage site supported by European royal families. Displayed in the sacristy, the treasury preserves exceptional liturgical ensembles, including a yellow silk Mass set with floral embroidery donated by Maria Theresa, a parament made of 24-carat gold associated with Maria Josepha, Queen of Poland, and a French court parament of Maria Josepha of Saxony.

These vestments highlight silk's role in ecclesiastical tradition.

- 1

View of the Exhibition of Liturgical Vestments, Radmirje.  
(Source / **Archive of Church St. Francis Xavier in Radmirje** / Photo / **Jani Pavlič, Matevž Pucer**)
- 2

Episcopal mitre from the Jubilee Bishop's Vestments.  
(Photo / **Tatjana Splichal**)
- 3

S. Kregar, Chasuble, 1964.  
(Source / **Slovene Museum of Christianity** / Photo / **Branko Petauer**)
- 4

Chasuble, which, according to tradition, was embroidered by Maria Theresa herself from her wedding dress.  
(Source / **Archive of Church St. Francis Xavier in Radmirje** / Photo / **Jani Pavlič, Matevž Pucer**)
- 5

Jubilee Bishop's Vestments (chasuble, dalmatics, pluvial, mitre, stole, burse, and chalice veil), commissioned in 1923 for the golden jubilee of Ljubljana's Prince-Bishop Anton Bonaventura Jeglič, designed by the artist Helena Vurnik and executed by the School Sisters in Maribor. Far left: A chasuble, gifted to Bishop Jeglič in 1918 by devout women, made entirely of hand-knotted lace.  
(Photo / **Tatjana Splichal**)

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# Regional Museums and Textile Conservation-Restoration Workshop

**The Maribor Regional Museum** is a general museum specialising in archaeology, ethnology, and cultural history of the broader Maribor region. Founded in 1903, it is a key hub for preserving and showcasing the region's heritage. Among its most notable holdings is the Costume and Textile Collection, the largest and most comprehensive of its kind in Slovenia and of national significance. It includes over 10,000 items from the 17th to 21st century, encompassing fashion garments and accessories, uniforms, liturgical and multifunctional textiles, as well as theatre and film costumes. The collection was systematically developed in connection with the 1965 exhibition Three Hundred Years of Fashion in Slovenia and permanently displayed in 1973. With modern storage, permanent exhibitions of uniforms (since 2018), fashion garments and accessories (since 2019), and the annual project Museum Fashion Month (since 2013), the museum remains a central institution for the study of costume and dress culture. Through its exhibitions and accompanying programme, it bridges past and present, highlighting dress as a key element of visual and cultural history.

**The Regional Museum of Ptuj-Ormož** is one of Slovenia's largest museums, with departments for archaeology, history, cultural history, ethnology, and conservation-restoration. Its collections include nationally significant archaeological finds, tapestries, musical instruments, weapons, and masks. Founded in 1893 and expanded in 1895 through donations, it was originally named the Town Ferk Museum after Prof. Franz Ferk. It soon outgrew its space and moved in 1928 into a former Dominican monastery after plans for a silk factory were abandoned. After 1945 it took over the castle complex and was later renamed the Regional Museum of Ptuj-Ormož, covering both regions' prehistoric, Roman, medieval, and early modern heritage. Silk is important in its textile collections. The largest tapestry collection includes contemporary works and 17th-century Brussels tapestries (verdures) depicting Odysseus' life. Slovenia's first textile conservation workshop, established in the early 1980s, later expanded to restore historic textiles including flags, liturgical vestments, archaeological and ethnological items and furniture upholstery.

- 1 Knights' Hall of Maribor Castle, Maribor Regional Museum MRM, Slovenia. (Source / **Archive MRM**)
- 2 Uniforms Exhibition, Maribor Regional Museum MRM, Slovenia. (Source / **Archive RMPO**)
- 3 Textile Conservation and Restoration Workshop, Regional Museum Ptuj-Ormož RMPO, Slovenia. (Source / **Archive MRM**)
- 4 Women's corset, 18th century, Maribor Regional Museum MRM, Slovenia. (Source / **Archive MRM**)
- 5 Restoration of a Brussels tapestry, Regional Museum of Ptuj-Ormož, Slovenia. (Source / **Archive RMPO**)

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# Slovenian Rearers and Silk Craftsmen

Most silkworm rearers in Slovenia hold the Art&Craft certificate from the Chamber of Craft and Small Business of Slovenia.

**The Balažič family** from Razvanje (Styria) began silkworm rearing in 2019, gradually increasing production. They create different types of silk threads, ranging from spun silks (noil yarn) to degummed silk threads that are dyed and adapted for hand- and chainstitch machine formed embroidery. Marko Balažič uses these threads for embroidery, including goldwork inspired pieces, and researches the history of sericulture in Slovenia.

**Janez Škalič** from Selo in the Goričko region has had over 8 years of sericultural experience and cultivates several hundred mulberry trees of more than 35 varieties. He selects climate-adapted varieties, on improving propagation success, and developing an affordable artificial diet. He is also the owner of the registered trademark ‘Slovenska svila®’.

**Maja Botolin Vaupotič** from Velika Nedelja studied historical literature on sericulture and has been practicing rearing since 2018. Beginning with a single mulberry tree at home, she raised her first silkworms including *Antheraea yamamai* on oak leaves, later planted over a hundred mulberry trees, and

embraced the traditional Konavel silk-reeling method. She produces silk threads for lace makers and weavers, whose finished creations have been exhibited internationally. She is also recognised as a master artisan in silk processing.

**Dragana Trivundža Tomanić (Institute Svilod)** and her family rely on leaves from nearby old local mulberries for rearing. Since unwinding her first cocoons in 2020, she has developed her own art of hand reeling using simple home made wooden tools.

**Mirjam Furlan Lapanja** and **Valentin Lapanja Furlan** converted an abandoned vineyard into a 250-tree mulberry orchard in 2021. They are committed to reviving sericulture in their historically important region despite climate challenges.

**The Rožanec Šeme family** (Central Slovenia) joined the sericultural community six years ago, planted about 250 mulberry trees and established a high-altitude rearing site, focusing on hand reeling and spinning. They also rear the wild *Antheraea yamamai* with oak leaves.

In Idrija, **Alenka Rupnik (ARSTAT)**, a retired mechanical engineer, works with natural fibres, including Slovenian silk. She is developing renewed craft-level weaving techniques and also transforms silk waste into yarn.

- 1 Silk threads (degummed and raw) reeled from self-produced cocoons and silk products, dyed with goldenrod (*Solidago*) flowers extract. (Source and Photo / **Maja Botolin Vaupotič**)
- 2 Hand-woven scarf combining linen and silk. (Weaving / **Alenka Rupnik**, silk thread reeling and twisting / **Alberta Rožanec** / Source / **Alenka Rupnik**)
- 3 Cocoon harvest. (Source / **Lapanja Family**)
- 4 From cocoon to hand-reeled silk thread. (Source / **Dragana Trivundža Tomanić**)
- 5 Silk yarn. (Source / **Rožanec Šeme family**)
- 6 Well-rooted mulberry saplings, prepared from woody cuttings after being transferred to containers. (Source / **Janez Skalič**)
- 7 Embroidery presenting linden leaf as Slovenian national symbol was created as a part of a gift handed to Ueli Ramseier president of Swiss Silk Association. Embroidery was done partly with chainstitch embroidery machine and partly with hand stitched goldwork techniques. (Embroidery / Source / Photo / **Marko Balažič**)



CREDITS & ACKNOWLEDGEMENTS

We would like to extend our heartfelt thanks to the institutions and individuals listed below for their generous support and collaboration. Their knowledge, expertise, and visual materials have been invaluable in bringing this catalogue to life and celebrating the rich heritage of silk.

|                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Photos:          | Mojca Balažič, Maja Botolin Vaupotič, Silvia Cappellozza, Goga Chanadiri, Peter Falatov, Gianni Fila, Arne Hodalič, Bonifacio Iglesias, Guram Kapanadze, Mario Lešnik, Johannes Rabensteiner, Žiga Sagadin, Simona Strgulc Krajšek, Jože Šen, Guido Tettamanti, Andreja Urbanek Krajnc.                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Archive sources: | <i>Italy</i> : Archive of the Sericulture laboratory of CREA – Padua, Museo Abegg of Garlate (Como), D’orica, Nove (VI), Museo del Baco da Seta, Vittorio. Veneto (TV); Orgosolo (NU); Museo “Martinello Ginetti”, Leffe (BG); Monti Silk factory (Lecco). <i>Bulgaria</i> : SCS Vratsa, Vratsa’s Ethnographic Museum. <i>Greece</i> : Skarlatos Dedos. <i>Georgia</i> : State Silk Museum, Georgia. <i>France</i> : Maison Rouge – Museum of the Cévennes Valleys (Saint-Jean-du-Gard). <i>Spain</i> : IMIDA, Archivo General Región de Murcia, A. Pagán, Ayuntamiento de Valencia, Felipe C. González, M. Sánchez Alcaraz, Peña de la Seda. <i>Slovenia</i> : Slovenian Ethnographic Museum, Srečko Knap, Jože Šen. |
| Schemes:         | Sara Kolman, Silvo Hribernik, Anton Ivančič, Manja Kurečič.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

/ CHAPTER 8 /

ITALY

Consiglio per la ricerca in agricoltura e l'analisi dell'economia agraria (CREA)

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Silk Museum, Soufli

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Ecclesiastical Silk Liturgical Heritage Institutions

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The Maribor Regional Museum and the Regional Museum of Ptuj-Ormož

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University of Maribor Press

**Silk unveiled, SILK NARRATIVE CATALOGUE**

**ABSTRACT**

The ARACNE project publication explores the European heritage of sericulture and silk processing as an interplay of innovation, sustainability, and cultural interconnectedness. It highlights how silk production and processing throughout history have linked technology, agronomy, biology, and economics, while also shaping social, cultural, and architectural practices. The publication documents the history of sericulture in seven European countries (Italy, Slovenia, France, Greece, Spain, Bulgaria, and Georgia) through timelines, maps, descriptions of silkworm rearing and mulberry cultivation, and presentations of key cultural and research institutions. The publication emphasises the importance of silkworm farming and silk processing in shaping natural and cultural landscapes as well as social practices, while underscoring their role in the development and preservation of sustainable production approaches. Special attention is also given to the contemporary revitalisation of this heritage and its current applications. Among the most important actors highlighted in the second part of the catalogue are research laboratories, educational institutions, museums, rearers, and other individuals and organisations that preserve, develop, and promote Europe's silk heritage.

**KEYWORDS**

sericulture, silk processing, moriculture, heritage, innovation

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**ISBN**

978-961-299-131-9 (pdf)

978-961-299-132-6 (softback)

**DOI**

<https://doi.org/10.18690/um.feri.5.2026>

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**The catalog was created within the ARACNE project (Advocating the role of Silk Art and Cultural Heritage at National and European Scale – Horizon Europe project, Grant Agreement No 101095188), Work package 1: Development of the knowledge bank for the benefit of the European Silk Innovation Ecosystem, Task 1.4: Narrative research of silk production heritage and history of sericulture in Europe**

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