



सत्यमेव जयते

भारत सरकार  
Government of India

भौगोलिक उपदर्शन पत्रिका

**GEOGRAPHICAL INDICATIONS JOURNAL**



बौद्धिक सम्पदा  
भारत  
**INTELLECTUAL  
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,  
बौद्धिक सम्पदा अधिकार भवन,  
जी.एस.टी. रोड, गिण्डी,  
चेन्नै - ६०० ०३२.

**Geographical Indications Registry,  
Intellectual Property Rights Building,  
G.S.T. Road, Guindy, Chennai - 600 032.**



**GOVERNMENT OF INDIA  
GEOGRAPHICAL INDICATIONS  
JOURNAL NO. 119**

**APRIL 05, 2019 / CHAITRA 15, SAKA 1940**

## INDEX

<i>S. No.</i>	<i>Particulars</i>	<i>Page No.</i>
1	Official Notices	4
2	New G.I Application Details	5
3	Public Notice	6
4	GI Applications	
	<i>Pawndum – GI Application No. 586</i>	7
	<i>Ngotekherh – GI Application No. 587</i>	20
	<i>Hmaram – GI Application No. 588</i>	34
5	<i>GI Authorised User Applications</i>	
	<i>Aranmula Kannadi (Aranmula Metal Mirror) - GI Application No. 3</i>	48
6	General Information	49
7	Registration Process	51

## OFFICIAL NOTICES

**Sub:** Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 119 of the Geographical Indications Journal dated 05<sup>th</sup> April, 2019 / Chaitra 15, Saka 1940 has been made available to the public from 05<sup>th</sup> April, 2019.

## NEW G.I APPLICATION DETAILS

App.No.	Geographical Indications	Class	Goods
630	Thingpui Mizo Ginger	30	Agricultural
631	Mizo Phuihnam	31	Agricultural
632	Mizo Hatkora	31	Agricultural
633	Passion Fruit	31	Agricultural
634	Mizo Chow-Chow	31	Agricultural
635	Kashmir Saffron	30	Agricultural
636	Dalle Khorsani	30	Agricultural
637	Mizo Banana (Long Cavendish)	31	Agricultural
638	Tripura Jackfruit	31	Agricultural
639	Dekang	31	Agricultural
640	Naga Cucumber	31	Agricultural
641	Tirur Betel Leaf (Tirur Vettila)	31	Agricultural
642	Harmal Chilli	30	Agricultural
643	Judima	33	Agricultural
644	Pithora	2 & 19	Handicraft
645	Mau Saree	24 & 25	Textiles

## PUBLIC NOTICE

No.GIR/CG/JNL/2010

Dated 26<sup>th</sup> February, 2010

WHEREAS Rule 38(2) of Geographical Indications of Goods (Registration and Protection) Rules, 2002 provides as follows:

“The Registrar may after notification in the Journal put the published Geographical Indications Journal on the internet, website or any other electronic media.”

Now therefore, with effect from 1<sup>st</sup> April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website [www.ipindia.nic.in](http://www.ipindia.nic.in) free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1<sup>st</sup> April, 2010.

Registrar of Geographical Indications

**G.I. APPLICATION NUMBER – 586**

Application Date: 30-08-2017

Application is made by Mizoram Art & Cultural Society, Directorate of Art & Culture Department Building, Chanmari, Aizawl – 796 007, Mizoram, India for Registration in Part A of the Register of Pawndum under Application No. 586 in respect of Textiles and textile goods, not included in other classes; and Clothing, falling in Class –24 & 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A. Name of the Applicant : Mizoram Art & Cultural Society
- B. Address : Mizoram Art & Cultural Society,  
Directorate of Art & Culture Department  
Building, Chanmari, Aizawl – 796 007,  
Mizoram, India

- C. Name of the Geographical Indication:

PAWNDUM



- D. Types of Goods : Class 24 - Textiles and textile goods, not  
included in other classes;  
Class 25–Clothing.

- E. Specification:

Pawndum is an important traditional cloth of the Mizo people. Pawndum literally means 'black cloth'. In Mizo language 'dum' means 'black'. However, the cloth is not totally black but striped consisting of mostly black and red colour. Pawndum is rectangular in shape, the length is about 63" and the breadth is about 44" long. A Mizo textile made of two-loom widths, traditional Pawndum was characterized by bold warp stripes of handspun indigo-dyed blue-black cotton and naturally dyed red cotton obtained from barks of different plants such as sentezel (*Calophyllum polyanthum*), sentelek and khei (*Mallotus philippensis*). The weft in Pawndum has always been black. With the introduction and availability of soap dyes and coloured yarn in the market, more complex and rhythmic stripes of different colours such as blue, green, yellow, pink, and purple were incorporated. The black weft against the multicoloured warp gives it a vibrant yet deep effect. Although Pawndum is usually characterized by bold 4-inch stripes of black and red, different sizes and colours of other warp stripes are incorporated depending wholly on the preferences of the weaver.

Pawndum is worn by wrapping it around the waist and covers the lower part of the body down almost to the feet. In earlier times, young men usually used this puan as a night cover during their stay in the men's dormitory (Zawlbuk) and were also used as attire while performing 'Khuallam',

one of the famous traditional dances of the Mizos. A young Mizo woman was required to weave a Pawndum and carry it along to her new home when she got married. If she failed to carry it to the new home, it was considered her prime duty to weave one soon after going to her in-law's place. Failure to do so was looked upon as highly disgraceful in the Mizo culture. The Pawndum was to be used as a shroud to cover her dead husband's body had he died during her lifetime. It could also be used to cover the bodies of any close relative on her husband's side.

Pawndum has a deep cultural significance, even to this day. It assumes different names according to the purpose for which it was mainly used. Thus, when it was used to cover dead body, it was known by the name 'Thihrin puan' expressing condolence and tragedy. While it takes the name 'Zawlpuan' if it was presented as a token of affection and love or to establish cordial relationship with someone. Before marriage, it was also used as a Dawnpuanphah, which means that if a girl and boy sleep together on the Pawndum with the permission of the girl's parents, the boy must marry the girl. If he refuses to do so, he will be required to pay a fine. At present, Pawndum signifies mourning at funeral. Thus, it is now worn not as an ordinary garment but in an occasion involving death.

Detailed specification of Pawndum is mentioned as below :-

- i. Pawndum is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- ii. Pawndum is woven in two pieces lengthwise and are sewn together in the middle forming a complete puan.
- iii. The stripes arrangement on the Pawndum follows a specific pattern which is not found in other Mizopuan and no motifs are incorporated in Pawndum.
- iv. Pawndum always have fringes on both edges lengthwise of about ½" to 1". About an inch from the fringes, a kuthruih design is incorporated throughout the breadth of the puan. This 'kuthruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.
- v. Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches. The first and the sixth batch are similar while the remaining four batches are identical. In all the batches, there are 11 alternating stripes.
- vi. In the first and sixth batches, the three outermost stripes are green, pink and blue. They are of the same width i.e. approximately 7 mm each. This is followed by a yellow stripe approximately 5 mm. Next, two black stripes flanking a thin pink line follows. These black stripes measure 27-30 mm in width. The thin pink stripe is of about 4 mm. Next, we have a yellow stripe of 4mm followed by a blue stripe of 15 mm. The yellow stripe is followed by a 4mm pink stripe and lastly we have a green stripe of 15 mm. The stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways.
- vii. The second, third, fourth and fifth batches are identical stripes. On each batch, there are eleven stripes. In the middle there is a 4 mm pink stripe which is flanked by two black stripes of 30 mm each. Adjacent to both these black stripes is a 4 mm yellow stripe. Next to these yellow stripes are two blue stripes of 15 mm each which is followed by two pink 4 mm stripes. The outermost stripes on both sides is a green stripe of 15 mm.
- viii. In between each of the batch is a red band of 57mm.

Specification and quality parameters of 'Pawndum':

1. Pawndum is a Mizo textile made of two-loom (loin loom) widths.
2. The two half puan are sewn together using Zungthui style to form the complete Pawndum.
3. Shape of the whole puan (cloth) is rectangular.
4. Thickness : 0.5 mm (cloth).
5. Thickness : 1.0 mm (kuthruih).
6. Colours : Red and black (prominent), green, pink, blue, yellow.



7. Breadth : 45" (weft) approx.
8. Length : 63" (warp) approx.
9. Surface Area of the whole puan : 2835 sq. inches approx.
10. Weight : 340 g approx.
11. Weight per square inch - 0.12 g per sq. inch.
12. Weight per inch (warp) - 5.40 g per inch (warp).
13. Weight per inch (weft) - 7.56 g per inch (weft).
14. Thread count : Warp 120 per inch, weft 30 per inch.
15. Pawndum always have fringes on both edges lengthwise of about 1/2" to 1.
16. About an inch from the fringes, a 'kuthruih' design is incorporated throughout the breadth of the puan on both sides.
17. The 'kuthruih' appears like a simple braid and consist of two colours.
18. Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches.
19. Of the stripes, red and black colour are most prominent.
20. Pawndum may also contain lesser combination of colours. In any case, the red and black colour should be most prominent.
21. The type of yarn used in Pawndum is mainly cotton. Acrylic and silk yarns are now also incorporated.

**Benchmark for Pawndum :**

1. The weaving quality must be very fine such that the appearance of inner and outer side is almost indistinguishable.
2. In the loom, Pawndum must always be woven in two pieces lengthwise.
3. The two pieces of the cloth woven in loom must be identical.
4. Pawndum produced in loom must be sewn together using Zungthui style.
5. The size of the Puan should be : breadth - 45" (weft) approx., and length - 63" (warp) approx.
6. Pawndum contains six colour combinations such as red, green, blue, pink, yellow, and black.
7. In Pawndum, the red and black colours must be most prominent. No other colour must be prominent than these two colours.
8. Lesser colour combinations if used, must contain red and black colours as the most prominent.
9. No other colour other than stated in Sl. 6 above must be included in Pawndum.
10. Pawndum must always have fringes on both edges breadthwise of length 0.5" to 1".
11. Pawndum must contain a 'kuthruih' design about an inch from the fringes, throughout the breadth of the puan on both sides.
12. No other motifs or stripes other than cited in the specifications should be incorporated in the design of Pawndum.
13. Pawndum produced in machines such as fly shuttle loom, etc. should have the same quality as produced from the loom.

**F. Description:**

Pawndum is a woven textile which is woven on a traditional loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. Pawndum is rectangular in shape which is generally 65" in length and 45" in breadth, however the size could vary depending on the size of a person.

Pawndum is an important traditional cloth of the Mizo people. Pawndum literally means 'black cloth'. In Mizo language 'dum' means 'black'. However, the cloth is not totally black but striped consisting of mostly black and red colour. Pawndum is rectangular in shape, the length is about 63" and the breadth is about 44" long. A Mizo textile made of two-loom widths, traditional Pawndum was characterized by bold warp stripes of handspun indigo-dyed blue-black cotton and naturally dyed red cotton obtained from barks of different plants such as sentezel (*Calophyllum polyanthum*), sentelek and khei (*Mallotus philippensis*). The weft in Pawndum has always been black. With the introduction and availability of soap dyes and coloured yarn in the market, more complex and rhythmic stripes of different colours such as blue, green, yellow, pink, and purple were incorporated. The black weft against the multicoloured warp gives it a vibrant yet deep effect. Although Pawndum is usually characterized by bold 4-inch stripes of black and red, different sizes and colours of other warp stripes are incorporated depending wholly on the preferences of the weaver.

Pawndum is worn by wrapping it around the waist and covers the lower part of the body down almost to the feet. In earlier times, young men usually used this puan as a night cover during their stay in the men's dormitory (Zawlbuk) and were also used as attire while performing 'Khuallam', one of the famous traditional dances of the Mizos. A young Mizo woman was required to weave a Pawndum and carry it along to her new home when she got married. If she failed to carry it to the new home, it was considered her prime duty to weave one soon after going to her in-law's place. Failure to do so was looked upon as highly disgraceful in the Mizo culture. The Pawndum was to be used as a shroud to cover her dead husband's body had he died during her lifetime. It could also be used to cover the bodies of any close relative on her husband's side.

Pawndum has a deep cultural significance, even to this day. It assumes different names according to the purpose for which it was mainly used. Thus, when it was used to cover dead body, it was known by the name 'Thihrinpuan' expressing condolence and tragedy. While it takes the name 'Zawlpuan' if it was presented as a token of affection and love or to establish cordial relationship with someone. Before Marriage, it was also used as a Dawnpuanphah, which means that if a girl and boy sleep together on the Pawndum with the permission of the girl's parents, the boy must marry the girl. If he refuses to do so, he will be required to pay a fine. At present, Pawndum signifies mourning at funeral. Thus, it is now worn not as an ordinary garment but in an occasion involving death.

Pawndum has a dark background with invariably multi-colored bands along the length. Two length-wise borders (about 4 inches wide) are kept red, followed by bold bands of various colors such as blue, yellow, green, pink etc. The whole surface is covered with such bands of different breadth interspaced between fairly broad black backgrounds which also look like bands in the overall appearance. Even though simple in respect of intricacy in design, these pawndums are highly colorful and exhibit great artistic talent through the arrangement of the bands.

**G. Geographical area of Production and Map as shown in page no: 19**

Pawndum is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the village of Thenzawl. The Tropic of Cancer runs through this state.

The geographical boundaries of the production area of Pawndum lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E).

**H. Proof of Origin (Historical records):**

In the beginning, the Mizos did not practice the use of colored yarn, and so the cloth produced was a simple coarse white piece. These were called 'Puanngo'. In course of time, they discovered that

certain barks, roots, herbs and leaves could yield a fast, black color, and this was subsequently used to make variation on the monotony of the existing designs by the introduction of black borders, as well as black and white stripes. With the passage of time, they became acquainted with red color. The first one which may be considered as the Pawndum consisted of red and black colors alternately spanning the cloth at three inch apart. With the invention of technique for production of different colored yarns, which dated back in the early 1950's, (Boichhingpuii, 2016), Pawndum with multi-color bands like, yellow, green, blue, pink etc. have also been developed.

- a. In the newspaper "MIZO LEH VAI CHANCHIN LEHKHABU" (printed at Loch Printing Press, Aijal) published in March 1905 reported about a show organized at Hringchar (Silchar) Assam between 16<sup>th</sup> to 23<sup>rd</sup> January, 1905 where Mr.Zataia won First Prize for his Puandum/Pawndum and received Rs. 10/- along with it.
- b. In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in March 1925 described about the importance of cultivating cotton and how it can be a blooming business for the Mizo people.
- c. In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in April 1925 reported that cotton weighing a total of 1102 maund was sold from seven different villages of Mizoram.
- d. In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in August 1927 reported about an exhibition at Lammual ground, Aijal (Aizawl) where different Mizo cloths were exhibited including the Puandum/Pawndum.
- e. In the book 'A MONOGRAPH ON LUSHAI CUSTOMS AND CEREMONIES' (Firma KLM Private Limited, 1928) written by Nevill Edward Parry cited that Puandum was used for covering a body when a man dies as a mark of respect to the deceased. He also mentioned that a woman was required to possess a Puandum when she got married.
- f. Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'PUAN THE PRIDE OF MIZORAM' (1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram stated that Pam has a very deep cultural significance and it is indeed one of the few traditional puans which still retains its cultural hallow to a very large extent even today.
- g. In the book 'LUSHAI CUSTOMS AND CEREMONIES' (Mittal Publications, 1983) by Bimal J Dev and Dilip Kumar Lahiri, mentioned that Pawndum was used for covering a body when a man dies as a mark of respect to the deceased.
- h. Mr. James Dokhuma, Padma Shree, in his book 'HMANLAI MIZO KALPHUNG' (1<sup>st</sup> Edition 1992) mentions that Pawndum is worn by men and that it is compulsorily carried by women when they got married.
- i. In the book 'PI PU ZUNLENG' (1<sup>st</sup> Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, mentioned that Pawndum was one of the first cloth that the Mizo produced after learning the technique of using red and other dye from barks and leaves of trees.
- j. The book 'ZORAM ENCYCLOPEDIA' (2003 edition), by B. Lalthangliana cited that Puanngo, Ngotekherh, Puandum, Puanrin, Puanchei and Puanzeh are different types of MizoPuan.

- k. 5<sup>th</sup> MIZORAM GENERAL KNOWLEDGE (2009, 1<sup>st</sup> Edition 2005) stated that Pawndum are worn by Mizo Women.
- l. The book 'INDIAN TEXTILES PAST AND PRESENT' (Published 1995), describe that Puandum was to be possessed by every newly married girl to be used as a shroud to cover her dead husband's body had he died during her lifetime. Authors are G.K. Ghosh and Shukla Ghosh.
- m. Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'MATERIAL CULTURE OF THE MIZO' published in 1998 stated that Pawndum is worn by young men as a night cover during their stay in Zawlbuk (Men's dormitory). It is also used by a girl as 'Zawlpuan' as a special dowry in marriage and the wife is expected to cover the dead body of her husband by this puan (cloth).
- n. Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (published 2016), describe how the Pawndum originated and how it evolves from its simpler design in the past to the present multi-coloured pattern. The book also mentions the various uses of the cloth and its significance in the Mizo society.
- o. Mr. B. Lalthangliana, a Mizo Historian, in his book 'Hmasang Zonun (Studies in Mizo Culture, Tradition and Social Life)' (1st Edition 1992) describes that the Pawndum cloth was produced around 1700 AD when the Mizo tribes crossed the Tiau River (Tio River), an international boundary river between India and Myanmar. He mentions that the embroidery woven on the cloth like Kawkpuizikzial and lenbuangthuam were already accomplished around this time.
- p. Mrs. Buangi Sailo, Padma Shree awardee, in her book 'Mizo Nunhluh leh Tunlai' (1st Edition 2001) mentioned in details how the Pawndum cloth was produced starting from the growing of cottons in the fields, how the cloth was coloured/dyed and how the cloth or the fabric was woven out of the loin loom.
- q. In the book 'Dictionary of the Lushai Language' published in 1940 by Mr. J. Herbert Lorrain (Pioneer Missionaries to the Lushais) included the word 'Pawndum' and define it as 'a dark blue cloth worn by Lushais'. (Page number 368).
- r. Different designs of Pawndum that have evolved in course of time are displayed in the textile gallery section of the State Museum of Mizoram.

#### I. Method of Production:

The weaving is done by women on a loin loom. While loin loom was used traditionally, the mode of weaving at present is done by frame looms, zo looms and fly shuttles. The yarn for weaving was cotton strictly at earlier time which has now been slowly replaced by acrylic yarn for its durability and attractive finish. The weaving in the loin loom is done in two parts, and the fabric is later stitched together. Frame handlooms produce single width fabrics. The loin loom is very versatile in the sense that it supports a range of possibilities that can be woven. The weaver sits in front of the loom, fixes the back strap and rests her leg on the footrest. The footrest can be adjusted to keep the loom in tension. The weaving is done on the loom by a shedding motion, a picking motion, and a beating motion. The head bar is lifted up with the left hand and the circular bamboo bar is pressed down with the right hand. The weft is then passed through from the right to the left by means of the shuttle, and is beaten by the sword. The shuttle is then passed from right to left, and the weft is again beaten. The one-up-one-down process of plain weave is repeated until weaving is complete.

Pawndum is a woven textile which is woven on a traditional loin loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these pawns, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. Pawndum is rectangular in shape which is generally 65" in length and 45" in breadth, however the size could vary depending on the size of a person.

#### Raw materials:

In earlier days, cotton yarns which are locally produced, homespun and dyed with natural dyes are used. At present, synthetic yarns which are available in the market are widely used. Silk yarns are also used but such cloths are extremely costly.

The traditional Pawndum are woven on the loin loom. The early Pawndum were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin. The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.

Human factor plays a big role in the quality of Pawndum. A highly skilled weaver is required to produce a good quality product.

- a. In earlier days all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.
- b. The yarn in earlier times used to be spun indigenously by the weavers. At present coloured yarns are purchased from stores. Usually the sellers of yarn bring white yarn from outside and have them dyed properly in Mizoram to ensure fastness of colour.
- c. After obtaining the thread the first operation is to starch them. Unless properly starched with solution of required concentration, the thread may not serve the purpose of good weaving. In fact starching itself is a fairly technical process which the weavers have to acquire patiently under the expert guidance of their elders.
- d. The starched thread is dried and rolled into suitably sized balls and these are used by the weavers and the helper to set on the loom for the warp.

- e. The traditional Mizo Puan are woven on the loin loom. Early Mizo Puan were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin.
- f. The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.
- g. Nowadays, for mass production, Pawndum is also woven in handloom (Fly shuttle loom) although the traditional weaving using the loin loom is still practiced.

#### J. Uniqueness:

Pawndum has a dark background with invariably multi-colored bands along the length. Two length-wise borders (about 4 inches wide) are kept red, followed by bold bands of various colors such as blue, yellow, green, pink etc. The whole surface is covered with such bands of different breadth interspaced between fairly broad black backgrounds which also look like bands in the overall appearance. Even though simple in respect of intricacy in design, these Pawndums are highly colorful and exhibit great artistic talent through the arrangement of the bands.

Pawndum is used as an attire while performing 'Khuallam', one of the famous traditional dances of the Mizos. Khuallam dance is a folk dance practiced in the Mizoram state of India. This dance can be termed as a community dance. This folk dance has religious significance and is very important for the Mizo people. Every year, tourists from various distant places visit this North Indian state only to witness the occasion. Literally, the terms 'Khuall' and 'lam' mean guest and dance respectively. So, Khuallam can be defined as 'Dance of the Guests'.

In the olden times, young men usually also used Pawndum as a night cover during their stay in Zawlbuk (Men's dormitory).

Pawndum is also used by a girl as 'Zawlpuan' (a girl's special dowry in marriage). The wife should cover the dead body of her husband by this Zawlpuan. If she fails to do so she may be accused of committing adultery and should not be given helps from her husband's relatives.

Before a marriage took place, a young boy and girl used this particular puan as Dawnpuanphah. It means when a boy and a girl sleep together on the 'Puandum' with the permission of the girl's parents, the boy must marry the girl. If the girl is refused by the boy, he has to pay a fine.

Pawndum is also used by mourners when they carry a dead body to the graveyard. Traditionally when the Chief of a village died, the whole village would hang Pawndum outside every home to

show gratitude and respect to the departed Chief. These days, the Mizoram Upa Pawl (Association of Mizo Elders) used to wear Pawndum at the funeral ceremony of their deceased member as a sign of mourning.

#### Special Characters and Unique Features of Pawndum :

- a. The weaving quality of Pawndum is much finer than other Mizo Puan that the inner and outer design of the Puan is almost indistinguishable. Also, the stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways. This is not the case in the normal Mizo Puan where the inner design and its orientation is easily distinguishable.
- b. About an inch from the fringes, a kuthruih design is incorporated throughout the breadth of the puan. This 'kuthruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.
- c. Pawndum/Puandum is a unique puan which by just looking at the Pawndum, one can easily differentiate it from all other existing puan/textiles. The colour and stripes combination in Pawndum is unique and it is not found elsewhere.
- d. In the olden days, only the women would weave Pawndum in the loin loom. With the advent of machine loom, even men have also started weaving as the industry have proved to be a good source of income. However, till now only Mizo women weave Pawndum using the traditional loin loom.
- e. The traditional loom used by the Mizo is the loin-loom. Two pieces of cloth are woven which are delicately sewn together to form one complete Puan. The two piece of cloth measures about 22" each.
- f. In the earlier days, the material used for the ground fabric (Puan Bu) of Pawndum is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Pawndum. Silk is also recently introduced in the production of Pawndum. For making the design (zeh), wool, silk, cotton or acrylic materials can be used.
- g. In loin loom, the technique involves making the design but the speciality rests in the fact that all this embroidered work is done simultaneously with the weaving. In this respect the process differs from the designs produced on mill-made cloth or fly shuttle cloth. This also enables the weaver to produce combinations according to their artistic talents thereby bringing varieties which can seldom be made possible in any mechanical process of weaving.

#### Linkage to the specific geographical location including human creativity involved :

Pawndum has a deep ethnic root and cultural significance. The Puan is originally designed and weaved to cover a dead body. In the olden days, every girl was required to weave a Pawndum which she must carry with her at the time of her marriage. This was made compulsory so that if per chance her husband met his death during her lifetime, she would cover his dead body with the Pawndum. The Pawndum was creatively designed in such a way that the two prominent colours are red and black – two bold colours that are symbolic of love and death respectively.

#### Traditional Practice - Now and then:

Pawndum is a traditional Mizo dress. Pawndum literally means 'black cloth'. In Mizo language 'dum' means 'black'. However, the cloth is not totally black but striped consisting of mostly black and red colour. It is a cloth/skirt which is wrapped around the waist and is worn by women especially during festivals. It is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the Thenzawl town.

Pawndum is worn by wrapping it around the waist and covers the lower part of the body down almost to the feet. In earlier times, young men usually used this puan as a night cover during their stay in the men's dormitory (Zawlbuk) and were also used as attire while performing 'Khuallam', one of the famous traditional dances of the Mizos. A young Mizo woman was required to weave a Pawndum and carry it along to her new home when she got married. If she failed to carry it to the new home, it was considered her prime duty to weave one soon after going to her in-law's place. Failure to do so was looked upon as highly disgraceful in the Mizo culture. The Pawndum was to be used as a shroud to cover her dead husband's body had he died during her lifetime. It could also be used to cover the bodies of any close relative on her husband's side.

Pawndum has a deep cultural significance, even to this day. It assumes different names according to the purpose for which it was mainly used. Thus, when it was used to cover dead body, it was known by the name 'Thihripuan' expressing condolence and tragedy. While it takes the name 'Zawlpuan' if it was presented as a token of affection and love or to establish cordial relationship with someone. Before Marriage, it was also used as a Dawnpuanphah, which means that if a girl and boy sleep together on the Pawndum with the permission of the girl's parents, the boy must marry the girl. If he refuses to do so, he will be required to pay a fine. At present, Pawndum signifies mourning at funeral. Thus, it is now worn not as an ordinary garment but in an occasion involving death.

Pawndum is a woven textile which is woven on a traditional loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. Pawndum is rectangular in shape which is generally 63" in length and 45" in breadth, however the size could vary depending on the size of a person.

It is wrapped around the waist by tucking in at the waist to fasten it, covering the lower part of the body. Detailed specification of Pawndum is given in points as below :-

- a) Pawndum is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) Pawndum is woven in two pieces lengthwise and are sewn together in the middle forming a complete puan.
- c) The stripes arrangement on the Pawndum follows a specific pattern which is not found in other Mizo puan and no motifs are incorporated in Pawndum.
- d) Pawndum always have fringes on both edges lengthwise of about ½" to 1". About an inch from the fringes, a kuthruih design is incorporated throughout the breadth of the puan. This 'kuthruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.
- e) Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches. The first and the sixth batch are similar while the remaining four batches are identical. In all the batches, there are 11 alternating stripes.
- f) In the first and sixth batches, the three outermost stripes are green, pink and blue. They are of the same width i.e. approximately 7 mm each. This is followed by a yellow stripe approximately 5 mm. Next, two black stripes flanking a thin pink line follows. These black stripes measure 27-30 mm in width. The thin pink stripe is of about 4 mm. Next, we have a yellow stripe of 4mm followed by a blue stripe of 15 mm. The yellow stripe is followed by a 4mm pink stripe and lastly we have a green stripe of 15 mm. The stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways.



- g) The second, third, fourth and fifth batches are identical stripes. On each batch, there are eleven stripes. In the middle there is a 4 mm pink stripe which is flanked by two black stripes of 30 mm each. Adjacent to both these black stripes is a 4 mm yellow stripe. Next to these yellow stripes are two blue stripes of 15 mm each which is followed by two pink 4 mm stripes. The outermost stripes on both sides is a green stripe of 15 mm.
- h) In between each of the batch is a red band of 57mm.
- i) In the traditional practice, Pawndum was weaved only in the loin loom.
- j) The loin loom consists of few pieces of stout bamboo and timber rods of varying thickness. Three of these rods are used for fixing the loom in a stable position and maintaining desired tension on the threads of the warp, while others are used to facilitate different operations on the initially fixed loom with its warps arranged thereon.
- k) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slid across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.
- l) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.
- m) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.
- n) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.
- o) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.
- p) To provide details of general practices adopted during the production process (Method of production) to be provided along with quality standards at various stages, human factor adding to the quality of the product.

**K. Inspection Body:**

*Internal watchdog Mechanism:*

The quality of Pawndum will be monitored by an internal watchdog mechanism in order to maintain the original physical characteristics as per GI registration. The system of internal watchdog mechanism will consists of committee members such as representatives of producers and GI experts.

*Inspection Body:*

The inspection structure is formed by the State Government of Mizoram vide Notification No.D.28016/1/2015-AC dated 26th October, 2018 consists of the members as below:-

**A. Chairman:**

Secretary to Govt. of Mizoram, Art & Culture Department

**B. Member Secretary:**

Director, Art & Culture Department

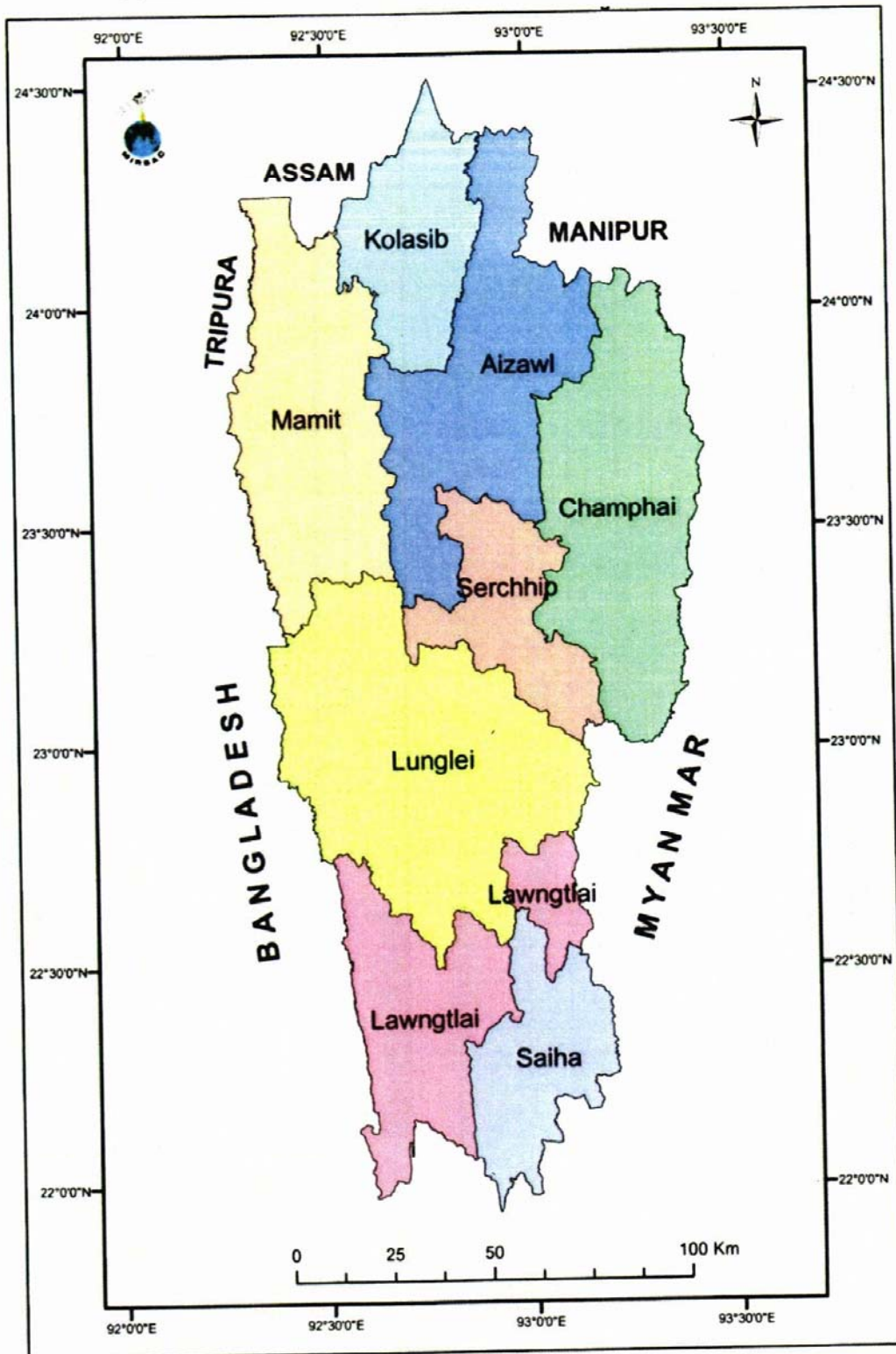
C. Members :

1. Director, Commerce & Industries Department.
2. Scientific Officer, Patent Information Centre, Mizoram Science, Technology & Innovation Council.
3. Chairman, Mizoram Handloom & Handicraft Cooperative Society Ltd.
4. Representative from Mizo Puan Producer.
5. President, Mizoram Upa Pawl General Headquarters.
6. President, Central Young Mizo Association.
7. President, MizoHmeichhelnsuihkhawm Pawl General Headquarters.
8. Expert in Mizo Traditional Textiles (to be nominated).

The Committee shall monitor, review and make suggestion on the action taken by the concerned Departments and also to maintain the quality after post registration of Geographical Indication regarding Mizo Traditional Puan viz. (1) Puanchei, (2) Pawndum, (3) Hmaram, (4) Ngotekherh, (5) Tawlhlohpuan, etc.

L. Others:

# PAWNDUM PRODUCTION MAP OF MIZORAM



The geographical boundaries of the production area of Pawndum lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E)



*R.K. Lallianthanga*  
29/3/19  
(Dr. RK. LALLIANTHANGA)  
Member Secretary, MIRSAC

Member Secretary  
Mizoram Remote Sensing Application Centre  
Directorate of Science & Technology  
Aizawl, Mizoram

**G.I. APPLICATION NUMBER – 587**

Application Date: 30-08-2017

Application is made by Mizoram Art & Cultural Society, Directorate of Art & Culture Department Building, Chanmari, Aizawl – 796 007, Mizoram, India for Registration in Part A of the Register of **Ngotekherh** under Application No. 587 in respect of Textiles and textile goods, not included in other classes; and Clothing falling in Class –24 & 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Mizoram Art & Cultural Society
- B) Address** : Mizoram Art & Cultural Society,  
Directorate of Art & Culture Department  
Building, Chanmari, Aizawl – 796 007,  
Mizoram, India

- C) Name of the Geographical Indication:**

**NGOTEKHERH**



- D) Types of Goods** : Class 24 - Textiles and textile goods, not  
included in other classes;  
Class 25 - Clothing

- E) Specification:**

Ngotekherh is a popular traditional cloth of the Mizo people. It is a delicately sewn cloth or fabric which is woven out of a loom. The original Ngotekherh was plain white, rectangular in shape with only two black stripes of 3 or 4 inches broad each running in traverse direction at a distance of about 1/3rd of the whole length from both edge of the puan. This stripping was originally called **Thaihruih** and along the perimeter was embedded a small black and white stripes called **kuthruih** also known as **kherh**. However, modifications of the puan which was made from time to time has led to a paradigm shift. The early modifications of a broader black stripping's were called **Tlangtial Ngotekherh**, later the border of the puan was made with a broad black stripes and several number of smaller black stripes running in longitudinal and transverse direction making a number of small perfect squares specifically called as **Mangpuantial**. Normally it is 60" in length and 45" in breadth.

This particular type of puan (cloth) is woven with a white background and black stripes on it. Two deep black borders about four to five inches broad run along two edges lengthwise. Adjoining these borders thin black stripes are sometimes woven numbering about two to six according to individual liking. These are so spaced that the intervening white portions look like stripes of the same breadth. Besides these, quite a few other black stripes of similar breadth are woven throughout the surface lengthwise between the two broad borders. But these are spread differently from those adjoining the black borders. Usually the spacing between these stripes is maintained

between two to three inches, also two black stripes run breadthwise at each edge accompanied by a thin thread like stripe. In addition to these lengthwise borders and stripes there are two broad black bars woven with wool which run in the middle of the puan breadth wise, dividing it into three equal parts.

Detailed specification and benchmark of Ngotekherh is given in points as below :-

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) The ground fabric of Ngotekherh is white with horizontal shadowy black stripes which is produced by using white and black weft alternately in the white vertical warp.
- c) Ngotekherh is woven in two pieces lengthwise and are sewn together (called Zungthui, meaning sewn together or stitched by hand) in the middle forming a complete puan.
- d) The base fabric of Ngotekherh should be white with 7"- 8" thick black warp borders on each side, which are sometimes smaller depending on individual preference.
- e) Within these thick borders, about 6" from the outer edge there are should have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. These are so spaced that the intervening white portions look like white stripes of the same breadth.
- f) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.
- g) Ngotekherh always have fringes on both edges lengthwise of about ½" to 1".
- h) A thin black band (Hruih) of about 2 mm wide is found on the inner side of each fringes. Next to this thin Hruih runs a black band (Hruih) of about 1cm in width.
- i) Another important feature is that a fairly large number of thin black stripes are hidden between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.
- j) An important feature of Ngotekherh is that a two weft-wise black woollen bands (of about 6cm) with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih. Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawhlohpuan and Puanrin.  
Hruih is a band that runs vertically along the Ngotekherh. According to the Dictionary of the Lushai Language by James Herbert Lorrain, Hruih is defined as "A transverse stripe in a cloth, so woven that the woof almost completely hides the warp from view. When along the border of a cloth it prevents it from splitting."  
Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.
- k) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.
- l) Ngotekherh is weaved in such a way that the white weft is delicately hidden under the black warp.
- m) The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bands (Hruih).

- n) The distinctive features of the Ngotekherh is that the white weft is almost completely hidden by the black warp in which it intersects.
- o) Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.
- p) No particular motifs are incorporated in Ngotekherh.

**F) Description:**

Ngotekherh is a traditional cloth (Handicraft) of the Mizo people. It is either draped or wrapped around the waist by women. It is a culturally significant textile/cloth of the Mizo people. Ngotekherh is a traditional puan highly prized by the Mizos. In the beginning this puan was popularly known as Puanhruih and it appears to have received this name from the word Hruih which in Mizo language means transverse stripes on cloth. The weaving of this stripes too was specially designed whereby the woof almost completely hid the warp from common view. In fact in the early days gradual development of puan-weaving such as speciality was looked upon as the great achievement in the weaving technique and their continued efforts to stabilize a distinctive design for this type of puan ultimately led to what it is today. This puan is also now known as Ngotekherh where the word Ngote in Mizo language refers to a pet name for a little boy or a girl and kherh is synonymous with hruih. It may not be unlikely that the name Puanhruih got gradually changed into Ngotekherh in view of its daintiness and newly evolved beauty in its design.

The traditional color and design of the Ngotekherh has remained the same over the years, even though earlier Ngotekherhs were woven using mail spun cotton yarn and not acrylic. Even though Ngotekherh was traditionally woven using a blackstrap loom, now the majority of production of Ngotekherh is done using fly shuttle looms. It has also evolved in different color combinations such as red and white, and blue and white.

Ngotekherh is a traditional cloth (Handicraft) of the Mizo people. Ngotekherh is a white base fabric with 7"- 8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. Two weft-wide woolen bands with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih or in this case, Kherh. The rest of the white warp has equally spaced warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth likes checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

The distinctive features of the Ngotekherh is that the white weft is almost completely hidden by the black warp in which it intersects.

Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih. It is either draped or wrapped around the waist by women. It is a culturally significant textile/cloth of the Mizo people. Ngotekherh is a traditional puan highly prized by the Mizos. In the beginning this puan was popularly known as Puanhruih and it appears to have received this name from the word Hruih which in Mizo language means transverse stripes on cloth.

The weaving of this stripes too was specially designed whereby the woof almost completely hid the warp from common view. In fact in the early days gradual development of puan-weaving such as speciality was looked upon as the great achievement in the weaving technique and their continued

efforts to stabilize a distinctive design for this type of puan ultimately led to what it is today. This puan is also now known as Ngotekherh where the word Ngote in Mizo language refers to a pet name for a little boy or a girl and kherh is synonymous with hruih. It may not be unlikely that the name Puanhruih got gradually changed into Ngotekherh in view of its daintiness and newly evolved beauty in its design. The traditional color and design of the Ngotekherh has remained the same over the years, even though earlier Ngotekherhs were woven using mail spun cotton yarn and not acrylic. Even though Ngotekherh was traditionally woven using a blackstrap loom, now the majority of production of Ngotekherh is done using fly shuttle looms. It has also evolved in different color combinations such as red and white, and blue and white.

#### Specification and quality parameters of 'Ngotekherh':

1. Ngotekherh is a Mizo textile made of two-loom (loin loom) widths.
2. In the loin loom, Ngotekherh is woven in two pieces lengthwise. The two half puan are sewn together using Zungthui style to form the complete Ngotekherh.
3. It is a traditional Mizo Puan with a unique check-like design.
4. The check-like design is formed due to the crossing or intersecting of horizontal intense black stripes and vertical less-intense black stripes.
5. Each check-like design is a perfect square or close to it.
6. The check-like design in Ngotekherh is uniform and each side of the square measures 1 to 1.5 inches each.
7. The number of horizontal intense black stripes ranges from 11-17 which may vary slightly depending on the size of the puan.
8. The number of vertical less-intense black stripes ranges from 20-27 which may vary slightly depending on the size of the puan.
9. The upper and lower part of the puan is bordered by a thick black band measuring about 20 cm each. Within each thick band, there are small black and white stripes about 3-6 in nos.
10. Ngotekherh consist of only two colours i.e. black and white.
11. Two distinct or major 'Hruih' in black divides the Ngotekherh vertically into three parts. When wrapping the Ngotekherh around the waist, the two 'Hruih' always lie exactly or close to both sides of the hip. These major 'Hruih' are particularly known as 'Thaihruih.'
12. A very fine kherh runs along the outer border of the two major Hruih. Kherh is a special type of narrow and fine stitch Kuthruih/Thaihruih containing alternate black and white colour. Kherh is an important criterion to assess the quality of Ngotekherh.
13. A medium 'Hruih' and smaller 'Hruih' runs vertically along the two borders of the puan.
14. Shape of the whole puan (cloth) is rectangular.
15. Thickness : 0.5 mm (non-motif)
16. Thickness : 1.2 mm (hruih), 0.8 mm (outer hruih)
17. Colours : Black and white
18. Breadth : 45" (weft) approx.
19. Length : 63" (warp) approx.
20. Surface Area of the whole puan: 2835 sq. inches approx.
21. Weight : 405 g approx.
22. Weight per square inch : 0.143 g per sq. inch
23. Weight per inch (warp) : 6.43 g per inch (warp)
24. Weight per inch (weft) : 9.00 g per inch (weft)
25. Width of major Hruih : 60 mm
26. Width of medium Hruih : 10 mm
27. Width of small Hruih : 2 mm
28. Thread count: Warp 103 per inch, weft 31 per inch.
29. Ngotekherh always have fringes on both edges lengthwise of about 1/2" to 1.
30. The type of yarn use is mainly cotton. Acrylic and silk yarns are now also incorporated.

### Benchmark for Ngotekherh:

1. The weaving quality must be fine such that the appearance of inner and outer side is almost indistinguishable.
2. In the loin loom, Ngotekherh must always be woven in two pieces lengthwise.
3. The two pieces of the cloth woven in loin loom must be identical.
4. The two halves of Ngotekherh produced in loin loom must be sewn together using Zungthui style.
5. The 'Hruih/Band' designs in Ngotekherh must not have any wrinkle or crease.
6. The Hruih should be highly compact and dense such that not even a streak should be visible anywhere.
7. The check-like design in Ngotekherh must be uniform and should measure between 1 to 1.5 inches such that each check-like design forms a perfect square or close to it.
8. Ngotekherh must always have fringes on both edges breadthwise of length 0.5" to 1".
9. The weaving style of Ngotekherh must be in such a way that white weft is delicately hidden under the black warp.
10. Absence of any white streak under the black warp will determine the quality of Ngotekherh.
11. The base fabric of Ngotekherh should be white with 7"- 8" thick black warp borders on each side. These thick borders should have three to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders.
12. Ngotekherh must have fringes on both edges breadthwise of about 0.5" to 1".
13. No other motifs other than cited in the specifications should be incorporated in the design of Ngotekherh.
14. Two distinct 'Hruih' in black must divide the Ngotekherh into three parts. When wrapping the Ngotekherh around the waist, the two 'Hruih' should lie exactly or close to both sides of the hip.
15. Absence of white streaks on the black Hruih, black border, black stripes and fineness should all be important criteria to assess the quality of Ngotekherh.
16. The presence of very fine kherh on both the outer border of the two major Hruih is an important criterion to assess the quality of Ngotekherh.
17. Ngotekherh produced in machines such as fly shuttle loom, etc. should have the same quality as produced from the loin loom.

### G) Geographical area of Production and Map as shown in page no: 33

Ngotekherh is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the village of Thenzawl. The Tropic of Cancer runs through this state.

Aizawl is located north of the Tropic of Cancer in the northern part of Mizoram at 23.7271° N - 92.7176° E. It is situated on a ridge 1,132 meters (3715 ft.) above sea level. Thenzawl is located at 23.32° N 92.75° E. It has an average elevation of 783 meters (2568 ft.).

### H) Proof of Origin (Historical records):

- a) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in March 1925 described about the importance of cultivating cotton and how it can be a blooming business for the Mizo people
- b) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in April 1925 reported that cotton weighing a total of 1102 maund was sold from seven different villages of Mizoram.
- c) The book 'A GRAMMAR AND DICTIONARY OF THE LUSHAI LANGUAGE (Dulien Dialect)' authored by James Herbert Lorrain and Fred W. Savidge, printed at The Assam Secretariat Printing Office, Shillong (Published 1898) defined Ngotekherh as the name of a cloth. The book 'DICTIONARY OF THE LUSHAI LANGUAGE' authored by James Herbert Lorrain,



published by The Asiatic Society, Kolkata (Published 1940) stated that Ngotekherh is the name of a cloth. Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'PUAN THE PRIDE OF MIZORAM' (Published 1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram described the Ngotekherh puan in detail. According to the book, Ngotekherh is a traditional puan (cloth) of the Mizo which they highly prized. It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailein in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890 many of the male Mizos started putting on pants and shirts and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. This puan is basically meant for the male society of the Mizos and is hardly worn by the female society before 1920. But as of now, both the males and females put on this puan and it was observed that the females dominated the wearing of this puan to a greater extent. Normally the puan is used as a wear round their waist for festival and other cultural occasions." Mr. James Dokhuma, Padma Shree, in his book 'HMANLAI MIZO KALPHUNG' (1<sup>st</sup> Edition 1992) mentions that Ngotekherh is one of the most coveted possessions of the Mizos in the olden times and was worn only during special occasions. Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'MATERIAL CULTURE OF THE MIZO' published on 1998 stated that Ngotekherh puan is woven with a white and black background on which black and white stripes are woven. The book 'ZORAM ENCYCLOPEDIA' (2003 edition), by B. Lalthangliana cited that Puango, Ngotekherh, Puandum, Puanrin, Puanchei and Puanzeh are different Mizo Puan. The book 'LAND & PEOPLE OF INDIAN STATES & UNION TERRITORIES' authored by SC Bhatt & Gopal K Bhargava, published by Kalpaz Publications, Delhi (Published 2006) mentioned that Ngotekherh cloth was originally a men's cloth but now it is worn by both men and women. In the book 'PI PU ZUNLENG' (1<sup>st</sup> Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, mentioned that Ngotekherh was one of the first cloth that the Mizo produced after learning the technique of using dye from barks and leaves of trees. 5<sup>th</sup> MIZORAM GENERAL KNOWLEDGE (2009, 1<sup>st</sup> Edition 2005) stated that Ngotekherh was worn by Mizo Women.

- d) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (Published 2016), mentioned that in the earlier days Ngotekherh was worn only by the men and later on the women also started wearing it. She also mentioned that the Ngotekherh puan is one of the few cloths without much variation from its original design. The book 'INDIAN TEXTILES PAST AND PRESENT' (Published 1995), describe Ngotekherh as a highly prized possession of the Mizo. Authors are G.K. Ghosh and Shukla Ghosh.

n) Mrs. Buangi Sailo, Padma Shree awardee, in her book 'Mizo Nunhluileh Tunlai' (1st Edition 2001) mentioned in details how the Ngotekherh cloth was produced starting from the growing of cottons in the fields, how the cloth was coloured/dyed and how the cloth or the fabric was woven out of the loin loom.

#### I) Method of Production:

The weaving is done by women on a loom. While loin loom was used traditionally, the mode of weaving at present is done by frame looms, zo looms and fly shuttles. The yarn for weaving was cotton strictly at earlier time which has now been slowly replaced by acrylic yarn for its durability and attractive finish. The weaving in the loin loom is done in two parts, and the fabric is later stitched together. Frame handlooms produce single width fabrics. The loin loom is very versatile in the sense that it supports a range of possibilities that can be woven. The weaver sits in front of the loom, fixes the back strap and rests her leg on the footrest. The footrest can be adjusted to keep the loom in tension. The weaving is done on the loom by a shedding motion, a picking motion, and a beating motion. The heald bar is lifted up with the left hand and the circular bamboo bar is

pressed down with the right hand. The weft is then passed through from the right to the left by means of the shuttle, and is beaten by the sword. The shuttle is then passed from right to left, and the weft is again beaten. The one-up-one-down process of plain weave is repeated until weaving is complete.

- a) In the traditional practice, Ngotekherh was weaved only in the loin loom.
- b) The loin loom consist of few pieces of stout bamboo and timber rods of varying thickness. Three of these rods are used for fixing the loom in a stable position and maintaining desired tension on the threads of the warp, while others are used to facilitate different operations on the initially fixed loom with its warps arranged thereon.
- c) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slided across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.
- d) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.
- e) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.
- f) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.
- g) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.
- h) In earlier days all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and may be, in some cases dyed even more than two times.
- i) The yarn in earlier times used to be spun indigenously by the weavers. At present coloured yarns are purchased from stores. Usually the sellers of yarn bring white yarn from outside and have them dyed properly in Mizoram to ensure fastness of colour.
- j) After obtaining the thread the first operation is to starch them. Unless properly starched with solution of required concentration, the thread may not serve the purpose of good weaving. In fact starching itself is a fairly technical process which the weavers have to acquire patiently under the expert guidance of their elders.
- k) The starched thread is dried and rolled into suitably sized balls and these are used by the weavers and the helper to set on the loom for the warp.
- l) The traditional Mizo Puan are woven on the loin loom. Early Mizo Puan were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A

thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin.

- m) The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.
- n) Nowadays, for mass production, Ngotekherh is also woven in handloom (Fly shuttle loom) although the traditional weaving using the loin loom is still practiced.

#### Raw materials:

In earlier days, cotton yarns which are locally produced, homespun and dyed with natural dyes are used. At present, synthetic yarns which are available in the market are widely used. Silk yarns are also used but such cloths are extremely costly.

The traditional Ngotekherh are woven on the loin loom. The early Ngotekherh were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin. The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.

Human factor plays a big role in the quality of Ngotekherh. A highly skilled weaver is required to produce a good quality product. Great care is taken to make all the Hruih band to form a continuous straight line. To have such products, the loops are uniformly lifted up during weaving. A good quality Hruih does not have any crease and no other background colour should be visible in

it. In a perfect Hruih, care is taken to apply the denting uniformly such that all the designs of the two parts meets uniformly.

J) **Uniqueness:**

All the weaving features whereby the white woof is delicately hidden under the black warp. Sometimes the black stripes near the broad black border along the edges are white and black chains of delicate design. Weaving of the woollen bars demand great expertise with long experience. The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bars. It is also necessary to ensure that no white spot becomes visible anywhere in the black borders and stripes. Another important features is that a fairly large number of thin black stripes are hidden completely between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.

Ngotekherh is a white base fabric with 7"- 8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. Two weft-wide woollen bands with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih or in this case, Kherh. The rest of the white warp has equally spaced warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth likes checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

The distinctive features of the Ngotekherh is that the white weft is almost completely hidden by the black warp in which it intersects.

Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.

**Special Characters and Unique Features of Ngotekherh :**

- a) The weaving quality of Ngotekherh is very fine such that the inner and outer design of the Puan is almost indistinguishable. Also, the stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways. This is not the case in the normal Mizo Puan where the inner design and its orientation is easily distinguishable.
- b) Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawhlohpuan and Puanrin.

Hruih is a band that runs vertically along the Ngotekherh. According to the Dictionary of the Lushai Language by James Herbert Lorrain, Hruih is defined as "A transverse stripe in a cloth, so woven that the woof almost completely hides the warp from view. When along the border of a cloth it prevents it from splitting."

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih Specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih Specialist to a basketful (Traditional Mizo

cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how the weavers highly regard the skill of Hruih specialists.

- c) The 'Hruih/Band' design in Ngotekherh does not have any wrinkle or crease. In addition, no other background colour is visible in it. Several Hruih are embedded in Ngotekherh. There are two dominant black Hruih in Ngotekherh which divides the whole cloth into three main parts, adding uniqueness to the cloth.
- d) Ngotekherh can be easily distinguished from other Mizo Puan. Although the cloth consist of only two colours i.e., black and white, the design and combination is unique. Just by looking at the cloth, one can easily differentiate it from all other existing puan/textiles.
- e) In the olden days, only the women would weave Ngotekherh in the loin loom. With the advent of machine loom, even men have also started weaving as the industry have proved to be a good source of income. However, till now only Mizo women weave Ngotekherh using the traditional loin loom.
- f) The traditional loom used by the Mizo is the loin-loom. Generally, two pieces of cloth are woven which are delicately sewn together to form one complete Puan. Unlike the other Puan, Ngotekherh is woven in two pieces lengthwise. The breadth of each piece measures 22.5".
- g) In the earlier days, the material used for the ground fabric (Puan Bu) of Ngotekherh is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Ngotekherh. Silk is also recently introduced in the production of Ngotekherh. It has also evolved in different colour combinations such as red and white, green and white, and blue and white.
- h) The traditional colour and design of the Ngotekherh has remained the same over the years. Although earlier Ngotekherh were woven using a back strap loom, now the majority of production of Ngotekherh is done using fly shuttle looms.

#### Linkage to the specific geographical location including human creativity involved :

It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailen in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890, many of the male Mizos started putting on pant and shirt and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. However, the woman continued to use them as before and even the men used them in their homes.

The creativity of the weavers can be observed from the elegant design of Ngotekherh. In Ngotekherh, as the name suggest, the only design incorporated is the 'Hruih' band and 'Kherh' that lines the Hruih on both edges. The 'Hruih' and 'Kherh' are very difficult technique of weaving which requires highly skilled weavers to incorporate the design. These designs originate from Mizoram and are also found in other Mizo traditional puan such as MizoPuanchei. In addition, the elegant nature of Ngotekherh, with the ground fabric made in white and beautifully decorated with two prominent Black Hruih shows the creativity of the weavers. One of the reasons that Ngotekherh consists of only black and white could be due to the availability of only black dye during the time the puan was originally created.

#### Dimension, descriptions and designs of Mizo Ngotekherh :

Ngotekherh is a traditional Mizo dress. "Ngotekherh" is purely a Mizo word or language. Ngotekherh got its name from the small white weft stripes present on either edge of the weft-rib structure Hruih. These white stripes give the black Hruih a laddered effect. Therefore in this sense, 'Ngo' means white, 'te' means small and 'kherh' is a type of Hruih.

It is a cloth/skirt which is wrapped around the waist and is worn by women especially during festivals. It is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the Thenzawl town.

Ngotekherh is a compactly woven textile, a medium to heavy fabric, and a good quality woven fabric. It is woven on a traditional loom. A especially skilled weavers are required for making this well-ordered textile. Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.

In the earlier days, homespun cotton yarns dyed with natural dyes are used. Synthetic yarns slowly replaced the use of locally produced cotton yarns, since wide range of synthetic yarns are available in the market. The weaving process of Ngotekherh involves starching of the warp yarns, warping, weaving, inserting the designs and motifs by hand, and sewing together of the two pieces to make the complete Puan.

Ngotekherh is one of the most commonly used costume in the Mizo festive dances and official ceremonies. Detailed specification and benchmark of Ngotekherh is given in points as below:-

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) The background of Ngotekherh is white with horizontal shadowy black stripes which is produced by using white and black weft alternately in the white vertical warp.
- c) Ngotekherh is woven in two pieces lengthwise and are sewn together (called Zungthui, meaning sewn together or stitched by hand) in the middle forming a complete puan.
- d) Both the outer edges breadthwise have a thick black band of 7.7 inch. On this black band at about 5.5 inch from the edge there runs 6 thin white stripes of about 2 mm.
- e) No particular motifs are incorporated in Ngotekherh.
- f) Ngotekherh always have fringes on both edges lengthwise of about ½" to 1".
- g) Ngotekherh is weaved in such a way that the white weft is delicately hidden under the black warp.
- h) The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bands.
- i) Another important feature is that a fairly large number of thin black stripes are hidden completely between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.
- j) Ngotekherh is a white base fabric with 7"-8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders.
- k) Another important feature of Ngotekherh is that a two weft-wise black woolen bands(of about 6cm) with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih. Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

Hruih is a band that runs vertically along the Ngotekherh. According to the Dictionary of the Lushai Language by James Herbert Lorrain, Hruih is defined as "A transverse stripe in a cloth, so woven that the woof almost completely hides the warp from view. When along the border of a cloth it prevents it from splitting."

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert

(Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.

- l) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.
- m) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.
- n) The distinctive features of the Ngotekherh is that the white weft is almost completely hidden by the black warp in which it intersects.
- o) Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.

#### Traditional Practice - Now and then:

Ngotekherh is a traditional Mizo dress. "Ngotekherh" is purely a Mizo word or language. Ngotekherh got its name from the small white weft stripes present on either edge of the weft-rib structure Hruih. These white stripes give the black Hruih a laddered effect. Therefore in this sense, 'Ngo' means white, 'te' means small and 'kherh' refers to a type of Hruih.

It is a cloth/skirt which is wrapped around the waist and is worn by women especially during festivals. It is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the Thenzawl town.

Ngotekherh is a compactly woven textile, a medium to heavy fabric, and a good quality woven fabric. It is woven on a traditional loin loom. A especially skilled weavers are required for making this well-ordered textile. Weaving of the Ngotekherh requires great expertise since the quality of one is assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.

In the earlier days, homespun cotton yarns dyed with natural dyes are used. Synthetic yarns slowly replaced the use of locally produced cotton yarns, since wide range of synthetic yarns are available in the market. The weaving process of Ngotekherh involves starching of the warp yarns, warping, weaving, inserting the designs and motifs by hand, and sewing together of the two pieces to make the complete Puan.

It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailen in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890, many of the male Mizos started putting on pant and shirt and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. However, the woman continued to use them as before and even the men used them in their homes.

The creativity of the weavers can be observed from the elegant design of Ngotekherh. In Ngotekherh, as the name suggest, the only design incorporated is the 'Hruih' band and 'Kherh' that lines the Hruih on both edges. The 'Hruih' and 'Kherh' are very difficult technique of weaving which requires highly skilled weavers to incorporate the design. These designs originate from Mizoram and are also found in other Mizo traditional puan such as Mizo Puanchei. In addition, the elegant nature of Ngotekherh, with the ground fabric made in white and beautifully decorated with two

prominent Black Hruih shows the creativity of the weavers. One of the reasons that Ngotekherh consists of only black and white could be due to the availability of only black dye during the time the puan was originally created.

**K) Inspection Body:**

**Internal Watchdog mechanism:**

The quality of Ngotekherh will be monitored by an internal watchdog mechanism in order to maintain the original physical characteristics as per GI registration. The system of internal watchdog mechanism will consist of committee members such as representatives of producers and GI experts.

***Inspection Body:***

The inspection structure is formed by the State Government of Mizoram vide Notification No.D.28016/1/2015-AC dated 26th October, 2018 consists of the members as below:-

**A. Chairman:**

Secretary to Govt. of Mizoram, Art & Culture Department

**B. Member Secretary:**

Director, Art & Culture Department

**C. Members :**

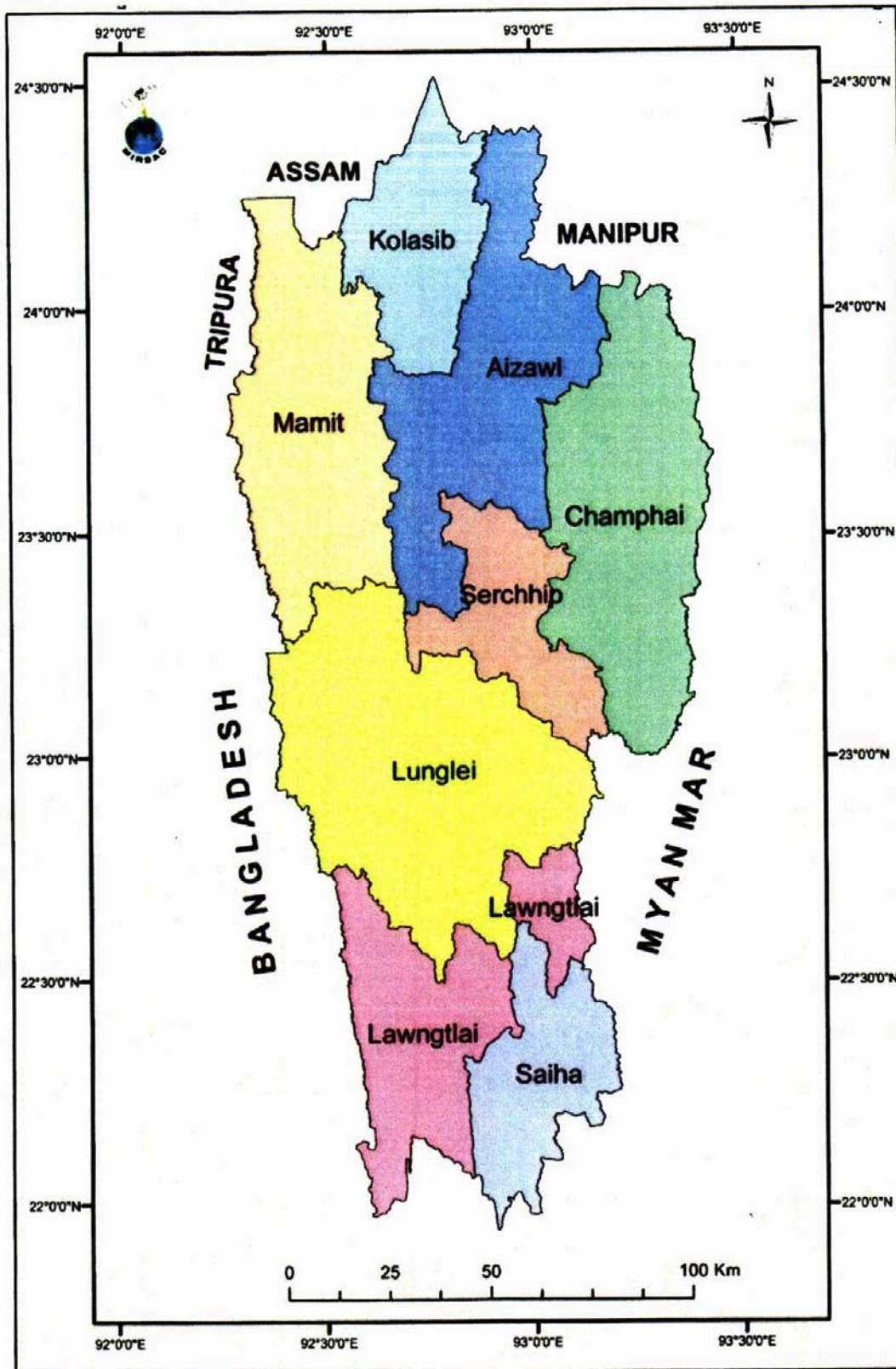
1. Director, Commerce & Industries Department.
2. Scientific Officer, Patent Information Centre, Mizoram Science, Technology & Innovation Council.
3. Chairman, Mizoram Handloom & Handicraft Cooperative Society Ltd.
4. Representative from Mizo Puan Producer.
5. President, Mizoram Upa Pawl General Headquarters.
6. President, Central Young Mizo Association.
7. President, MizoHmeichhelnsuihkhawm Pawl General Headquarters.
8. Expert in Mizo Traditional Textiles (to be nominated).

The Committee shall monitor, review and make suggestion on the action taken by the concerned Departments and also to maintain the quality after post registration of Geographical Indication regarding Mizo Traditional Puan viz. (1) Puanchei, (2) Pawndum, (3) Hmaram, (4) Ngotekherh, (5) Tawlhlohpuan, etc.

**I. Others:**



# NGOTEKHERH PRODUCTION MAP OF MIZORAM



The geographical boundaries of the production area of Ngotekherh lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E)



*R.K. Lallianthanga*  
29/3/17  
(Dr. RK. LALLIANTHANGA)  
Member Secretary, MIRSAC

Member Secretary  
Mizoram Remote Sensing Application Centre  
Directorate of Science & Technology  
Aizawl, Mizoram

**G.I. APPLICATION NUMBER – 588**

Application Date: 30-08-2017

Application is made by Mizoram Art & Cultural Society, Directorate of Art & Culture Department Building, Chanmari, Aizawl – 796 007, Mizoram, India for Registration in Part A of the Register of Hmaram under Application No. 588 in respect of Textiles and textile goods, not included in other classes; and Clothing falling in Class –24 & 25is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A)** Name of the Applicant : Mizoram Art & Cultural Society
- B)** Address : Mizoram Art & Cultural Society,  
Directorate of Art & Culture Department  
Building, Chanmari, Aizawl – 796 007,  
Mizoram, India
- C)** Name of the Geographical Indication:

**HMARAM**



- D)** Types of Goods : Class 24 - Textiles and textile goods, not  
included in other classes;  
Class 25 - Clothing
- E)** Specification:

Hmaram is a beautiful traditional textile or handcraft good which originates from the state of Mizoram. It is an elaborately decorated textile of the Mizo tribe and is also one of the most popular textile a Mizo woman is associated with. The design is very unique and have a deep root in the society. The Hmaram was skillfully crafted by the Mizo weavers. The Mizos were greatly aware of their surroundings and environments which can be seen in the way they expressed their ideas in the Mizo Puan. The motifs and patterns in Hmaram were derived from the flora of the geographical area of Mizoram, such as the Kawkpuzikzial motif inspired by the curled new shoot of an edible fern Kawkpui (*Cyathea chinensis*), Lenbuangthuam motif derived from Lenbuang tree i.e. Griffith's Plum Yew (*Cephalotaxus griffithii*), Disûl motif (Di is a plant under grass family), etc. Hmaram is produced/manufactured only by the Mizo people in the state of Mizoram, especially in the state capital viz. Aizawl and in Thenzawl town of Serchhip district.

Hmaram is a popular traditional cloth of the Mizo people. It is a small skirt, only worn by ladies and girls. The cloth is wrapped around the waist by tucking in at the waist to fasten it, covering the lower part of the body. It is commonly worn during festive dances and official ceremonies. The oldest patterned textile of the Mizo (Lusei, referred to as *Lushais* by the British missionaries) tribe,

Hmaram is a single loom width fabric made from handspun indigo-dyed and natural white cotton. It is worn as a short skirt wrapped around the waist, tucked in on one side.

Hmaram is normally 42" to 43" in length and 17" to 18" in breadth though the size can vary a little more or less. Compared to other Mizo puan, Hmaram is smaller in size and covers only up to the knee. Puan is the name given by the Mizo to the cloth or the fabric which is woven out of the loom. The traditional loom use by the Mizo is the loin-loom. Many traditional designs are incorporated to form an elaborate textile in Hmaram.

A single loom width fabric, traditional Hmaram had intricate and complex bands of patterning. In Hmaram, the indigo weft almost entirely conceals the white warp. There are weft-wise stripes of patterning which vary in size; some are broad while others are very narrow. The narrow stripes of patterning have simpler motifs as compared to the broader stripes of patterning. This patterning follows a continuous double-faced supplementary weft technique. The stripes are woven with a white weft on which an extra weft of indigo-dyed yarn is used to do the patterning. The white edges of the textile are then finished with a rolled hem, which is hand stitched.

There are weft-wise stripes of patterning which are of two sizes. The narrow stripes of patterning have simpler motifs as compared to the broader stripes of patterning. This patterning follows a continuous double-faced supplementary weft technique. The stripes are woven with a white weft on which an extra weft of black yarn is used to do the patterning. The white edges of the textile are then finished with a rolled hem, which is hand stitched.

Typically, Hmaram can have three beautiful pattern motifs namely Disul, Lenbuangthuam and Kawkpuizikzial. These pattern motifs are incorporated as a white stripe of 3" that appears as five prominent bands. Alternating each of the prominent bands is a fine smaller stripe of 5mm. In total, there are six smaller stripes. There are only two colours visible in Hmaram i.e. black and white.

A very complex and intricate motif, Kawkpuizikzial is believed to be the oldest motif of the Mizo (Lusei), inspired by the curled new shoot of an edible fern Kawkpui (*Cyathea chinensis*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. More than 30 heddles are required to weave the repeat pattern of Kawkpuizikzial.

Patterning as seen on the oldest Hmarams are of Kawkpuizikzial, Lenbuangthuam and Disul motifs. A very complex and intricate motif, Kawkpuizikzial is believed to be the oldest motif of the Mizo (Luseis), inspired by the curled new shoot of an edible fern Kawkpui (*Diplazium maximum*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. More than 30 heddles are required to weave the repeat pattern of Kawkpuizikzial.

A Hmaram also has Lenbuangthuam motifs, again also believed to be one of the oldest motifs of the Lusei tribe. Lenbuang is the name of a tree with acacia-like leaves and thuam means a junction with two or more paths. This motif is characterized by indigo-dyed blue/black extra weft triangular designs which are positioned in such a manner that the broad bases are twisted and not against each other; these triangular designs are separated by intervening line (or lines, usually one or two) giving the overall appearance like that of the paths with many branches.

Another motif seen in Hmaram is Disul. The word Di refers to a species of grass (*Imperata cylindrical*) and sul is a term used for grass brushed against by passerby which bends to the direction in which they have been brushed against. Quite similar to the Lenbuangthuam, the triangular designs in Disul are placed in such a manner that the broad bases of the isosceles triangles appear to stand against each other resembling a pattern of well-placed rectangles and triangles with narrow path-like strips running through the diagonals of the triangles against the end of the triangles.

Small narrow stripes of geometric motifs (such as Semit) are also incorporated in a Hmaram.

Hmaram usually has three beautiful pattern motifs namely Disul, Lenbuangthuam and Kawkpuzikzial. These pattern motifs are incorporated as a white stripe of 2 to 3" wide at four places. A fine small stripe is weaved in between each of the pattern motifs. There are only two colours visible in Hmaram i.e. black and white.

Traditionally, this patterned textile was worn by Mizo (Lusei) women as a short skirt wrapped around the waist and tucked in on one side during festive occasions. In present day society, it is worn by young girls during festivals and while performing dances with a modern version of the Tualah Kawr on top.

#### Specification and quality parameters of 'Hmaram':

1. Hmaram is a small and unique Mizo traditional cloth.
2. Hmaram is a small wrapped around skirt worn only by Mizo women and girls that reaches down only above the knee.
3. The shape of Hmaram is rectangular.
4. Only three motifs are allowed for incorporation in Hmaram main body which are Kawkpuzikzial, Lenbuangthuam and Disul. A Sakeizangzia, motif which looks like a series of tip of a directional arrow, is present in one or both the weft-edges of the cloth that joins the vertical stripes.

#### Quality Parameters:

Few physical parameters obtained by measuring physical dimensions and weight of Hmaram are listed below:

- i. **Physical Dimensions**  
Length (warp) – 43"  
Breadth (weft) – 18"  
Area – 774 sq. inches
  - ii. **Thickness of motifs**  
Kawkpuzikzial/Lenbuangthuam/Disul – 1 mm
  - iii. **Thickness of non-motif** – 0.5 mm
  - iv. **Weight**  
Weight of Hmaram– 150 g  
Weight per inches squared –0.19 g per sq. inch  
Weight per inch (warp) – 3.49g per inch (warp)  
Weight per inch (weft) –8.33 g per inch (weft)
5. A Hmaram main body is characterized by the presence of only one motif which may be either Kawkpuzikzial or Lenbuangthuam or Disul motif.
  6. In Hmaram, there are weft-wise stripes (motif) of pattern which are of two sizes, broader ones and narrow ones. When worn, the patterns are in vertical position.
  7. The broader vertical stripes motif consists of five batches (approx.) of single motif pattern having width about 8 cm each. They are arranged vertically throughout the Hmaram puan at a distance of about 15 cm apart from each other.

8. The smaller vertical stripes motif consists of 6 batches (approx.) having width about 0.5 cm each. They run in parallel and alternate with the bigger stripes batches.
9. A Hmaram always have fringes on both edges of the warp of about 0.5cm each.
10. In the machine loom, one edge of the cloth (weft-wise) up to about 3 cm are woven denser than the rest of the cloth. The other edge is folded and stitched.
11. Only two colours i.e. black and white are present in a Hmaram.
12. Breadth (weft) of Hmaram is 17-21" approx.
13. Length (warp) of Hmaram is 42-53" approx.
14. Thickness of non-motifs: 0.5 mm.
15. Thickness of motif (Kawkuizikzial/Lenbuangthuam/Disul): 0.7 mm - 1.0 mm.
16. Weight of the whole puan (cloth): 150 g approx.
17. Weight per square inch - 0.19 g per sq. inch.
18. Weight per inch (warp) - 3.49 g per inch (warp).
19. Weight per inch (weft) - 8.33 g per inch (weft).
20. Thread count: Warp 63 per inch, weft 37 per inch.
21. The type of yarn used is mainly cotton. Acrylic and silk yarns are now also incorporated.

#### Benchmark for Hmaram:

1. The weaving quality of Hmaram must be very fine such that the appearance of the design in inner and outer side of the Puan should be almost indistinguishable.
2. The size of Hmaram should be much smaller than other traditional Puan and should reach down only above the knee when worn.
3. A Hmaram main body should consist of only one motif which could be any one of the following - Kawkuizikzial or Lenbuangthuam or Disul.
4. No other motifs other than Kawkuizikzial or Lenbuangthuam or Disul should be incorporated in the main body of Hmaram.
5. A Hmaram should have batches of weft-wise stripes (motif) of two sizes, broader ones and narrow ones. The stripes look like vertical bands.
6. The broader and the narrower stripes/bands must run alternate to each other.
7. There should be at least five batches of the broader vertical stripes of width about 4-8 cm each.
8. There should be at least six batches of the narrow vertical stripes of width about 0.5 cm each.
9. A Hmaram must have fringes on both edges of the warp of about 0.5cm each.
10. A Sakeizangzia motif which looks like a series of tip of a directional arrow must be present in one or both the weft-edges of the cloth.
11. Each Sakeizangzia motifs at the edge should perfectly join the broader vertical stripes. Each half-Sakeizangzia motifs at the edge should also perfectly join the narrow vertical stripes.
12. The number of Hnahchawi use in Kawkuizikzial motif must be complete or at least 30. The number of Hnahchawi use in Lenbuangthuam and Disul motifs should be at least 12 in numbers to make it beautiful.
13. Only two colours i.e. black and white should be visible in Hmaram.

Hmaram is unique and easily distinguished by its smaller size and its design is not found elsewhere. The breadth (weft) of Hmaram is much smaller than other Mizo puan measuring only 18 inches. A single Hmaram consist of only one motif which could be any one of the following –

- i. Kawkuizikzial
- ii. Lenbuangthuam, or
- iii. Disul.

It must be noted, however, that Kawkuizikzial is the most commonly used motif in Hmaram.

In the loom, Hmaram must be woven in a single piece.

The ground fabric of Hmaram must be black.

The pattern motifs in Hmaram must be incorporated as a white stripe of 3" that appears as five prominent bands. Alternating each of the prominent bands must be a fine smaller stripe of 5mm, making it a total of six smaller stripes.

Only two colours are to be used in Hmaram, i.e. Black and white.

Hmaram must have fringes on both edges breadthwise of about 0.5cm.

No other motifs other than cited in the specifications should be incorporated in the design of Hmaram.

**F) Description:**

Hmaram is a compactly woven textile. It is medium to heavy fabric and shows its good quality woven fabric. It is woven on a traditional loom. The weavers inserted the designs and motifs by using supplementary yarns while weaving. The different significant traditional designs and motifs are incorporated in this textile. A specially skilled weavers are required for making this elaborate textile. In the earlier days, homespun cotton yarns dyed with natural dyes are used. Synthetic yarns slowly replaced the use of locally produced cotton yarns, since wide range of synthetic yarns are available in the market. The weaving process of Hmaram involves starching of the warp yarns, warping, weaving, and inserting the designs and motifs by hand to make the complete Puan.

Hmaram is very difficult to be woven. A white thread is used as the warp and a black thread as the weft. The cloth is weaved in such a way that it does not show any white colour except the pattern motifs. Since it requires a high level of expertise only an expert lady/ladies are able to weave such Hmaram cloth.

The oldest patterned textile of the Lusei tribe, Hmaram is a single loom width fabric made from handspun soot/indigo-dyed and natural white cotton. It is worn as a short skirt wrapped around the waist, tucked in on one side.

According to Mrs. Thankhumi, a scholar on Mizo textiles and a past weaver herself, the word 'Hmar' is a term used to describe hair buns at the back of the head. It could have been a name given to the Lusei tribe by the southern tribes since the southern tribes such as Lai and Mara had their hair bun on the front side of the head. In this context, the word Hmar in a Hmaram does not refer to the northern Mizo tribe – Hmar. This can be supported by the fact that the Hmar tribe had a distinct hairstyle such that their hair was braided in two ponytails, which were then tied together at the front of the head. This was complemented by their headgear Vivik. The word 'Am' means skirt. Therefore, in this context Hmaram means a skirt of the people who wear their hair buns at the back of their head (which in earlier times referred to the Lusei tribe of the Mizos).

**G) Geographical area of Production and Map as shown in page no: 47**

Hmaram is produced throughout the state of Mizoram, and the main centre of production is at Aizawl and in the village of Thenzawl.

The geographical boundaries of the production area of Hmaram lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E).

**H) Proof of Origin (Historical records):**

Documentary evidences relating to proof of origin (historical proof) of Hmaram are given below.



- a) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in October 1923 reported that Ms. Lalkhami, daughter of Mr. Pazika, Leng village Chief, was able to weave the Kawkpuizikzial motif (found in Hmaram) in four days, which was a great feat at the time.
- b) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in March 1925 described about the importance of cultivating cotton and how it can be a thriving business for the Mizo people.
- c) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in April 1925 reported that cotton weighing a total of 1102 maund was sold from seven different villages of Mizoram.
- d) The book 'DICTIONARY OF THE LUSHAI LANGUAGE' authored by James Herbert Lorrain, published by The Asiatic Society, Kolkata (Published 1940) stated that Hmaram is the name of a woman's skirt or kilt originally belonging to the Hmar tribe.
- e) The book 'LUSHAI CHRYSALIS' (1949) authored by Major A.G. McCall mentioned that Hmaram was a women's workday dress decorated with designs such as the Kawkpuizikzial and Lenbuangthuam.
- f) In the book 'HMASANG ZONUN' (1<sup>st</sup> Edition 1992) authored by B. Lalthangliana, an eminent Mizo historian, stated that the technique of dyeing cloths black was first practised in the Hmaram cloth and later on red dye from barks and leaves of trees were made giving rise to production of different coloured cloths like Pawndum, Puanchei, Ngotekherh, Tawlhlohpuan etc.
- g) In the book 'HMANLAI MIZO NUN' (1999) written by C. Lianthanga mentioned that Hmaram was a knee length skirt worn by the ladies.
- h) The book 'LAND & PEOPLE OF INDIAN STATES & UNION TERRITORIES' written by SC Bhatt & Gopal K Bhargava, published by Kalpaz Publications, Delhi (Published 2006) described Hmaram cloth as a small hand woven cloth of handspun cotton and indigo dye.
- i) In the book 'PI PU ZUNLENG' (1<sup>st</sup> Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, stated that the technique of dyeing clothes black was first practised in the Hmaram cloth.
- j) 5<sup>th</sup> MIZORAM GENERAL KNOWLEDGE (2009, 1<sup>st</sup> Edition 2005) stated that Hmaram is a skirt worn by Mizo Women.
- k) In the book 'EMERGENT NORTH-EAST INDIA – A WAY FORWARD' (ISHA Books, 2008) by Himansu Chandra Sadangi, mentioned that Hmaram is mostly worn by children and girls on special occasions such as Chapchar Kut and Chhawngnawh Day.
- l) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (Published 2016), mentioned that Hmaram was a cloth of the Hmar clan. It is a combination of two words 'Hmar' which refers to a clan who tie their hair as a knot at the back of their head and 'am' which means sarong or skirt.

It is not known when Hmaram came into use for the first time. Pi Boichhingpuii (former Director, Art & Culture Department, Government of Mizoram) in her book 'Mizo La Deh leh Zethlan' (2016), mentioned that Hmaram was a cloth of the Hmar clan. It is a combination of two words 'Hmar' which refers to a clan who tie their hair as a knot at the back of their head and 'am' which means sarong or skirt.

Mr. Lianhmingthanga in his book 'Material culture of the Mizo' published in 1998 cited how the cloth was woven and described the different designs of the cloth.

In a guide book 'Mizoram State Museum, Guide to Gallery' published by Art & Culture Department in 2007 mentioned that the cloth Hmaram is displayed in the Textile Gallery section along with different types of Mizo cloth which can be seen by the general public.

Mr. B. Lalhangliana, a Mizo Historian, in his book 'Hmasang Zonun (Studies in Mizo Culture, Tradition and Social Life)' (1<sup>st</sup>Edition 1992) describes that the Hmaram cloth was produced around 1700 AD when the Mizo tribes crossed the Tiau River (Tio River), an international boundary river between India and Myanmar. He mentions that the embroidery woven on the cloth like Kawkpui zikzial and lenbuangthuam were already accomplished around this time.

Dr. Sangkima, a retired Professor of Government Aizawl College, in his book 'Essays on the History of the Mizos' (Spectrum Publications, 2004) mentioned that the Mizo women's workday dress consisted of Hmaram (cotton petticoat) which was decorated with popular designs like the kawkpuzikzial and the lenbuangthuam.

In the book 'Dictionary of the Lushai Language' published (The Asiatic Society) in 1940 by Mr. J. Herbert Lorrain (Pioneer Missionaries to the Lushais) included the word 'Hmaram' and define it as 'the name of a woman's skirt or kilt originally belonging to the Hmar tribe'. (Page number 158).

#### I) Method of Production:

The traditional Mizo Puan are woven on the loin loom. Early Mizo Puan were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin. The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.

Human factor plays a big role in the quality of Hmaram. A highly skilled weaver is required to produce a good quality product. Therefore, in a good quality product, the motifs/designs are distinct and complete. This kind of quality product can only be achieved by highly skilled and diligent weaver.

The number of heddles used in making specific design is another important consideration. For instance, in the making of designs like Kawkpuzikzial, Lenbuangthuam and Disul.

The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.



#### Raw materials:

- a) In earlier days, the white cotton were first dyed with soot to get the indigo-dyed yarn. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times. In modern days however, with a variety of dyes available, cotton or acrylic black yarns are used.
- b) After obtaining the thread the first operation is to starch them. Unless properly starched with solution of required concentration, the thread may not serve the purpose of good weaving. In fact starching itself is a fairly technical process which the weavers have to acquire patiently under the expert guidance of their elders.
- c) The starched thread is dried and rolled into suitably sized balls and these are used by the weavers and the helper to set on the loom for the warp.
- d) The traditional Hmaram are woven on the loin loom. Early Hmaram were made of local cotton, homespun and dyed with soot to obtain the black/indigo ground fabric.
- e) Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin.
- f) The basic fabric of most of the Mizo textiles is warp faced plain weave using a higher density of warp yarns than weft yarns. A set of supplementary yarns are used for the designs and motifs by inserting the supplementary yarns in between the warp yarns while weaving.
- g) Nowadays, for mass production, Hmaram is also woven in handloom (Fly shuttle loom) although the traditional weaving using the loin loom is still practiced.

#### J) Uniqueness:

Puan is a prized possession of every Mizo lady, and are required to weave their own cloth or puan. When they got married, Mizo women are expected to carry along with them certain puan like Pawndum, Puanchei etc. to their new home. As weaving a Hmaram is a complicated process only those Mizo women who are able to weave Hmaram take along with them when they got married.

Hmaram is a beautiful costume of girls, mostly worn during festivals like Pawl Kut and Chapchar Kut. It is also worn by girls during various traditional dances such as Khuallam, Sarlamkai, Chawnglaizawn etc.

#### Special Characters and Unique Features of Hmaram

- a) Hmaram is much smaller in size, about one-third of other Mizo Puan. In the present society, it is worn as a short skirt by young Mizo girls during traditional festivals and while performing traditional dances.

- b) The weaving quality of Hmaram is very fine such that the inner and outer design of the Puan is almost indistinguishable.
- c) The motifs on the cloth follows a certain pattern in such a way that the vertical orientation of the cloth remains the same both ways.
- d) The design of Hmaram is unique and can be easily distinguished. Just by looking at the Hmaram, one can easily differentiate it from all other existing Puan/textiles. The following motifs may be found in a Hmaram:
  - i. Kawkpuzikzial – It is a very complex and intricate motif, believed to be the oldest motif of the Mizo (Lusei). It is inspired by the curled new shoot of an edible fern Kawkpui (*Cyathea chinensis*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. It is found all over the state.
  - ii. Lenbuangthuam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (Scientific name – *Cephalotaxus griffithii*). Lenbuangthuam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and thuam means a junction with two or more paths. This motif is characterised by black extra weft triangular designs which are positioned in such a manner that the broad bases are twisted and not against each other; these triangular designs are separated by intervening line (or lines usually one or two) giving the overall appearance like that of paths with many branches. The tree is found in different parts of Mizoram including Murlen National Park, Tawi Wildlife Sanctuary, Thorangtlang Wildlife Sanctuary, Reiek tlang etc.
  - iii. Disûl – The word Di refers to a species of grass (*Imperata cylindrica*) and sùl is a term used for grass brushed against by passers-by which bends to the direction in which they have been brushed against. Quite similar to the Lenbuangthuam, the triangular designs in Disûl are placed in such a manner that the broad bases of the isosceles triangles appear to stand against each other resembling a pattern of well-placed rectangles and triangles with narrow path-like strips running through the diagonals of the triangles against the end of the triangles.
- e) In the olden days, only the women would weave Hmaram in the loin loom. With the advent of machine loom, even men have also started weaving as the industry have proved to be a good source of income. However, till now only Mizo women weave Hmaram using the traditional loin loom.
- f) The traditional loom used by the Mizo is the loin-loom. Generally, two pieces of cloth are woven which are delicately sewn together to form one complete Puan. Since the Hmaram cloth is smaller in size compared to other puan, a complete Hmaram is woven in a single piece without the need to be sewn together.
- g) In the earlier days, the material used for the ground fabric (Puan Bu) of Hmaram is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Hmaram. Silk is also recently introduced in the production of Hmaram. For making the design/motif (zeh), wool, silk, cotton or acrylic materials can be used.
- h) In the loin loom, the technique involves embroidered work but the speciality rests in the fact that all this embroidered work is done simultaneously with the weaving. In this respect the process differs from the designs produced on mill-made cloth or fly shuttle cloth. This also enables the weaver to produce combinations according to their artistic talents thereby bringing varieties which can seldom be made possible in any mechanical process of weaving.

Linkage to the specific geographical location including human creativity involved:

Hmaram is very popular because of its intricate and unique designs. The unique value of Mizo Puan comes from the personal involvement of the weaver, who with great labour weaves her dreams into each work and weft until every design has a story to tell.

The creativity of the weavers can be observed from the intricate designs of the Hmaram. The motifs/designs found in Hmaram have been derived from trees, herbs, grasses, and ferns of their surroundings. This shows the specific linkages of the design of Mizo Hmaram with its geographical location or environment. It is worth noting that some of these flora are endemic to the region. The different motifs/designs in Hmaram and their linkage to the specific geographical location as well as creativity involved are described as under:-

- a) Kawkpuizikzial – It is a very complex and intricate motif, believed to be the oldest motif of the Mizo (Lusei). It is inspired by the curled new shoot of an edible fern Kawkpui (*Diplazium maximum*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. The plant is found all over Mizoram.
- b) Lenbuangthuam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangthuam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and thuam means a junction with two or more paths. This motif is characterised by black extra weft triangular designs which are positioned in such a manner that the broad bases are twisted and not against each other; these triangular designs are separated by intervening line (or lines usually one or two) giving the overall appearance like that of paths with many branches. The tree is found in different parts of Mizoram including Murlen National Park, Tawi Wildlife Sanctuary, Thorangtlang Wildlife Sanctuary, Reiek tlang etc.
- c) Disûl – The word Di refers to a species of grass (*Imperata cylindrica*) and sùl is a term used for grass brushed against by passers-by which bends to the direction in which they have been brushed against. Quite similar to the Lenbuangthuam, the triangular designs in Disûl are placed in such a manner that the broad bases of the isosceles triangles appear to stand against each other resembling a pattern of well-placed rectangles and triangles with narrow path-like strips running through the diagonals of the triangles against the end of the triangles.

#### Dimension, descriptions and designs of Hmaram:

Hmaram is a popular traditional cloth of the Mizo people. It is a short skirt, only worn by ladies and girls. The cloth is wrapped around the waist by tucking in at the waist to fasten it, covering only above the knee. It is commonly worn during festive dances and official ceremonies. Hmaram is the oldest patterned textile of the Mizo (Lusei) tribe. It is a single loom width fabric made from handspun black and white yarns.

Detailed specification including benchmark of Hmaram is given in points as below:-

- a) Hmaram is normally 42" to 43" in length and 17" to 18" in breadth though the size can vary a little more or less.
- b) Hmaram always have fringes on both edges lengthwise of about 0.5cm to 1cm.
- c) Compared to other Mizo puan, Hmaram is smaller in size and covers only up to the knee.
- d) Traditional Hmaram had intricate and complex bands of patterning. In loom, the black weft almost entirely conceals the white warp.
- e) There are weft-wise stripes of patterning which are of two sizes. The narrow stripes of patterning have simpler motifs as compared to the broader stripes of patterning. This patterning follows a continuous double-faced supplementary weft technique. The stripes are woven with a white weft on which an extra weft of black yarn is used to do the patterning. The white edges of the textile are then finished with a rolled hem, which is hand stitched.
- f) Typically, Hmaram can have three beautiful pattern motifs namely Disul, Lenbuangthuam and Kawkpuizikzial. These pattern motifs are incorporated as a white stripe of 2 to 3" wide

at five places. A fine small stripe of 5 mm is woven in between each of the pattern motifs. There are only two colours visible in Hmaram i.e. black and white.

- g) A very complex and intricate motif, Kawkpuzikzial is believed to be the oldest motif of the Mizo (Lusei), inspired by the curled new shoot of an edible fern Kawkpui (*Cyathea chinensis*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. More than 30 heddles are required to weave the repeat pattern of Kawkpuzikzial.
- h) A Hmaram may also have Lenbuangthuam motifs, again also believed to be one of the oldest motifs of the Lusei tribe. Lenbuang is the name of a tree with acacia-like leaves and thuam means a junction with two or more paths. This motif is characterized by triangular designs which are positioned in such a manner that the broad bases are twisted and not against each other; these triangular designs are separated by intervening line or lines (usually one or two) giving the overall appearance like that of the paths with many branches.
- i) Another motif seen in Hmaram is Disul. The word Di refers to a species of grass (*Imperata cylindrica*) and sul is a term used for grass brushed against by passerby which bends to the direction in which they have been brushed against. Quite similar to the Lenbuangthuam, the triangular designs in Disul are placed in such a manner that the broad bases of the isosceles triangles appear to stand against each other resembling a pattern of well-placed rectangles and triangles with narrow path-like strips running through the diagonals of the triangles against the end of the triangles.

The creativity of the weavers can be observed from the intricate designs of the Hmaram. The motifs/designs found in Hmaram have been derived from trees, herbs, grasses, and ferns of their surroundings. This shows the specific linkages of the design of Mizo Hmaram with its geographical location or environment. It is worth noting that some of these flora are endemic to the region. The different motifs/designs in Hmaram and their linkage to the specific geographical location as well as creativity involved are described as under:-

- a) Kawkpuzikzial – It is a very complex and intricate motif, believed to be the oldest motif of the Mizo (Lusei). It is inspired by the curled new shoot of an edible fern Kawkpui (*Diplazium maximum*). Kawkpui is the name of an edible fern, zik means new shoot and zial means rolled up or twirled. Kawkpui leaves have their tips curled nicely in small round loops and this produce the motif for the typical Mizo design.
- b) Lenbuangthuam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangthuam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and thuam means a junction with two or more paths. This motif is characterised by black extra weft triangular designs which are positioned in such a manner that the broad bases are twisted and not against each other; these triangular designs are separated by intervening line (or lines usually one or two) giving the overall appearance like that of paths with many branches. The tree is found in different parts of Mizoram including Murlen National Park, Tawi Wildlife Sanctuary, Thorangtlang Wildlife Sanctuary, Reiek tlang etc.
- c) Disul – The word Di refers to a species of grass (*Imperata cylindrica*) and sul is a term used for grass brushed against by passers-by which bends to the direction in which they have been brushed against. Quite similar to the Lenbuangthuam, the triangular designs in Disul are placed in such a manner that the broad bases of the isosceles triangles appear to stand against each other resembling a pattern of well-placed rectangles and triangles with narrow path-like strips running through the diagonals of the triangles against the end of the triangles.

### Traditional Practices:

- a) In the traditional practice, Hmaram was weaved only in the loin loom.
- b) Hmaram is worn by young Mizo girls during traditional festivals and while performing traditional dances.
- c) The loin loom consist of few pieces of stout bamboo and timber rods of varying thickness. Three of these rods are used for fixing the loom in a stable position and maintaining desired tension on the threads of the warp, while others are used to facilitate different operations on the initially fixed loom with its warps arranged thereon.
- d) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slided across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.
- e) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.
- f) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.
- g) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.
- h) In embroidered works such as Hmaram weaving, the number of sticks (hnahchawi/heddle) increases according to the complexity of the design. It is about 15 in numbers, while in other plain works, the number is about 3.
- i) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.

### K) Inspection Body:

#### Internal Watchdog mechanism:

The quality of Hmaram will be monitored by an internal watchdog mechanism in order to maintain the original physical characteristics as per GI registration. The system of internal watchdog mechanism will consists of committee members such as representatives of producers and GI experts.

#### *Inspection Body:*

The inspection structure is formed by the State Government of Mizoram vide Notification No.D.28016/1/2015-AC dated 26th October, 2018 consists of the members as below:-

#### A. Chairman:

Secretary to Govt. of Mizoram, Art & Culture Department

#### B. Member Secretary:

Director, Art & Culture Department

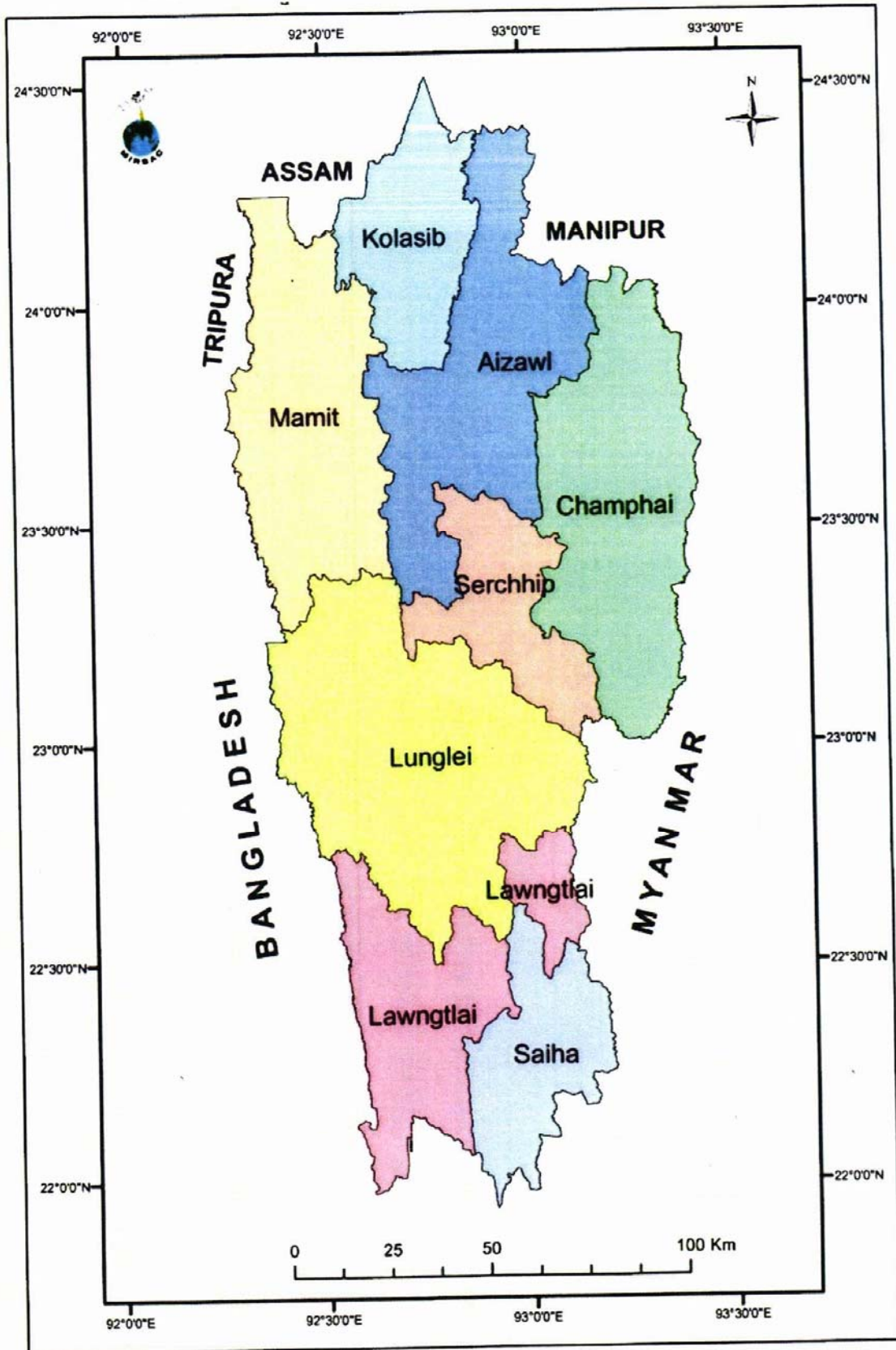
C. Members :

1. Director, Commerce & Industries Department.
2. Scientific Officer, Patent Information Centre, Mizoram Science, Technology & Innovation Council.
3. Chairman, Mizoram Handloom & Handicraft Cooperative Society Ltd.
4. Representative from Mizo Puan Producer.
5. President, Mizoram Upa Pawl General Headquarters.
6. President, Central Young Mizo Association.
7. President, Mizo Hmeichhe Insuihkhawm Pawl General Headquarters.
8. Expert in Mizo Traditional Textiles (to be nominated).

The Committee shall monitor, review and make suggestion on the action taken by the concerned Departments and also to maintain the quality after post registration of Geographical Indication regarding Mizo Traditional Puan viz. (1) Puanchei, (2) Pawndum, (3) Hmaram, (4) Ngotekherh, (5) Tawlhlohpuan, etc.

I. Others:

# HMARAM PRODUCTION MAP OF MIZORAM



The geographical boundaries of the production area of Hmaram lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E)



*R.K. Lallianthanga*  
29/3/17  
(Dr. RK. LALLIANTHANGA)  
Member Secretary, MIRSAC

Member Secretary  
Mizoram Remote Sensing Application Centre  
Directorate of Science & Technology  
Aizawl, Mizoram

**G.I. Authorised User Application No. - 3954 in respect of Aranmula Kannadi (Aranmula Metal Mirror)  
Registered GI Application No. – 3**

Application is made by, Smt. Maniammal TK, at Malayilvadakkethil, Post: Parumala – 689 626, District: Pathanamthitta, Kerala, India, dated July 10, 2017 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication Aranmula Kannadi (Aranmula Metal Mirror) under Application No - 3 in respect of Mirror falling in Class 20 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) Applicant : Smt. Maniammal TK
- (B) Address : Smt. Maniammal TK,  
Malayilvadakkethil,  
Post: Parumala – 689 626,  
District: Pathanamthitta,  
Kerala, India.
- (C) Date of Authorised User Application : July 10, 2017
- (D) Registered Geographical Indication : Aranmula Kannadi (Aranmula Metal Mirror)
- (E) Registered Proprietor : Viswabrahmana Aranmula Metal Mirror Nirman Society
- (F) Address : Viswabrahmana Aranmula Metal Mirror Nirman Society,  
Viswabrahmana Buildings,  
S. Fort, Aranmula  
Kerala, India.
- (G) Class : 20
- (H) Goods : Class 20 - Mirror

\*-----\*-----\*-----\*



## General Information

### What is a Geographical Indication?

- It is an indication,
- It is used to identify agricultural, natural, or manufactured goods originating in the said area,
- It originates from a definite territory in India,
- It should have a special quality or characteristics unique to the geographical indication.

### Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram silk saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia etc.

### What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India,
- It prevents unauthorized use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical indications by providing legal Protection.
- It promotes economic Prosperity of Producers.
- It enables seeking legal protection in other WTO member countries.

### Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interest of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications along with prescribed fee.

### Who is the Registered Proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

### Who is an authorized user?

A producer of goods can apply for registration as an authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with prescribed fee.

### Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods

- Agricultural Goods including the production, processing, trading or dealing.
- Natural Goods including exploiting, trading or dealing.
- Handicrafts or industrial goods including making, manufacturing, trading or dealing.

### Is registration of a Geographical Indication compulsory?

While registration of Geographical indication is not compulsory, it offers better legal protection for action for infringement.

**What are the advantages of registering?**

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorized users can initiate infringement actions.
- The authorized users can exercise right to use the Geographical indication.

**Who can use the registered Geographical Indication?**

Only an authorized user has the exclusive rights to use the Geographical indication in relation to goods in respect of which it is registered.

**How long is the registration of Geographical Indication valid? Can it be renewed?**

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

**When a Registered Geographical Indication is said to be infringed?**

- When unauthorized use indicates or suggests that such goods originate in a geographical area other than the true place of origin of such goods in a manner which misleads the public as to their geographical origins.
- When use of Geographical Indication results in unfair competition including passing off in respect of registered Geographical indication.
- When the use of another Geographical Indication results in a false representation to the public that goods originate in a territory in respect of which a Geographical Indication relates.

**Who can initiate an infringement action?**

The registered proprietor or authorized users of a registered Geographical indication can initiate an infringement action.

**Can a registered Geographical Indication be assigned, transmitted etc?**

No, A Geographical Indication is a public property belonging to the producers of the concerned goods. It shall not be the subject matter of assignment, transmission, licensing, pledge, mortgage or such other agreement. However, when an authorized user dies, his right devolves on his successor in title.

**Can a registered Geographical Indication or authorized user be removed from the register?**

Yes, The Appellate Board or the Registrar of Geographical Indication has the power to remove the Geographical Indication or authorized user from the register. The aggrieved person can file an appeal within three months from the date of communication of the order.

**How a Geographical Indication differs from a trade mark?**

A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special characteristics originating from a definite geographical territory.

## THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Registrar of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of geographical indication and an authorized user which is illustrated below:

