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The Registrar of Geographical Indications
Geographical Indication Registry
Intellectual Property Office Building
G.S.T. Road, Guindy
CHENNAI - 600032.

2018 NOVEMBER 29

Attention : Mr. Prashanth Kumar S. Bhairappanavar
Senior Examiner of TM & Geographical Indications
For Registrar of Geographical Indications

Dear Sir,

Re : Mizoram Art & Cultural Society - **GI Application No.588**
filed on 30/08/2017 for G.I. for registration of **HMARAM**
in Classes 24 and 25.

Your Ref. : GIR/App.No.588/FCR/17-18/245
Our Ref. : GI-004

This is with reference to your E.mail dated 12/09/2018 sending us copy of
Examination Report.

We are now resubmitting an Amended Application as directed by you.

You are requested to take the above on record and proceed accordingly.

Thanking you,

Yours truly,



D. SEN & CO.

Encl :

- i) Copy of Application
- ii) Additional Representation
- iii) Statement of Case
- iv) Affidavit
- v) Copy of G.P.A.
- vi) MAP
- vii) Documentary Evidences as proof of Origin.



**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999**

FORM GI-1 (C)

**A single application for the registration of a Geographical Indication
Part A of the Register for goods falling in different classes
Section 11(3), rule 23(5)**

Fees : Rs.10,000/- for Two Classes (Rs.5000/- for each Class)



1. Application is hereby made by Mizoram Art & Cultural Society, Directorate of Art & Culture Department Building, Chanmari, Aizawl, Mizoram, PIN-796007 for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars :

a) Name of the Applicant :

Mizoram Art & Cultural Society.

b) Address :

Directorate of Art & Culture Department Building

Chanmari, Aizawl

Mizoram, PIN-796007.

Phone No. : 0389-2341038

Telefax : 0389-2341369

E-mail : dacmiz@yahoo.com

c) List of association of persons/producers/organization/authority :

Weavers/producers of **Hmaram** represented by Government of Mizoram.

d) Type of goods :

Class 24 - Textiles and textile goods, not included in other classes; bed and table covers.

Class 25 - Clothing, footwear, headgear.

e) Specification :

Hmaram is a beautiful traditional textile or handicraft 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*), Lenbuangm huam motif derived from Lenbuang tree i.e. Griffith's Plum Yew (*Cephalotaxus griffithii*), Disul 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) 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 Kawkpuzikzial. 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, 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.

Patterning as seen on the oldest **Hmarams** are of Kawkpuzial, Lenbuangthuam and Disul motifs. A very complex and intricate motif, Kawkzualpui 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 Kawkpuzial.

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-loke strips running through the diagonals of the triangles against the end of the triangles.

The specific motifs and design of **Hmaram** mentioned in the above points are presented in Figures 1 & 2.

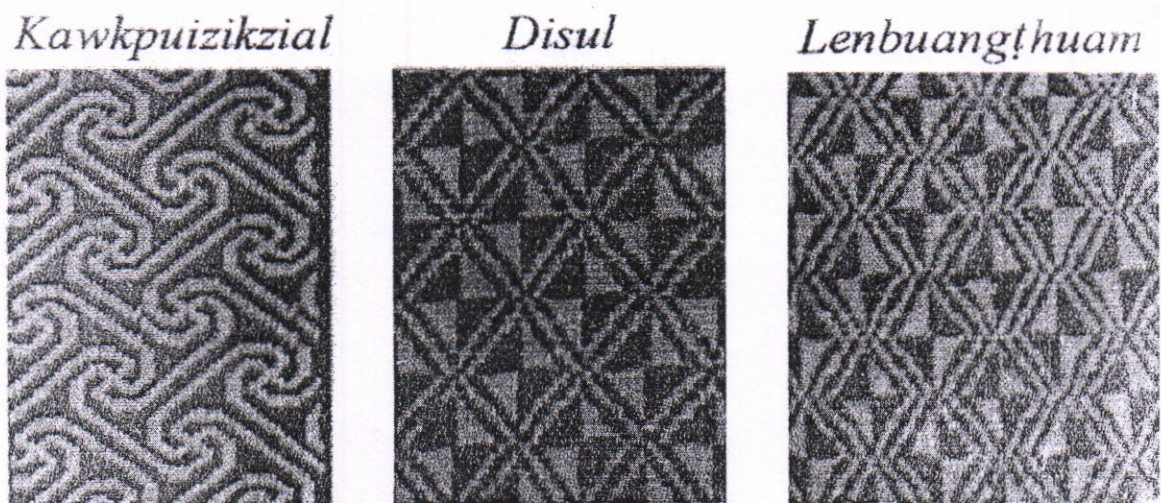


Figure 2 : Different motif that can be incorporated in Hmaram.

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 Tualtah Kawr on top.

'A' Sample of **Hmaram** is attached herewith and marked with letter-A.

f) Specification and quality parameters of 'Hmaram' :

01. **Hmaram** is a small and unique Mizo traditional cloth.
02. **Hmaram** is a small wrapped around skirt worn only by Mizo women and girls that reaches down only above the knee.
03. The shape of **Hmaram** is rectangular.
04. 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**
Kawkpuizikzial/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)

- 05. A **Hmaram** main body is characterized by the presence of only one motif which may be either Kawkpuizikzial or Lenbuangthuam or Disul motif.
- 06. 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.
- 07. 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.
- 08. 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.
- 09. 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 (Kawkpuizikzial/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.

g) Benchmark for Hmaram :

01. 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.
02. The size of **Hmaram** should be much smaller than other traditional Puan and should reach down only above the knee when worn.
03. A **Hmaram** main body should consist of only one motif which could be any one of the following - Kawkpuzikzial or Lenbuangthuam or Disul.
04. No other motifs other than Kawkpuzikzial or Lenbuangthuam or Disul should be incorporated in the main body of **Hmaram**.
05. A **Hmaram** should have batches of weft-wise stripes (motif) of two sizes, broader ones and narrow ones. The stripes look like vertical bands.
06. The broader and the narrower stripes/bands must run alternate to each other.
07. There should be at least five batches of the broader vertical stripes of width about 4-8 cm each.
08. There should be at least six batches of the narrow vertical stripes of width about 0.5 cm each.
09. 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 Kawkpuzikzial 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) Kawkpuizikzial
- ii) Lenbuangthuam, or
- iii) Disul.

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

In the loin 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**.

h) Name of the geographical indication [and particulars] :

The name of the Geographical Indication is **Hmaram**. **Hmaram** is an important traditional dress of the Mizo people having a specific design.

i) Description of the goods :

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 loin 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).

'AA' The photo of **Hmaram** is attached herewith and marked with letters-AA.

j) Geographical area of production and map :

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 Puanchei lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E).

Geographical area of production and Map is enclosed herewith and marked with '**B**' letter-B.

k) Proof of origin [Historical records] :

Documentary evidences relating to proof of origin (historical proof) of **Hmaram** are given below. The reference along with the photocopy are also provided. (Given in Annexure 1-A to 1-L).

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. (Reference – Page no.263 of the newspaper "Mizo Leh Vai Chanchin Bu" published in October 1923) (Annexure 1-A).

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. (Reference – Page no. 66 of the newspaper "Mizo Leh Vai Chanchin Bu" published in March 1925) (Annexure 1-B).

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. (Reference – Page no. 81 of the newspaper "Mizo Leh Vai Chanchin Bu" published in April 1925) (Annexure 1-C).

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. (Reference - Page no. 159 of the book "Dictionary of the Lushai language) (Annexure 1-D).

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. (Reference – Page No.27 of the book) (Annexure 1-E).

f) In the book 'HMASANG ZONUN' (1st 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. (Reference – Page No.54 of the book 'Hmasang Zonun') (Annexure 1-F).

g) In the book 'HMANLAI MIZO NUN' (1999) written by C. Lianthanga mentioned that **Hmaram** was a knee length skirt worn by the ladies. (Reference – Page No.49 of the book) (Annexure 1-G).

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. Reference - Page no. 187 of the book 'Land & People Of Indian States & Union Territories' Volume - 19) (Annexure 1-H).

i) In the book 'PI PU ZUNLENG' (1st 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. (Reference – Page No.95 of the book 'Pi Pu Zunleng') (Annexure 1-I).

j) 5th MIZORAM GENERAL KNOWLEDGE (2009, 1st Edition 2005) stated that **Hmaram** is a skirt worn by Mizo Women. (Reference – Page No.103 of the book) (Annexure 1-J).

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. (Reference – Page No.203 of the book ‘Emergent North-East India – A Way Forward’) (Annexure 1-K).

1) 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. (Reference – Page no. 104-107 of the book “Mizo la deh leh zethlan,” published in 2016) (Annexure 1-L).

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. Lalthangliana, a Mizo Historian, in his book ‘Hmasang Zonun (Studies in Mizo Culture, Tradition and Social Life)’ (1st 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).

1) **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, Lenbuangm huam 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.

Photos of Mizo girls wearing the traditional **Hmaram** cloth attached herewith and 'C' marked with **letter-C**.

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 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 loom is still practiced.

Photo of **Hmaram** worn by little girls during Chapchar Kut Festival in Mizoram 'D' attached herewith and marked with letter-D.

m) 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) 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 (*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) Lenbuangm huam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (Scientific name – *Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 sûl 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 Lenbuangm huam, 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 weaved 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 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.

n) 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) 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. The plant is found all over Mizoram.

b) Lenbuangm huam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 sûl 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 Lenbuangm huam, 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.

o) 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.

p) 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 Kawkpuzikzial. 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 weaved 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) 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. Kawkpui leaves have their tips curled nicely in small round loops and this produce the motif for the typical Mizo design.

b) Lenbuangm huam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 Lenbuangm huam, 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.

q) 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.

r) An internal Watchdog mechanism set up by the producers to maintain the quality and regulating the use of Geographical Indications :

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.

s) 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 (Annexure) which consists of the members as below :-

Chairman : Secretary to Govt. of Mizoram, Art & Culture Department

Member Secretary : Director, Art & Culture Department

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.

'E' Copy of Notification is attached herewith and marked with **letter-E**.

t) Post Registration conditions :

i) Registration of producers of **Hmaram** as Authorised Users will be initiated soon after the GI registration is granted.

ii) Report will be submitted to the GI Registry within one year regarding the impact of GI registration and the various means of propaganda use for promotion of the GI good.

u) Other :

By registering **Hmaram** as G.I., it will authenticate this beautiful cloth and receive

a much wider market. This will benefit the weavers as it will broaden the scope to earn a bonanza through benefit sharing by getting the geographic rights.

Along with the **Statement of Case** in Class 24 in respect of Textiles and textile goods, not included in other classes; bed and table covers and in Class 25 in respect of clothing, footwear and headgear in the name(s) of **Mizoram Art & Cultural Society whose address is Directorate of Art & Culture Department Building, Chanmari, Aizawl, Mizoram, PIN-796007** who claim(s) to represent the interest of the producers of the goods to which the geographical indication relates and which geographical indication is used continuously since not applicable in respect of the said goods.

2. The Application shall include such other particulars called for in Rule 32(1) in the Statement of Case :

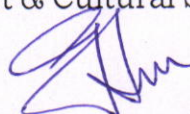
- a) Statement of Case enclosed herewith.
- b) Affidavit enclosed herewith.

All communications in relation to these proceedings may please be sent to the following address in India :

D. SEN & CO.
Patent & Trade Mark Attorneys
6, Old Post Office Street
Ground Floor
Kolkata - 700001.
Phone No. : 9830059818, 9830060818
E.mail : co.dsen@gmail.com

DATED THIS 29TH DAY OF NOVEMBER, 2018.

For Mizoram Art & Cultural Society,


Gargi Sen, Advocate
of D. SEN & CO.
Attorney for the Applicant.

ADDITIONAL REPRESENTATION



a) Name of the Applicant :

Mizoram Art & Cultural Society.

b) Address :

Directorate of Art & Culture Department Building

Chanmari, Aizawl

Mizoram, PIN-796007.

Phone No. : 0389-2341038

Telefax : 0389-2341369

E-mail : dacmiz@yahoo.com

c) Goods and Classes :

Class 24 - Textiles and textile goods, not included in other classes; bed and table covers.

Class 25 - Clothing, footwear, headgear.

d) Specification :

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) 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.

Patterning as seen on the oldest **Hmarams** are of Kawkpuizial, Lenbuangthuam and Disul motifs. A very complex and intricate motif, Kawkzialpui 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 Kawkpuizial.

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-loke 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 Kawkpuizikzial. 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 Tualtah Kawr on top.

Specification and quality parameters of 'Hmaram' :

01. **Hmaram** is a small and unique Mizo traditional cloth.
02. **Hmaram** is a small wrapped around skirt worn only by Mizo women and girls that reaches down only above the knee.
03. The shape of **Hmaram** is rectangular.
04. Only three motifs are allowed for incorporation in **Hmaram** main body which are Kawkpuizikzial, 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.

05. A **Hmaram** main body is characterized by the presence of only one motif which may be either Kawkpuzikzial or Lenbuangthuam or Disul motif.
06. 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.
07. 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.
08. 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.
09. 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 (Kawkpuzikzial/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 :

01. 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.
02. The size of **Hmaram** should be much smaller than other traditional Puan and should reach down only above the knee when worn.

03. A **Hmaram** main body should consist of only one motif which could be any one of the following - Kawkpuizikzial or Lenbuangthuam or Disul.
04. No other motifs other than Kawkpuizikzial or Lenbuangthuam or Disul should be incorporated in the main body of **Hmaram**.
05. A **Hmaram** should have batches of weft-wise stripes (motif) of two sizes, broader ones and narrow ones. The stripes look like vertical bands.
06. The broader and the narrower stripes/bands must run alternate to each other.
07. There should be at least five batches of the broader vertical stripes of width about 4-8 cm each.
08. There should be at least six batches of the narrow vertical stripes of width about 0.5 cm each.
09. 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 Kawkpuizikzial 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**.

DATED THIS 29TH DAY OF NOVEMBER, 2018.

Gargi Sen, Advocate
of D. SEN & CO.
Attorney for the Applicant
6, Old Post Office Street
Ground Floor
Kolkata - 700001.
E.mail : co.dsen@gmail.com

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 Kawkpuizial.

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-loke strips running through the diagonals of the triangles against the end of the triangles.

The specific motifs and design of **Hmaram** mentioned in the above points are presented in Figures 1 & 2.

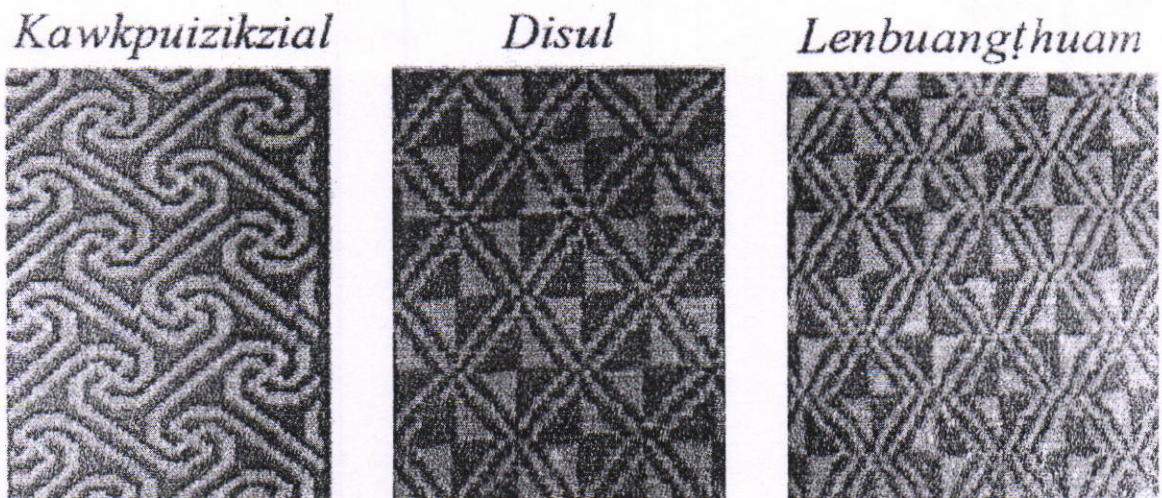


Figure 2 : Different motif that can be incorporated in Hmaram.

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 Kawkpuizial.

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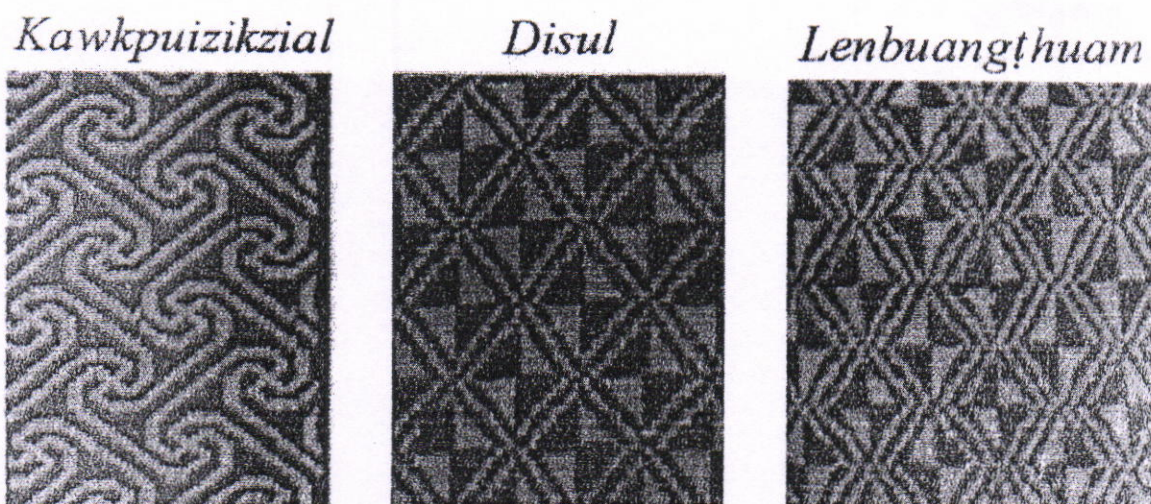


Figure 2 : Different motif that can be incorporated in Hmaram.

STATEMENT OF CASE



Name of the Applicant : Mizoram Art & Cultural Society.

Address : Directorate of Art & Culture Department Building,
Chanmari, Aizawl, Mizoram, PIN-796007.

1. Type of goods :

Class 24 - Textiles and textile goods, not included in other classes; bed and table covers.

Class 25 - Clothing, footwear, headgear.

2. Specification :

Hmaram is a beautiful traditional textile or handicraft 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*), Lenbuang⁴huam motif derived from Lenbuang tree i.e. Griffith's Plum Yew (*Cephalotaxus griffithii*), Disul 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) 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 Kawkpuzikzial. 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, 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.

Patterning as seen on the oldest Hmarams are of Kawkpuzial, Lenbuangthuam and

Disul motifs. A very complex and intricate motif, Kawkzialpui 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 Kawkpuizial.

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-loke strips running through the diagonals of the triangles against the end of the triangles.

The specific motifs and design of Hmaram mentioned in the above points are presented in Figures 1 & 2.

Kawkpuizikzial



Disul



Lenbuangthuam

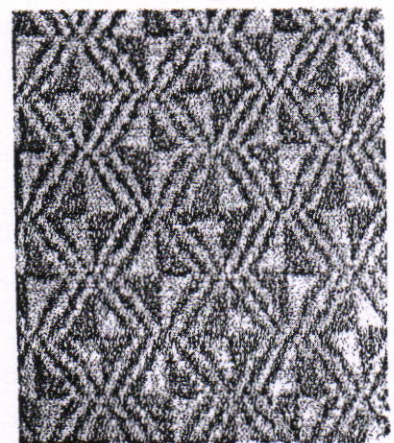


Figure 2 : Different motif that can be incorporated in Hmaram.

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 Kawkpuizikzial. 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 Tualtah Kawr on top.

3. Specification and quality parameters of 'Hmaram' :

01. Hmaram is a small and unique Mizo traditional cloth.
02. Hmaram is a small wrapped around skirt worn only by Mizo women and girls that reaches down only above the knee.
03. The shape of Hmaram is rectangular.
04. Only three motifs are allowed for incorporation in Hmaram main body which are Kawkpuizikzial, 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
Kawkpuizikzial/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)

05. A Hmaram main body is characterized by the presence of only one motif which may be either Kawkpuizikzial or Lenbuangthuam or Disul motif.
06. 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.
07. 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.
08. 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.
09. 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 (Kawkpuizikzial/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.

4. Benchmark for Hmaram :

01. 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.
02. The size of Hmaram should be much smaller than other traditional Puan and should reach down only above the knee when worn.
03. A Hmaram main body should consist of only one motif which could be any one of the following - Kawkpuizikzial or Lenbuangthuam or Disul.
04. No other motifs other than Kawkpuizikzial or Lenbuangthuam or Disul should be incorporated in the main body of Hmaram.
05. A Hmaram should have batches of weft-wise stripes (motif) of two sizes, broader ones and narrow ones. The stripes look like vertical bands.
06. The broader and the narrower stripes/bands must run alternate to each other.

07. There should be at least five batches of the broader vertical stripes of width about 4-8 cm each.
08. There should be at least six batches of the narrow vertical stripes of width about 0.5 cm each.
09. 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 Kawkpuizikzial 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) Kawkpuizikzial
- ii) Lenbuangthuam, or
- iii) Disul.

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

In the loin 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.

5. Name of the geographical indication [and particulars] :

The name of the Geographical Indication is Hmaram. Hmaram is an important traditional dress of the Mizo people having a specific design.

6. Description of the goods :

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).

7. Geographical area of production and map :

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 Puanchei lies between 21° 55' 52" - 24° 31' 43" latitude (N) and 92° 15' 17" - 93° 26' 37" longitude (E).

8. Proof of origin [Historical records] :

Documentary evidences relating to proof of origin (historical proof) of Hmaram are given below. The reference along with the photocopy are also provided. (Given in Annexure 1-A to 1-L).

- 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 Kawkpuzikzial motif (found in Hmaram) in four days, which was a great feat at the time. (Reference - Page no.263 of the newspaper "Mizo Leh Vai Chanchin Bu" published in October 1923) (Annexure 1-A).
- 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. (Reference - Page no. 66 of the newspaper "Mizo Leh Vai Chanchin Bu" published in March 1925) (Annexure 1-B).
- 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. (Reference - Page no. 81 of the newspaper "Mizo Leh Vai Chanchin Bu" published in April 1925) (Annexure 1-C).
- 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. (Reference - Page no. 159 of the book "Dictionary of the Lushai language) (Annexure 1-D).
- 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 Kawkpuzikzial and Lenbuangthum. (Reference - Page No.27 of the book) (Annexure 1-E).
- f) In the book 'HMASANG ZONUN' (1st 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. (Reference - Page No.54 of the book 'Hmasang Zonun') (Annexure 1-F).

g) In the book 'HMANLAI MIZO NUN' (1999) written by C. Lianthanga mentioned that Hmaram was a knee length skirt worn by the ladies. (Reference – Page No.49 of the book) (Annexure 1-G).

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. Reference - Page no. 187 of the book 'Land & People Of Indian States & Union Territories' Volume - 19) (Annexure 1-H).

i) In the book 'PI PU ZUNLENG' (1st 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. (Reference – Page No.95 of the book 'Pi Pu Zunleng') (Annexure 1-I).

j) 5th MIZORAM GENERAL KNOWLEDGE (2009, 1st Edition 2005) stated that Hmaram is a skirt worn by Mizo Women. (Reference – Page No.103 of the book) (Annexure 1-J).

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. (Reference – Page No.203 of the book 'Emergent North-East India – A Way Forward') (Annexure 1-K).

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. (Reference – Page no. 104-107 of the book "Mizo la deh leh zethlan," published in 2016) (Annexure 1-L).

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. Lalthangliana, a Mizo Historian, in his book 'Hmasang Zonun (Studies in Mizo Culture, Tradition and Social Life)' (1st 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).

9. 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 slided 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 slided 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 Kawkpuizikzial, Lenbuangm huam 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.

10. 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.

11. 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.

12. 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) Lenbuangm huam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (Scientific name – *Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 Lenbuangm huam, 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 weaved 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.

13. 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) **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. The plant is found all over Mizoram.
- b) **Lenbuangm huam** - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 Lenbuangm huam, 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.

14. 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.

15. 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 Kawkpuzikzial. 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 weaved 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) Lenbuangm huam - This motif is copied from the Lenbuang tree, known as Griffith's Plum Yew (*Cephalotaxus griffithii*). Lenbuangm huam motif is believed to be one of the oldest motifs of the Mizo tribe. Lenbuang is the name of a tree and m huam 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 Lenbuangm huam, 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.

16. Traditional Practices :

a) In the traditional practice, Hmaram was weaved only in the 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.

17. An internal Watchdog mechanism set up by the producers to maintain the quality and regulating the use of Geographical Indications :

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.

18. 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 (Annexure) which consists of the members as below :-

Chairman : Secretary to Govt. of Mizoram, Art & Culture Department

Member Secretary : Director, Art & Culture Department

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.

19. Post Registration conditions :

- i) Registration of producers of **Hmaram** as Authorised Users will be initiated soon after the GI registration is granted.
- ii) Report will be submitted to the GI Registry within one year regarding the impact of GI registration and the various means of propaganda use for promotion of the GI good.

All communications in relation to these proceedings may please be sent to the following address in India :

D. SEN & CO.

Patent & Trade Mark Attorneys

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Ground Floor

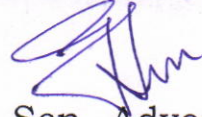
Kolkata - 700001.

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E.mail : co.dsen@gmail.com

DATED THIS 29TH DAY OF NOVEMBER, 2018.

For Mizoram Art & Cultural Society,



Gargi Sen, Advocate
of D. SEN & CO.

Attorney for the Applicant.