



GI APPLICATION No.  
625 45

**OFFICE OF THE IDU MISHMI CULTURAL & LITERARY SOCIETY (IMCLS)**  
**REGD NO.: SR/ITA/122**  
**H.Q: ROING, LOWER DIBANG VALLEY DIST.**

No. IMCLS/ GI/01/18-19/

Dt: 01-02-2018

To,

The Registrar of Geographical Indications  
The Office of the Geographical Indications Registry  
Intellectual property of Office Building  
G. S. T. Road, Guindy  
Chennai-600032

Sir/Madam,

Subject: Submission of application for registration of Geographical Indication of 'Idu- Mishmi textiles' under class: 25

I am Shri. Abba Pulu, representing the Idu Mishmi Cultural and Literary Society (IMCLS), Roing, Arunachal Pradesh, India, hereby submitting application for registration of Geographical Indication of 'Idu-Mishmi textiles'. The goods are produced by women members of the Idu Mishmi Tribe, residing in the mountains and valleys of Dibang Valley, Lower Dibang Valley, East Siang, Upper Siang and Lohit Districts of Arunachal Pradesh. India.

The textile includes men and women ware and accessories with unique patterns. The art of weaving is traditionally passed on from generation to generation and even today it is practiced in almost every household.

History, origin of art, weaving techniques and market information are explained in the attached application along with the relevant references. Please find the fee amount of Rs. 5000/- enclosed;

DD No. 015308, Dt; 27-09-2018, SBI, Tezu.

Thank you,

With Regards,

ABBA PULU

Office of the IMCLS,

Po/Ps. Roing, District, Lower Dibang Valley

Arunachal Pradesh

T: +91 8732820253

Email: [puludse@gmail.com](mailto:puludse@gmail.com)



List of enclosures:

1. Application with references, photographs, market information & list of producers
2. Bank DD
3. Affidavit- PA
4. Authorisation by IMCLS
5. IMCLS Bylaw



GI APPLICATION No.  
625 . .

Received Rs. 5000 in cash  
Cheque/DD/MO on 9.10.2018  
vide entry no. 3542 in the  
register of valuable  
D.D.O

**The Geographical Indication of Goods (Registration and Protection) Act, 1996**

*(To be filled in triplicate along with the statement of case accompanied by five additional representation of the Geographical indication)*

One representation to be fixed within the space and five others to be send separately

**FORM GI – 1 (A)**

**Application for the registration of a Geographical Indication in a Part A of the Registration**

Section 11 (1), Rule 23(2)

Fee: Rs. 5,000/- (See entry No.1A of the First Schedule)

Application is hereby made by Idu Mishmi Cultural and Literary Society (IMCLS) of Arunachal Pradesh, for the registration in the Part A of the Resister of the accompanying geographical indication furnishing the following particulars: -

- 1. Name of the Applicant:** Shri. Abba Pulu
- 2. Address:** Office of the IMCLS, Po/Ps. Roing, District, Lower Dibang Valley, Arunachal Pradesh
- 3. List of Association of Persons/Producers/Organisation/Authority:**  
Annexture: 1
- 4. Type of goods: Class 25:** Textiles
- 5. Specification:** Idu Mishmi Textiles can be described as, the handloom goods woven by Idu Mishmi tribal women living in Dibang Valley, Lower Dibang Valley and parts of Lohit, East Siang and Upper Siang districts of Arunachal Pradesh. The motifs are inspired by nature and mainly consists of intricate geometrical patterns. Continuous weaving of these patterns in the form of strips are adopted in designing the goods. The knowledge of making thread and weaving artistic patterns were passed on orally from generation to generation.

The goods include: Women's wrap around, blouse, men's coat, war coat, neck tie, shoulder bag and hand purse. The products are used for daily wear and worn during celebrations and rituals.

6. **Name of the Geographical Indication:** Idu Mishimi Textiles



**IDU MISHIMI**

7. **Description of Goods:**

**a. Ladies top (Blouse): Etopolo**

**Features:** Black with bands and boarder woven in yellow and orange/red threads.

**Front:** Round neck with or without front opening. Sleeves short with small boarder.

Horizontal strip on the chest with an average size of 1.5inch

Horizontal strip at the bottom of the blouse with an average size of 1 inch

Two parallel vertical strips run from top horizontal strip to lower boarder. One on left and another on right side.

**Back:** Round high neck, with a horizontal band of 1.5 inch thick. Approximately 8inch length. Similar band at the lower side runs from one end to another end.

**b. Ladies wrap around: Thuma**

**Features:** The size varies from 4-4.5 feet length to 2-2.5 breadth. (for children smaller size). The cloth is black, and its designs are made with white, red or yellow colors.

**Front:** Chain of vertically connected diamond shape design in different colors. Diamond shapes of smaller size is surrounded by bigger diamond shapes. Average number of diamond motifs may range from 6 to 8.

**Back:** On a plain black color, designs of diamond shape made of usually white color, running horizontally in the middle of the Thuma with an average width of 6 to 8 inch.

**c. Men's coat:** The male coat of Idu-Mishimis are of various designs and depending upon different designs it has different names. Most prominent of them are Atomajoh/Etokojo and Ana Tubu/Jashi tubu

**i. Atomajo / Etokojo:** It is sleeveless, front open coat in black color having designs with red, white or yellow. Length of the coat ranges from 2 to 3 ft. and average breath is around 2 feet.

**Front:** Shoulder portion remains plain black color which is called *prupa*. Design of the coat starts from the chest portion, horizontal bands of around one and half inches on each side of the coat. These bands are connected to six horizontally parallel bands at the bottom of the coat by a vertically crest and trough of several lines. This vertical line is called *Malo-atohlo joh* Each parallel line has different designs and different names and starts at one end of front and ends at the one end in the front. Designs are called *Aphujo and Uteh*. Parallel lines are connected through vertically design bands called *Malamah uteh*.

**Back:** At the top a design of red, white, yellow and black color makes a horizontal band of around 2 to 3 inches, this is called *Enipa aphuju* and within this wide three parallel lines one at middle and two at each Conner which usually have red and white color. This is again connected to the six parallel lines at the bottom by the horizontally diamond shape design of around 3 and half inches called *Pora*.

**ii. Etoma Huma (Puhh-prah):** It is like Atomajo. It is simple, has only one horizontal design strip on top and lower side, connected by vertical design strip.

**iii. Ana-tubu/Jashi tubu:** This coat can be sleeveless or half sleeve. This is usually few inches shorter than Atomajoh. Length ranges from 2 to 2.5 feet and average breath is 2 feet. Depending upon the choice, various colors are used to weave. However pivotal colors used are horizontal strips of white and yellow on which cross designs which look like a symbol of addition are made of red and black color. This is called *Aaphuju-tubu*.

**iv. Men's war-coat (Etondre):** Its texture is very thick and usually prepared from jute thread. There are parallel strips of white and black color running horizontally.

**Average** length is around 2 to 2 half feet and average breath of 2 feet.

**d. Tie:** Designs are taken from the male as well as female coat and female wrap around.

**e. Shoulder bag (Akuchi):** Shape of the akuchi is usually rectangle, length ranges from 10 to 12 inch. Design are adopted from the Etopolo, Etokojoh, Thuma and Ana-tubu.

**f. Hand purse:** Is usually rectangle, length ranges from 8 inch to 12, height 6 inch. Designs are adopted from the Etopolo, Atokojoh and Ana-tubu.

**g. Priest wear:** An Igu, (Priest) wears a special kind of dress while performing worship. There is a special piece of cloth called "*Athnu-mrabra*", which he wears on his waist. It is a loosely structured and knotted piece of cloth with multi-coloured yarns. '*Athnu-mrabra*' gives the shaman a unique look and special status while he performs the Igu. Along with dress he wears special spiritual ornaments and articles.

## **8. Geographical area of Production and Map:**

**Map attached. Page No. 9**

Dibang Valley, Lower Dibang Valley and parts of Upper Siang, East Siang and Lohit districts of Arunachal Pradesh.

**Some of the identified Town, Villages, hamlets which fall under these regions are**

<b>Dibang Valley</b>	<b>Lower Dibang Valley</b>	<b>Upper Siang</b>	<b>East Siang</b>	<b>Lohit</b>
Anini Town	Cheta –I,II	Silipu	Aohali	Teluliang
Aliney	Intaya	Simuge Village		
Mihundo	Asali	Old Singa		
Aropo	Mayu-I,II	Singa (Yamiling)		
Etabe	Kebali	Simuling		
Etalin	Abali	Aangachi		
Angolin	Koronu	Silage		
Angrim valley	Denlo			
Anaya	Dambuk			
	Donli			
	Marisi ( Desali)			
	Jamupani			
	Pengo, Akhuli			

## **7. Proof of origin [Historical records]:**

### **Geography and Demography:**

Idu Mishmis are one of the major tribes among 26 tribes identified in Arunachal Pradesh, India. The area inhabited by the Idus is a vast and formidable mountainous terrain extending from the Indo-Tibetan border on the north to near the confluence of the Lohit and Dibang rivers on the south.

They inhabit North Eastern part of Arunachal 27° 93'N to 28 ° 79'N to 95 °19 E to 96 °15'E that is, the Dibang Valley, Lower Dibang Valley, and part of East Siang, Uppar Siang and Lohit districts. Dri, Talon, Mathu, Ethu and Lohit Rivers are the major drainage system flows in this region and they are tributaries of River Brahmaputra. In 2017, Bhupen Hazarika bridge connecting Dhola and Sadiya on Bhrampaputa river, India's longest bridge, was inaugurated, easing the land line transportation between Assam and Arunachal.

The major tribes living in the area are Mishmis, (Idu, Digaru or Taraons and Kamans or Mijus), Khamptis, Padams and Singphos. Assamese used to address Mishmis as Chulikatas. The language spoken by each of these tribes are also different.

This region is considered as one of the most seismically danger zone in India. Though there are reports of minor tremors occurred in the region quite often, but the major one occurred in 1950. It was reported that Idu Mishmi also lost a major population, as well as land and property.

Origin of Idu Mishmis has been a timeless wonder due to lack of any documentary evidences. Probably it is after the medieval period; as it is not possible to trace the exact period (Mite Lingi, 2011).

The Mishmis were first mentioned by the British in 1825 by Lt. Burton. He mentions “Mishmah Hills” to mention tribes inhabiting the hilly region (S. Dutta, 1978).

### **8. Proof of origin:**

The earliest document which describes the patterns and techniques of Idu Mishmis weaving was by Verrier Elwin 1959. He was Adviser for Tribal Affairs in the North-Eastern Frontier Agency (NEFA) since 1954. As Verrier explains ‘Mishmis have a large number of words for their patterns and for all processes of weaving’ like *Aaphuju Aatapra*; tongs, *Ambo*; tie, *Aaphuju Atutu*; basket, *Aeto Thrombo*; hens feet, *Shumu* got from Tibetians, *Aaphuju Nathru*, design like a plant, *Aphuju-Taa* received from other Mishmis, *Malejo*; boarder design.<sup>1</sup> Mishmis are individualistic and go in for great elaboration of pattern. Intricate geometric designs suggest the systematic structure of the social and religious concepts among the tribes. Mishmi’s weaving is more elaborate, straightforward lines, stripes and bands are the most common motifs, the effect being gained by varying their size, colour and arrangement. Dimond designs are brought to the highest degree of elaboration. They are woven on wrap around, shawls, bags, tie, coats and on any such items. Diamonds within diamonds, diamonds plain and decorated, arranged in every possible combination. Crosses of the saltire type are found on Idu bags and sometimes on their coats.

Many elderly ladies keep these articles as their valuable possession. “Singing while weaving” is practised almost all the tribal women. For example, Idu-Mishmi women sing the following song while weaving:

**Sonjambo wuji aputho ga-dewe, wun...wun**  
**Elaja ruto wuji epapo ga-dewe, wun...wun**  
**Adi nyuga da yako tuthu hana, wun...wun**  
**Aa Aa roga-da nalu hola-hana, wun...wun**  
**Etolon budo bawada, wun...wun**  
**Ekola ga-do bawada, wun...wun**  
**Ruchindo ga-do bawada, wun...wun**  
**Laka so ga-do bawada, wun...wun**  
**Aan Aan logada dothu Haana, wun...wun**  
**Abi logada hola-hana, wun ....wun**  
**Sonajambo wunji wive, wun...wun**  
**Nawonto wuji wive, wun...wun**

(As sung by Smti. Esipi Linggi and Smti. Yane Melo, from Roing)

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<sup>1</sup> People do not remember all the pattern names and their meaning

**Meaning:** “Let the news of my skilful work in weaving spread far and wide. Let the news of skilful and fast work of embedding design spread far to the deserving young and rich men. So that someone will take me to his home with love and honour. Otherwise, I will remain unmarried throughout my life like a “Nawrunto tree or Sojambo plant.”

The message in the song is self explanatory. It expresses desire, love, skill and hope. Thus every cloth in traditional weaving gives a message and expresses emotions. As observed by Basudev Malik, 2015, Mishmis have a tremendous sense of artistry in manufacturing.

### **9. Method of Production:**

Tarun Bhattacharjee, 1983, recorded weaving techniques of Idu Mishmis; The yarn is extracted from the nettle plant (malu), grown in wild. The dried plants are made in to ball and put in hot water. Ash is added and stirred. Then it is taken out, washed, dried and used in looms. Different colour yarn like Red, Green and Black are also made by adding different plant material while boiling. *Akona* (wild variety of Banana leaf) and *Eron* (solid wax) were used to soften the yarn. Cotton is not grown in the region and it is imported. Woollen is purchased from barterers. Now only a few people know this dye making art, practises only in interior parts of the Dibang Valley. However now a days, yarn of various colours is available in the market under various brands. Woollen and glittering threads are also purchased and extensively used in all kinds of weaving.

#### **Textiles Yarns and Thread used in Idu Mishmi**

1. Types of Yarn/Thread
  - Traditional - Coarse cotton
  - Current - Acrylic, wool, polyester.
2. Thickness: - 840Yds/Lb.
3. Strength:
  - Acrylic - 25 CN/tex
  - Wool - 12-18 CN/tex
  - Polyester - 35-60- CN/tex
  - Coarse cotton - 06-10 CN/tex

## Other specialities and properties

### Moisture absorption:

- Acrylic - Moderate (60-65%)
- Wool - High (99%)
- Polyester - Poor (35-40%)
- Coarse cotton - High (80-90%)

### Colour fastness:

- Acrylic - Moderate
- Wool - Moderate
- Polyester - Moderate
- Coarse cotton - Poor

### Dyeing properties:

- Acrylic - Good
- Wool - Good
- Polyester - Good
- Coarse cotton - Moderate

## **The Local Loom Vocabulary and Terminology**

1. Angopreh: Horizontal bar to tie the warp
2. Abripru: Lease rod
3. Ah-atoh: Circular bamboo bar
4. Abriprah: Beating sword
5. Apipoh: Cloth beam
6. Aachihe: Back strap
7. Jojibra: Held stick

### **10. Uniqueness:**

The main colours used are black (Teei) bright red (Shu), and white (Low). While Yellow (Meei) and dark green are less prominent.

The patterns are inspired by nature. The motifs with small and big diamonds are woven one inside the other which create intricate patterns. Rows of opposed triangle meeting at tips and forming lozenge between them are the common features. Highest amount of combination of geometrical patterns like lines, angles, triangles, rhomboid shapes with continuous sequence, are elaborately placed on cloth for men and women.



- a. Good for cold and warm weather
- b. Daily use and special occasion cloths
- c. Goods Produced at home
- d. No wastage
- e. Durable
- f. Bright and attractive

#### 11. Inspection Body:

To regulate the use of GI in the Geographical Area, a committee is being formulated consisting of following members;

- 1 person from the - The Directorate of Textiles, Department of Industries, Arunachal Pradesh
- 1 person from Department of Research, Government of Arunachal Pradesh
- 1 person from Jawahar Lal Nehru State Museum, Itanagar.
- 1 person from Institute of Tribal Studies, Rajiv Gandhi University, Itanagar.
- 1 person from RIWATCH, Roing, Arunachal Pradesh.
- 2 representatives from IMCLS, Idu Mishmi textile producer's group

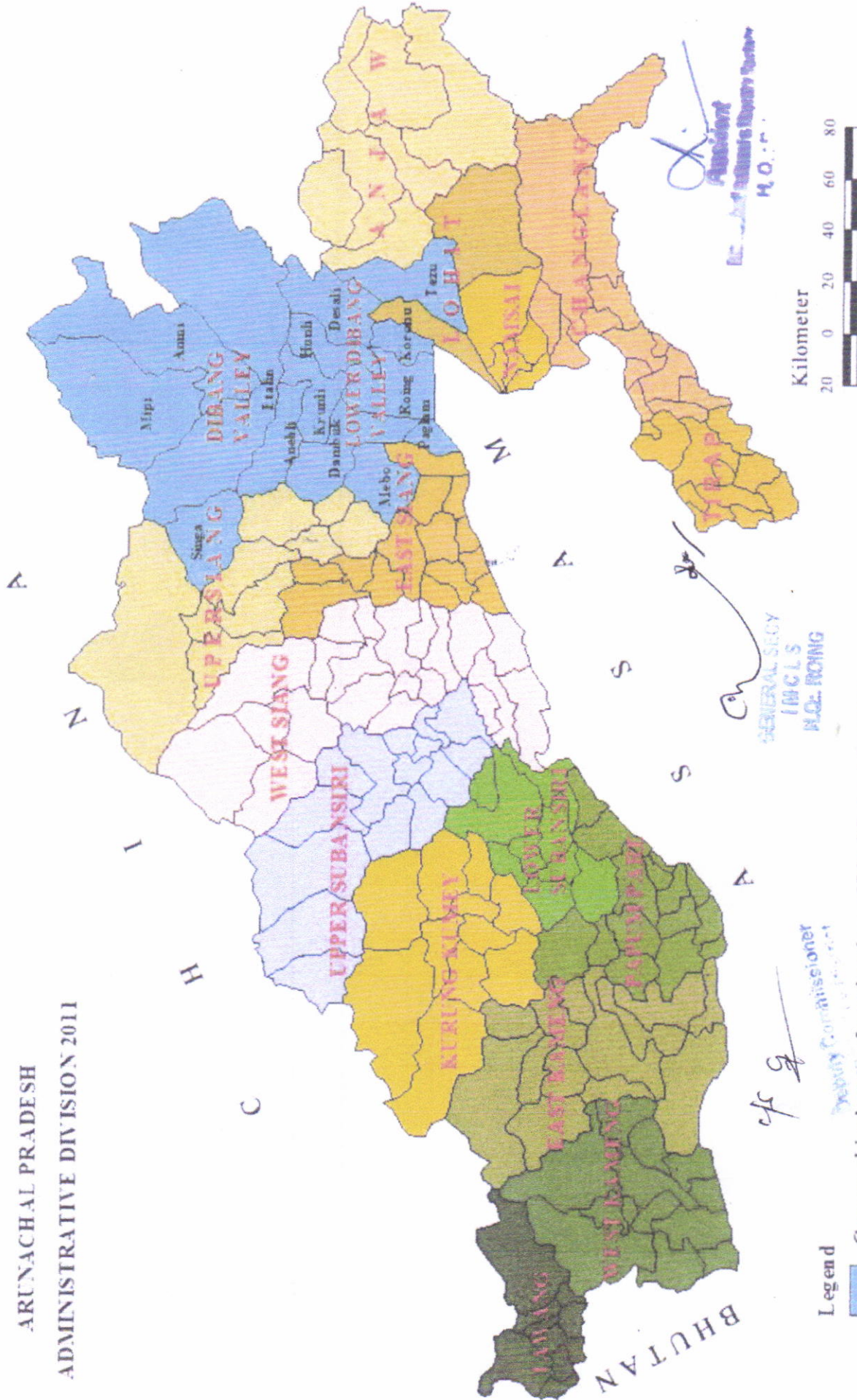
#### 12. Others:

1. Along with the statement of case in Class 25 (Schedule 4) in respect of Textile (Idu Mishmi Textile) in the name of **Idu Mishmi Textiles** whose address is, **Office of the IMCLS, Po/Ps. Roing, District, Lower Dibang Valley, Arunachal Pradesh**, who claims to represent the interest of the producers of the said goods to which the Geographical Indication relates and which is in continuous use since in respect of the said goods.
2. The Application shall include such other called for in Rule 32 (1) in the statement of Case.
3. All communications relating to this application may be sent to the following address in India:

Mr. Abba Pulu  
Member, IMCLS  
Office of the IMCLS, Po/Ps. Roing, District,  
Lower Dibang Valley, Arunachal Pradesh

Tel: +91 8732820253  
Email: puludse@gmail.com

ARUNACHAL PRADESH  
ADMINISTRATIVE DIVISION 2011



### Historical Documents

Year	Author	Text
1959	Veerier Elwin	The art of the north-east frontier of India. G M Printers & Publishers, Itanagar, Pg. 38,40,124
1978	S.Dutta Choudhury	Gazetteer of India, Arunachal Lohith District, Pg. 6,45,152,153
1983	Tarun Bhattacharjee	Idus of Mathun and Dri valley. Directorate of Research Arunachal Pradesh, Shillong, Pg. 50-52
1988	Verrier elwin	A philosophy for NEFA, Directorate of research, Itanagar
2009	Mamang Dai	Hidden Land, Penguin Enterprise, New York, USA. Pg. 18-19,105
2011	Mite Lingi	Origin of the Idu Mishmis and the Igu, Reh Souvenir 2011, Roing, Pg.8
2013	S.Dutta,	History and Histography of Arunachal Pradesh. Akansh Publication House, Delhi, Pg. 13,24,25
2013	Tanya Mena	An account of Mishmi student, 17
2013	Tilu Linggi	Mega Reh Souvenir, Telluliang, 18-20,
2013	Jimi Pulu	Bri-Yi-Mi Mirupi Ashe, Pg. 31
2015	Jonomo Rondo	Reminiscence of Indigenous weaving system: An introspection to Idu Mishmi tribe. Journal of the directorate of research, Government of Arunachal Pradesh, Itanagar, Pg. 38-43
2015	Basudeb Malik	Art of te Mishmis: An empirical study of traditional knowledge system. Journal of the directorate of research, Government of Arunachal Pradesh, Itanagar, Pg.44-48
	Mamang Dai	Arunachal Pradesh The Hidden land Mishmis Lohith district, Pg. 88 Sky Prints Pvt., Ltd., New Delhi
2017	Jayanti Miuli	Will our Textiles outlive us to tell our stories? Arunachal Times, July 27



सत्यमेव जयते

# Geographical indications Registry

Intellectual Property Building,  
G.S.T. Road, Guindy, Chennai - 600 032

Phone: 044-22502091 & 92 Fax : 044-22502090

E-mail: gir-ipo@nic.in



INTELLECTUAL  
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## Receipt

CBR NO :3542

Date : 09/10/2018

TO

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:RATHIMEENA

SHRI. ABBA PULU,  
OFFICE OF THE IMCLS, PO/PS. ROING,  
LOWER DIBANG VALLEY,  
ARUNACHAL PRADESH,  
0,  
INDIA

### C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
625	GI-1A	25	1	Idu Mishmi Textiles	Textiles	5000

### Payment Details :

Payment Mode	Cheque/DD/PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	015308	State Bank of India	27/09/2018	5000	5000

Total Calculated Amount in words : Rupees Five Thousand only

Total Received Amount in words : Rupees Five Thousand only

**\*\*\* This is electronically generated receipt,hence no signature required \*\*\***

जारी करने के लिए  
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DEMAND DRAFT

Key: REDKEQ  
Sr. No: 763729

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मांगे जानेपर THE REGISTRAR OF GEOGRAPHICAL INDICATIONS\*\*\*\*\*

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Name of Applicant

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*[Signature]*  
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BRANCH MANAGER

भारतीय स्टेट बैंक  
STATE BANK OF INDIA  
अदाकर्ता शाखा / DRAWEE BRANCH: SERVICE BRANCH, CHENNAI  
कोड नं. / CODE No: 20707

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AUTHORISED SIGNATORY

कम्प्यूटर द्वारा मुद्रित होने पर ही वैध  
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केवल 3 महीने के लिए वैध  
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₹ 1,50,000/- एवं अधिक के लिखत दो अधिकारियों द्वारा हस्ताक्षरित होने पर ही वैध है।  
INSTRUMENTS FOR ₹ 1,50,000/- & ABOVE ARE NOT VALID UNLESS SIGNED BY TWO OFFICERS

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