

# D. SEN & CO.

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

2017 JUNE 15

Dear Sir,

Re : ART AND CULTURE DEPARTMENT, Govt. of Mizoram -  
Applications for G.I. for registration of **TAWLHLOHPUAN**  
in Classes 24 and 25.

In respect of the above we send herewith the following :

- i) Application for GI-1(C) in triplicate
- ii) Additional Representation (5 Copies)
- iii) Statement of Case in triplicate
- iv) Affidavit for Representation in triplicate
- v) Copy of General Power of Authority
- vi) Annexure 'A' - Samples
- vii) 3 Certified Copies of Map (Annexure - B)
- viii) Annexure 'C' - Historical Records
- ix) Draft of Rs.10,000/- towards fees for 2 Classes.

You are requested to kindly take the above on record.

Thanking you



Yours faithfully,

D. SEN & CO.

Enc.: (i) to (viii) as above.

**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 Art & Culture Department, Govt. of Mizoram, McDonald Hill, Aizawl, Mizoram for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars :

**a) Name of the Applicant :**

Art and Culture Department, Government of Mizoram.

**b) Address :**

Directorate of Art & Culture

Art & Culture Department, Govt. of Mizoram,

McDonald Hill, Zarkawt, Aizawl, Mizoram, Pin-796001

Phone No. : 0389-2341038

Telefax : 0389-2341369

E-mail : dacmiz@yahoo.com

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

Weavers/producers of **Tawlhlohpuan** 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 :**

**Tawlhlohpuan** had the most cultural significance among the Mizo Puan. Tawlhloh in Mizo language means '**to stand firm or not to move backward**'. It was worn only by a very courageous warrior among the Mizo men as a symbol for their bravery. Before going out to fight in a war, Tawlhlohpuan was draped on the warriors in the **Kawrtawnghak** style of draping. Mizo men wearing this Puan were expected to stand on their ground and never to retreat during the fight. It was also said that this Puan could not be woven by all common people in Mizo society and that the process of weaving usually require a lot of time as compared to other puan. Thus, this Puan cannot be possessed by all household of the society and are therefore referred to as '**Tawlhlohpuan**'. In one **Mizo folktale**, a great warrior named **Darhnawka** from **Hualngo village** urged his wife to weave a special cloth for him so as to portray his bravery towards enemies and wild animals whenever the cloth was worn by him. This cloth was named Tawlhlohpuan as it depicted the bravery of the warrior Darhnawka.

In the original design of Tawlhlohpuan, the cloth is woven in **80 inches** length and **45 inches in width**. Two pieces of cloth are woven which are sewn together by **Puanpuizung Thui stiches** with red and white threads alternatively. The edges of the Puan are stitched with **Bahrangulzem stiches**. For the ground fabric, undyed cotton yarn is used for the warp and indigo dyed black cotton yarn is used in the weft. It is woven in weft-faced plain weave. using a higher density of weft yarns,

covering the warp yarns so that the ground fabric appears solid black colours. In contemporary Tawlhlohpuan, for both the warp and weft yarns, synthetic black coloured yarns are used.

**Tawlhlohpuan** is characterised by the presence of breadth wise stripes of red and white in the design of **Hruih**. Hruih is a compactly woven band of weft-rib weave where none of the coloured yarns on the warp are allowed to make their appearance against the band. The design consists of groups of red and white stripes woven in a total of five batch intervals. The stripes on both ends of the Puan consist of seven red and white stripes. The middle three stripes are of 0.5 inch wide, in which the white stripe is centrally placed in between the same width of two red stripes. 0.5 cm wide two red stripes bordered with thin yellow lines are present on either side of the central stripes. This is then followed by group of nine stripes of red and white, which is similar to the previous stripes except that 0.5 cm wide red stripe bordered with thin white line is placed in between the red-yellow bordered stripe on either side. The group of stripes in the centre of the Puan consists of eleven stripes. Five 0.5 inch wide red and white stripes are placed in the centre followed by alternate white and red stripes. Three 0.5 cm wide red stripes bordered with thin yellow and white lines are also seen on either side of the central five stripes.

“A” Sample of **Tawlhlohpuan** is attached herewith and marked with letter “A”.

**f) Name of the geographical indication (and particulars) :**

The name of the Geographical Indication is **Tawlhlohpuan**. It is **traditionally a textile or dress of the Mizo men**. It was either draped or warpped around the waist as a skirt by men. It is a culturally significant textile of the Mizo people. It is produced throughout the state of **Mizoram**, and the main centre of production is at **Aizawl** and in the **village of Thenzawl**.

**g) Description of the goods :**

**Tawlhlohpuan** is a medium to heavy fabric, compactly woven, good quality woven textile. It is woven on a traditional loom. The weavers inserted the breadth wise stripes design by interchanging the required coloured yarns in the weft while weaving. The design stripe Hruih requires specially skilled weaves since none of the coloured yarns on the warp are allowed to make their appearance against the band. In the earlier days, homespun cotton yarns dyed with natural dyes are used. Then, synthetic yarns slowly replaced the use of locally produced cotton yarns, since wide range of synthetic yarns are available in the market. The use of yellow colour for the border of red stripes was introduced only after the availability of the synthetic yarns in the market. The process of weaving involves starching of the warp yarns, warping, weaving, inserting the designs by hand, and sewing together the two pieces of cloth to make the complete Puan. Nowadays, **Tawlhlohpuan** is also made into **shawls, waistcoat and neckties for the Mizo men.**

**h) Geographical area of production and map :**

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

**"B"** Geographical area of production and map is enclosed herewith and marked with **letter "B"**.

**i) Copy of Proof of origin (Historical records) :**

**Tawlhlohpuan** had the most cultural significance among the Mizo Puan. **Tawlhloh** in the Mizo



language means 'to stand firm or not to move backward'. In her book 'Mizo la deh leh zethlan', (2016) **Pi Boichhingpuui** former Director, Art & Culture Department, Govt. of Mizoram wrote that, Tawlhlohpuan, in the beginning, was owned only by the wealthy family in the society, the reason being that the design of the Puan was very difficult to weave. Some said that the process of weaving of Tawlhlohpuan is very slow and time consuming, and hence the name Tawlhloh (Not moving).

It is also stated that Tawlhlohpuan was used by the Mizo when they lived between the river Run and the river **Tiau**, the boundary line between India and Myanmar, before they migrate to the present land. **Mrs. N. Chatterji** stated in her book 'Puan-the pride of Mizoram', (1978) that "It used to be put on by the group leaders engaged on their part to fight the enemy till the enemy was overpowered or boldly faced death in their efforts to do so without turning back at any moment. Even when guns were in use against them after Britishers entered these areas, the warriors putting on Tawlhlohpuan continued to maintain the traditional dignity of this cloth. However, in course of time and especially after the Mizo people crossed Tiau river around 1740 A.D. this cloth began to be used by ladies and rich people in times of festive occasions like marriage etc. and the original significance attached to this cloth started to wither out, giving place to a new significance of status value to it".

**Mr. James Dokjuma**, Padma Shree, in his book 'Hmanlai Mizo Kalphung' (1st Edition 1992) stated that Tawlhlohpuan was worn by only outstanding brave warriors who do not hesitate to sacrifice their lives for their village or chiefs.

A story narrated by **Mrs. Thankhumi**, a well-known Mizo traditional Puan specialist reveals that when the fearless warriors set out for war, the Chief's wife would drape a Tawlhlohpuan on the



warriors in the kawrtawngghak style of draping.

**j) 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 dyed 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 slide 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. Nowadays, for mass production, **Tawlhlohpuan** is woven in handloom although the traditional weaving using the loin loom is still practised.

**Raw materials** : In earlier days, cotton yarns which are locally produced, homespun and dyed with natural dyes are used. At present, synthetic yarns which are available in the market are widely used.

**k) Uniqueness :**

**Tawlhlohpuan** has a particular design. The breadth wise bands of stripes in Tawlhlohpuan is so woven that none of the coloured yarns on the warp are allowed to make their appearance against the red and white bands. The group of stripes are always odd numbered, and also, at no part of these band stripes, any shrinkage due to irregular or careless handling of weft and warp yarns should take place.

**Tawlhloh** in Mizo language means 'to stand firm or not to move backward'. It was worn only by a very courageous warrior among the Mizo men as a symbol for their bravery. **Tawlhlohpuan** was thus indicative of '**never turning back**' attitude of a warrior who would put it on. It was indeed a cloth which could not be put on except by a very courageous warrior who had established for himself reputation for such bravery.

**l) Inspection Body** : To be formed later.

**m) Other :**

Logo for Tawlhlohpuan will be designed.

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 **Art & Culture Department, Govt. of Mizoram whose address is**



**McDonald Hill, Zarkawt, Aizawl, Mizoram, Pin-796001** 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 14TH DAY OF JUNE, 2017.

For Art & Culture Department,  
Govt. of Mizoram,



Gargi Sen, Advocate  
of D. SEN & CO.

Attorney for the Applicant.



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



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### C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
582	GI-1C	24,25	2	Tawlhlohpuan	Textiles	10000

### Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	263534	United Bank Of India	14/06/2017	10000	10000

Total Calculated Amount in words : Rupees Ten Thousand only

Total Received Amount in words : Rupees Ten Thousand only

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