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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.586**  
filed on 30/08/2017 for G.I. for registration of **PAWNDUM**  
in Classes 24 and 25.

Your Ref. : GIR/App.No.586/FCR/17-18/243  
Our Ref. : GI-005

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 **Pawndum** 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 :**

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

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



disgraceful in the Mizo culture. The **Pawndum** was to be used as a shroud to cover her dead husband's body had he died during her lifetime. It could also be used to cover the bodies of any close relative on her husband's side.

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

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

**Detailed specification of Pawndum is given in points as below :-**

- i) Pawndum is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- ii) Pawndum is woven in two pieces lengthwise and are sewn together in the middle forming a complete puan.
- iii) The stripes arrangement on the Pawndum follows a specific pattern which is not found in other Mizo puan and no motifs are incorporated in Pawndum.
- iv) Pawndum always have fringes on both edges lengthwise of about ½" to 1". About an inch from the fringes, a kut hruih design is incorporated throughout the breadth of the puan. This 'kut hruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.
- v) Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches. The first and the sixth batch are similar while the remaining four batches are identical. In all the batches, there are 11 alternating stripes.
- vi) In the first and sixth batches, the three outermost stripes are green, pink and



blue. They are of the same width i.e. approximately 7 mm each. This is followed by a yellow stripe approximately 5 mm. Next, two black stripes flanking a thin pink line follows. These black stripes measure 27-30 mm in width. The thin pink stripe is of about 4 mm. Next, we have a yellow stripe of 4mm followed by a blue stripe of 15 mm. The yellow stripe is followed by a 4mm pink stripe and lastly we have a green stripe of 15 mm. The stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways.

vii) The second, third, fourth and fifth batches are identical stripes. On each batch, there are eleven stripes. In the middle there is a 4 mm pink stripe which is flanked by two black stripes of 30 mm each. Adjacent to both these black stripes is a 4 mm yellow stripe. Next to these yellow stripes are two blue stripes of 15 mm each which is followed by two pink 4 mm stripes. The outermost stripes on both sides is a green stripe of 15 mm.

viii) In between each of the batch is a red band of 57mm.

The stripes arrangement of **Pawndum** mentioned in the above points are presented in Figure 2.

**f) Specification and quality parameters of 'Pawndum' :**

01. **Pawndum** is a Mizo textile made of two-loom (loin loom) widths.
02. The two half puan are sewn together using Zungthui style to form the complete **Pawndum**.
03. Shape of the whole puan (cloth) is rectangular.
04. Thickness : 0.5 mm (cloth).
05. Thickness : 1.0 mm (kut hruih).
06. Colours : Red and black (prominent), green, pink, blue, yellow.
07. Breadth : 45" (weft) approx.
08. Length : 63" (warp) approx.
09. Surface Area of the whole puan : 2835 sq. inches approx.
10. Weight : 340 g approx.
11. Weight per square inch - 0.12 g per sq. inch.
12. Weight per inch (warp) - 5.40 g per inch (warp).
13. Weight per inch (weft) - 7.56 g per inch (weft).
14. Thread count : Warp 120 per inch, weft 30 per inch.



15. **Pawndum** always have fringes on both edges lengthwise of about 1/2" to 1.
16. About an inch from the fringes, a 'kut hruih' design is incorporated throughout the breadth of the puan on both sides.
17. The 'kut hruih' appears like a simple braid and consist of two colours.
18. **Pawndum** design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches.
19. Of the stripes, red and black colour are most prominent.
20. **Pawndum** may also contain lesser combination of colours. In any case, the red and black colour should be most prominent.
21. The type of yarn used in **Pawndum** is mainly cotton. Acrylic and silk yarns are now also incorporated.

**g) Benchmark for Pawndum :**

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



13. **Pawndum** produced in machines such as fly shuttle loom, etc. should have the same quality as produced from the loom.

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

The name of the Geographical Indication is **Pawndum**. It is also referred to as **Puandum**. It is one of the few traditional Mizo textiles (handicraft goods) which retains its social and cultural significance in their tradition.

**'AA'** Photo of **Pawndum** is annexed herewith and marked with letters-AA.

**i) Description of the goods :**

**Pawndum** is a woven textile which is woven on a traditional loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. **Pawndum** is rectangular in shape which is generally 65" in length and 35" in breadth, however the size could vary depending on the size of a person.

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



and colours of other warp stripes are incorporated depending wholly on the preferences of the weaver.

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

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

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



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

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

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

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

**k) Proof of origin [Historical records] :**

In the beginning, the Mizos did not practice the use of colored yarn, and so the cloth produced was a simple coarse white piece. These were called 'Puango'. In course of time, they discovered that certain barks, roots, herbs and leaves could yield a fast, black color, and this was subsequently used to make variation on the monotony of the existing designs by the introduction of black borders, as well as black and white stripes. With the passage of time, they became acquainted with red color. The first one which may be considered as the **Pawndum** consisted of red and black colors alternately spanning the cloth at three inch apart. With the invention of technique for production of different colored yarns, which dated back in the early 1950's, (Boichhingpuii, 2016), **Pawndum** with multi-color bands like, yellow, green, blue, pink etc. have also been developed.

Documentary evidences relating to proof of origin (historical proof) of the Pawndum are given below. It may be noted that Mizo Pawndum is often referred to as Puandum. The reference along with the photocopy are also provided. (Given in Annexure 1-A to 1-N).

a) In the newspaper "MIZO LEH VAI CHANCHIN LEHKHABU" (printed at Loch Printing Press, Aijal) published in March 1905 reported about a show organized at Hringchar (Silchar) Assam between 16<sup>th</sup> to 23<sup>rd</sup> January, 1905 where Mr. Zataia won First Prize for his Puandum/Pawndum and received Rs. 10/- along with it. (Reference - Page no. 2 of the newspaper "Mizo Leh Vai Chanchin Lehkhabu" published in March 1905) (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 blooming 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) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in August 1927 reported about an exhibition at Lammual ground, Aijal (Aizawl) where different Mizo cloths were exhibited including the Puandum/Pawndum. (Reference - Page no. 173 of the newspaper "Mizo Leh Vai Chanchin Bu" published in August 1927) (Annexure 1-D)

e) In the book 'A MONOGRAPH ON LUSHAI CUSTOMS AND CEREMONIES' (Firma KLM Private Limited, 1928) written by Nevill Edward Parry cited that Puandum was used for covering a body when a man dies as a mark of respect to the deceased. He also mentioned that a woman was required to possess a Puandum when she got married. (Reference - Page No.30-31 of the book 'A Monograph on Lushai Customs And Ceremonies') (Annexure 1-E)

f) Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'PUAN THE PRIDE OF MIZORAM' (1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram stated that Pam has a very deep cultural significance and it is indeed one of the few traditional puans which still retains its cultural hallow to a very large extent even today. (Reference - Page no.33 & 34 of the book "Puan - The Pride of Mizoram," First Edition - 1978, Author - Dr. Mrs. N. Chatterji, Published by Firma KLM Private Limited, 257B, Bepin Behari Ganguly Street, Calcutta-700012) (Annexure 1-F)



g) In the book 'LUSHAI CUSTOMS AND CEREMONIES' (Mittal Publications, 1983) by Bimal J Dev and Dilip Kumar Lahiri, mentioned that Pawndum was used for covering a body when a man dies as a mark of respect to the deceased. (Reference – Page No.30 of the book 'Lushai Customs And Ceremonies') (Annexure 1-G)

h) Mr. James Dokhuma, Padma Shree, in his book 'HMANLAI MIZO KALPHUNG' (1<sup>st</sup> Edition 1992) mentions that Pawndum is worn by men and that it is compulsorily carried by women when they got married. (Reference – Page no. 190-191 of the book 'Hmanlai Mizo Kalphung') (Annexure 1-H)

i) In the book 'PI PU ZUNLENG' (1<sup>st</sup> Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, mentioned that Pawndum was one of the first cloth that the Mizo produced after learning the technique of using red and other dye from barks and leaves of trees. (Reference – Page No.95 of the book 'Pi Pu Zunleng') (Annexure 1-I)

j) The book 'ZORAM ENCYCLOPEDIA' (2003 edition), by B. Lalthangliana cited that Puango, Ngotekherh, Puandum, Puanrin, Puanchei and Puanzeh are different types of Mizo Puan. (Reference – Page No.489 of the book 'Zoram Encyclopedia') (Annexure 1-J)

k) 5<sup>th</sup> MIZORAM GENERAL KNOWLEDGE (2009, 1<sup>st</sup> Edition 2005) stated that Pawndum are worn by Mizo Women. (Reference – Page No.102 of the book) (Annexure 1-K)

l) The book 'INDIAN TEXTILES PAST AND PRESENT' (Published 1995), describe that Puandum was to be possessed by every newly married girl to be used as a shroud to cover her dead husband's body had he died during her lifetime. Authors are G.K. Ghosh and Shukla Ghosh. (Ref – Pg. 209) (Annexure 1-L)

m) Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'MATERIAL CULTURE OF THE MIZO' published in 1998 stated that Pawndum is worn by young men as a night cover during their stay in Zawlbuk (Men's dormitory). It is also used by a girl as 'Zawlpuan' as a special



dowry in marriage and the wife is expected to cover the dead body of her husband by this puan (cloth). (Reference – Page no. 69 of the book 'Material Culture Of The Mizo' published in 1998) (Annexure 1-M)

n) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (published 2016), describe how the Pawndum originated and how it evolves from its simpler design in the past to the present multi-coloured pattern. The book also mentions the various uses of the cloth and its significance in the Mizo society. (Reference – Page no.96 of the book "Mizo la deh leh zethlan" published in 2016) (Annexure 1-N)

### OLD PICTURE



**22<sup>nd</sup> December 1936**

**People waiting for  
Principal David Philips, M.A  
Rev. William Davies, M.A  
D.R. Llewelyn Williams, C.B.E.F.R.C.S  
at Durtlang village, near Aizawl town, Mizoram**

**Some men can be seen wearing Pawndum (or Puaudum)**



Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'Puan the pride of Mizoram' (1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram stated that **Pawndum** has a very deep cultural significance and it is indeed one of the few traditional puans which still retains its cultural hallow to a very large extent even today.

Mr. James Dokhuma, Padma Shree, in his book 'Hmanlai Mizo Kalphung' (1st Edition 1992) mentions that **Pawndum** is worn by men and that it is compulsorily carried by women when they got married.

Mr. James Dokhuma, Padma Shree, in his book 'Hmanlai Mizo Kalphung' (1st Edition 1992) mentions that **Pawndum** is one of the prized possessions of the Mizo's in the olden times. They were worn only on special occasions and festivals. He also mentioned that a Mizo woman was required to weave a **Pawndum** and carry it along to her new home when she got married.

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

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

In the book 'Dictionary of the Lushai Language' published in 1940 by Mr. J. Herbert Lorrain (Pioneer Missionaries to the Lushais) included the word 'Pawndum' and define it as 'a dark blue cloth worn by Lushais'. (Page number 368).



Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'Material Culture of the Mizo' published on 1998 stated that **Pawndum** is worn by youngmen as a night cover during their stay in Zawlbuk (Men's dormitory). It is also used by a girl as 'Zawlpuan' as a special dowry in marriage. The wife should cover the dead body of her husband by this puan (cloth).

Different designs of **Pawndum** that have evolved in course of time are displayed in the textile gallery section of the State Museum of Mizoram.

### 1) **Method of Production :**

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

**Pawndum** is a woven textile which is woven on a traditional loin loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to



cover the body completely. **Pawndum** is rectangular in shape which is generally 65" in length and 35" in breadth, however the size could vary depending on the size of a person.

**Raw materials :**

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

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



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

a) In earlier days all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.

b) The yarn in earlier times used to be spun indigenously by the weavers. At present coloured yarns are purchased from stores. Usually the sellers of yarn bring white yarn from outside and have them dyed properly in Mizoram to ensure fastness of colour.

c) After obtaining the thread the first operation is to starch them. Unless properly starched with solution of required concentration, the thread may not serve the purpose of good weaving. In fact starching itself is a fairly technical process which the weavers have to acquire patiently under the expert guidance of their elders.

d) The starched thread is dried and rolled into suitably sized balls and these are used by the weavers and the helper to set on the loom for the warp.

e) The traditional Mizo Puan are woven on the loin loom. Early Mizo Puan were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and strong wooden rod, the warp beam, is secured on the wall, one and half to two feet above the floor. At an appropriate distance, a strong bamboo used as the breast beam, is fastened securely against two arms of a chair. The weaver sits on the chair against the breast beam which has been fixed on the arms of the chair. Two balls of yarns are placed in a basket and the two free ends of the yarns are tied on the extreme left of the breast beam. The



helper carries the two balls of yarns back and forth between the warp beam and the breast beam and continues thereon so that the threads are settled in such a way that a sort of unwoven surface is produced. During the process, the weaver keeps separating odd and even sets of yarn by using a thick bamboo placed a little distance from her, and entangling the yarns in loops prepared with the help of additional yarns on additional sticks placed against the bamboo. This operation enables the warp yarns to be so manipulated that the odd set of yarns stand crosswise against the even set of yarns on one of the two bamboo sticks. Then loops are lifted up a little by the weavers. The operation also produces required space between the crossed yarns to enable the weft yarns to be slid through the whole breadth with the help of a bobbin.

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

g) Nowadays, for mass production, Pawndum is also woven in handloom (Fly shuttle loom) although the traditional weaving using the loin loom is still practiced.

**m) Uniqueness :**

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

**Pawndum** is used as an attire while performing 'Khuallam', one of the famous traditional dances of the Mizos. Khuallam dance is a folk dance practiced in the Mizoram state of India. This dance can be termed as a community dance. This folk dance has religious significance and is very important for the Mizo people. Every year, tourists from



various distant places visit this North Indian state only to witness the occasion. Literally, the terms 'Khual' and 'lam' mean guest and dance respectively. So, Khuallam can be defined as 'Dance of the Guests'.

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

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

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

**Pawndum** is also used by mourners when they carry a dead body to the graveyard. Traditionally when the Chief of a village died, the whole village would hang **Pawndum** outside every home to show gratitude and respect to the departed Chief. These days, the Mizoram Upa Pawl (Association of Mizo Elders) used to wear **Pawndum** at the funeral ceremony of their deceased member as a sign of mourning.

'C' Photo of Khuallam dance is annexed herewith and marked with letter-C.

**n) Special Characters and Unique Features of Pawndum :**

a) The weaving quality of Pawndum is much finer than other Mizo Puan that the inner and outer design of the Puan is almost indistinguishable. Also, the stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways. This is not the case in the normal Mizo Puan where the inner design and its orientation is easily distinguishable.



b) About an inch from the fringes, a kut hruih design is incorporated throughout the breadth of the puan. This 'kut hruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.

c) Pawndum/Puandum is a unique puan which by just looking at the Pawndum, one can easily differentiate it from all other existing puan/textiles. The colour and stripes combination in Pawndum is unique and it is not found elsewhere.

e) In the olden days, only the women would weave Pawndum in the loin loom. With the advent of machine loom, even men have also started weaving as the industry have proved to be a good source of income. However, till now only Mizo women weave Pawndum using the traditional loin loom.

f) The traditional loom used by the Mizo is the loin-loom. Two pieces of cloth are woven which are delicately sewn together to form one complete Puan. The two piece of cloth measures about 22" each.

g) In the earlier days, the material used for the ground fabric (Puan Bu) of Pawndum is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Pawndum. Silk is also recently introduced in the production of Pawndum. For making the design (zeh), wool, silk, cotton or acrylic materials can be used.

h) In loin loom, the technique involves making the design but the speciality rests in the fact that all this embroidered work is done simultaneously with the weaving. In this respect the process differs from the designs produced on mill-made cloth or fly shuttle cloth. This also enables the weaver to produce combinations according to their artistic talents thereby bringing varieties which can seldom be made possible in any mechanical process of weaving.



**o) Linkage to the specific geographical location including human creativity involved :**

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

**p) Traditional Practice - Now and then :**

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

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

Pawndum has a deep cultural significance, even to this day. It assumes different



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

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

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

- a) Pawndum is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) Pawndum is woven in two pieces lengthwise and are sewn together in the middle forming a complete puan.
- c) The stripes arrangement on the Pawndum follows a specific pattern which is not found in other Mizo puan and no motifs are incorporated in Pawndum.
- d) Pawndum always have fringes on both edges lengthwise of about ½" to 1". About an inch from the fringes, a kut Hruih design is incorporated throughout the breadth of the puan. This 'kut hruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.



e) Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches. The first and the sixth batch are similar while the remaining four batches are identical. In all the batches, there are 11 alternating stripes.

f) In the first and sixth batches, the three outermost stripes are green, pink and blue. They are of the same width i.e. approximately 7 mm each. This is followed by a yellow stripe approximately 5 mm. Next, two black stripes flanking a thin pink line follows. These black stripes measure 27-30 mm in width. The thin pink stripe is of about 4 mm. Next, we have a yellow stripe of 4mm followed by a blue stripe of 15 mm. The yellow stripe is followed by a 4mm pink stripe and lastly we have a green stripe of 15 mm. The stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways.

g) The second, third, fourth and fifth batches are identical stripes. On each batch, there are eleven stripes. In the middle there is a 4 mm pink stripe which is flanked by two black stripes of 30 mm each. Adjacent to both these black stripes is a 4 mm yellow stripe. Next to these yellow stripes are two blue stripes of 15 mm each which is followed by two pink 4 mm stripes. The outermost stripes on both sides is a green stripe of 15 mm.

h) In between each of the batch is a red band of 57mm.

i) In the traditional practice, Pawndum was weaved only in the loin loom.

j) The loin loom 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.

k) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slid across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.

l) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.



m) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.

n) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.

o) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.

p) To provide details of general practices adopted during the production process (Method of production) to be provided along with quality standards at various stages, human factor adding to the quality of the product.

**n) An internal Watchdog mechanism set up by the producers to maintain the quality and regulating the use of Geographical indications :**

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

**o) The 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.

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

**p) Post Registration conditions :**

- i) Registration of producers of Pawndum 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.

**q) Other :**

By registering **Pawndum** as G.I., it will help in safeguarding the origin and tradition attached to this unique attire.

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

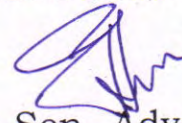
Kolkata - 700001.

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 :**

**Pawndum** is an important traditional cloth of the mizo people. **Pawndum** literally means 'black cloth'. In Mizo language 'dum' means 'black'. However, the cloth is not totally black but striped consisting of mostly black and red colour. **Pawndum** is rectangular in shape, the length is about 63" and the breadth is about 44" long. A Mizo textile made of two-loom widths, traditional **Pawndum** was characterized by bold warp stripes of handspun



indigo-dyed blue-black cotton and naturally dyed red cotton obtained from barks of different plants such as sentezel (*Calophyllum polyanthum*), sentelek and khei (*Mallotus philippensis*). The weft in **Pawndum** has always been black. With the introduction and availability of soap dyes and coloured yarn in the market, more complex and rhythmic stripes of different colours such as blue, green, yellow, pink, and purple were incorporated. The black weft against the multicoloured warp gives it a vibrant yet deep effect. Although **Pawndum** is usually characterized by bold 4-inch stripes of black and red, different sizes and colours of other warp stripes are incorporated depending wholly on the preferences of the weaver.

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

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



**Specification and quality parameters of 'Pawndum' :**

01. **Pawndum** is a Mizo textile made of two-loom (loin loom) widths.
02. The two half puan are sewn together using Zungthui style to form the complete **Pawndum**.
03. Shape of the whole puan (cloth) is rectangular.
04. Thickness : 0.5 mm (cloth).
05. Thickness : 1.0 mm (kut hruih).
06. Colours : Red and black (prominent), green, pink, blue, yellow.
07. Breadth : 45" (weft) approx.
08. Length : 63" (warp) approx.
09. Surface Area of the whole puan : 2835 sq. inches approx.
10. Weight : 340 g approx.
11. Weight per square inch - 0.12 g per sq. inch.
12. Weight per inch (warp) - 5.40 g per inch (warp).
13. Weight per inch (weft) - 7.56 g per inch (weft).
14. Thread count : Warp 120 per inch, weft 30 per inch.
15. **Pawndum** always have fringes on both edges lengthwise of about 1/2" to 1.
16. About an inch from the fringes, a 'kut hruih' design is incorporated throughout the breadth of the puan on both sides.
17. The 'kut hruih' appears like a simple braid and consist of two colours.
18. **Pawndum** design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches.
19. Of the stripes, red and black colour are most prominent.
20. **Pawndum** may also contain lesser combination of colours. In any case, the red and black colour should be most prominent.
21. The type of yarn used in **Pawndum** is mainly cotton. Acrylic and silk yarns are now also incorporated.

**Benchmark for Pawndum :**

01. The weaving quality must be very fine such that the appearance of inner and outer side is almost indistinguishable.



02. In the loin loom, **Pawndum** must always be woven in two pieces lengthwise.
03. The two pieces of the cloth woven in loin loom must be identical.
04. **Pawndum** produced in loin loom must be sewn together using Zungthui style.
05. The size of the Puan should be : breadth - 45" (weft) approx., and length - 63" (warp) approx.
06. **Pawndum** contains six colour combinations such as red, green, blue, pink, yellow, and black.
07. In **Pawndum**, the red and black colours must be most prominent. No other colour must be prominent than these two colours.
08. Lesser colour combinations if used, must contain red and black colours as the most prominent.
09. No other colour other than stated in Sl. 6 above must be included in **Pawndum**.
10. **Pawndum** must always have fringes on both edges breadthwise of length 0.5" to 1".
11. **Pawndum** must contain a 'kut hruih' design about an inch from the fringes, throughout the breadth of the puan on both sides.
12. No other motifs or stripes other than cited in the specifications should be incorporated in the design of **Pawndum**.
13. **Pawndum** produced in machines such as fly shuttle loom, etc. should have the same quality as produced from the loin loom.

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



## 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 :**

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

Pawndum is worn by wrapping it around the waist and covers the lower part of the



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

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

**3. Detailed specification of Pawndum is given in points as below :**

- i) Pawndum is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- ii) Pawndum is woven in two pieces lengthwise and are sewn together in the middle forming a complete puan.
- iii) The stripes arrangement on the Pawndum follows a specific pattern which is not found in other Mizo puan and no motifs are incorporated in Pawndum.
- iv) Pawndum always have fringes on both edges lengthwise of about ½" to 1". About an inch from the fringes, a kut hruih design is incorporated throughout the breadth of the puan. This 'kut hruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.
- v) Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches. The first and the sixth batch are similar while the remaining four batches are identical. In all the batches, there are 11 alternating stripes.



vi) In the first and sixth batches, the three outermost stripes are green, pink and blue. They are of the same width i.e. approximately 7 mm each. This is followed by a yellow stripe approximately 5 mm. Next, two black stripes flanking a thin pink line follows. These black stripes measure 27-30 mm in width. The thin pink stripe is of about 4 mm. Next, we have a yellow stripe of 4mm followed by a blue stripe of 15 mm. The yellow stripe is followed by a 4mm pink stripe and lastly we have a green stripe of 15 mm. The stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways.

vii) The second, third, fourth and fifth batches are identical stripes. On each batch, there are eleven stripes. In the middle there is a 4 mm pink stripe which is flanked by two black stripes of 30 mm each. Adjacent to both these black stripes is a 4 mm yellow stripe. Next to these yellow stripes are two blue stripes of 15 mm each which is followed by two pink 4 mm stripes. The outermost stripes on both sides is a green stripe of 15 mm.

viii) In between each of the batch is a red band of 57mm.

The stripes arrangement of Pawndum mentioned in the above points are presented in Figure 2.

#### **4. Specification and quality parameters of 'Pawndum' :**

01. Pawndum is a Mizo textile made of two-loom (loin loom) widths.
02. The two half puan are sewn together using Zungthui style to form the complete Pawndum.
03. Shape of the whole puan (cloth) is rectangular.
04. Thickness : 0.5 mm (cloth).
05. Thickness : 1.0 mm (kut hruih).
06. Colours : Red and black (prominent), green, pink, blue, yellow.
07. Breadth : 45" (weft) approx.
08. Length : 63" (warp) approx.
09. Surface Area of the whole puan : 2835 sq. inches approx.
10. Weight : 340 g approx.
11. Weight per square inch - 0.12 g per sq. inch.
12. Weight per inch (warp) - 5.40 g per inch (warp).
13. Weight per inch (weft) - 7.56 g per inch (weft).
14. Thread count : Warp 120 per inch, weft 30 per inch.
15. Pawndum always have fringes on both edges lengthwise of about 1/2" to 1.
16. About an inch from the fringes, a 'kut hruih' design is incorporated throughout the breadth of the puan on both sides.



17. The 'kut hruih' appears like a simple braid and consist of two colours.
18. Pawndum design consists of groups of red, blue, green, yellow, pink and black stripes in a total of six batches.
19. Of the stripes, red and black colour are most prominent.
20. Pawndum may also contain lesser combination of colours. In any case, the red and black colour should be most prominent.
21. The type of yarn used in Pawndum is mainly cotton. Acrylic and silk yarns are now also incorporated.

#### **5. Benchmark for Pawndum :**

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

#### **6. Name of the geographical indication [and particulars] :**

The name of the Geographical Indication is Pawndum. It is also referred to as Puandum. It is one of the few traditional Mizo textiles (handicraft goods) which retains its social and cultural significance in their tradition.



## **7. Description of the goods :**

Pawndum is a woven textile which is woven on a traditional loin loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. Pawndum is rectangular in shape which is generally 65" in length and 35" in breadth, however the size could vary depending on the size of a person.

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

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

Pawndum has a deep cultural significance, even to this day. It assumes different



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

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

#### **8. Geographical area of production and map :**

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

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

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

In the beginning, the Mizos did not practice the use of colored yarn, and so the cloth produced was a simple coarse white piece. These were called 'Puango'. In course of time, they discovered that certain barks, roots, herbs and leaves could yield a fast, black color, and this was subsequently used to make variation on the monotony of the existing designs by the introduction of black borders, as well as black and white stripes. With the passage of time, they became acquainted with red color. The first one which may be considered as the Pawndum consisted of red and black colors alternately spanning the cloth at three inch apart. With the invention of technique for production of different colored yarns, which dated back in the early 1950's, (Boichhingpuui, 2016), Pawndum with multi-color bands like, yellow, green, blue, pink etc. have also been developed.



Documentary evidences relating to proof of origin (historical proof) of the Pawndum are given below. It may be noted that Mizo Pawndum is often referred to as Puandum. The reference along with the photocopy are also provided. (Given in Annexure 1-A to 1-N).

a) In the newspaper "MIZO LEH VAI CHANCHIN LEHKHABU" (printed at Loch Printing Press, Aijal) published in March 1905 reported about a show organized at Hringchar (Silchar) Assam between 16<sup>th</sup> to 23<sup>rd</sup> January, 1905 where Mr. Zataia won First Prize for his Puandum/Pawndum and received Rs. 10/- along with it. (Reference – Page no. 2 of the newspaper "Mizo Leh Vai Chanchin Lehkhabu" published in March 1905) (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 blooming 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) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in August 1927 reported about an exhibition at Lammual ground, Aijal (Aizawl) where different Mizo cloths were exhibited including the Puandum/Pawndum. (Reference – Page no. 173 of the newspaper "Mizo Leh Vai Chanchin Bu" published in August 1927) (Annexure 1-D)

e) In the book 'A MONOGRAPH ON LUSHAI CUSTOMS AND CEREMONIES' (Firma KLM Private Limited, 1928) written by Nevill Edward Parry cited that Puandum was used for covering a body when a man dies as a mark of respect to the deceased. He also mentioned that a woman was required to possess a Puandum when she got married. (Reference – Page No.30-31 of the book 'A Monograph on Lushai Customs And Ceremonies') (Annexure 1-E)

f) Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'PUAN THE PRIDE OF MIZORAM' (1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram stated that Pam has a very deep cultural significance and it is indeed one of the few traditional puans which still retains its cultural hallow to a very large extent even today. (Reference - Page no.33 & 34 of the book



“Puan – The Pride of Mizoram,” First Edition – 1978, Author – Dr. Mrs. N. Chatterji, Published by Firma KLM Private Limited, 257B, Bepin Behari Ganguly Street, Calcutta-700012) (Annexure 1-F)

g) In the book ‘LUSHAI CUSTOMS AND CEREMONIES’ (Mittal Publications, 1983) by Bimal J Dev and Dilip Kumar Lahiri, mentioned that Pawndum was used for covering a body when a man dies as a mark of respect to the deceased. (Reference – Page No.30 of the book ‘Lushai Customs And Ceremonies’) (Annexure 1-G)

h) Mr. James Dokhuma, Padma Shree, in his book ‘HMANLAI MIZO KALPHUNG’ (1<sup>st</sup> Edition 1992) mentions that Pawndum is worn by men and that it is compulsorily carried by women when they got married. (Reference – Page no. 190-191 of the book ‘Hmanlai Mizo Kalphung’) (Annexure 1-H)

i) In the book ‘PI PU ZUNLENG’ (1<sup>st</sup> Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, mentioned that Pawndum was one of the first cloth that the Mizo produced after learning the technique of using red and other dye from barks and leaves of trees. (Reference – Page No.95 of the book ‘Pi Pu Zunleng’) (Annexure 1-I)

j) The book ‘ZORAM ENCYCLOPEDIA’ (2003 edition), by B. Lalthangliana cited that Puango, Ngotekherh, Puandum, Puanrin, Puanchei and Puanzeh are different types of Mizo Puan. (Reference – Page No.489 of the book ‘Zoram Encyclopedia’) (Annexure 1-J)

k) 5<sup>th</sup> MIZORAM GENERAL KNOWLEDGE (2009, 1<sup>st</sup> Edition 2005) stated that Pawndum are worn by Mizo Women. (Reference – Page No.102 of the book) (Annexure 1-K)

l) The book ‘INDIAN TEXTILES PAST AND PRESENT’ (Published 1995), describe that Puandum was to be possessed by every newly married girl to be used as a shroud to cover her dead husband’s body had he died during her lifetime. Authors are G.K. Ghosh and Shukla Ghosh. (Ref – Pg. 209) (Annexure 1-L)

m) Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book ‘MATERIAL CULTURE OF THE MIZO’ published in 1998 stated that Pawndum is worn by young men as a night cover during their stay in Zawlbuk (Men’s dormitory). It is also used by a girl as ‘Zawlpuan’ as a special dowry in marriage and the wife is expected to cover the dead body of her husband by this puan (cloth). (Reference – Page no. 69 of the book ‘Material Culture Of The Mizo’ published in 1998) (Annexure 1-M)



n) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (published 2016), describe how the Pawndum originated and how it evolves from its simpler design in the past to the present multi-coloured pattern. The book also mentions the various uses of the cloth and its significance in the Mizo society. (Reference – Page no.96 of the book “Mizo la deh leh zethlan” published in 2016) (Annexure 1-N)

### OLD PICTURE



22<sup>nd</sup> December 1936

People waiting for  
Principal David Philips, M.A  
Rev. William Davies, M.A  
D.R. Llewelyn Williams, C.B.E.F.R.C.S  
at Durtlang village, near Aizawl town, Mizoram

Some men can be seen wearing Pawndum (or Puaudum)



Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'Puan the pride of Mizoram' (1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram stated that Pawndum has a very deep cultural significance and it is indeed one of the few traditional puans which still retains its cultural hallow to a very large extent even today.

Mr. James Dokhuma, Padma Shree, in his book 'Hmanlai Mizo Kalphung' (1st Edition 1992) mentions that Pawndum is worn by men and that it is compulsorily carried by women when they got married.

Mr. James Dokhuma, Padma Shree, in his book 'Hmanlai Mizo Kalphung' (1st Edition 1992) mentions that Pawndum is one of the prized possessions of the Mizo's in the olden times. They were worn only on special occasions and festivals. He also mentioned that a Mizo woman was required to weave a Pawndum and carry it along to her new home when she got married.

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

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

In the book 'Dictionary of the Lushai Language' published in 1940 by Mr. J. Herbert Lorrain (Pioneer Missionaries to the Lushais) included the word 'Pawndum' and define it as 'a dark blue cloth worn by Lushais'. (Page number 368).

Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'Material Culture of the Mizo' published on 1998 stated that Pawndum is worn by youngmen as a night cover during their stay in Zawlbuk (Men's dormitory). It is also used by a girl as 'Zawlpuan' as a special dowry in marriage. The wife should cover the dead body of her husband by this puan (cloth).



Different designs of Pawndum that have evolved in course of time are displayed in the textile gallery section of the State Museum of Mizoram.

#### **10. Method of Production :**

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

Pawndum is a woven textile which is woven on a traditional loin loom (Puanbu). In olden days, homespun cotton yarns dyed with natural dyes are used for weaving. At present, synthetic yarns replaced the use of locally produced cotton yarns. In weaving these puans, the woof which crosses the multi-colored thread stretched artistically lengthwise as warp, consists of deep black thread. This has the effect of making the colored bars looked brilliantly deeper. As it is used as a shroud to cover dead body, it must be long enough to cover the body completely. Pawndum is rectangular in shape which is generally 65" in length and 35" in breadth, however the size could vary depending on the size of a person.

#### **11. Raw materials :**

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

The traditional Pawndum are woven on the loin loom. The early Pawndum were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A



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

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

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



by the weavers and the helper to set on the loom for the warp.

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

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

g) Nowadays, for mass production, Pawndum is also woven in handloom (Fly shuttle loom) although the traditional weaving using the loin loom is still practiced.

## **12. Uniqueness :**

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



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

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

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

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

Pawndum is also used by mourners when they carry a dead body to the graveyard. Traditionally when the Chief of a village died, the whole village would hang Pawndum outside every home to show gratitude and respect to the departed Chief. These days, the Mizoram Upa Pawl (Association of Mizo Elders) used to wear Pawndum at the funeral ceremony of their deceased member as a sign of mourning.

### **13. Special Characters and Unique Features of Pawndum :**

a) The weaving quality of Pawndum is much finer than other Mizo Puan that the inner and outer design of the Puan is almost indistinguishable. Also, the stripes on the cloth follows a certain pattern in such a way that the orientation of the cloth remains the same both ways. This is not the case in the normal Mizo Puan where the inner design and its orientation is easily distinguishable.

b) About an inch from the fringes, a kut hruih design is incorporated throughout the breadth of the puan. This 'kut hruih' appears like a simple braid which consist of two colours. On one side, a red and green thread is used whereas a red and black thread is used on the other side.



- c) Pawndum/Puandum is a unique puan which by just looking at the Pawndum, one can easily differentiate it from all other existing puan/textiles. The colour and stripes combination in Pawndum is unique and it is not found elsewhere.
- e) In the olden days, only the women would weave Pawndum in the loin loom. With the advent of machine loom, even men have also started weaving as the industry have proved to be a good source of income. However, till now only Mizo women weave Pawndum using the traditional loin loom.
- f) The traditional loom used by the Mizo is the loin-loom. Two pieces of cloth are woven which are delicately sewn together to form one complete Puan. The two piece of cloth measures about 22" each.
- g) In the earlier days, the material used for the ground fabric (Puan Bu) of Pawndum is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Pawndum. Silk is also recently introduced in the production of Pawndum. For making the design (zeh), wool, silk, cotton or acrylic materials can be used.
- h) In loin loom, the technique involves making the design but the speciality rests in the fact that all this embroidered work is done simultaneously with the weaving. In this respect the process differs from the designs produced on mill-made cloth or fly shuttle cloth. This also enables the weaver to produce combinations according to their artistic talents thereby bringing varieties which can seldom be made possible in any mechanical process of weaving.

**14. Linkage to the specific geographical location including human creativity involved :**

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

**15. Traditional Practice - Now and then :**

Pawndum is a traditional Mizo dress. Pawndum literally means 'black cloth'. In Mizo



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

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

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

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

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



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

k) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slid across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.

l) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.

m) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.

n) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.

o) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.

p) To provide details of general practices adopted during the production process (Method of production) to be provided along with quality standards at various stages, human factor adding to the quality of the product.



**16. An internal Watchdog mechanism set up by the producers to maintain the quality and regulating the use of Geographical indications :**

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

**17. The 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.

**18. Post Registration conditions :**

- i) Registration of producers of Pawndum 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

6, Old Post Office Street

Ground Floor

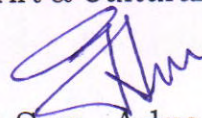
Kolkata - 700001.

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.



भारतीय गैर न्यायिक

एक सौ रुपये

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ONE  
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भारत INDIA  
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मिजोरम MIZORAM

058593

**AFFIDAVIT FOR REPRESENTATION OF THE INTEREST OF STAKEHOLDERS FOR  
PAWNDUM**

I, **R. Hmingthanzuala**, Secretary of 'Mizoram Art & Cultural Society', Aizawl, Mizoram, do hereby solemnly affirm and declare as follows:

1. That I am the Secretary of Mizoram Art & Cultural Society, Aizawl, Mizoram.
2. That Mizoram Art & Cultural Society, Aizawl, Mizoram, hereby proposes and claims to represent the interests of the weavers/producers of *Pawndum* of the state of Mizoram and ensures the commitment to transmit the benefit of GI registration to all the stakeholders involved in the production of *Pawndum*.
3. That the responsibility of execution of the GI registration for *Pawndum* has been undertaken by Mizoram Art & Cultural Society, Aizawl, Mizoram, in consultation with the Patent Information Centre, Mizoram Science, Technology and Innovation Council (MISTIC), Directorate of Science & Technology, Government of Mizoram and D. Sen & Co., Attorney, Kolkata.
4. That Mizoram Art & Cultural Society was setup to develop, protect and promote the custom, traditions, arts and crafts of the people of Mizoram. As such Mizoram Art & Cultural Society tries to enhance the protection, production and marketing of the *Pawndum* locally as well as globally.
5. That various measures have been taken for the protection of the artisans associated with the weaving/production of the *Pawndum*, the details of which is given below:-





i. MIZORAM The applicant is bearing the expense to protect a craft to the global environment. Applicant's objective is to protect this Indigenous/Traditional/Age Old craft for the Mizo people and India from private or international corporate ownership that may be exploitative or not developing the future of craft based on profitability.

ii. Protecting the craft will mean ensuring its future potential. First of all we will have to ensure that the artisans have enough sustenance. Second, they are appropriately commensurate and not short changed or exploited.

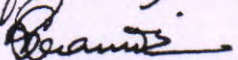
iii. The applicant will empower the artisans to become entrepreneurs over a period of time once regular flow of orders is achieved.

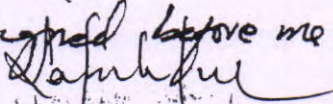
6. That the Applicant represents the interests of all the producers, weavers, sellers, dealers etc. of *Pawndum* in India and abroad, including enforcement of all rights in the name *Pawndum* against any encroachment world-wide including India.

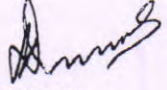
7. In light of the facts and circumstances stated above, I pray that the application for registration of the Geographical Indication for PAWNDUM filed by my Society in Classes 24 and 25 may be accepted and the item may be allowed to proceed for registration.

#### VERIFICATION

I, **R. Hmingthanzuala** the above named deponent do hereby verify on oath that the contents of the affidavit above are true to my personal knowledge and no material has been concealed or falsely stated. Paragraph 7 is only a prayer.

Identified by me :-  


Signed before me :-  


  
 DEPONENT  
 Secretary  
 Mizoram Art & Cultural Society

3/12  
 13/12/17



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



## GENERAL POWER OF AUTHORITY

We, Mizoram Art & Cultural Society of Directorate of Art & Culture Department  
Building, Chanmari, Aizawl, Mizoram, PIN-796007, an Indian Organization,

STAMP AFFIXED BY

STAMP SUPERINTENDENT  
DIPKATA COLLECTORATE

hereby authorise Debasish Sen, Advocate, Registered Patent Agent  
& Trade Mark Attorney, Gargi Sen, Advocate., Mahendra Mohun Dhur  
of D. SEN & CO., Patent & Trade Mark Attorneys, "Temple Chamber"  
6, Old Post Office Street, Ground Floor, Kolkata - 700 001,  
West Bengal, India, to act jointly and severally as our agent for

obtaining registration of Geographical Indications from the Government of India, applying for  
attending opposition matters, paying renewal fees, representing hearing whenever necessary,

and to take all steps necessary and requisite thereto if any, including  
the appointment of substitute(s) as may be necessary or expedient  
and request that all notices, requisitions and communications  
relating thereto may be sent to :

**D. SEN & CO.**  
Patent & Trade Mark Attorneys  
6, Old Post Office Street,  
Ground Floor  
Kolkata - 700 001  
INDIA

We hereby revoke all previous authorisation, if any, in respect of the  
same matter of proceeding. We confirm the action already taken by  
them.

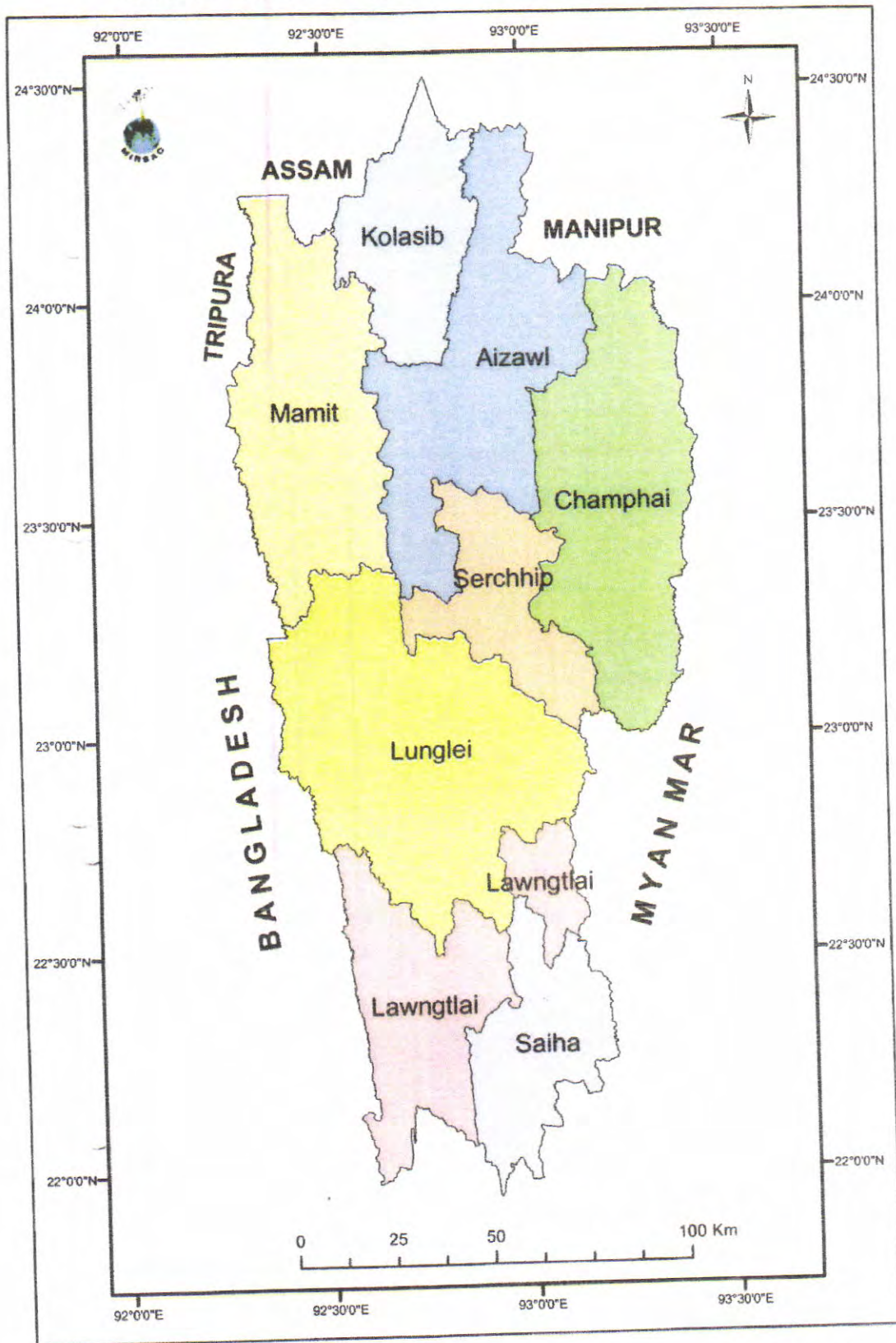
DATED THIS 20TH DAY OF MARCH, 2018.

Signature with Seal

Secretary  
Mizoram Art & Cultural Society



# PAWNDUM PRODUCTION MAP OF MIZORAM



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



*R.K. Lallianthanga*  
29/3/12  
(Dr. RK. LALLIANTHANGA)  
Member Secretary, MIRSAC

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



## ANNEXURE-I

No.D.28016/1/2015-AC  
GOVERNMENT OF MIZORAM  
ART & CULTURE DEPARTMENT

FACT

### NOTIFICATION

Dated Aizawl, the 26<sup>th</sup> Oct., 2018

In the interest of public service, the Competent Authority is pleased to constitute a Committee on Inspection Structure for Geographical Indications of Traditional Mizo Puan with members of the Committee as indicated below with immediate effect and until further order:-

- 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 Textile (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.

Sd/- SANGDINGLIANA  
Secretary to the Govt. of Mizoram  
Art & Culture Department

Memo No. D.28016/1/2015-AC  
Copy to :-

Dated Aizawl, the 26<sup>th</sup> Oct., 2018

1. Secretary to Governor, Mizoram
2. P.S. to Chief Minister, Govt. of Mizoram
3. P.S. to Minister, Art & Culture Department
4. Sr. PPS to Chief Secretary, Govt. of Mizoram
5. Director, Art & Culture Department.
6. Controller Printing & Stationery with 6(six) spare copies for favour of publication in the Mizoram Gazette.
7. All Members concerned.
8. Guard file.

( B.ZAMKHAWNANGA )

Under Secretary to the Govt. of Mizoram  
↓ Art & Culture Department





**Picture : Pawndum**



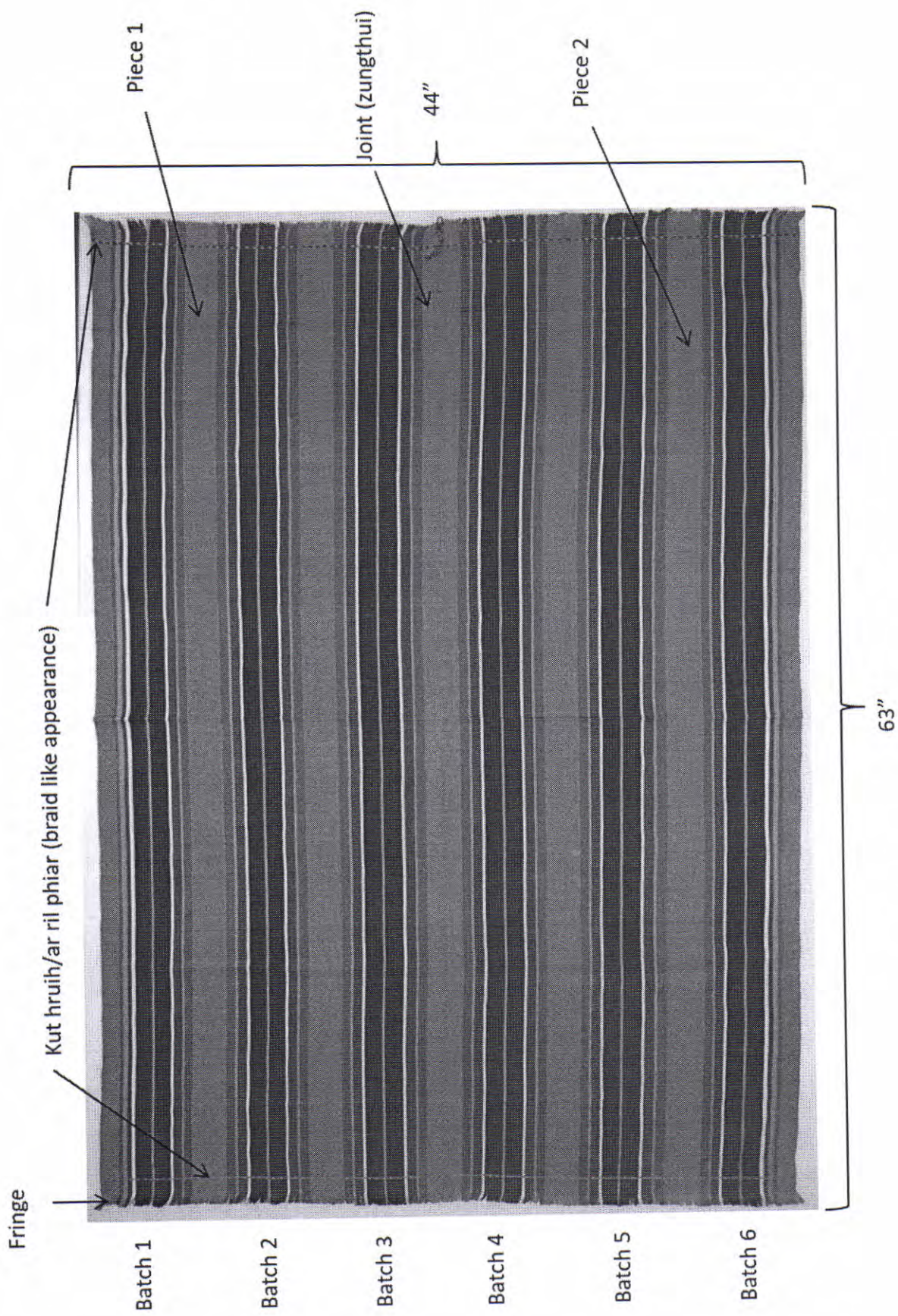
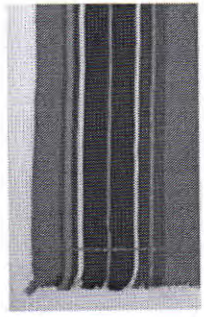
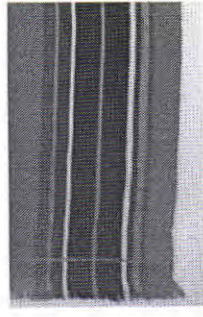


Figure 1: Pawndum showing the different parts

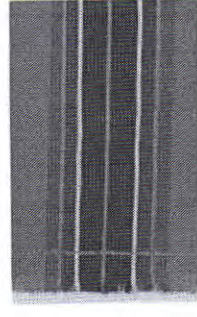




Batch 1



Batch 6



Batch 2, 3, 4, & 5

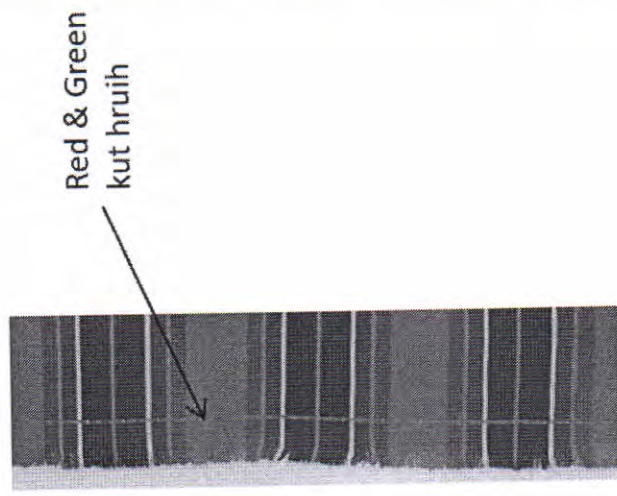
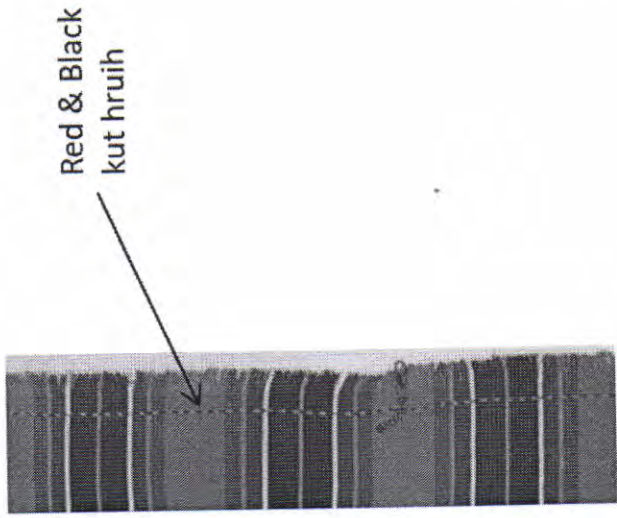
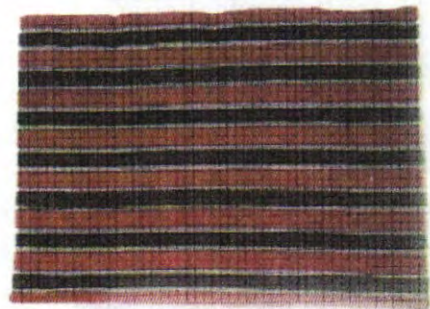


Figure 2: Different parts of *Pawndum*





**Picture : Other designs of Pawndum**