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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.587**
filed on 30/08/2017 for G.I. for registration of **NGOTEKHERH**
in Classes 24 and 25.

Your Ref. : GIR/App.No.587/FCR/17-18/244
Our Ref. : GI-003

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 **Ngotekherh** 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 :**

Ngotekherh is a popular traditional cloth of the Mizo people. It is a delicately sewn cloth or fabric which is woven out of a loom. The original **Ngotekherh** was plain white, rectangular in shape with only two black stripes of 3 or 4 inches broad each running in traverse direction at a distance of about 1/3rd of the whole length from both edge of the **puan**. This stripping was originally called **Thaihruih** and along the perimeter was embedded a small black and white stripes called **kuthruih** also known as **kherh**. However, modifications of the **puan** which was made from time to time has led to a paradigm shift. The early modifications of a broader black stripping's were called **Tlangtial Ngotekherh**, later the border of the **puan** was made with a broad black stripes and several number of smaller black stripes running in longitudinal and traverse direction making a number of small perfect squares specifically called as **Mangpuantial**. Normally it is 60" in length and 32" in breadth.

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

addition to these lengthwise borders and stripes there are two broad black bars woven with wool which run in the middle of the **puan** breadthwise, dividing it into three equal parts.

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

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) The ground fabric of Ngotekherh is white with horizontal shadowy black stripes which is produced by using white and black weft alternately in the white vertical warp.
- c) Ngotekherh is woven in two pieces lengthwise and are sewn together (called Zungthui, meaning sewn together or stitched by hand) in the middle forming a complete puan.
- d) The base fabric of Ngotekherh should be white with 7" - 8" thick black warp borders on each side, which are sometimes smaller depending on individual preference.
- e) Within these thick borders, about 6" from the outer edge there are should have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. These are so spaced that the intervening white portions look like white stripes of the same breadth.
- f) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.
- g) Ngotekherh always have fringes on both edges lengthwise of about ½" to 1".
- h) A thin black band (Hruih) of about 2 mm wide is found on the inner side of each fringes. Next to this thin Hruih runs a black band (Hruih) of about 1cm in width.
- i) Another important feature is that a fairly large number of thin black stripes

are hidden between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.

j) An important feature of Ngotekherh is that a two weft-wise black woollen bands (of about 6cm) with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih. Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.

k) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.

l) Ngotekherh is weaved in such a way that the white weft is delicately hidden under the black warp.

m) The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bands (Hruih).

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

o) Weaving of the Ngotekherh requires great expertise since the quality of one is

assessed mostly on the basis of the absence of white streaks on the black Hruih, black borders and black stripes and also the smoothness and fineness of the Hruih.

p) No particular motifs are incorporated in Ngotekherh.

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

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

The name of the Geographical Indication is **Ngotekherh**. Ngotekherh is a beautiful textiles used as dress by Mizo women to cover their body below the waist. It mainly manufactured in Aizawl, the capital of Mizoram and Thenzawl, a village located south of Aizawl, with over 200 professional weavers. In the olden times, **Ngotekherh** was one of the prized textile possessions of the Mizo (Lusei) tribe, owned mostly by wealthy families and worn only on special occasions. It was formerly used by both men and women, men used it as a shawl-draped around their bodies.

Photos various types of **Ngotekherh** are attached herewith and marked with **'AA' letters-AA**.

g) Description of the goods :

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

The traditional color and design of the **Ngotekherh** has remained the same over the

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

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

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

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

The weaving of this stripes too was specially designed whereby the woof almost completely hid the warp from common view. In fact in the early days gradual development of **puan**-weaving such as speciality was looked upon as the great achievement in the weaving technique and their continued efforts to stabilize a distinctive design for this type of **puan** ultimately led to what it is today. This **puan** is also now known as **Ngotekherh** where the

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

h) Specification and quality parameters of 'Ngotekherh' :

01. Ngotekherh is a Mizo textile made of two-loom (loin loom) widths.
02. In the loin loom, Ngotekherh is woven in two pieces lengthwise. The two half puan are sewn together using Zungthui style to form the complete Ngotekherh.
03. It is a traditional Mizo Puan with a unique check-like design.
04. The check-like design is formed due to the crossing or intersecting of horizontal intense black stripes and vertical less-intense black stripes.
05. Each check-like design is a perfect square or close to it.
06. The check-like design in Ngotekherh is uniform and each side of the square measures 1 to 1.5 inches each.
07. The number of horizontal intense black stripes ranges from 11-17 which may vary slightly depending on the size of the puan.
08. The number of vertical less-intense black stripes ranges from 20-27 which may vary slightly depending on the size of the puan.
09. The upper and lower part of the puan is bordered by a thick black band measuring about 20 cm each. Within each thick band, there are small black and white stripes about 3-6 in nos.
10. Ngotekherh consist of only two colours i.e. black and white.
11. Two distinct or major 'Hruih' in black divides the Ngotekherh vertically into three parts. When wrapping the Ngotekherh around the waist, the two 'Hruih' always lie exactly or close to both sides of the hip. These major 'Hruih' are particularly known as 'Thaihruih.'

12. A very fine kherh runs along the outer border of the two major Hruih. Kherh is a special type of narrow and fine stitch Kuthruih/Thaihruih containing alternate black and white colour. Kherh is an important criterion to assess the quality of Ngotekherh.
13. A medium 'Hruih' and smaller 'Hruih' runs vertically along the two borders of the puan.
14. Shape of the whole puan (cloth) is rectangular.
15. Thickness : 0.5 mm (non-motif)
16. Thickness : 1.2 mm (hruih), 0.8 mm (outer hruih)
17. Colours : Black and white
18. Breadth : 45" (weft) approx.
19. Length : 63" (warp) approx.
20. Surface Area of the whole puan: 2835 sq. inches approx.
21. Weight : 405 g approx.
22. Weight per square inch : 0.143 g per sq. inch
23. Weight per inch (warp) : 6.43 g per inch (warp)
24. Weight per inch (weft) : 9.00 g per inch (weft)
25. Width of major Hruih : 60 mm
26. Width of medium Hruih : 10 mm
27. Width of small Hruih : 2 mm
28. Thread count: Warp 103 per inch, weft 31 per inch.
29. Ngotekherh always have fringes on both edges lengthwise of about 1/2" to 1.
30. The type of yarn use is mainly cotton. Acrylic and silk yarns are now also incorporated.

i) Benchmark for Ngotekherh :

01. The weaving quality must be fine such that the appearance of inner and outer side is almost indistinguishable.
02. In the loin loom, Ngotekherh must always be woven in two pieces lengthwise.
03. The two pieces of the cloth woven in loin loom must be identical.
04. The two halves of Ngotekherh produced in loin loom must be sewn together using Zungthui style.

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

j) Geographical area of production and map :

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

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

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

k) Proof of origin (Historical records) :

Dr. Mrs. N. Chatterjee, 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 **Ngotekherh** is a traditional puan (cloth) of the Mizo which they highly prized. It is held by many Mizos that the used of this type of puan came in greater vogue amongst them after **Vailen** in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890 many of the male Mizos started putting on pants and shirts and the use of **Ngotekherh** as a **puan** for their common wear began to gradually dwindle. This **puan** is basically meant for the male society of the Mizos and is hardly worn by the female society before 1920. But as of now, both the males and females put on this **puan** and it was observed that the females dominated the wearing of this **puan** to a greater extent. Normally the **puan** is used as a wear round their waist for festival and other cultural occasions.

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

a) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in March 1925 described about the importance of cultivating cotton and how it can be a blooming business for the Mizo people. (Reference - Page no. 66 of the newspaper "Mizo Leh Vai Chanchin Bu" published in March 1925) (Annexure 1-A)

b) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing

Press, Aijal) published in April 1925 reported that cotton weighing a total of 1102 maund was sold from seven different villages of Mizoram. (Reference – Page no. 81 of the newspaper “Mizo Leh Vai Chanchin Bu” published in April 1925) (Annexure 1-B)

c) The book ‘A GRAMMAR AND DICTIONARY OF THE LUSHAI LANGUAGE (Dulien Dialect)’ authored by James Herbert Lorrain and Fred W. Savidge, printed at The Assam Secretariat Printing Office, Shillong (Published 1898) defined Ngotekherh as the name of a cloth. (Reference - Page no. 153 of the book ‘A Grammar And Dictionary Of The Lushai Language (Dulien Dialect)’ (Annexure 1-C)

d) The book ‘DICTIONARY OF THE LUSHAI LANGUAGE’ authored by James Herbert Lorrain, published by The Asiatic Society, Kolkata (Published 1940) stated that Ngotekherh is the name of a cloth. (Reference - Page no. 368 of the book “Dictionary of the Lushai language) (Annexure 1-D)

e) Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, ‘PUAN THE PRIDE OF MIZORAM’ (Published 1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram described the Ngotekherh puan in detail. According to the book, “Ngotekherh is a traditional puan (cloth) of the Mizo which they highly prized. It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailen in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890 many of the male Mizos started putting on pants and shirts and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. This puan is basically meant for the male society of the Mizos and is hardly worn by the female society before 1920. But as of now, both the males and females put on this puan and it was observed that the females dominated the wearing of this puan to a greater extent. Normally the puan is used as a wear round their waist for festival and other cultural occasions.”(Reference - Page no. 31& 32 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-E)

f) Mr. James Dokhuma, Padma Shree, in his book 'HMANLAI MIZO KALPHUNG' (1st Edition 1992) mentions that Ngotekherh is one of the most coveted possessions of the Mizos in the olden times and was worn only during special occasions. (Reference – Page no. 190-191 of the book 'Hmanlai Mizo Kalphung') (Annexure 1-F)

g) Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'MATERIAL CULTURE OF THE MIZO' published on 1998 stated that Ngotekherh puan is woven with a white and black background on which black and white stripes are woven. (Reference – Page no. 71 of the book 'Material Culture Of The Mizo') (Annexure 1-G)

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

i) The book 'LAND & PEOPLE OF INDIAN STATES & UNION TERRITORIES' authored by SC Bhatt & Gopal K Bhargava, published by Kalpaz Publications, Delhi (Published 2006) mentioned that Ngotekherh cloth was originally a men's cloth but now it is worn by both men and women. (Reference - Page no. 187 of the book 'Land & People of Indian States & Union Territories' Volume - 19) (Annexure 1-I)

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

k) 5th MIZORAM GENERAL KNOWLEDGE (2009, 1st Edition 2005) stated that Ngotekherh was worn by Mizo Women. (Reference – Page No.103 of the book) (Annexure 1-K)

l) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (Published 2016), mentioned that in the earlier

days Ngotekherh was worn only by the men and later on the women also started wearing it. She also mentioned that the Ngotekherh puan is one of the few cloths without much variation from its original design. (Reference – Page no. 92 of the book “Mizo La Deh Leh Zethlan” published in 2016) (Annexure 1-L)

m) The book ‘INDIAN TEXTILES PAST AND PRESENT’ (Published 1995), describe Ngotekherh as a highly prized possession of the Mizo. Authors are G.K. Ghosh and Shukla Ghosh. (Ref – Pg.212)(Annexure 1-M)

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 **Ngotekherh** 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 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 **Ngotekherh** cloth was produced starting from the growing of cottons in the fields, how the cloth was coloured/dyed and how the cloth or the fabric was woven out of the loin loom.

In the book ‘A Grammar and Dictionary of the Lushai Language’ published in 1898 by Mr. J. Herbert Lorrain and Mr. Fred. W. Savidge, (Pioneer Missionaries to the Lushais, of the Arthington Aborigines Mission) included the word ‘Ngo-te-kherh’ and define it as ‘the name of a cloth’. (Part-III Dictionary-Lushai-English, Page number 153).

1) **Method of Production :**

The weaving is done by women on a loom. While loin loom was used traditionally, the mode of weaving at present is done by frame looms, zo looms and fly shuttles. The yarn for weaving was cotton strictly at earlier time which has now been slowly replaced by acrylic yarn for its durability and attractive finish. The weaving in the loin loom is done in two

parts, and the fabric is later stitched together. Frame handlooms produce single width fabrics. The loin loom is very versatile in the sense that it supports a range of possibilities that can be woven. The weaver sits in front of the loom, fixes the back strap and rests her leg on the footrest. The footrest can be adjusted to keep the loom in tension. The weaving is done on the loom by a shedding motion, a picking motion, and a beating motion. The heald bar is lifted up with the left hand and the circular bamboo bar is pressed down with the right hand. The weft is then passed through from the right to the left by means of the shuttle, and is beaten by the sword. The shuttle is then passed from right to left, and the weft is again beaten. The one-up-one-down process of plain weave is repeated until weaving is complete.

- a) In the traditional practice, Pawndum was weaved only in the loin loom.
- b) The loin loom consist of few pieces of stout bamboo and timber rods of varying thickness. Three of these rods are used for fixing the loom in a stable position and maintaining desired tension on the threads of the warp, while others are used to facilitate different operations on the initially fixed loom with its warps arranged thereon.
- c) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slided across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.
- d) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.
- e) A thin bamboo stick of the same length is adjusted against the length of

the prismatic stick so that the latter is prevented from going out of position during the operation.

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

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

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

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

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

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

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

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

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

Raw materials :

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

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

Human factor plays a big role in the quality of Ngotekherh. A highly skilled weaver is required to produce a good quality product. Great care is taken to make all the Hruih band to form a continuous straight line. To have such products, the loops are uniformly lifted up

during weaving. A good quality Hruih does not have any crease and no other background colour should be visible in it. In a perfect Hruih, care is taken to apply the denting uniformly such that all the designs of the two parts meets uniformly.

m) Uniqueness :

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

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

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

Weaving of the **Ngotekherh** requires great expertise since the quality of one is

assessed mostly on the basis of the absence of white streaks on the black **Hruih**, black borders and black stripes and also the smoothness and fineness of the **Hruih**.

n) Special Characters and Unique Features of Ngotekherh :

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

b) Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih Specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih Specialist to a basketful (Traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how the weavers highly regard the skill of Hruih specialists.

c) The 'Hruih/Band' design in Ngotekherh does not have any wrinkle or crease. In addition, no other background colour is visible in it. Several Hruih are embedded in Ngotekherh. There are two dominant black Hruih in Ngotekherh which divides the whole cloth into three main parts, adding uniqueness to the cloth.

d) Ngotekherh can be easily distinguished from other Mizo Puan. Although the cloth

consist of only two colours i.e., black and white, the design and combination is unique. Just by looking at the cloth, one can easily differentiate it from all other existing puan/textiles.

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

f) The traditional loom used by the Mizo is the loin-loom. Generally, two pieces of cloth are woven which are delicately sewn together to form one complete Puan. Unlike the other Puan, Ngotekherh is woven in two pieces lengthwise. The breadth of each piece measures 22.5".

g) In the earlier days, the material used for the ground fabric (Puan Bu) of Ngotekherh is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Ngotekherh. Silk is also recently introduced in the production of Ngotekherh. It has also evolved in different colour combinations such as red and white, green and white, and blue and white.

h) The traditional colour and design of the Ngotekherh has remained the same over the years. Although earlier Ngotekherh were woven using a back strap loom, now the majority of production of Ngotekherh is done using fly shuttle looms.

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

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

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

p) Dimension, descriptions and designs of Mizo Ngotekherh :

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

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

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

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

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

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) The background of Ngotekherh is white with horizontal shadowy black stripes which is produced by using white and black weft alternately in the white vertical warp.
- c) Ngotekherh is woven in two pieces lengthwise and are sewn together (called Zungthui, meaning sewn together or stitched by hand) in the middle forming a complete puan.
- d) Both the outer edges breadthwise have a thick black band of 7.7 inch. On this black band at about 5.5 inch from the edge there runs 6 thin white stripes of about 2 mm.
- e) No motifs are incorporated in Ngotekherh.
- f) Ngotekherh always have fringes on both edges lengthwise of about ½" to 1".
- g) Ngotekherh is weaved in such a way that the white weft is delicately hidden under the black warp.
- h) The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bands.
- i) Another important feature is that a fairly large number of thin black stripes are hidden completely between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.

j) Ngotekherh is a white base fabric with 7"-8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders.

k) Another important feature of Ngotekherh is that a two weft-wise woolen bands with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih. Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.

l) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.

m) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

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

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

q) Traditional Practice - Now and then :

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

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

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

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

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

The creativity of the weavers can be observed from the elegant design of Ngotekherh. In Ngotekherh, as the name suggest, the only design incorporated is the 'Hruih' band and 'Kherh' that lines the Hruih on both edges. The 'Hruih' and 'Kherh' are very difficult

technique of weaving which requires highly skilled weavers to incorporate the design. These designs originate from Mizoram and are also found in other Mizo traditional puan such as Mizo Puanchei. In addition, the elegant nature of Ngotekherh, with the ground fabric made in white and beautifully decorated with two prominent Black Hruih shows the creativity of the weavers. One of the reasons that Ngotekherh consists of only black and white could be due to the availability of only black dye during the time the puan was originally created.

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

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

s) Inspection Body :

Inspection structure to regulate the use of the GI

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).

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

t) Post Registration conditions :

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

u) Other :

By registering **Ngotekherh** 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 :

Ngotekherh is a popular traditional cloth of the Mizo people. It is a delicately sewn cloth or fabric which is woven out of a loin-loom. The original **Ngotekherh** was plain white, rectangular in shape with only two black stripes of 3 or 4 inches broad each running in traverse direction at a distance of about 1/3rd of the whole length from both edge of the **puan**. This stripping was originally called **Thaihruih** and along the perimeter was embedded a small black and white stripes called **kuthruih** also known as **kherh**. However,

modifications of the **puan** which was made from time to time has led to a paradigm shift. The early modifications of a broader black stripping's were called **Tlangtial Ngotekherh**, later the border of the **puan** was made with a broad black stripes and several number of smaller black stripes running in longitudinal and traverse direction making a number of small perfect squares specifically called as **Mangpuantial**. Normally it is 60" in length and 32" in breadth.

This particular type of **puan** (cloth) is woven with a white background and black stripes on it. Two deep black borders about four to five inches broad run along two edges lengthwise. Adjoining these borders thin black stripes are sometimes woven numbering about two to six according to individual liking. These are so spaced that the intervening white portions look like stripes of the same breadth. Besides these, quite a few other black stripes of similar breadth are woven throughout the surface lengthwise between the two broad borders. But these are spread differently from those adjoining the black borders. Usually the spacing between these stripes is maintained between two to three inches, also two black stripes run breadthwise at each edge accompanied by a thin thread like stripe. In addition to these lengthwise borders and stripes there are two broad black bars woven with wool which run in the middle of the **puan** breadthwise, dividing it into three equal parts.

Specification and quality parameters of 'Ngotekherh' :

01. Ngotekherh is a Mizo textile made of two-loom (loin loom) widths.
02. In the loin loom, Ngotekherh is woven in two pieces lengthwise. The two half puan are sewn together using Zungthui style to form the complete Ngotekherh.
03. It is a traditional Mizo Puan with a unique check-like design.
04. The check-like design is formed due to the crossing or intersecting of horizontal intense black stripes and vertical less-intense black stripes.
05. Each check-like design is a perfect square or close to it.
06. The check-like design in Ngotekherh is uniform and each side of the square measures 1 to 1.5 inches each.
07. The number of horizontal intense black stripes ranges from 11-17 which may vary slightly depending on the size of the puan.

08. The number of vertical less-intense black stripes ranges from 20-27 which may vary slightly depending on the size of the puan.
09. The upper and lower part of the puan is bordered by a thick black band measuring about 20 cm each. Within each thick band, there are small black and white stripes about 3-6 in nos.
10. Ngotekherh consist of only two colours i.e. black and white.
11. Two distinct or major 'Hruih' in black divides the Ngotekherh vertically into three parts. When wrapping the Ngotekherh around the waist, the two 'Hruih' always lie exactly or close to both sides of the hip. These major 'Hruih' are particularly known as 'Thaihruih.'
12. A very fine kherh runs along the outer border of the two major Hruih. Kherh is a special type of narrow and fine stitch Kuthruih/Thaihruih containing alternate black and white colour. Kherh is an important criterion to assess the quality of Ngotekherh.
13. A medium 'Hruih' and smaller 'Hruih' runs vertically along the two borders of the puan.
14. Shape of the whole puan (cloth) is rectangular.
15. Thickness : 0.5 mm (non-motif)
16. Thickness : 1.2 mm (hruih), 0.8 mm (outer hruih)
17. Colours : Black and white
18. Breadth : 45" (weft) approx.
19. Length : 63" (warp) approx.
20. Surface Area of the whole puan: 2835 sq. inches approx.
21. Weight : 405 g approx.
22. Weight per square inch : 0.143 g per sq. inch
23. Weight per inch (warp) : 6.43 g per inch (warp)
24. Weight per inch (weft) : 9.00 g per inch (weft)
25. Width of major Hruih : 60 mm
26. Width of medium Hruih : 10 mm
27. Width of small Hruih : 2 mm
28. Thread count: Warp 103 per inch, weft 31 per inch.
29. Ngotekherh always have fringes on both edges lengthwise of about 1/2" to 1.

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

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


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

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

The weaving of this stripes too was specially designed whereby the woof almost completely hid the warp from common view. In fact in the early days gradual development of **puan**-weaving such as speciality was looked upon as the great achievement in the weaving technique and their continued efforts to stabilize a distinctive design for this type of **puan** ultimately led to what it is today. This **puan** is also now known as **Ngotekherh** where the

15. Absence of white streaks on the black Hruih, black border, black stripes and fineness should all be important criteria to assess the quality of Ngotekherh.
16. The presence of very fine kherh on both the outer border of the two major Hruih is an important criterion to assess the quality of Ngotekherh.
17. Ngotekherh produced in machines such as fly shuttle loom, etc. should have the same quality as produced from the loin loom.

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 :

Ngotekherh is a popular traditional cloth of the Mizo people. It is a delicately sewn cloth or fabric which is woven out of a loin-loom. The original Ngotekherh was plain white, rectangular in shape with only two black stripes of 3 or 4 inches broad each running in traverse direction at a distance of about 1/3rd of the whole length from both edge of the puan. This stripping was originally called Thaihruih and along the perimeter was embedded a small black and white stripes called kuthruih also known as kherh. However, modifications of the puan which was made from time to time has led to a paradigm shift. The early modifications of a broader black stripping's were called Tlangtial Ngotekherh, later the border of the puan was made with a broad black stripes and several number of smaller black stripes running in longitudinal and traverse direction making a number of small perfect squares specifically called as Mangpuantial. Normally it is 60" in length and 32" in breadth.

This particular type of puan (cloth) is woven with a white background and black stripes on it. Two deep black borders about four to five inches broad run along two edges lengthwise. Adjoining these borders thin black stripes are sometimes woven numbering

about two to six according to individual liking. These are so spaced that the intervening white portions look like stripes of the same breadth. Besides these, quite a few other black stripes of similar breadth are woven throughout the surface lengthwise between the two broad borders. But these are spread differently from those adjoining the black borders. Usually the spacing between these stripes is maintained between two to three inches, also two black stripes run breadthwise at each edge accompanied by a thin thread like stripe. In addition to these lengthwise borders and stripes there are two broad black bars woven with wool which run in the middle of the puan breadthwise, dividing it into three equal parts.

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

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.
- b) The ground fabric of Ngotekherh is white with horizontal shadowy black stripes which is produced by using white and black weft alternately in the white vertical warp.
- c) Ngotekherh is woven in two pieces lengthwise and are sewn together (called Zungthui, meaning sewn together or stitched by hand) in the middle forming a complete puan.
- d) The base fabric of Ngotekherh should be white with 7" - 8" thick black warp borders on each side, which are sometimes smaller depending on individual preference.
- e) Within these thick borders, about 6" from the outer edge there are should have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. These are so spaced that the intervening white portions look like white stripes of the same breadth.
- f) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.
- g) Ngotekherh always have fringes on both edges lengthwise of about ½" to 1".
- h) A thin black band (Hruih) of about 2 mm wide is found on the inner side of each fringes. Next to this thin Hruih runs a black band (Hruih) of about 1cm in width.

i) Another important feature is that a fairly large number of thin black stripes are hidden between the two white surfaces of the puan. This has the effect of providing a deeper black pattern on the black stripes where the hidden vertical stripes cross the horizontal ones. Besides the hidden black stripes between white surfaces produce faint check-like appearance when the puan is viewed against bright light.

j) An important feature of Ngotekherh is that a two weft-wise black woollen bands (of about 6cm) with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih. Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.

k) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.

l) Ngotekherh is weaved in such a way that the white weft is delicately hidden under the black warp.

m) The quality of Ngotekherh is assessed mostly on the basis of absence of any white streak primarily on these black bands (Hruih).

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

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

p) No particular motifs are incorporated in Ngotekherh.

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

The name of the Geographical Indication is Ngotekherh. Ngotekherh is a beautiful textiles used as dress by Mizo women to cover their body below the waist. It mainly manufactured in Aizawl, the capital of Mizoram and Thenzawl, a village located south of Aizawl, with over 200 professional weavers. In the olden times, Ngotekherh was one of the prized textile possessions of the Mizo (Lusei) tribe, owned mostly by wealthy families and worn only on special occasions. It was formerly used by both men and women, men used it as a shawl-draped around their bodies.

4. Description of the goods :

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

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

Ngotekherh is a traditional cloth (Handicraft) of the Mizo people. Ngotekherh is a white base fabric with 7" - 8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. Two weft-wide woolen bands with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih or in this case, Kherh. The rest of the white warp has equally spaced warp stripes (of about half an inch each) and equally

spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

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

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

The weaving of this stripes too was specially designed whereby the woof almost completely hid the warp from common view. In fact in the early days gradual development of puan-weaving such as speciality was looked upon as the great achievement in the weaving technique and their continued efforts to stabilize a distinctive design for this type of puan ultimately led to what it is today. This puan is also now known as Ngotekherh where the word Ngote in Mizolanguage refers to a pet name for a little boy or a girl and kherh is synonymous with hruih. It may not be unlikely that the name Puanhruih got gradually changed into Ngotekherh in view of its daintiness and newly evolved beauty in its design. The traditional color and design of the Ngotekherh has remained the same over the years, even though earlier Ngotekherhs were woven using mail spun cotton yarn and not acrylic. Even though Ngotekherh was traditionally woven using a blackstrap loom, now the majority of production of Ngotekherh is done using fly shuttle looms. It has also evolved in different color combinations such as red and white, and blue and white.

5. Specification and quality parameters of 'Ngotekherh' :

01. Ngotekherh is a Mizo textile made of two-loom (loin loom) widths.
02. In the loin loom, Ngotekherh is woven in two pieces lengthwise. The two half puan are sewn together using Zungthui style to form the complete Ngotekherh.
03. It is a traditional Mizo Puan with a unique check-like design.
04. The check-like design is formed due to the crossing or intersecting of horizontal intense black stripes and vertical less-intense black stripes.

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

6. Benchmark for Ngotekherh :

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

7. Geographical area of production and map :

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

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

8. Proof of origin (Historical records) :

Dr. Mrs. N. Chatterjee, 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 Ngotekherh is a traditional puan (cloth) of the Mizo which they highly prized. It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailen in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890 many of the male Mizos started putting on pants and shirts and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. This puan is basically meant for the male society of the Mizos and is hardly worn by the female society before 1920. But as of now, both the males and females put on this puan and it was observed that the females dominated the wearing of this puan to a greater extent. Normally the puan is used as a wear round their waist for festival and other cultural occasions.

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

a) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in March 1925 described about the importance of cultivating cotton and how it can be a blooming business for the Mizo people. (Reference - Page no. 66 of the newspaper "Mizo Leh Vai Chanchin Bu" published in March 1925) (Annexure 1-A)

b) In the newspaper "MIZO LEH VAI CHANCHIN BU" (printed at Loch Printing Press, Aijal) published in April 1925 reported that cotton weighing a total of 1102 maund was sold from seven different villages of Mizoram. (Reference - Page no. 81 of the newspaper "Mizo Leh Vai Chanchin Bu" published in April 1925) (Annexure 1-B)

c) The book 'A GRAMMAR AND DICTIONARY OF THE LUSHAI LANGUAGE (Dulien Dialect)' authored by James Herbert Lorrain and Fred W. Savidge, printed at The Assam Secretariat Printing Office, Shillong (Published 1898) defined Ngotekherh as the name of a cloth. (Reference - Page no. 153 of the book 'A Grammar And Dictionary Of The Lushai Language (Dulien Dialect)') (Annexure 1-C)

- d) The book 'DICTIONARY OF THE LUSHAI LANGUAGE' authored by James Herbert Lorrain, published by The Asiatic Society, Kolkata (Published 1940) stated that Ngotekherh is the name of a cloth. (Reference - Page no. 368 of the book "Dictionary of the Lushai language) (Annexure 1-D)
- e) Dr. Mrs. N. Chatterji, Senior Research Officer, Tribal Research Institute, Govt. of Mizoram in her book, 'PUAN THE PRIDE OF MIZORAM' (Published 1978) published on behalf of Tribal Research Institute, Aizawl, Mizoram described the Ngotekherh puan in detail. According to the book, "Ngotekherh is a traditional puan (cloth) of the Mizo which they highly prized. It is held by many Mizos that the use of this type of puan came in greater vogue amongst them after Vailen in the year 1869 when the Britishers invaded Lushais and occupied their land. By the year 1890 many of the male Mizos started putting on pants and shirts and the use of Ngotekherh as a puan for their common wear began to gradually dwindle. This puan is basically meant for the male society of the Mizos and is hardly worn by the female society before 1920. But as of now, both the males and females put on this puan and it was observed that the females dominated the wearing of this puan to a greater extent. Normally the puan is used as a wear round their waist for festival and other cultural occasions."(Reference - Page no. 31& 32 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-E)
- f) Mr. James Dokhuma, Padma Shree, in his book 'HMANLAI MIZO KALPHUNG' (1st Edition 1992) mentions that Ngotekherh is one of the most coveted possessions of the Mizos in the olden times and was worn only during special occasions.(Reference – Page no. 190-191 of the book 'Hmanlai Mizo Kalphung') (Annexure 1-F)
- g) Mr. Lianhmingthanga, Senior Research Officer, Tribal Research Institute, Art & Culture Department, Govt. of Mizoram in his book 'MATERIAL CULTURE OF THE MIZO' published on 1998 stated that Ngotekherh puan is woven with a white and black background on which black and white stripes are woven. (Reference – Page no. 71 of the book 'Material Culture Of The Mizo') (Annexure 1-G)
- h) The book 'ZORAM ENCYCLOPEDIA' (2003 edition), by B. Lalthangliana cited that Puango, Ngotekherh, Puandum, Puanrin, Puanchei and Puanzeh are different Mizo Puan.(Reference – Page No.489 of the book 'Zoram Encyclopedia') (Annexure 1-H)
- i) The book 'LAND & PEOPLE OF INDIAN STATES & UNION TERRITORIES' authored

by SC Bhatt & Gopal K Bhargava, published by Kalpaz Publications, Delhi (Published 2006) mentioned that Ngotekherh cloth was originally a men's cloth but now it is worn by both men and women. (Reference - Page no. 187 of the book 'Land & People of Indian States & Union Territories' Volume - 19) (Annexure 1-I)

j) In the book 'PI PU ZUNLENG' (1st Edition 2007) authored by B. Lalthangliana, an eminent Mizo historian, mentioned that Ngotekherh was one of the first cloth that the Mizo produced after learning the technique of using dye from barks and leaves of trees. (Reference - Page No.95 of the book 'Pi Pu Zunleng') (Annexure 1-J)

k) 5th MIZORAM GENERAL KNOWLEDGE (2009, 1st Edition 2005) stated that Ngotekherh was worn by Mizo Women. (Reference - Page No.103 of the book) (Annexure 1-K)

l) Pi Boichhingpuii, former Director, Art & Culture Department, Govt. of Mizoram in her book 'MIZO LA DEH LEH ZETHLAN' (Published 2016), mentioned that in the earlier days Ngotekherh was worn only by the men and later on the women also started wearing it. She also mentioned that the Ngotekherh puan is one of the few cloths without much variation from its original design. (Reference - Page no. 92 of the book "Mizo La Deh Leh Zethlan" published in 2016) (Annexure 1-L)

m) The book 'INDIAN TEXTILES PAST AND PRESENT' (Published 1995), describe Ngotekherh as a highly prized possession of the Mizo. Authors are G.K. Ghosh and Shukla Ghosh. (Ref - Pg.212)(Annexure 1-M)

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 Ngotekherh 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 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 Ngotekherh cloth was produced starting from the growing of cottons in the fields, how the cloth was coloured/dyed and how the cloth or the fabric was woven out of the loin loom.

In the book 'A Grammar and Dictionary of the Lushai Language' published in 1898

by Mr. J. Herbert Lorrain and Mr. Fred. W. Savidge, (Pioneer Missionaries to the Lushais, of the Arthington Aborigines Mission) included the word 'Ngo-te-kherh' and define it as 'the name of a cloth'. (Part-III Dictionary-Lushai-English, Page number 153).

9. Method of Production :

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

- a) In the traditional practice, Pawndum was weaved only in the loin loom.
- b) The loin loom consist of few pieces of stout bamboo and timber rods of varying thickness. Three of these rods are used for fixing the loom in a stable position and maintaining desired tension on the threads of the warp, while others are used to facilitate different operations on the initially fixed loom with its warps arranged thereon.
- c) In addition to the rods, a flat blunt sword usually made out of the bark of a particular kind of tree is used to beat the thread of the weft in the process of weaving the surface texture. Another function performed by this sword is to obtain space between two rows of the warp threads to enable the weft thread to be slid across the breadth. To achieve this the weft thread is wound on thin bamboo sticks.
- d) A bamboo stick about 45" long is shaped into a sort of prism with a base of about half an inch to one inch wide and the side opposite to the base being cut out minutely to make small grooves and crests. Its function is to keep the starched threads of the warp in a stable position under the grooves, thereby preventing collection of warp threads at any point and creating unevenness in the texture of the cloth woven.

- e) A thin bamboo stick of the same length is adjusted against the length of the prismatic stick so that the latter is prevented from going out of position during the operation.
- f) Two other sticks are used to make loops with the help of additional thread by entangling alternate threads of the warp. As a result of this operation, odd set of threads remain entangled on one stick and the even set on the other. This arrangement enables the two sets of warp threads to be moved alternately up and down during the process of weaving. To provide sufficient space between the odd and even sets of warp a thick bamboo is placed between the two sets of threads.
- g) In earlier days, all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and maybe, in some cases dyed even more than two times.
- h) In earlier days all threads used in the weaving are first dyed according to the need of colour combination to be used. They used to prepare dyes from various roots and herbs but with the availability of excellent synthetic dyes, the use of natural products has been almost completely stopped. To ensure fastness of colour they are very particular to have their threads at least double-dyed and may be, in some cases dyed even more than two times.
- i) The yarn in earlier times used to be spun indigenously by the weavers. At present coloured yarns are purchased from stores. Usually the sellers of yarn bring white yarn from outside and have them dyed properly in Mizoram to ensure fastness of colour.
- j) After obtaining the thread the first operation is to starch them. Unless properly starched with solution of required concentration, the thread may not serve the purpose of good weaving. In fact starching itself is a fairly technical process which the weavers have to acquire patiently under the expert guidance of their elders.
- k) The starched thread is dried and rolled into suitably sized balls and these are used by the weavers and the helper to set on the loom for the warp.
- l) The traditional Mizo Puan are woven on the loin loom. Early Mizo Puan were made of local cotton, homespun and dyed with natural dyes obtained from various roots and herbs. Yarns which are to be used for the warps are boiled in rice water for starching. The starched yarn is dried and rolled into a suitable sized ball to set on the loom for warp. A thick and

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

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

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

10. Raw materials :

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

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

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

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

11. Uniqueness :

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

Ngotekherh is a white base fabric with 7" - 8" thick black warp borders on each side. These thick borders have five to six thin white stripes (about quarter of a centimeter each) woven on the inner side of the borders. Two weft-wide woolen bands with a weft-rib weave divide the whole cloth into three parts. This weft-rib structure is known as Hruih or in this

case, Kherh. The rest of the white warp has equally spaced warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

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

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

12. Special Characters and Unique Features of Ngotekherh :

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

b) Amongst the Mizo Puan, 'Hruih/Band' style of weaving is found only in Mizo Puanchei, Ngotekherh, Tawlhlohpuan and Puanrin.

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih Specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih Specialist to a basketful (Traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how the weavers highly regard the skill of Hruih specialists.

c) The 'Hruih/Band' design in Ngotekherh does not have any wrinkle or crease. In addition, no other background colour is visible in it. Several Hruih are embedded in

Ngotekherh. There are two dominant black Hruih in Ngotekherh which divides the whole cloth into three main parts, adding uniqueness to the cloth.

d) Ngotekherh can be easily distinguished from other Mizo Puan. Although the cloth consist of only two colours i.e., black and white, the design and combination is unique. Just by looking at the cloth, one can easily differentiate it from all other existing puan/textiles.

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

f) The traditional loom used by the Mizo is the loin-loom. Generally, two pieces of cloth are woven which are delicately sewn together to form one complete Puan. Unlike the other Puan, Ngotekherh is woven in two pieces lengthwise. The breadth of each piece measures 22.5".

g) In the earlier days, the material used for the ground fabric (Puan Bu) of Ngotekherh is the locally produced cotton yarn. Nowadays, acrylic yarn that are easily available in the market is most commonly used due to rise in demand of Ngotekherh. Silk is also recently introduced in the production of Ngotekherh. It has also evolved in different colour combinations such as red and white, green and white, and blue and white.

h) The traditional colour and design of the Ngotekherh has remained the same over the years. Although earlier Ngotekherh were woven using a back strap loom, now the majority of production of Ngotekherh is done using fly shuttle looms.

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

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

The creativity of the weavers can be observed from the elegant design of Ngotekherh. In Ngotekherh, as the name suggest, the only design incorporated is the 'Hruih' band and

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

14. Dimension, descriptions and designs of Mizo Ngotekherh :

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

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

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

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

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

- a) Ngotekherh is generally 63" in length and 45" in breadth. The size can vary slightly depending on the size of women wearing it.

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

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

Hruih is a very difficult technique of weaving. Many skilled weavers are unable to master the technique of Hruih. Therefore, when Hruih design needs to be incorporated, a Hruih expert (Hruih specialist) is usually hired to weave the Hruih design. In the olden days, normal weavers often trade the skill of Hruih specialist to a basketful (traditional Mizo cane basket) of firewood (collecting a basketful of firewood is considered a full day's work). This shows how high the weavers regard the skill of Hruih specialists.

l) On both the outer edge of the Hruih is Kherh. Kherh is a white coloured thin weft on the border of Hruih. Weaving a smooth and fine Kherh requires special skill.

m) The rest of the white warp has equally spaced black warp stripes (of about half an inch each) and equally spaced black weft stripes of the same size, which makes the appearance of this portion of the cloth like checks. However, the black weft stripes are almost entirely concealed by the dominant white warp, thus giving the black weft stripes only a faint appearance. The space between these stripes varies between 1 to 1.5 inches.

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

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

15. Traditional Practice - Now and then :

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

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

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

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

17. Inspection Body :

Inspection structure to regulate the use of the GI

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).

18. Post Registration conditions :

- i) Registration of producers of Ngotekherh 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

Rs. 100

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सत्यमेव जयते

ONE
HUNDRED RUPEES

भारत INDIA
INDIA NON JUDICIAL

मिजोरम MIZORAM

058594

AFFIDAVIT FOR REPRESENTATION OF THE INTEREST OF STAKEHOLDERS FOR
NGOTEKHERH

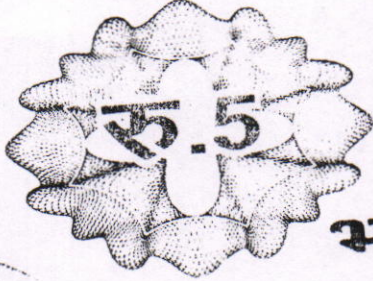
I, **R. Hmingthanzuala**, Secretary of 'Mizoram Art & Cultural Society', Aizawl, Mizoram, do hereby solemnly affirm and declare as follows:

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 *Ngotekherh* 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 *Ngotekherh*.
3. That the responsibility of execution of the GI registration for *Ngotekherh* 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 Art & Cultural Society was set up 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 *Ngotekherh* 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 *Ngotekherh*, the details of which is given below:-

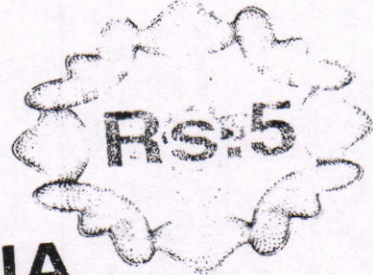
भारतीय गैर न्यायिक

पाँच रुपये

FIVE RUPEES



सत्यमेव जयते



भारत INDIA

INDIA NON JUDICIAL

मिज़ोरम MIZORAM
The applicant is bearing the expense to protect a craft to the global environment. The 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 *Ngotekherh* in India and abroad, including enforcement of all rights in the name *Ngotekherh* 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 **NGOTEKHERH** 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 :-
R. Hmingthanzuala

Signed before me :
R. Hmingthanzuala

R. Hmingthanzuala
DEPONENT
Secretary
Mizoram Art & Cultural Society
4/12
13/12/12

**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
KOLKATA 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

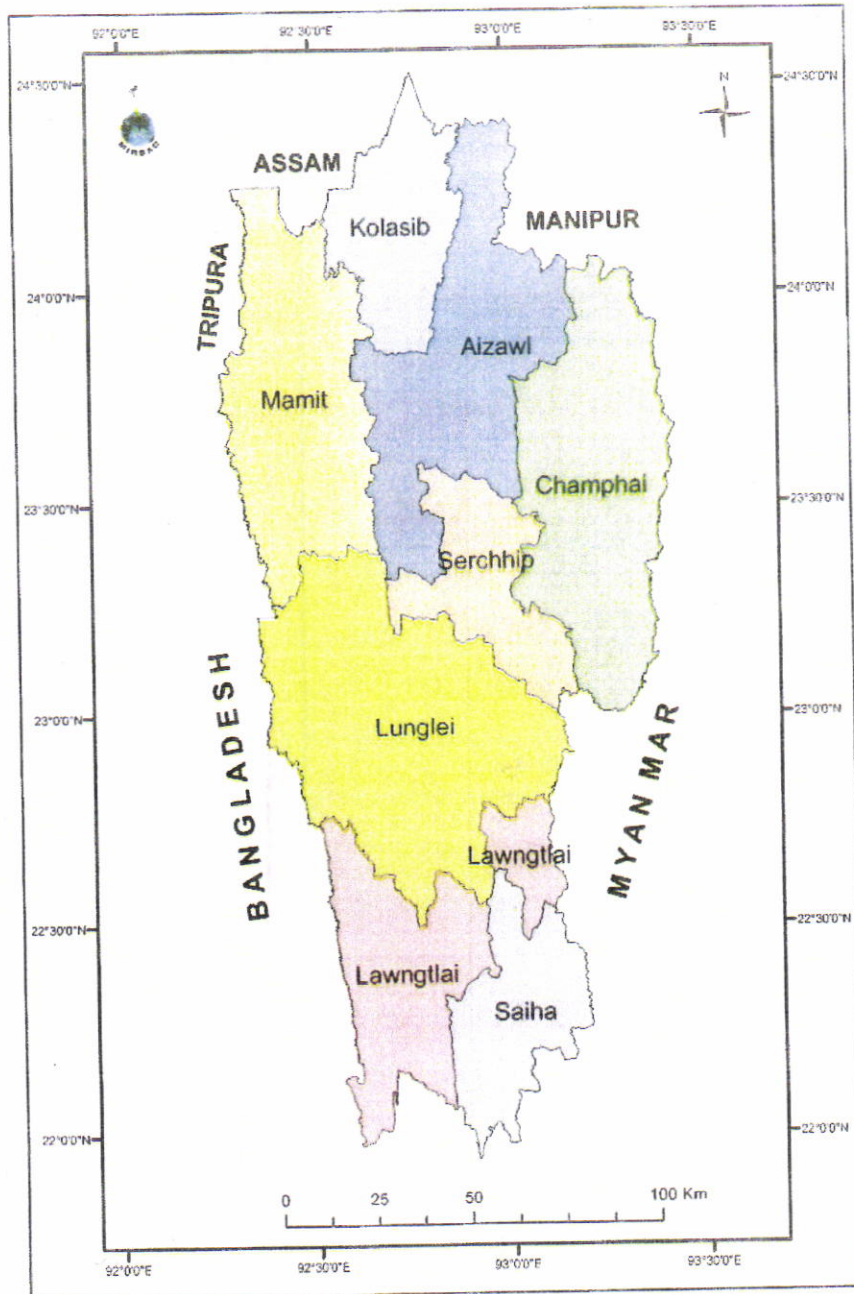
We hereby revoke all previous authorisation, if any, in respect of the same matter of proceeding. We confirm the action already taken by them.

DATED THIS 20TH DAY OF MARCH, 2018.


Signature with Seal

Secretary
Mizoram Art & Cultural Society

NGOTEKHERH PRODUCTION MAP OF MIZORAM



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



R.K. Lallianthanga
29/3/12

(Dr. RK. LALLIANTHANGA)
Member Secretary, MIRSAC

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