

STATEMENT OF CASE

- (A) APPLICANT : **KOTA DORIA DEVELOPMENT HADAUTI FOUNDATION (KDHF)**  
thro it's PRESIDENT, NASRUDDIN ANSARI  
VICE PRESIDENT-ABDUL WAHID &  
VICE PRESIDENT ABID HUSSAIN
- (B) ADDRESS: **SADAR BAZAAR, KAITHUN, DISTRICT KOTA, RAJASTHAN.**
- (C) LIST OF ASSOCIATION OF PERSONS ORGANIZATION/ AUTHORITY KDHF is an umbrella organization representing the interests of all persons of hadauti region involved directly in the production and marketing of Kota Doria. It is a welfare oriented organization.  
**ANNEXURE- B**(List of members, Memorandum Rules & Regulations)
- (D) TYPE OF GOODS : Mainly saris, suits, dupattas, dress materials and fabric for home furnishings and garments, falling under the following classes of goods as per the Fourth Schedule (Classification of Goods- Names of the Classes) of the Act:  
Class 24- Textiles and textile goods not included in other classes; Bed and Table Covers.  
Class 25- Clothing and Readymade Garments falling in Class 25.
- (E) SPECIFICATION : The recognizing characteristic of Kota Doria is the square- check pattern, locally known as the 'Khat' that is present in the base fabric besides any other type of value addition by weaving of any other process such as embroidery, printing, painting, dyeing etc. The khats are made in the fabric so skillfully that the fabric becomes transparent. The various types of 'khats' traditionally made in Kota Doria have been placed in original GI Application No. 12  
The fabric is mainly made of cotton and a silk yarn is different combinations in warp as well as weft. The popular combinations presently in production are as follows and have been annexed with the Original GI Application No. 12 as Sample Annexure 2:  
a) Cotton x Cotton  
b) Cotton x Silk  
c) Tussar Silk x Tussar Silk

A) The Cotton- Cotton variety has 90- 96 'Khats' across the fabric width of 46 inch.

B) Within the Cotton- Silk variety, there are three variations based on the number of 'Khats' in the 46 inch width of the fabric:

- 1. 300-'Khat' variety: Having 285-300 'Khats' across the width
- 2. 350-'Khat' variety: Having 325-350 'Khats' across the width
- 3. 400-'Khat' variety: Having 385-400 'Khats' across the width

As per the traditional standards, in the Cotton - Cotton variety there are approximately 02 Khats found in an inch, both in transverse as well as longitudinal directions. Each Khat has 30 threads in both the directions, thus there are approximately 60 ends/ inch and 60 picks in the fabric.

As per the traditional standards, in the Cotton- Silk variety the number of khats per inch in transverse and longitudinal directions is as follows:

S. No	Variety	Transverse Dimension	Longitudinal dimension
1.	300-khat	5-6(70-84 ends/inch)	5-6(70-84 picks/inch)
2.	350-khat	7-8(98-112 ends/inch)	6-7(84-98 picks/inch)
3.	400-khat	9-10(126-140ends/inch)	8-9(112-126picks/inch)

Each khat in above varieties has 14 threads (i.e.08 of cotton & 06 of silk yarns) both in transverse & longitudinal directions, hence number of ends & picks per inch can be ascertained.

(F) Name of **KOTA DORIA** (Saris, suits, dupattas, Geographical dress material and furnishings) Indication Also famous as 'Kota Sari' or (& particulars): 'Kota Masuria Sari'

**(G) DESCRIPTION OF THE GOODS**

**Kota Doria** is a fabric famous for its unique square check pattern and its main recognizing factor. The check pattern itself is of a wide variety and some of the same have been annexed in the original GI Application No 12. Thus the main distinguishing feature for the true description of Kota Doria fabric is the presence of any of the 'Khat' patterns in the fabric. The description of the product range of Kota Doria is being given below for ready reference. However, the same would

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be only indicative since the vast variety of designs, layouts, patterns and end usages cannot be captured in the application.

**Kota Doria Sari:**

As per the Handlooms **(Reservation of Articles for Production) ACT, 1985 (22 of 1985)** Kota Doria Sari was also included in the range along with other handloom saris exclusively reserved for the production by handlooms. The description of Kota Doria Sari as per the above Act is reproduced as follows:

Kota Doria Sari is a plain woven cloth either grey or bleached which is also jointly characterized by the following:

- 1) Is manufactured wholly from cotton or predominantly cotton along with combination of any other fibre.
- 2) Has corded effect obtained by cramming either the warp or weft threads or both or by using threads of different counts to form stripe pattern warp way or weft way.
- 3) Has a width ranging from 90 centimeters to 140 centimeters (inclusive of selvages).
- 4) Has length ranging from 5 meters to 8.5 meters, and
- 5) Is commonly known by that name.

**Kota Doria Suits & Dupattas:**


The Kota Doria suits and dupattas are plain woven cloth either dyed or un-dyed using cotton, silk zari and / or other fancy yarns in the warp or the weft or both with or without booties for the ground and/ or pallu and neck-line or any other value addition thereupon. The fabric is usually 36 inches to 46 inches wide and length of 2.5 to 7.5 meters, depending upon the inclusion of the duppatta in the suit length or other wise.

**Kota Doria Dress Material:**

Kota Doria dress material is plain woven or with fancy yarn insertions/ motifs woven or any other value addition thereupon. Its width is usually 36 inches to 46 inches and it can be plain bleached/ unbleached or colored. Its length can be usually in a cut size of 11.5 meters.

**Kota Doria Furnishings:**

Kota Doria furnishings can be plain or dyed or with motifs and or other fancy yarn insertion along the warp/ weft way. The fabric may be having plain single count cotton yarns or twisted 2/ 120s etc. Kinds of cotton yarns in varying combinations with silk or other yarns and the characterizing features would be the square check pattern and the use of cotton and silk yarns in the fabric construction. The width may vary from 46 inches and upwards.



**(H) GEOGRAPHICAL AREA OF PRODUCTION**

Kota Doria is made in many villages located in Kota, Bundi and Baran district of Rajasthan. However, the oldest and biggest concentration of weavers of Kota Doria are:

- Kota, Kotsuwan, Kansuwan, Mandana, Sultanpur & Sangod in Kota District.
  - Mangrol, Siswali & Anta in Baran District and
  - Bundi, Keshoraipatan, Kepren & Roteda in Bundi District.
- The latitude-longitude details of the major locations of the geographical area are as follows:-

S.No.	Name of location	District	Latitude	Longitude
1.	Kota	Kota	25.183 <sup>0</sup> N	75.833 <sup>0</sup> E
2.	Kaithun	Kota	25.133 <sup>0</sup> N	75.983 <sup>0</sup> E
3.	Sultanpur	Kota	25.283 <sup>0</sup> N	76.167 <sup>0</sup> E
4.	Kotsuwan (Digod)	Kota	25.217 <sup>0</sup> N	76.083 <sup>0</sup> E
5.	Mangrol	Baran	25.333 <sup>0</sup> N	76.517 <sup>0</sup> E
6.	Siswali	Baran	25.350 <sup>0</sup> N	76.350 <sup>0</sup> E
7.	Bundi	Bundi	25.450 <sup>0</sup> N	75.650 <sup>0</sup> E
8.	Kapren	Bundi	25.417 <sup>0</sup> N	76.067 <sup>0</sup> E
9.	Keshoraipatan	Bundi	25.300 <sup>0</sup> N	75.933 <sup>0</sup> E
10.	Mandawara	Kota	25.367 <sup>0</sup> N	76.150 <sup>0</sup> E

**(I) PROOF OF ORIGIN [HISTORICAL RECORDS]**

Kota Doria is known after the erstwhile Kota State from where it originated and is still being made in the villages of this erstwhile State or where the Ansari weavers' community is present in sufficient numbers. The evidences of weaving activity in the region have been recorded in several State and British journals. The weaving technique as well as the product (from fine muslin to doria muslin and ultimately the famous check pattern which has become popular as Kota Doria) evolved over a period and in the modern times became famous as Kota Doria after place of its origin. The historical references have been appended at Annexure 5 of GI Application No. 12. However, the major findings inferred from these historical references are being reproduced for the purpose of a cohesive, clear and simplified overview.

**(1) About Kota & Hadauti**

Modern Kota City and Kota District of Rajasthan have been derived from parts of the erstwhile Kota State. The former State of Kota formed the Eastern part of present Rajasthan. It was surrounded by the former Indian States of Jaipur and Gwalior in the North, Bundi in the West, Udaipur, Jhalawar, Indore and Gwalior in the South and Khilchipur, Rajgarh and Gwalior in the East. Though Kota started as an offshoot of Bundi in A.D.1624, it ultimately superseded its parent in power, economy and cultural

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grandeur. At the time of the integration of the Indian States to the Indian Union in 1948, it was the 5<sup>th</sup> largest state (in revenue) in the newly formed State of Rajasthan.


The earnest region of Rajasthan is widely known as 'Hadauti' or the Land of the Hadas. Hadauti comprises the old Hada States of Bundi and Kota, which in modern times means Bundi, Kota, Baran and Jhalawar. Hadauti is a region of large expanse of fertile plains having rich black cotton soil and of ranges of low hills and river gorges covered with thick forest. The land slopes gently from the South towards the North and as the river Chambel traversing across it from the south to the North, with its many tributaries. It is the only perennial river in the largely desert State of Rajasthan, draining itself into the Yamuna. Together with a bountiful rainfall, these waters provide a prosperous and verdant look to this land, which is the main granary of Rajasthan.

### **(2) About the 'Hadas'**

The Hadas, who are one of the major branches of the Chauhan race, trace their origin according to mythology, from Mt. Abu in the South Aravalli hills. The legend goes on to state that a 'Yajna' was performed there by Saint Vashishtha to rid the world of evil and out of the sacred pit of fire, sprang forth four warriors, the last being the most powerful one, called Chaturbhuja Chauhan. The Chauhans who are of the Agnikula race of the Kshatriyas are one of the important races of the 36 royal races of India. They established themselves near 'Shakhambhari' (the name of the present day Sambhar town approximately 50 miles South of Jaipur) in around AD 600 and soon took Ajmer and forged the powerful kingdom of 'Sapadlaksha' (a powerful state comprising parts of the present day Rajasthan, Haryana, Punjab, Uttar Pradesh and East Delhi which continued till AD 1192). The high-noon of the Chauhan Empire was under the great Prithviraj III, the last Hindu king of Delhi. The empire broke up after his disastrous defeat at the Battle of Rerrain in AD 1192 against the Sultan Muhammad Ghori. The Hadas are the direct descendants of the Sakhambari-Nobal line of Chauhans. In due course they migrated and settled in the hilly vastness or the 'Pathaar' between the plains of Mewar and those that of later day Hadauti.

### **(3) About Kota Doria Weaving**

The beginning of this exquisite fabric is mired in mystery and not much is known in written form about the exact date/ period of the initiation of Kota Doria in its present form. Its origin as a craft is shrouded in mystery and several tales passed on by way of mouth can be heard. The word 'Masuria' added to the Kota saris also adds to the mystery. While a section of believers attribute this name



to its origin from Mysore, others attribute the name to the initial use of Mysore Silk in the saris. Another version and a more plausible explanation for the use of word 'Mysoria' is given by noted textile experts Ms. Rita Kapoor Chishti and Ms. Amba Sanyal in their famous book, 'Saris of India' wherein they opine that the Kota Masuria saris come in a wide variety of checks in pure cotton as well as cotton and silk, with the finest resembling the 'Masoor' lentil seed. This reference clearly removes the wrong notions that the word Masuria has got anything to do with Mysore. It actually talks of the fineness of the fabric, especially for the 350-400 khat patterns wherein the finest check resembles the 'Masur' lentil seed.

One of the beliefs is that the Doria saris were originally woven in Mysore, and from there, some weaver families were brought to Kota due to the patronizing efforts of the then Prince, Rao Kishore Singh (1684-1695). The weavers settled in Kaithun in the early 17<sup>th</sup> Century and gradually grew in number. As marriages took place from one village to another, the girls, adept at weaving, started the work in their new homes too. Slowly the interest of other members of the family also grew and this resulted in the spreading of the craft from a few families to several households in a large number of villages in the vicinity.

However, the historical records of period even earlier than the period of Rao Kishore Singh cite the presence of weaving activity in Kaithun, the earliest weaving centre of Kota Doria. References of fine cotton weaving and growing of cotton in the area are reported in several documents ranging from the State time documents to the British accounts of the area. Hence it can be firmly established that since cotton and indigo were grown in the region since quite some time and the reference of Kaithun, the main weaving centre, is available even in the 13<sup>th</sup> Century records of Bundi State, it would be out of turn to accept that there was no weaving activity prior to the period of Rao Jagat Singh Rao Kishore Singh.

It would be important to provide a clear picture of the Hadauti region also to reaffirm the claim that weaving has been a tradition of this region and a lot of this can be attributed to the geographical conditions of the area. Unlike other parts of the state, where coarse- yarn weaving is done, due to the hot and dry climate, the presence of black soil for growing of cotton and the lush natural forest cover of the area, all provide conducive conditions for fine count weaving of cotton. The higher incidence of rainfall in this part of Rajasthan is a well known fact. In fact, it may not be out of place to mention that in this part of Northern India, fine count cotton weaving is present only in three centres, i.e. Chanderi, Maheshwar and


Kota and of these Kota holds a special position due to the 'Khat' pattern that it has mastered over the years. Some of the historical evidences that can be cited to substantiate the presence of cotton growing and cotton weaving in the are given below:

1. ' Kota Rajya Ka Itihaas' by Mathura Lal Sharma
2. Gazetteer of India Vol.3 Chapter IV- page 202
3. Gazetteer of India Vol.15- page 425
4. Gazetteer of India Vol. 15- page 131
5. Gazetteer of India Vol. 15- page 120
6. Gazetteer of India Vol. 15- page 133
7. Reference of Mangrol weavers switching over to terricot cloth weaving from Kota Doria weaving in 1960 is given in one of the State Government publications, 'Vastra Vidhaan'.
8. Reference of cotton cultivation even in recent times and the fame of Kota Doria saris are given in the articles written by Mr. A.B. Lal in the State Govt. Publication 'Rajasthan- Sujas Sanchya'.
9. The district Gazetteer of Kota, 1971 in Chapter V (Industries) talks about the Old Time Industries and makes a clear mention of cotton weaving, the muslins of Kota having more than local reputation and the use of gold or silver threads while still on loom.
10. The same Gazette mentions in the chapter or cottage and village industries that Kaithun and Mangrol have been famous for the Masuria fabrics which are white or coloured muslins with gold or silver thread introduced while on the loom itself.
11. The famous book- 'Hand - woven fabrics of India' by Jasleem Dhamija and Jyotindra Jain refers to the presence and fame of the Masuria/ Kota Saris being woven in Kaithun, one of the few fine weaving centres besides Dholka, Khambat and Por Bandar in Gujarat.
12. Famed writer of textiles books, Linda Lynton has refers to Kota Doria Saris as one of the nationally popular hot-season garments because of very light weight.

The above said references have been submitted along with the GI Application No. 12.

**(J) METHOD OF PRODUCTION**

**1. THE PROCESSES INVOLVED**



Kota Doria fabric being produced in the region is produced on very traditional and age-old pit looms with a throw shuttle technique. All the processes involved from yarn to fabric stage are also carried out manually. These processes are summarized as follows :

**(i) Winding**

Cotton as well as silk is obtained from the traders of Kaithun, Kota & other parts of the country in the form of hanks (lachhis). These hanks require the process of winding before being used on the loom for weaving. Winding is the process of transferring the yarns from the hank onto bobbins for warp and pirns/sirkies for the weft. Winding is also done for zari and other threads used for value addition during the weaving process. Winding is carried out by using a small swift/charkha and a rotor wheel attached to a harness of conveyor belt at the other end. Rotation of wheels by hand results in the rotation of the spindle and thereby the thread from hank mounted on swift is transferred and wound on to the spools. Winding also requires enough skill, as withdrawal of yarn from the spool should be easy.

**(ii) Warping**

Warping is the process of getting a predetermined length of warp having desired number of the threads as required for the whole width of the fabric. The warping method generally being used for Kota Doria is known as Peg Warping (also known as Ground / street warping), since wooden pegs are used in the process. These wooden pegs are placed along the whole length of the yarn so that a continuously crisscrossed set of two yarns may be obtained for the weaving process (The criss-crossing later on helps in finding out the broken yarn on the loom during the course of weaving). These wooden pegs are placed below a thick rope tied to a pair of iron pegs (dug into the ground fully stretching the rope) on each end, and it is the length of the rope that determines the length of the warp being prepared. Generally warp of 31-36 yards is prepared at a time for producing 5 saris of 6 yards each (or 4 saris with blouse, of 7 yards each, depending on the requirement) keeping the margin for shrinkage and wastage etc.

At least two persons are required for the entire process. While one person has to twist the yarns with the help of a heald (locally called as 'Hattha'), which has the yarns passing through it, the other person has to hold the creel (locally called as 'Pinjras') consisting of the spools of the yarns. So one - person keeps on holding the creel of yarn, both of them take turns round the pegs to achieve the desired number of yarns in the warp. The number of rounds to be taken between the two ends of the rope is

determined by the number of 'khats' desires in the sari and the capacity of the creel being used. Since each khat is made of 8 cotton and 6 silk yarns in it, hence an original Kota Doria sari of 300 Khats has 2400 cotton and 1800 silk yarns in the warp. The warp thus prepared is then collected in the form of ball.

Usually the activity is done in the open spaces or by-lanes near the house of the weaver, either by the non-weaving family members or by other hired persons, usually old-aged women of the village. Warping of cotton and silk yarns as well as that of Zari is carried out separately.

### **(iii) Dyeing**

Dyeing is the process of coloring the material (fibre, yarn or fabric) in the desired colour and shade. For Kota Doria, dyeing of both cotton and silk yarns is carried out for the readied warp as well as the hanks for the weft. The dyeing process is completely manual presently. Water is heated in a pan/suitable utensil, dyes pre-dissolved are added and the yarns are then dipped and dyed till the desired shade is achieved. The prevalent dyeing processes for the various shades are VAT, Napthol, Direct and Reactive. However, the most commonly used process is direct dyeing owing to ease and similar retention on silk as well as cotton yarns. Sometimes they are tied and then dyed in different shades to produce the tie-dye effect in the fabric.

### **(iv) Sizing**

Sizing is mainly done for imparting the yarn enough strength, surface glaze and stiffness so that it can withstand the beating of the reed during the weaving process and also maintain the stiffness necessary for even weaving and a proper look of the sari once the weaving is complete. This is important since no further ironing/finishing of the sari is done in the cluster.

Sizing is required and done only for cotton yarns (being very fine single yarns) and is done by using the paste of rice ('Maandi') and the juice of a special wild variety of onion available as a natural vegetation in the nearby jungles of the area. This onion juice renders a soft feel to the yarn and it retains a luster and soft feel even after Sizing is done by workers belonging to Kota and Kaithun. The process involves painstakingly brushing the yarns stretched along a stand, using the sizing paste and special brushes for this activity. These brushes are made up of a particular type of leaves.

### **(v) Drafting-Denting-Piecing**

All the individual threads of cotton and silk are drafted through the double clasped country cotton heel (locally called as 'Ranch') and dented through the dents of the bamboo/steel reed (locally called as 'Fani') in a



particular pattern in order to produce a check pattern popularly known as Khat in combination with weft threads. The pattern of laying the threads for a **Khat** is very peculiar, which is four threads of cotton, two threads of silk, both in warp way and weft way for Cotton Silk Variety. Silk threads are taken one by one through the dent of the reed whereas two threads of cotton pass through one dent of the reed forming a very compact check pattern. Fine silk yarns make the transparent background, while the relatively coarser cotton yarns form the check locally named as Khat, which are woven across the width of the saris. The Khats so formed does not get flattened even after putting the fabric in water. Very fine bamboo or steel reeds generally from 110 & above numbers are used depending on the number of Khats required in the whole width of the fabric.

Since drafting and denting of all the individual threads consumes a lot of time, an alternative method of **Piecing** is generally being used, in which all the individual threads of the newly prepared ball warps of cotton & silk are tied with corresponding threads of the leftover threads of previous warp. Same method is also adopted when preparing cotton x cotton or tussar silk variety of the fabric.

#### (vi) Weaving

After the piecing of the threads the ball warp is hanged at the other end of the loom and the loom is made ready to start weaving. The warp threads are kept in such a way that all individual threads are in equal tension to facilitate weaving.

The weaver sits in front of the loom keeping his/her feet in the pit to operate the treadles/jacquard/dobby and /jala for forming the shed through which the horn shuttle is thrown by hand (throw shuttle looms) to pass across the width of warp. Beating of the entered pick to the fell of the cloth by reed (fixed in the slay hanging from the ceiling, tied with strings) is done so skillfully that, almost uniform size of check patterns (popularly known as Khat) are produced in the fabric.

#### (vii) Designing

The designing of Kota Doria Sari is mainly based on the extra-weft pattern of weaving. For the purpose of producing floral patterns, booties or any other intricate designs in the pallu, border and body of the fabric, jacquard/dobby/jala are used. The desired paper designs are first made on the graph papers and then transferred to the fabric through above technique. The setting up of design on the 'Jala' of the loom is also a specialized activity and so is that of making of the graphs for the designs. Dobbys

of up to 16 plates and jacquard of upto 120 hooks are generally being used in Kaithun. Dobby is mainly used for ground motifs and for fine small borders in the sari. On the other hand, jacquard is being used for making exquisite borders of the saris and pallus of the saris and for that matter any bigger motifs that are required in the fabric of any purpose. The method of using small spindles, locally known as 'tills' or 'sirkies' for making the motif on the ground/pallu/border of the sari makes the designing process quite time-consuming but at the same time providing a very fine finish to the sari.

## 2. THE RAW MATERIAL IN USE

The main components being used in the production of Kota Doria are yarns made from natural fibers viz. cotton and silk. Besides, Zari (of pure gold-silver) PMC yarn, jute and other fancy yarns are also used in lesser amount for motifs, weft insertions or other ornamental purposes.

**Cotton yarn:** 80s to 120s counts (mainly of combed quality) are used both in warp way and weft way.

**Silk Yarn:** 20/22 D to 13/15 D Silk is used both in warp way and weft way. The silk yarns are not degummed unlike other handloom centres and this provides a sheer texture to the fabric.

### (K) UNIQUENESS

Technically speaking, it is not possible to create a structural pattern in a fabric using simple two-pedal loom. However, it is the fine skill of the weavers of this region that a structural pattern is created in Kota Doria fabric with just two pedals, the square check pattern the 'Khat'. While the cramming of the yarns is mechanically achieved in the reed of the warp way, it is only the inherited skills of the weavers that helps them throw silk as well as cotton yarns along the width according to the design requirements and beat the cotton yarns double and keep the silk yarns lightly beaten to involve the square check. It is this inherited skill and the evolving 'Khat' pattern that is so unique that no words would be sufficient to explain it.

The process of sizing is unique a practiced in Kota Doria and is done by using the juice of a special wild variety of onion available as natural vegetation in the nearby jungles of the area. This onion juice renders a soft feel to the yarn and it retains a luster and soft feel even after several washes. Sizing is done by the traditional laborers available for this purpose in Kota and Kaithun. The process involves painstakingly brushing of the yarns stretched along a stand, using the sizing paste and special brushes for this activity. These brushes are made up of the particular type of leaves. Thus the sizing process of Kota is quite unique and traditions. It also involves extensive use of material of local natural vegetation for giving the distinction finish to the sari and this is a

process which cannot be replicated elsewhere. It is unique and characteristic of Kota and needs to be protected.

Uniqueness of Kota Doria lies, besides the Khat pattern, in being a fabric with soft gossamer feel, sheerness and yet a corded texture at the place where the cotton yarn are crammed together. Such a variety of feels within the same fabric is very unique. Moreover, this lends the fabric a fantastic feel and fall. The weaving texture is such that one can assess the count of the yarn.

The Khat pattern of Kota Doria is unique and is the main characteristic of the fabric. The 'Khat' is itself the uniqueness of the fabric and thus needs to be protected. This unique feature owes its origin to the inherited traditional skills of the weavers and the special finishing process given to yarn during sizing.

Kota Doria is also unique in the sense that it is perhaps the only fabric, which are uses cotton as well as silk in predefined proportions in the warp as well as weft of the fabric. This lends the fabric a very unique kind of fall and sheerness.

In spite of using silk without resuming it, Kota Doria fabric does not get brittle and has a long life. This is because of the 'Khat' pattern, a structure that ensures the application of stress only on cotton yarns and thus the silk just provides the sheerness and good fall. Thus the comfort and longevity of the fabric of Kota Doria is quite unique.

**(L) INSPECTION BODY**

Kota Doria Development Hadauti (KDHF) has representatives from the producing villages and they have been nominated by the weavers of these villages. Moreover the KDF membership includes master weavers and other stakeholders by the weavers of these villages. Thus, once the registration would be provided the implementation and assurance of the quality of Kota Doria; its genuineness would be monitored by the village level committee formed by the organisation. The involvement of the local design/technical institutions expert may also be done for the yearly meeting of the inspection committee and wherein each product would be stamped by the representative of the developed and placed at Annexure 9. The applicant is further open to any other inspection body that may be designated by the Office of Registrar, Geographical Indications Registry, if needed.

**(M) OTHER**

As mentioned above, the production of Kota Doria involves number of processes, which require high level of skill, patience and concentration, but all the stakeholders involved in the production are carrying on their age- old

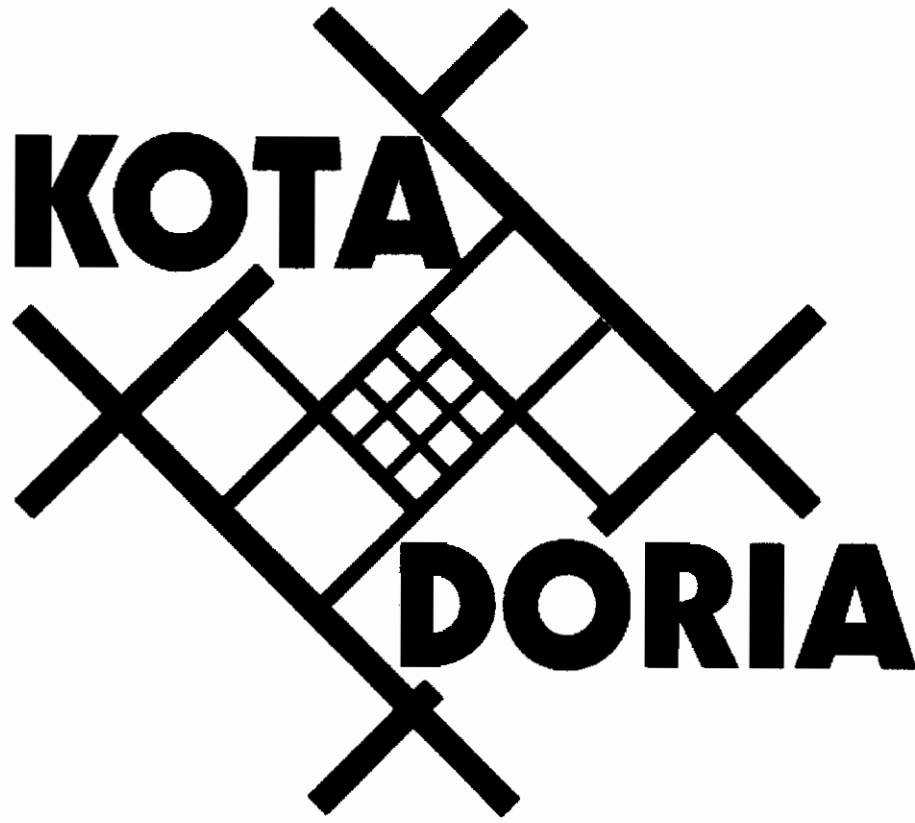


traditional craft and passing on the skill of their new generation.

I. It is pertinent to mention here that **AUTHORISED USER APPLICATION HAS BEEN FILED ON BEHALF OF KDHF AND RECEIVED BY YR OFFICE VIDE RECEIPT NO. IT MAY BE READ AS A PART OF THIS APPLICATION.**

II. **THIS IS TO CLARIFY THAT MEMBERS WOULD BE FREE TO APPLY FOR INDIVIDUAL REGISTRATION AS AUTHORISED USERS.**

III. **LOGO MARK- THE KOTA DORIA LOGO AS SHOWN BELOW IS BEING USED BY THE WEAVERS AS LOGO AND MARK OF IDENTIFICATION and is being stamped/woven on the KOTA DORIA fabric and IS TO REGISTERED with the Geographical Indication- Kota doria. This fresh application is in continuation of GI Application No.12 and no change has been made except the LOGO MARK has been added, hence all annexure/samples with original application may be treated as part of this application.**



Copy of the aforesaid LOGO is enclosed as **ANNEXURE -C** having 3 black and white reproductions.

APPLICANT

Through

Dr. Charu WaliKhanna (ADVOCATE)

New Delhi  
06.12.09.