

Weekly Publication of



Cotton Association of India

COTTON STATISTICS & NEWS

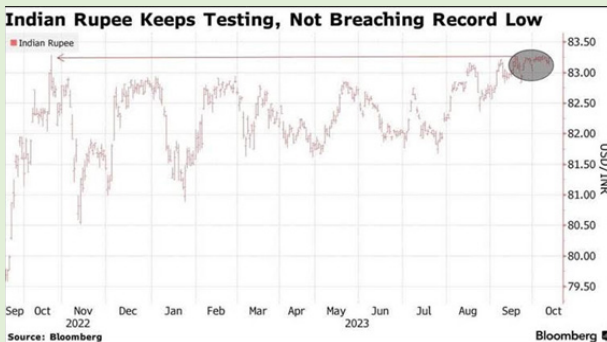
Edited & Published by Amar Singh

2023-24 • No. 31 • 31st October, 2023 Published every Tuesday

Cotton Exchange Building, 2nd Floor, Cotton Green, Mumbai - 400 033
Telephone: 8657442944/45/46/47/48 Email: cai@caionline.in
www.caionline.in

The Month That Was - Snippets for October 2023

Traders Puzzled Why RBI Spends Billions Fighting Stronger Dollar



Abrdn says RBI may be intervening to curb imported inflation. Reserve stockpile shrank by about \$17 billion in two months. For the most part of this year, betting against the rupee has been a fool's errand. Traders are contemplating one key question: why is the Reserve Bank of India steadfastly defending the currency? Volatility in the rupee is hovering near the lowest in almost two decades and the currency has avoided breaching a record low even as rising US rates wreaked havoc in emerging markets. The central bank governor didn't shed more light on its intervention policy – beyond stating it's not defending a level – at this week's International Monetary Fund meeting, but analysts have an array of theories as to what is going on in the minds of policymakers. Abrdn Plc reasons that the RBI is probably tapping its large foreign-reserve stockpile to defend its currency to keep imported inflation in check.

Asia Central Banks Get Creative on Currencies to Defend Reserves

India, Indonesia, China are looking to sell bonds to buoy currencies. Measures are creative additions for use of FX reserves. Emerging Asian central banks are turning to innovative ways to protect their currencies as fears over higher-for-longer US interest rates and rising global tensions drag down risk assets. Asian currencies are especially exposed to outflows as benchmark rates in the region are generally lower than their emerging peers, resulting in a wider differential with the US. Among some of the ways officials are countering that: Indian policymakers said this month they're looking to sell more bonds to soak up cash, which should bolster the rupee. Their Indonesian peers in September started issuing a new line of debt to attract inflows and underpin the currency. China is selling a record amount of local-currency sovereign debt offshore to raise yuan demand.

Asia's Policy Rates Are Lower Than EM Peers



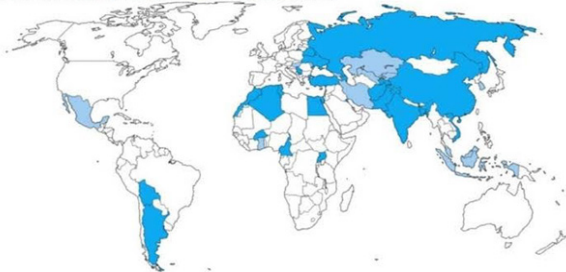
Source: Bloomberg
Note: Measures current spread between domestic policy rate and Fed rate relative to the five-year average spread

Wars, Trade Bans and Climate Change Turn Food into Politics

Food and Fertilizer Export Limits

Export bans, tax and licensing restrictions since the war in Ukraine

■ At least one restriction in place ■ Restrictions expired



Sources: International Food Policy Research Institute, Bloomberg News

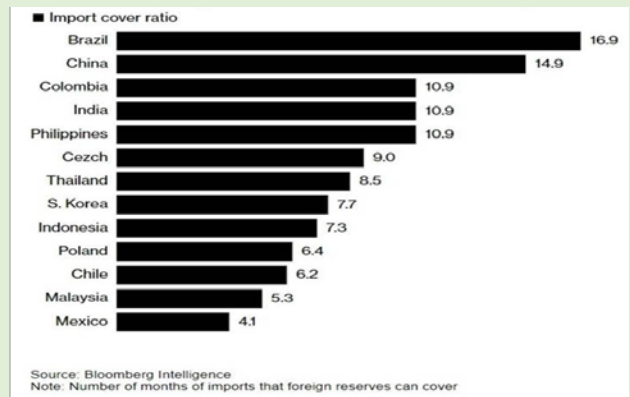
Protecting consumers and farmers is a frontline campaign issue in elections across the world. We look at some key countries. Whether it's bread or onions, food has the power to make or break a country's leadership. How nations secure their staples is looming large in elections across the world with war in Ukraine and now the Middle East. Starting with New Zealand and Poland this weekend, at least a quarter of the global population will head to the polls over the next eight months or so. Those countries will be followed by Argentina, the Netherlands and Egypt, and then Indonesia and India in 2024. Among them are some of the top suppliers of everything from rice and palm oil to milk and soymeal. Others are strategic locations for the flow of staples like wheat.

Clothing Makers Find It Hard to Break With China's Supply Chain.

After shifting to Southeast Asia, some are now moving back. Output rates in China are better, workers may be more skilled. From Adidas AG to Nike Inc., apparel and footwear makers have been shifting their supply chains out of China, pushed by geopolitical tensions and pulled by lower manufacturing costs.

But amid mounting global economic uncertainties and weakening consumer demand, many are discovering that finding alternative production hubs comes with its own challenges. Some are even upping stumps and moving back to the mainland.

Sufficient Foreign Reserves in EM to Cover Imports

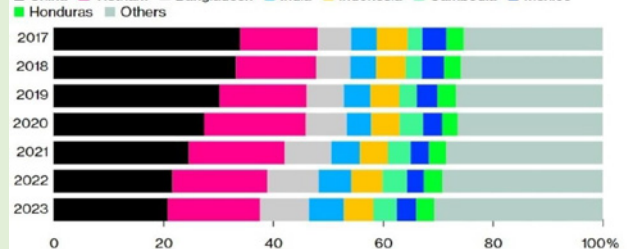


Indonesia and India are issuing more of their higher-yielding bonds to encourage inflows, which "is a new way where they can still support the currencies without having to use foreign-exchange reserves," said Eddie Cheung, a senior emerging markets strategist at Credit Agricole CIB in Hong Kong. "I think that's playing it quite smart." The measures from India and Indonesia "make for very creative complements to currency support that also take into consideration judicious use of FX reserves," said Vishnu Varathan, head of economics and strategy at Mizuho Bank Ltd. in Singapore. "Especially given that reserve drawdown can be a double-edged sword that suddenly accentuates a selloff if it presents worries about a possible cash-burn." While the various creative measures don't totally replace the use of foreign-exchange reserves, they do help reduce the amount needed.

America Is Diversifying Its Clothing Sources

Share of US apparel imports for top trade partners

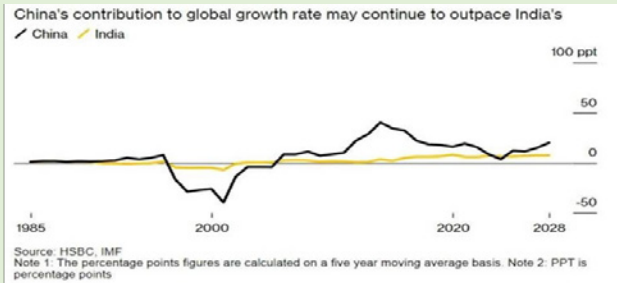
■ China ■ Vietnam ■ Bangladesh ■ India ■ Indonesia ■ Cambodia ■ Mexico ■ Honduras ■ Others



Source: Bloomberg
Note: 2023 data is updated to August

"That mature ecosystem, established over decades in China, not only ensures competitive price points, but also delivers stable quality at mass production that's hard to copy," Laura Magill, the global head of sustainability at footwear brand Bata Group, said. "I can't think of another place that can do the quality, the quantity and the price as well as China."

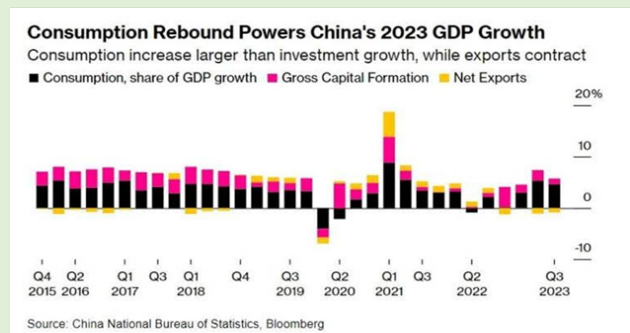
India Will Boost Contribution to Global Growth by 2028, Says IMF



The International Monetary Fund expects India to increase its contribution to global growth over the next five years as the economy continues to grow fairly rapidly. India will likely account for 18% of world growth by 2028, up from 16% currently, Krishna Srinivasan, director of the Asia and Pacific Department of IMF, told reporters in Mumbai on Thursday. India's faster growth compared with China's economic slowdown could see the South Asian nation make a bigger contribution to global growth than its larger rival – only temporarily – the latest IMF figures show. However, in terms of the size of their economies, China remains dominant.

China's Strong GDP Report Shows Housing Remains a Big Problem

Retail sales figures beat expectations, jobless rate falls. Property is 'main concern' into next year, Macquarie says. China's latest economic data put the government's growth goal of about 5% well within reach and lessened the likelihood for more stimulus before the end of 2023. But the ongoing housing crisis remains a serious drag, clouding the outlook for next year. While third-quarter gross domestic product figures released Wednesday surpassed expectations on strong consumer spending, the data points to difficult months ahead for the world's second-largest economy as efforts



by President Xi Jinping's government to stabilize the property sector and avert deflation have shown little effect. China's economic challenges come in the face of persistent geopolitical tensions, as the US tightens curbs on advanced technology and Europe probes the country's export dominance in electric cars.

Compiled by Shri. Kunal Thakkar

Textile Design - Principles and Applications

Part - II *Contd. from Issue No. 30 Dated 24th October, 2023*

Dr. T. R. Loknathan has worked in the area of Genetic Enhancement of G.hirsutum cotton. He has also worked in Desi cottons (G.arboreum) in both research and promotional activity amongst tribal farmers of Melghat and Parseoni taluka.

EXPERT'S Column



Dr. T. R. Loknathan
*Retired Principal Scientist
ICAR -CICR, Nagpur*

II. Woven Textile Design

Woven textile design is created by weaving the fabric by interlacing a vertical yarn (warp) and a horizontal yarn (weft) mostly at right angles. Woven textile designs are mostly created by various types of looms

but nowadays they are done predominantly by mechanised or computerised Jacquard looms. Textile designs in the context of weaving is done by various types of yarns with variance of texture, size and colour resulting in creation of stylized and patterned monochromatic fabric.

There are various types of yarns available to a designer including cotton, twill, linen and synthetic fibres. For weaving a fabric, the designer identifies and visualises the threading of yarns by first drawing it on a graph paper known as point paper. The designer also will choose

a weave structure which governs the aesthetic design when produced.

The most common process is the plain weave, which alternates, tight formation forming a strong, multi-fibre fabric. Twill weaves produce alternating lines between warps to the left and

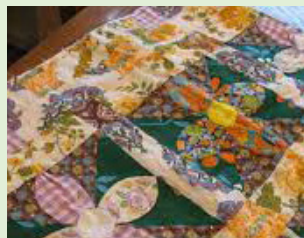


wefts to the right, giving a soft texture to the fabric. This technique makes the fabric softer which is ideal for fashion and interior decoration. Houndstooth or herringbone are the commonly used twill weaves.

Another aspect is the colour of the fabric. The designers weave two or more colours of yarns to form a pattern along the chosen threading sequence. Colours depend on the size of the yarns. Fine yarns change colours when the light falls at different angles on them, while large sized yarns require usually require monochromatic surface.

III. Mixed Media Textile Design

Mixed media textile designs are used in embroidery or other fabric manipulation processes viz., pleating, applique, quilting and laser cutting.



Embroidery is traditionally done by hand with a variety of stitches to create patterns or designs on the textile surface. Although industrialised and mechanised embroidery has emerged, hand embroidery remains coveted.

Quilting, traditionally providing enhanced insulation and warmth to the clothing, also allows the designer to exercise aesthetic properties. Quilts also feature geometric and collage designs formed from various textiles of different textures and colours. Quilting also use recycled scrap or heirloom fabrics. Quilts also serve as a medium for artists depicting narratives or communal stories.

Mixed media design represents an experimental and interdisciplinary approach to textiles linking a broad range of practices, processes, techniques, materials and methods of working. Mixed media design is a type of artwork which mixes different media with each other to create one piece. For example, an art in acrylic

painting which combines fabric with paper is called mixed media art. The techniques of mixed media range from stitching, wrapping, couching, crochet, knotting, sawing, drilling and casting.

Design Management in Textiles

Design in textiles refers to the process of creating pattern, motif, colour of different combinations on fabric or other material. Textile design is a creative field creating patterns for various products viz., household garments, clothing and other accessories. Textile designers use techniques like drawing, painting and computer aided design (CAD) software to create their designs. They also consider factors like texture, colour and pattern of scale to create designs which are visually appealing and functional for the intended product.

Design making involves lot of processes, conceptualisation, research, design development and production. In the conceptualisation stage, planning of appropriate design, choosing appropriate colours is done. The design development stage involves drawing sketches, choosing appropriate colours, fabrics. Production involves implementing the final operation of placing the design either by printing, dyeing or weaving.

Design management is a process of overseeing, creation and development of textile products from the design perspective. It involves in the initial stage, concept development of the design to the final launch of the product. The designers work in collaboration with merchandisers, marketers and technicians to ensure the textiles are not only visually appealing but also functional and commercially viable to meet consumer demand.

The key elements required for an effective textile design management are market research (identifying fabric trends in different applications); design concept development (after research, designers will make sketches); prototyping (after the design is tested for functionality durability. It is tested with repetitive actions to test its stability; technical design (once the design is finalised, technical designers work in details to specify product construction, materials and drawings). These drawings are used to guide the production; production management wherein design managers ensure that the product meets the deadline of production meeting the quality standard and is within the specified budget; quality control,

Where they work with quality officers to ensure quality and also identify or resolve any issues occurring in production; brand management where the design managers work in unison with marketers and ensure the product design in alignment with the company image and values.

Thus, textile design management is the creation of effective design nurtured by good production and satisfying market demands with good quality standards.

Importance and Classification of Textile Design:

In textile industry there is a need for different colourful designs to make the garments attractive. The importance of textile designs in industry is cited as follows.

1. Some design is required to make clothes
2. Textile designs are needed to embellish the clothes.
3. To brighten an ornamental object.
4. Also it can be used as a photo.
5. To produce colour effects.
6. To make it bright, attractive and beautiful.
7. Increasing the strength of the fabric by weaving the designs at right angles to the fabric.

The designs can be classified into two categories viz., Artistic design and Textile design.

Artistic design: Any design which is made using a pen, colour, brush and drawn on a piece of paper is called an artistic design. Printed design is also an artistic design.

Textile design: Any design created by weaving or of yarns at right angles to the fabric is known as a textile design. The designs printed are also called a textile design. Textile design can be divided into two categories viz., structural design and decorative design. Structural design is again of two types - simple structural design and compound structural design. Fabric surface enrichment is also known as applied designing and structural designing done by dyeing, weaving, printing. This is done while weaving the fabric while a decorative design is done by weaving once the fabric is made.

Historical Landscape of Textile Design

Creating textile designs has been an ancient art since thousands of years ago. We had cotton and silk from China and India. African textile designs produced rugs 5000 years ago. The art of netting and basketry during the Neolithic period has been

established. Silk, cotton, wool and flax rose to prominence with the establishment of trade routes by European countries in the 14th century. In the late 14th century, the production of damask (a type of weaving producing monochromatic, single colour designs was reflected in China. High quality damasks were made in Italy at a later period. Early weaving was practised in Egyptians, Chinese, African and Peruvian cultures. A tomb discovered in Siberia dating back to 464 A. D. harboured an ancient textile as the first example of design.

The ghiordes knot used for making Anatolian and Persian carpets is directly proportional to the design. Textile designs vary with cultures. Strip to strip woven fabrics or creating repeating patterns are the characteristic features of the African cultures.

The lineage of some historical textile events depicts the prevalence of diverse textile cultures of the world in those times.

Early Fabric History

Evidence of early fabrics have been found in the 2nd century BCE in the ruins of the Roman Empire. Tie and dye decorated silk effects are mentioned during the Tang dynasty (619 - 907 CE) in the Chinese chronicles and there are evidences of printing of textiles in India in 4th century BCE. Ancient weaving was also practised in Egypt since 4th century CE Ancient Persian textiles included simple fabrics as well as exquisitely woven carpets.

Textiles in Middle Ages

By the early middle-ages, certain Turkish tribes were skilled in manufacturing carpets, rugs, felts and towels. During the Mughal rule in India (16th -18th century) there was evidence of printed or painted muslin cloth.

After the conquest of Sicily by the Arab world in 826 CE, beautiful fabrics were produced in palace workshops of Palermo. About 1130 CE, skilled weavers from Greece and Turkey made beautiful fabrics of silk interlaced with gold laces. After the conquest of Sicily by France in 1266, weavers fled and settled in Lucca, which then became a haven for beautiful silk fabrics. After the conquest of Sicily by Florence in 1326, weavers in Florence carved a niche for themselves as experts in silk weaving. Since 1100, velvet was also manufactured. Genoa and Venice had thousands of skilled silk weavers and woollen weavers involved in this flourishing industry.

Textile Industries of France and Germany

French manufacture of silks began by 1480 and in 1520 Francis I brought Flemish and Italian weavers to Fontainebleau to produce tapestries. Others were brought to Lyon to weave silk which became the main centre of silks in Europe. Until 1589 most of weavings were of Italian origin, till Henry the IV of France established a royal carpet and tapestry palace in Savonnieres. Flemish weavers were brought to France to manufacture tapestries and carpets in the workshop of Jean Gobelien in the 16th century. During the reign of Louis XIII of France, French textiles gained a characteristic symmetrical ornamental look with lacelike weavings perhaps derived from the famous earlier Italian laces. Rouen also became a centre for weaving with designs influenced by Rouen pottery. Under Louis XVI, French textiles continued to improve on styles and patterns with the intermingling of classical elements with floral patterns

Flanders and the neighbouring Ortois were the early centres of fabulous textiles - Arras for silks and velvets; Ghent, Yprei and Courtrai for linen damasks and Arras and Brussels for tapestries. In Germany, Cologne was the medieval cloth centre, known for the orphrey - a richly decorated band on a Christian ecclesiastical vestment.

Textile Manufacture in England

English textiles in the 13th and 14th century were mostly cotton and linen, influenced by Flemish finishers and dyers. Silk and wool were woven in London and Norwich in 1455. In 1564, Queen Elizabeth I granted a charter to Flemish settlers in Norwich to make tapestries and damasks. The revocation of the Edit of Nantes in 1585 of the renewed persecution of protestants, caused the settlers to move to England, settling in Norwich, Braintree and London. Spitafields, a settlement in London became the main centre for weaving of fine silk damasks and brocades. Norwich was also famous for its figured shawls.



Textiles of the New World

Weaving was in the advanced stage in both North and South America in prehistoric times;

both Peruvians and Mexicans had fine woven fabrics. The Peruvian fabrics resembled Egyptian civilizations though both the cultures did not have any contact with each other. Inca silk and silk fabrics were brilliantly coloured with patterns of geometric and human forms. The fabrics of New Mexico were famous, especially the brilliantly coloured. Navajo rugs.



English settlers established a cloth mill in Massachusetts in 1638. There Yorkshire weavers produced heavy cotton fustians, cotton twill jeans, linsey - Woolsey - a coarse loosely woven fabric made of linen and wool. Mills became operational in Massachusetts by 1654, thus freeing the dependence on England for fine linen and worsted. The industry developed at a rapid pace. The invention of John Kay's Flying shuttle enhanced the speed of weaving, accelerating design creation. The establishment of factory powered by steam led to mechanised operation of looms to produce volumes of fabrics. The outbreak of the industrial revolution in the 18th century led to the emergence of textile industry employing a group of technicians, skilled workers, designers involving themselves in quality control monitoring.

Conclusion

The conception of design initially in interior design, sculpture, painting and art was applied to textile to create a textile design. Applying designs to fabrics by different methods of weaving, drawing of sketches as outlines, dyeing and printing has given a face value for fabrics providing functional, decorative purpose. Increasing the volume of textile production with the establishment of factory employing a team of skilled workers, technicians, designers, fine tuning of fabric structure made the textile industry vibrant. As a backdrop, history reveals the diverse skills in different cultures. Lastly, digital computer applications in designs have sharpened the visual spectrum serving as a refined utility oriented tool. Textile design is the heart of the fabric providing a meaning to the textile industry.

(The views expressed in this column are of the author and not that of Cotton Association of India)

UPCOUNTRY SPOT RATES (Rs./Qtl)													
Standard Descriptions with Basic Grade & Staple in Millimetres based on Upper Half Mean Length [By law 66 (A) (a) (4)]								Spot Rate (Upcountry) 2022-23 Crop October 2023					
Sr. No.	Growth	Grade Standard	Grade	Staple	Micronaire	Gravimetric Trash	Strength /GPT	23th	24th	25th	26th	27th	28th
1	P/H/R	ICS-101	Fine	Below 22mm	5.0 – 7.0	4%	15	-	-	-	-	-	-
2	P/H/R (SG)	ICS-201	Fine	Below 22mm	5.0 – 7.0	4.5%	15	-	-	-	-	-	-
3	GUJ	ICS-102	Fine	22mm	4.0 – 6.0	13%	20	13273 (47200)		13273 (47200)	13273 (47200)	13329 (47400)	13329 (47400)
4	KAR	ICS-103	Fine	22mm	4.5 – 6.0	6%	21	14144 (50300)	H	14229 (50600)	14341 (51000)	14482 (51500)	14482 (51500)
5	M/M (P)	ICS-104	Fine	23mm	4.5 – 7.0	4%	22	15213 (54100)		15297 (54400)	15382 (54700)	15663 (55700)	15663 (55700)
6	P/H/R(U) (SG)	ICS-202	Fine	27mm	3.5 – 4.9	4.5%	26	-		-	-	-	-
7	M/M(P)/SA/TL	ICS-105	Fine	26mm	3.0 – 3.4	4%	25	N.A. (N.A.)	O	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)
8	P/H/R(U)	ICS-105	Fine	27mm	3.5 – 4.9	4%	26	-		-	-	-	-
9	M/M(P)/SA/TL/G	ICS-105	Fine	27mm	3.0 – 3.4	4%	25	14257 (50700)		14341 (51000)	14482 (51500)	14622 (52000)	14622 (52000)
10	M/M(P)/SA/TL	ICS-105	Fine	27mm	3.5 – 4.9	3.5%	26	14960 (53200)	L	15100 (53700)	15241 (54200)	15382 (54700)	15382 (54700)
11	P/H/R(U)	ICS-105	Fine	28mm	3.5 – 4.9	4%	27	-		-	-	-	-
12	M/M(P)	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	15635 (55600)		15719 (55900)	15803 (56200)	15944 (56700)	15944 (56700)
13	SA/TL/K	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	15578 (55400)		15663 (55700)	15747 (56000)	15888 (56500)	15888 (56500)
14	GUJ	ICS-105	Fine	28mm	3.7 – 4.5	3%	27	15860 (56400)	I	15944 (56700)	16028 (57000)	16169 (57500)	16169 (57500)
15	R(L)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	-		-	-	-	-
16	M/M(P)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	-		-	-	-	-
17	SA/TL/K	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	-	D	-	-	-	-
18	GUJ	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	-		-	-	-	-
19	M/M(P)	ICS-105	Fine	30mm	3.7 – 4.5	3.5%	29	-		-	-	-	-
20	SA/TL/K/O	ICS-105	Fine	30mm	3.7 – 4.5	3%	29	-	A	-	-	-	-
21	M/M(P)	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	-		-	-	-	-
22	SA/TL/K/TN/O	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	-		-	-	-	-
23	SA/TL/K/TN/O	ICS-106	Fine	32mm	3.5 – 4.2	3%	31	-		-	-	-	-
24	M/M(P)	ICS-107	Fine	34mm	2.8 - 3.7	4%	33	20387 (72500)	Y	20387 (72500)	20387 (72500)	20528 (73000)	20668 (73500)
25	K/TN	ICS-107	Fine	34mm	2.8 - 3.7	3.5%	34	20668 (73500)		20668 (73500)	20668 (73500)	20809 (74000)	20949 (74500)
26	M/M(P)	ICS-107	Fine	35mm	2.8 - 3.7	4%	35	20668 (73500)		20668 (73500)	20668 (73500)	20809 (74000)	20949 (74500)
27	K/TN	ICS-107	Fine	35mm	2.8 - 3.7	3.5%	35	20949 (74500)		20949 (74500)	20949 (74500)	21090 (75000)	21231 (75500)

(Note: Figures in bracket indicate prices in Rs./Candy)

UPCOUNTRY SPOT RATES								(Rs./Qtl)					
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Sr. No.	Growth	Grade Standard	Grade	Staple	Micronaire	Gravimetric Trash	Strength /GPT	23th	24th	25th	26th	27th	28th
1	P/H/R	ICS-101	Fine	Below 22mm	5.0 – 7.0	4%	15	14707 (52300)		14875 (52900)	15016 (53400)	15157 (53900)	15157 (53900)
2	P/H/R (SG)	ICS-201	Fine	Below 22mm	5.0 – 7.0	4.5%	15	14847 (52800)	H	15016 (53400)	15157 (53900)	15297 (54400)	15297 (54400)
3	GUJ	ICS-102	Fine	22mm	4.0 – 6.0	13%	20	-		-	-	-	-
4	KAR	ICS-103	Fine	22mm	4.5 – 6.0	6%	21	-		-	-	-	-
5	M/M (P)	ICS-104	Fine	23mm	4.5 – 7.0	4%	22	-		-	-	-	-
6	P/H/R(U) (SG)	ICS-202	Fine	27mm	3.5 – 4.9	4.5%	26	14960 (53200)	O	15100 (53700)	15100 (53700)	15100 (53700)	15100 (53700)
7	M/M(P)/SA/TL	ICS-105	Fine	26mm	3.0 – 3.4	4%	25	-		-	-	-	-
8	P/H/R(U)	ICS-105	Fine	27mm	3.5 – 4.9	4%	26	15157 (53900)		15297 (54400)	15297 (54400)	15297 (54400)	15297 (54400)
9	M/M(P)/SA/TL/G	ICS-105	Fine	27mm	3.0 – 3.4	4%	25	-	L	-	-	-	-
10	M/M(P)/SA/TL	ICS-105	Fine	27mm	3.5 – 4.9	3.5%	26	-		-	-	-	-
11	P/H/R(U)	ICS-105	Fine	28mm	3.5 – 4.9	4%	27	15353 (54600)		15382 (54700)	15438 (54900)	15438 (54900)	15438 (54900)
12	M/M(P)	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	-		-	-	-	-
13	SA/TL/K	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	-	I	-	-	-	-
14	GUJ	ICS-105	Fine	28mm	3.7 – 4.5	3%	27	-		-	-	-	-
15	R(L)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	15747 (56000)		15747 (56000)	15888 (56500)	15944 (56700)	15944 (56700)
16	M/M(P)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	16000 (56900)	D	16085 (57200)	16169 (57500)	16338 (58100)	16338 (58100)
17	SA/TL/K	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	15916 (56600)		16028 (57000)	16113 (57300)	16310 (58000)	16310 (58000)
18	GUJ	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	16085 (57200)		16225 (57700)	16310 (58000)	16450 (58500)	16450 (58500)
19	M/M(P)	ICS-105	Fine	30mm	3.7 – 4.5	3.5%	29	16281 (57900)		16310 (58000)	16394 (58300)	16450 (58500)	16450 (58500)
20	SA/TL/K/O	ICS-105	Fine	30mm	3.7 – 4.5	3%	29	16197 (57600)	A	16281 (57900)	16366 (58200)	16450 (58500)	16450 (58500)
21	M/M(P)	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	16450 (58500)		16535 (58800)	16619 (59100)	16675 (59300)	16675 (59300)
22	SA/TL/K/TN/O	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	16394 (58300)		16478 (58600)	16563 (58900)	16675 (59300)	16675 (59300)
23	SA/TL/K/TN/O	ICS-106	Fine	32mm	3.5 – 4.2	3%	31	N.A. (N.A.)	Y	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)
24	M/M(P)	ICS-107	Fine	34mm	2.8 - 3.7	4%	33	-		-	-	-	-
25	K/TN	ICS-107	Fine	34mm	2.8 - 3.7	3.5%	34	-		-	-	-	-
26	M/M(P)	ICS-107	Fine	35mm	2.8 - 3.7	4%	35	-		-	-	-	-
27	K/TN	ICS-107	Fine	35mm	2.8 - 3.7	3.5%	35	-		-	-	-	-

(Note: Figures in bracket indicate prices in Rs./Candy)