



IHGF DELHI FAIR
61st Edition
HOME | LIFESTYLE | FASHION | FURNISHINGS
FURNITURE | GIFTS | INTERIORS
14-18 FEBRUARY 2026
INDIA EXPO CENTRE & MART
GREATER NOIDA EXPRESSWAY, DELHI-NCR

Organised by:
EPCH
Export Promotion Council
for Handicrafts
Connecting Opportunity, Transforming
Leadership: Meet Ltd

A MOMENTOUS & PROMISING START TO A VIBRANT SPRING FAIR

Shri Giriraj Singh, Hon'ble Union Minister of Textiles, inaugurates 61st IHGF Delhi Fair, congratulates EPCH & IEML for making fair & venue a hub for global buyers and exhibition excellence



Shri. Giriraj Singh, Hon'ble Union Minister of Textiles, Govt. of India, inaugurated the 61st edition of the IHGF Delhi Fair -Spring 2026 on 13th February 2026, at a well-attended 'Purvalokan' (Prelude) and inauguration ceremony at the India Expo Centre & Mart. Appreciating the first impression of the fair, he congratulated EPCH for transforming the fair into a premier international sourcing destination that attracts buyers, designers and industry leaders from across the world. He also commended the India Expo Centre & Mart for shaping up as a prime international venue for leading trade congregations.

The ceremony was also graced by Dr. Neeraj Khanna, Chairman, EPCH; Dr. Rakesh Kumar, Director General in the role of Chief Mentor, EPCH and Chairman, IEML; Mr. Avdesh Agarwal, Chief Convenor, EPCH; Mr. Mohit

Chopra, President, IHGF Delhi Fair, Spring 2026; Mr. Anand Jalan, Vice President, IHGF Delhi Fair-Spring 2026; Members COA, EPCH - Mr. Ravi K Passi, Mr. Raj Kumar Malhotra, Mr. O.P. Prahladka, Mr. Prince Mallik, Mr. Rajesh Jain, Mr. K. N Tulasi Rao, Mr. Varun Sharma, Mr. Salman Azam, Mr. Rohit Dhall, Mr. Pradip Muchhala, Mr. Naresh Bothra, Mr. Zeeshan Ali, Mr. Naved Ur Rehman, Ms. Rashim Duggal; and Mr. Najmul Islam (Patron, Artisan Welfare Society, Moradabad); Mr. Anuj Ojha, Joint DC, O/o Development Commissioner (Handicrafts), Ministry of Textiles; leading member exporters of EPCH - Mr. Radhe Shyam Ranga, Mr. Karan Patel, Mr. Rajendra Gupta and Ms. Tanya Bhatia; and Mr. Rajesh Rawat Executive Director, EPCH.

....continued on page 4

An Early Start! Busy fair grounds with regular and new buyers on opening day



Glimpses from the Inauguration...

Shri Giriraj Singh, Hon'ble Union Minister of Textiles, Govt. of India, inaugurated the 61st edition of the IHGF Delhi Fair -Spring 2026 on 13th February 2026, at a well-attended 'Purvalokan' (Prelude) and inauguration ceremony. This 'Purvalokan', held for the first time for the fair, was a preview evening held a day before the Fair opening, where the Chief Guest and key stakeholders toured the fair, interacted with exhibitors and viewed export-ready collections ahead of buyer entry, boosting the confidence of artisans and exporters.



Shri Kapil Dev Agarwal, Hon'ble Minister of State (Independent Charge) for Skill Development and Vocation Education, Govt. of Uttar Pradesh visited the fair on 14th February 2026. During his walkthrough, he interacted with exhibitors, keenly observing the craftsmanship and global market potential of the showcased products. He commended the fair's grand scale, extensive product diversity and the robust infrastructure of the India Expo Centre & Mart in successfully hosting this internationally acclaimed event. He also praised the leadership of EPCH and IEMML for organizing a trade congregation of global stature that is drawing worldwide attention. He noted with satisfaction that Uttar Pradesh is witnessing remarkable growth in handicraft exports, with the state exporters contributing significantly to nation-building.



Mr. Francisco Comprés H., Ambassador of the Dominican Republic to India



Dr. M Beena, Development Commissioner (Handloom), Ministry of Textiles, Govt. of India during her visit to the fair



Dr. Tanu Jain, IDES, CEO, Bareilly Cantonment Board



(continued from page 1)

Addressing the gathering at the 'Poorvalokan', the Hon'ble Minister stated that India is actively pursuing the expansion of handicraft exports to 40 new countries, with the aim of taking the sector to new heights while consolidating its strong presence in established markets such as the US. He emphasised that India's greatest strength lies in its youth, noting that while the average age in China is around 40, India's average age is 27, making it one of the youngest nations globally and a powerful driver of growth. Highlighting regional strengths, The Hon'ble Minister described Moradabad as a key handicrafts hub contributing significantly to the Prime Minister's vision for the sector as well as Jaipur that has an extensive legacy. He also underlined a push towards cluster development in North East India, beginning with Assam, to strengthen handloom and handicraft ecosystems.

Shri Giriraj Singh further reiterated, "The Government's primary objective is to substantially enhance artisans' incomes nationwide, setting a target for artisans to achieve a minimum annual income of Rs. 5 lakhs per annum by 2030." These initiatives, he noted, are being implemented through institutions such as EPCH and various trade divisions, in alignment with the Prime Minister's vision of service.

The Hon'ble minister lauded the efforts of EPCH the handicraft sector and specially complimented Dr. Rakesh Kumar, Director General in the role of Chief Mentor, EPCH and Chairman, IEML, as being a force in himself.

Dr Rakesh Kumar in turn, thanked the Hon'ble Minister for always recognizing, encouraging and standing by the handicrafts sector.

Thanking the distinguished guest for his presence and encouraging words, Dr. Neeraj Khanna, Chairman, EPCH said, "With support and guidance from the Government and its timely interventions, the Indian handicrafts sector continues to flourish. IHGF Delhi Fair's international reach and its unique ability to connect entrepreneurs, exporters and artisans inspire strong confidence among overseas buyers in the quality, design excellence and global marketability of Indian products. Each edition, perfected over time, opens new avenues for business by forging fresh buyer relationships and presenting an expanded and diverse product spectrum. The fair also showcases exclusive, creations that beautifully blend craftsmanship, tradition and innovation - timeless treasures rooted in India's rich heritage yet perfectly aligned with contemporary global lifestyles."

Welcoming exhibitors to the 61st edition of IHGF Delhi Fair, being hosted at the India Expo Centre & Mart, Dr. Rakesh Kumar, Director General in the role of Chief Mentor, EPCH and Chairman, IEML said, "The event stands tall among the largest and most prestigious trade fairs in the country, reflecting the entrepreneurial spirit, creativity and resilience of our member exporters who have been presenting their distinctive craftsmanship to the world for nearly three decades. With its strong international appeal, the



fair continues to serve as a dynamic platform for meaningful trade engagement and sustained business growth. The well-appointed India Centre too has grown over time to fulfil its mandate of exhibition excellence. Further enriching the sourcing experience are our 900 permanent Mart showrooms, owned by some of India's leading handicraft exporters, actively adding variety and leveraging the export opportunities that the IHGF Delhi Fair brings, building sustainable, year-round business linkages with international buyers."

Mr. Sagar Mehta, Vice Chairman, EPCH added, "Given the preparations, we anticipate a great fair. Evolving in step with global sourcing trends and shifting buyer expectations, this edition showcases greater product diversity, deeper buyer-seller engagement and a pronounced focus on design-led, value-added offerings."

Informing about the exhibitor base and sector's representation at the IHGF Delhi Fair-Spring 2026, Mr. Avdesh Agarwal, Chief Convenor shared, "Over the years, our handicraft sector has progressively modernised to align with evolving global market dynamics. Today, Indian exhibitors are distinctly future-ready—embracing sustainability, digital integration and contemporary design perspectives."

Mr. Mohit Chopra, President, IHGF Delhi Fair-Spring 2026 Reception Committee added that holding a prelude to the fair proves not just that but also our readiness before we actually open the fair for business. "The Council, in close coordination with the Fair Reception Committee, has made all necessary arrangements to ensure the comfort, convenience and business efficiency of all participants and trade visitors."

Mr. Gautam Nathani, Vice President, IHGF Delhi Fair-Spring 2026 Reception Committee opined,



"An eclectic range of products awaits visitors. Traditional materials such as hardwood, tensile steel and soft stone are thoughtfully combined with modern and futuristic elements, resulting in distinctive décor-led utility products and intelligent functional solutions." Supplementing the thought, Mr. Anand Jalan, Vice President, IHGF Delhi Fair-Spring 2026 Reception Committee said, "This prestigious platform reflects the strength of India's young and dynamic workforce and its rich demographic dividend, which continues to transform challenges into opportunities through innovation and entrepreneurship."

Mr. Rajesh Rawat, Executive Director, EPCH said, "The fair accentuates the enduring importance of India's handicrafts sector as both a cultural heritage and a resilient economic force. Despite global uncertainties, Indian artisans and exporters continue to adapt, innovate and sustain growth, strengthening Brand India through quality, authenticity and reliability. This edition is a reflection of that, presenting a harmonious blend of traditional craftsmanship and contemporary design, reinforced by a strong emphasis on sustainability, eco-friendly innovation and digital readiness. As India advances on a strong economic trajectory, IHGF Delhi Fair remains instrumental in expanding export reach, unlocking new markets and nurturing long-term global partnerships, with exhibitors reinforcing the 'India Handmade' identity worldwide."

Conscious Craftsmanship Sustainable Statements

Mindful Utilization of Resources with Earth Friendly Materials and Processes

Eco-friendly home, lifestyle, fashion, furnishing and furniture products to choose from at IHGF Delhi Fair-Spring 2026

India offers an expansive and evolving range of sustainable handicrafts, rooted in the use of natural fibres such as cotton, flax, hemp, silk and wool, alongside products made from bamboo, cane and other renewable resources. This is further enhanced by textiles coloured with plant-based dyes and a broad range of biodegradable creations. Together, these products celebrate indigenous materials and time-honoured, eco-sensitive processes, while showcasing innovative applications of raw materials, natural derivatives and repurposed inputs. Sustainability is embedded across the entire value chain, from design and responsible manufacturing to conscious packaging, encouraging reuse, extended product life and responsible disposal.

Nature-Led and Community-Based

Many of these sustainable crafts draw directly on nature-based materials, supported by the deep ecological knowledge of agro/forest-dependent communities. Their inherited understanding of resource availability, seasonal harvesting and responsible extraction methods ensures ecological balance while sustaining livelihoods. This generational wisdom supports India's extensive network of green craft producers, creating a strong foundation for scaling diverse sustainable product lines. Here, growth has been reinforced through structured initiatives focused on skill development, market access and capacity building.

Regional Sustainability Initiatives and Resource Innovation

Across different regions of the country, sustainability-led interventions are transforming locally available and reclaimed resources into viable handicraft products while creating inclusive livelihood opportunities. In eastern India, invasive aquatic plants such as water hyacinth, once treated as waste, are being repurposed into functional and decorative home products including baskets, trays, mats, table runners and bags. In the northeastern region, long-term engagement with artisan communities has been enabled by the abundant availability of bamboo and cane, supporting the revival of traditional skills while introducing contemporary designs and strengthening sustainable value chains.



Restoration and Responsible Reuse

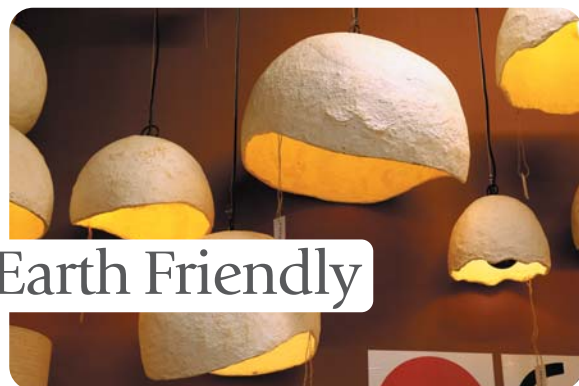
Elsewhere, sustainability finds expression through the restoration and reuse of heritage materials. Rather than producing new items, skilled craftspeople refurbish antique and reclaimed pieces, giving them renewed relevance for modern interiors. This approach not only reduces material waste but also preserves cultural narratives embedded in traditional craftsmanship, reinforcing the value of responsible reuse.

In southern India and other established craft clusters, artisans work extensively with indigenous natural fibres such as banana fibre, coir, raffia, cane, bamboo, water hyacinth and agricultural by-products. These locally sourced materials are transformed into a wide range of eco-friendly lifestyle and utility products, from storage solutions and baskets to pet accessories and carry bags. Many such initiatives support home-based production, enabling greater participation by women artisans and fostering inclusive economic growth.

Contemporary Design and Sustainable Functionality

Alongside traditional craft forms, a new generation of contemporary brands is redefining sustainability by integrating eco-conscious materials with everyday functionality and refined design. Thoughtfully engineered home utilities, fashion-forward accessories and lifestyle products demonstrate how responsible choices can align seamlessly with modern living. Kitchenware and serving solutions made from high-performance recyclable materials offer durable alternatives to conventional products, while accessories crafted from natural fibres and grasses merge organic textures with contemporary aesthetics.

Sustainability also extends to lifestyle consumables and children's products. Farm-to-cup offerings rooted in agricultural traditions emphasise freshness, traceability and ethical



practices, while eco-educational toys made from sustainably sourced wood provide meaningful alternatives to plastic-based products. Everyday household essentials, redesigned with minimal plastic content, further highlight how small, conscious design decisions can contribute to environmental well-being.

Nature-inspired décor and utility items crafted from shells, sustainable woods and engineered boards add further depth to the offering. From trays and boxes to spoons and accessories, these products combine organic textures with skilled handcrafting and precision processes. Completing the spectrum are ergonomically designed lifestyle accessories made from natural wood, valued for their timeless design, comfort and understated elegance.

Together, these diverse efforts reflect the growing maturity of India's sustainable handicrafts ecosystem, one that balances environmental responsibility, community empowerment and market readiness. Showcased at platforms such as the IHGF Delhi Fair, this collective strength highlights how sustainability, when rooted in local resources and traditional skills, can drive innovation, resilience and global appeal. India's rich handicraft heritage is thus increasingly aligned with contemporary sustainability practices, attracting strong and sustained interest from international buyers who continue to discover new and innovative offerings with each edition of the fair.

EPCH - ExpoBazaar × TICA: A Strategic Collaboration

A Joint Value Proposition that Shortens the Chain. Increases the Margins and Accelerates European Market Entry

The opening of ExpoBazaar's TICA showroom -one of Europe's premier B2B lifestyle and interior purchasing centres located in Venlo, The Netherlands, marks the first major EPCH-ExpoBazaar initiative in the European Union. This comes close after the India-EU Trade Agreement, which offers enhanced market access and tariff benefits for labour-intensive sectors such as handicrafts, home décor, wooden crafts and furniture. By aligning the agreement's preferential framework with ExpoBazaar's direct-from-producer model and TICA's pan-European buyer network, the initiative is set to boost Indian handicraft exports and strengthen integration with European retail supply chains. **Expert opinions & updates from EPCH, ExpoBazaar and TICA:**

Strategic collaboration establishes a structured and scalable European market-entry pathway



Dr. Rakesh Kumar,
Director General in the
role of Chief Mentor,
EPCH and Chairman IEML

With a physical showroom at TICA Venlo, supported by cross-border e-commerce and fulfilment capabilities, the platform enables faster replenishment, smaller order volumes and shorter lead times—key requirements in today's European retail environment. This collaboration creates a structured and scalable European market-entry pathway for Indian manufacturers across home textiles, decorative accessories, heritage crafts and small furniture. Designed to respond to evolving global retail dynamics, it supports shorter supply chains, better margin retention, quicker time-to-market and direct access to professional European buyers without multi-layered import complexities.

ExpoBazaar is committed to connecting buyers directly with small producers in remote Indian clusters. Beyond turnover-focused growth, we are building controlled supply and replenishment systems, backed by strategic warehousing in the US and Europe to reduce risk and improve margins—particularly for emerging exporters. Just as 'farm to table' reshaped agriculture, we are progressing from 'factory to retailer,' and in the coming years, toward 'factory to consumer.'

ExpoBazaar's credibility is firmly established, growth trajectory remains expansive and promising



Imran Khan, Zara Overseas,
Seller on ExpoBazaar

ExpoBazaar is a next-generation idea that meaningfully strengthens interaction between buyers and suppliers. The platforms created by EPCH and IEML have significantly expanded sales channels, making the entire ecosystem more dynamic and future-ready.

Adopting a new-gen approach is essential, and initiatives such as cash-and-carry centres and structured e-commerce integration give Expo Bazaar the potential to evolve into a powerful global trade model. For startups, achieving initial scale and brand visibility can be

challenging, but those with clear vision and strategic investment capacity can thrive within this system. The brand value of EPCH itself holds immense potential for further capitalisation. While broader industry awareness around structured stocking models is still evolving, ExpoBazaar's credibility is firmly established, and its growth trajectory remains expansive and promising.

Forward-looking export architecture for Indian handicrafts, strongly aligns with EPCH's vision



Dr. Neeraj Khanna,
Chairman, EPCH

This collaboration represents a forward-looking export architecture for Indian handicrafts. After evaluating TICA's operational scale, buyer ecosystem and platform strength, we are confident that this initiative will significantly enhance structured European market access for Indian manufacturers. It aligns strongly with EPCH's vision of enabling direct global reach and better value realisation for our exporters.

The opening of ExpoBazaar showroom at TICA Venlo marks a new chapter in India-EU handicrafts trade in the post-agreement era. By combining a strong physical presence with emerging trade advantages, Indian artisans and exporters will gain improved price competitiveness, faster market access and greater visibility among European buyers seeking authentic, sustainable and story-driven products. We will actively collaborate with ExpoBazaar to strengthen the platform's impact, facilitate stakeholder participation and enable JIT-based marketing opportunities.

Strengthening sellers ultimately attracts more buyers -a shift ExpoBazaar is successfully driving



Anil Sadana, Sant Exports,
Seller on ExpoBazaar

Working with the Export Promotion Council for Handicrafts through ExpoBazaar has been a considerably excellent concept for us. While we continue to manage material procurement and shipping costs, the entire marketing is handled by ExpoBazaar, which has become an increasing advantage of this partnership.

We often draw inspiration from their design inputs and marketing strategies for our conventional business as well.

Unlike direct import models that require advance payments and heavy inventory commitments, ExpoBazaar largely functions on order-based production with part payments. Because of ExpoBazaar, new markets are opening up for us - our own markets abroad. We are now connected with global platforms such as Wayfair, Walmart, GIGAB2B, Pier 1 and Shopify. Strengthening sellers ultimately attracts more buyers, and that is the shift ExpoBazaar is successfully driving.

Flavours of Indian Handicrafts A Must Attend for EPCH's
16th February, 6 pm, 2nd Floor, Banquet Hall, CFB progressive Member Exporters



TICA Advocates Direct Trade Model to Strengthen India–Europe Market Linkage

The promoters of TICA, closely associated with the Export Promotion Council for Handicrafts in collaboration with ExpoBazaar, spoke about the urgent need to adapt to a changing global trade environment. “The world is changing, and we need to change the format. Earlier, exports often involved six to seven intermediaries between Indian factories and European retailers. Through TICA, this chain is being reduced significantly, enabling more direct co-import and business-to-business engagement.” Mr. Roger Uivel, CEO, Co-owner, TICA and Ms. Sanne Uivel, Founder & Creative Director, Berries Agency said.

“Nearly 40–50% of products in segments in the European market are already Made in India, with strong mid- to high-end positioning. Indian products are appreciated for quality, handcraft and finishing techniques. However, there is competitive pressure from markets like China and Indonesia, where higher volumes and lower prices create a different advantage. We need to balance quality, quantity and pricing,”they emphasised.

“TICA operates as a marketplace balancing supply and demand without owning products, while enabling sellers to gain 15–20% better pricing by cutting intermediary costs. We’ve learned a lot and invested a lot, but now we need to take it to the next level,” they said, stressing that expanding structured access to the European market is essential. With trade between India and the Netherlands becoming smoother, growth momentum has strengthened.” Ms. Sanne Uivel who manages design and visual merchandising, shared that she has worked with TICA for over eight years and with ExpoBazaar for three. She highlighted growing global demand for authenticity and handicrafts—an area where Indian craftsmanship, across materials and categories, holds strong potential. According to her, improvements over the past three years have benefited both European retailers and Indian sellers, with revenues steadily increasing and relationships becoming more open and collaborative.



Roger Uivel
CEO, Co-owner,
TICA



Sanne Uivel
Founder & Creative
Director, Berries Agency

Emerging, tech-driven export ecosystem - major opportunity for small and young entrepreneurs



Rajesh Rawat, Executive
Director, EPCH

During the pandemic, we faced a humongous container problem, and the resulting shipment delays forced us to completely rethink traditional supply systems. Instead of waiting for normalcy, we explored technology-led solutions to position goods closer to key markets and reduce long waiting periods.

This led to the development of a contemporary, tech-enabled warehousing model designed

specifically for our members and exporters, creating a customised, faster and more responsive transaction framework aligned with evolving retailer demands.

Through this model, we are catering not only to large buyers but also to small and mid-sized retail chains placing smaller, more frequent orders, enabling expanded storage, quicker shipments and improved market access. This initiative presents a major opportunity for small and young entrepreneurs, who are more open to innovation and well-positioned to leverage this emerging, tech-driven export ecosystem.

Clear, execution-driven roadmap for scaling Indian handicrafts globally under ExpoBazaar



Jitin Prashar, Senior Vice
President, ExpoBazaar

We are focusing on holistic development and long-term partnerships, shifting from one-time buyer transactions to structured, project-based initiatives. Through TICA, aligned with India's expanding FTAs across EU, UK, the US and the Middle East and further strengthened by the strong response at the Spring Fair in Birmingham, we are building micro-distribution models that deepen retail penetration rather than relying only on bulk buyers.

In the US, our new 10,000 sq. ft. showcase dedicated to Indian furniture and décor will be operational by July 2026, followed by major trade engagements across High Point, Atlanta, New York and Las Vegas through 2026-27. Under Expo Bazaar's drop-shipping model, we have already connected over 20,000 retailers and 100+ vendors across 10+ online channels, entering major ecosystems like Target and Walmart, and we aim to cross 300 vendor partners by 2026-27.

With cash-and-carry centres in Greater Noida and Moradabad, expansion planned in Jodhpur, active operations in the Middle East, partnerships in Russia, and new markets like Chile and Uruguay under exploration, we are evolving into a scalable global network that connects Indian factories directly to retailers-and soon, consumers worldwide.

Senior TICA Delegation at IHGF to onboard select Indian Manufacturers

A senior TICA delegation is on a visit to IHGF Delhi Fair-Spring 2026 to identify and onboard select Indian manufacturers for long-term integration into its European platform. The focus is strategic vendor onboarding and platform partnership - not transactional buying. Selected suppliers will gain access to TICA's cash & carry centres in the Netherlands and Belgium, offering direct visibility to tens of thousands of professional European buyers annually.

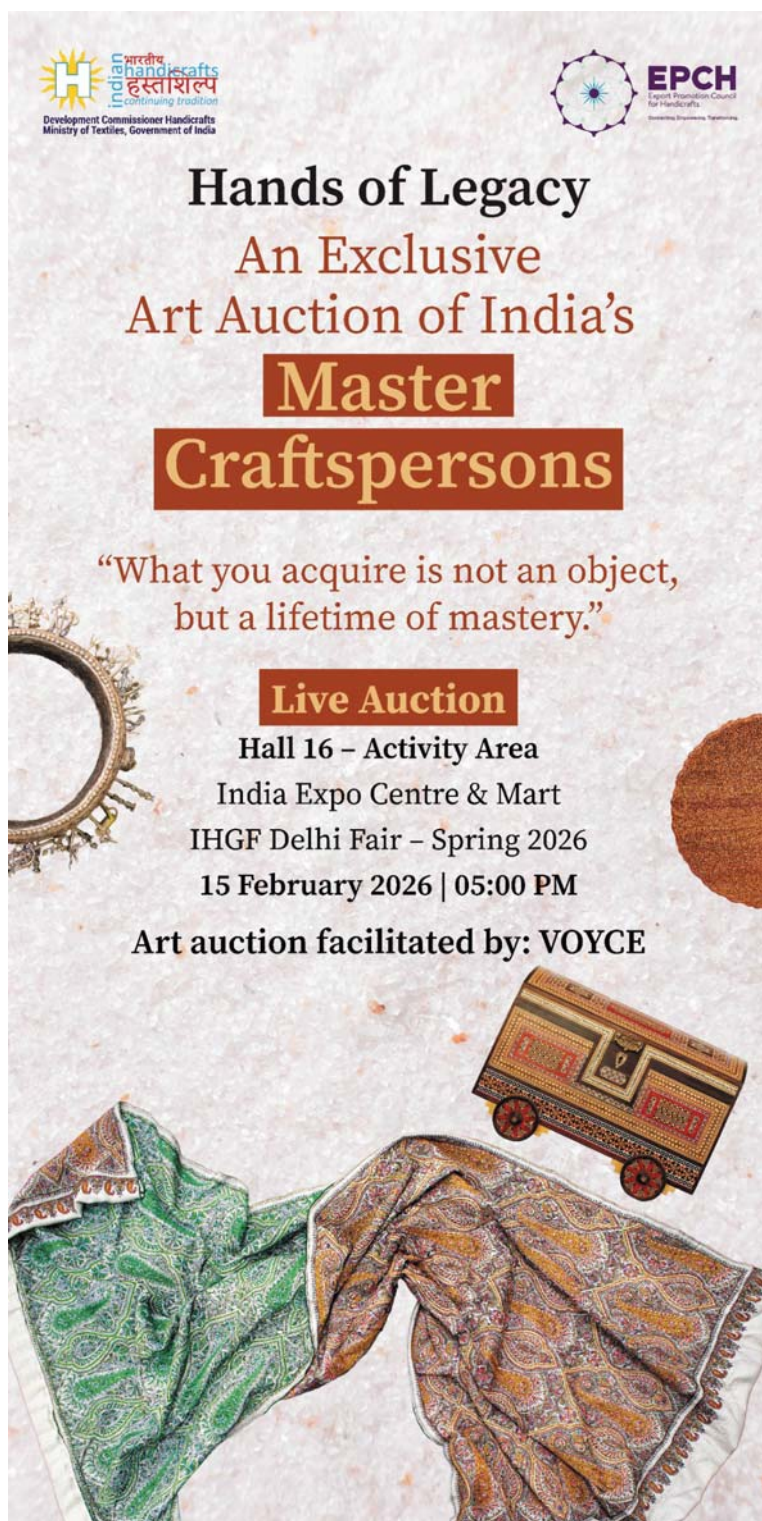


Hands of Legacy

Hall 16

You are invited to an Exclusive Art Auction of India's Master Crafts

This is not a conventional auction. It is a **celebration** of mastery, lineage, and living heritage. This landmark initiative brings together **12 exceptional works by Shilp Guru Awardees and National Handicrafts Awardees (2023–2024)** — artisans representing the highest honours conferred by the Government of India for excellence in craftsmanship. These works are not created for trend or mass production, but as rare, singular expressions of lifelong mastery. Each lot carries **decades of practice, inherited knowledge systems, and the discipline of the guru–shishya parampara**. They embody **time, patience and devotion** — qualities that cannot be replicated or rushed.

The poster for the 'Hands of Legacy' auction features a light beige background with a subtle pattern. At the top left is the logo for 'H India Handicrafts' with the tagline 'Continuing Tradition' and 'Development Commissioner Handicrafts, Ministry of Textiles, Government of India'. At the top right is the 'EPCH' logo, 'Export Promotion Council for Handicrafts'. The main title 'Hands of Legacy' is in a large, dark serif font, followed by 'An Exclusive Art Auction of India's Master Craftspersons' in a smaller, dark serif font. A quote in a brown box reads: 'What you acquire is not an object, but a lifetime of mastery.' Below this, 'Live Auction' is in a brown box, followed by 'Hall 16 – Activity Area', 'India Expo Centre & Mart', 'IHGF Delhi Fair – Spring 2026', and '15 February 2026 | 05:00 PM'. At the bottom, it says 'Art auction facilitated by: VOYCE'. The bottom half of the poster shows images of a green and gold patterned shawl, a brown and gold patterned shawl, and a small wooden cart with red wheels.

Hands of Legacy
An Exclusive
Art Auction of India's
Master
Craftspersons

"What you acquire is not an object,
but a lifetime of mastery."

Live Auction
Hall 16 – Activity Area
India Expo Centre & Mart
IHGF Delhi Fair – Spring 2026
15 February 2026 | 05:00 PM

Art auction facilitated by: VOYCE

Rich Regional and State Crafts at the Auction

Leather puppetry is one of India's most ancient folk art traditions, with a history spanning nearly 15 centuries. Deeply rooted in regional storytelling, ritual, and performance, the craft has served as a powerful medium through which myths, epics, and moral narratives were shared with communities across generations. This tradition is particularly significant in Andhra Pradesh, where leather puppets are known for their translucency, intricate perforations, and dramatic visual storytelling when illuminated. **Artisan:** Smt. D Sivamma. Awards: Shilp Guru Award (2023) | National Handicrafts Award (2019) | State Award (2010).

Batik is a traditional wax-resist dyeing technique practiced on whole cloth. Wax is applied either by hand using a canting tool or stamped using a copper block known as a cap. The wax resists dye penetration, allowing selective colouring of the fabric. The process involves repeated cycles of dyeing, boiling off the wax, and reapplying it to achieve multiple layers of colour and detail. **Artisan:** Smt. Madhuri Mishra. Awards: Shilp Guru Award (2023) | National Handicrafts Award (2010) | State Award (1987) | State Merit Award (1981).

Sadeli wood craft of Surat is among India's most refined and luxurious decorative wood traditions, with a lineage extending over twelve centuries. Recognised today as a Geographical Indication (GI) craft, Sadeli is distinguished by its minute geometric micro-mosaic compositions, created through the meticulous arrangement of differently coloured woods and



metal elements. Historically associated with royal patronage and elite decorative objects, the craft represents the confluence of mathematical precision, ornamental sophistication, and generational artisanal knowledge, making it one of the most intricate wood inlay traditions of the Indian subcontinent. **Artisan:** Shri Rakesh Kumar J. Petigara. Awards: National Handicrafts Award (2023) | State Award (2021).

Panja Durrie weaving is a celebrated textile tradition of Uttar Pradesh, especially associated with Mirzapur's historic carpet belt. Indian carpets and rug-durries are renowned for fine craftsmanship and diverse styles. Uttar Pradesh's vibrant durries

A Celebration of the Artisan

This auction initiative: • Honours the artisan as the central force of creatio • Builds enduring market value for India's master craftsmanship • Ensures dignity and fairness, with 100% of auction proceeds transferred directly to the artisan • Connects collectors to living traditions — not merely finished objects. This auction does not simply present works of art. It restores authorship, agency, and recognition to the hands that create them.

with traditional motifs, crafted through hand-knotted and hand-tufted techniques, are valued for durability and intricate patterns, and vibrant regional motifs. Beyond their decorative appeal, durries sustain artisan livelihoods, regional identity, and India's long-standing textile heritage, linking domestic utility with artistic expression. **Artisan:** Shri Imtiyaz Ahamad. Awards: State Award (2023–24) | National Handicrafts Award (2023).

Tarkashi is a refined Rajasthani decorative tradition in which delicate metal wires are meticulously inlaid into engraved wooden surfaces. Artisans first draft intricate floral, vine, paisley, and geometric motifs, then carve precise grooves using steel tools. Fine brass, copper, silver, or whitemetal wires are hammered into these channels, secured with wood-powder paste, polished with emery, and finished through careful buffing. The craft harmonises luminous metalwork with the warmth of Sheesham wood,



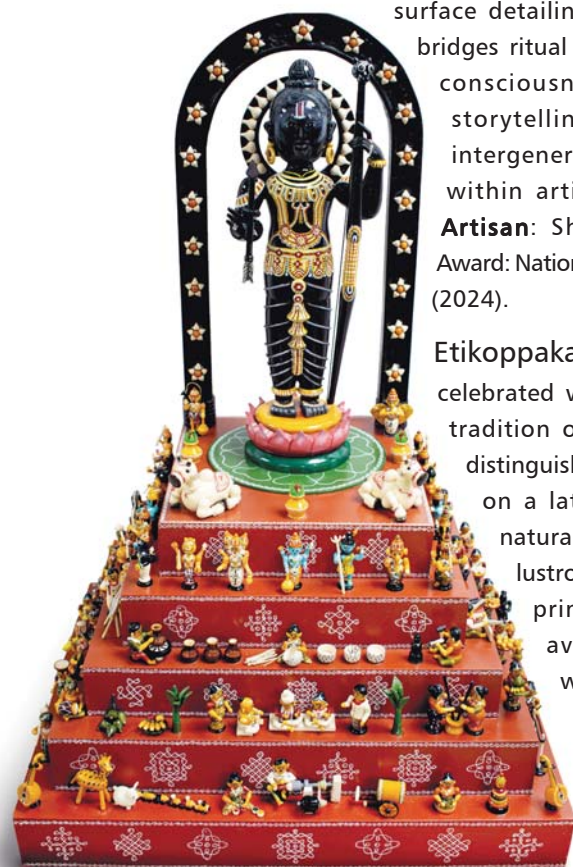
producing furniture and objects that embody elegance, durability, and enduring cultural continuity. **Artisan:** Smt. Kamlesh Sharma. Awards: Shilp Guru Award (2024) | National Award (2017) | State Award (2010–11) | NMC Award (2009).

Saharanpur wood carving is one of India's most celebrated traditions of ornamental woodworking, known for dense surface detailing, flowing vegetal motifs, and refined manual precision. Using carefully seasoned hardwoods and specialised chisels, artisans transform functional furniture into intricately sculpted decorative objects, balancing durability with aesthetic richness. This heritage practice represents the confluence of utility, artistry, and generational craftsmanship, sustaining both cultural identity and artisan livelihoods. **Artisan:** Shri Mohammad Dilshad. Awards: Shilp Guru Award (2024) | Lokmat Samman (2017) | UNESCO Award (2005) | National Award (1997).

Papier maché doll-making in Tamil Nadu is deeply associated with Navaratri Golu traditions, where sculpted figurines narrate sacred stories, folklore, and cultural memory. The process integrates sustainable materials, hand modelling, and layered sculptural refinement, resulting in lightweight yet durable devotional objects enriched with painting, gilding, and intricate surface detailing. This living craft

bridges ritual practice, ecological consciousness, and artistic storytelling, sustaining intergenerational knowledge within artisan communities. **Artisan:** Shri R. Mohandass. Award: National Handicrafts Award (2024).

Etikoppaka lacquerware is a celebrated wooden toy-making tradition of Andhra Pradesh, distinguished by hand-turning on a lathe, application of natural dyes, and smooth lustrous finishing. Crafted primarily from locally available Ankudu wood, these toys embody sustainable rural craftsmanship, vibrant colour harmony, and

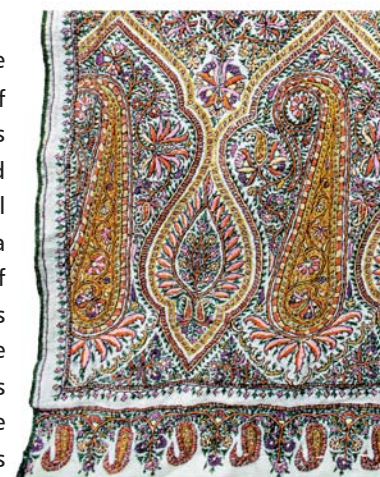


narrative storytelling rooted in folk, mythological, and everyday cultural themes. The tradition represents a living continuum of tribal knowledge, ecological sensitivity, and artisanal precision, passed through generations of master craftsmen. **Artisan:** Shri Gorsa Santosh. Award: National Handicrafts Award (2024).

Paddy straw work is a traditional folk art of Kerala in which naturally dried and flattened straw is carefully arranged on a surface to create devotional and nature-inspired imagery. The craft reflects agrarian life, ecological sustainability, and rural artistic sensibility, transforming an agricultural residue into enduring visual expression. Through tonal variation inherent in natural straw and meticulous hand placement, artisans achieve depth, luminosity, and spiritual resonance without the use of pigment, preserving a delicate yet culturally significant heritage practice. **Artisan:** Shri Sulaiman Kutty K. Awards: National Handicrafts Award (2024) | Kerala State Handicraft Award (2023).

Meenakari is one of Rajasthan's most refined metal-decorative traditions, involving intricate engraving on metal surfaces followed by the application of luminous coloured enamel. Historically associated with royal ateliers of Jaipur, the craft demands exceptional control over line, colour fusion, kiln temperature, and surface finishing—resulting in objects of devotional, ornamental, and artistic significance. **Artisan:** Smt. Gayatri Rani. Award: National Handicrafts Award (2024).

Sozni embroidery is among the most refined textile traditions of Kashmir, celebrated for its microscopic needle precision, fluid vegetal motifs, and delicate tonal harmony. The rare Do-Rukha technique represents the pinnacle of this craft—where the embroidery is executed so meticulously that the design appears identical on both sides of the fabric, eliminating any visible reverse. This demanding process requires extraordinary control of tension, colour sequencing, and stitch symmetry, developed only through decades of practice. **Artisan:** Shri Khawaja Nazir Ali. Awards: National Handicrafts Award (2024) | J&K State Award (2011).



Bharewa Art is a traditional tribal metal-casting practice from Madhya Pradesh, recognised for its intricately handcrafted brass and bronze ornaments and ritual objects. Created through indigenous lost-wax style processes using beeswax, clay, and molten metal, each piece reflects deep cultural symbolism, manual precision, and inherited community knowledge. Bracelets hold particular significance within Bharewa tradition—serving not only as adornment but also as expressions of tribal identity, continuity, and livelihood, sustaining artisans through generations. **Artisan:** Shri Baldev Baghmare. Award: National Handicrafts Award (2024).



Young Designers Collective



Hall 16

Young & Accomplished Design Professionals from the Home Lifestyle sectors - Inspirational Stories, Eclectic Products

A deep commitment to sustainability



ASHISH TAGRA Founder, A Good Life, is a strategic designer, brand builder and photographer with 14 plus years of experience across visual design, content creation and art direction. Over the years, Ashish felt drawn to create objects that do the opposite, pieces that simplify, organise and bring a sense of calm. That idea became A Good Life. Starting with a small production setup and a deep commitment to sustainability, Ashish began developing wooden products that balance beauty and function.

The brand's focus is Canadian pine wood furniture inspired primarily by minimalist Scandinavian design aesthetics. Committed to sustainability, raw materials are sourced from industrial waste with the utility of recycled products in manufacturing. The collections include innovative screw-less designs and Do-It-Yourself (DIY) formats, combining functionality, minimalism and eco-conscious production. The brand celebrates mindful living, honest materials and the quiet joy of a well made home.

Recontextualising Indian artworks and design objects

MANAV SHARMA is a creative entrepreneur and product designer. A graduate from the University of the Arts London, Chelsea College of Arts, with a Bachelor's degree in Product and Furniture Design, he is a scholarship offer holder from the Royal College of Art, London. He founded



BlackLines Gallery in 2025, through which he focuses on developing contemporary products and recontextualising Indian artworks & design objects for global audiences across multiple categories. He also creates distinctive pieces using reclaimed tree roots, transforming them into functional art products. The raw materials are sourced from village areas. Manav's practice is rooted in revitalising traditional Indian handicrafts by giving them a contemporary edge while respecting their cultural heritage. His most recent project helped artisans evolve their practice, upskill their work and present their craft to international audiences in a relevant way.

Reimagining Indian crafts for modern, global homes

DEVICA SUD Founder of PilliKothi Home, is a textile-led design entrepreneur. A NIFT Delhi alumna with academic training from FIT New York and Ashoka University, her practice is grounded in extensive on-ground research across India's textile clusters with work spanning handwoven rugs, upholstery textiles and soft furnishings, developed in close collaboration with artisan communities across Himachal Pradesh, Uttarakhand, Rajasthan, Uttar Pradesh and West Bengal using jute, wool, nettle and bhimal. With a strong emphasis on customisation, material integrity and proportion, her designs translate indigenous techniques into refined, market-ready pieces for contemporary spaces. Her approach is maker-led and research-driven,



shaped by months of fieldwork with weavers and craftspeople. Devica aims to build a future-facing craft ecosystem where artisans are collaborators and Indian textiles are positioned as enduring design investments.

Strengthening design thinking, enhancing product value - creating contemporary craft narratives

SALONI SINGH is a multidisciplinary designer exploring the dialogue between traditional Indian crafts and contemporary product design in furniture, lamps, kitchen ware, home decor, etc. in techniques like ceramic, stone ware and terracotta. A graduate from NIFT, she has been actively working in design and material-led practices since 2018. Her work focuses on translating indigenous craft techniques into functional, marketready products while preserving their cultural essence. With hands-on experience across materials such as metal, wood, bone & horn, Terracotta, ceramic, macrame and textiles, Saloni adopts a research-driven approach that balances aesthetics, functionality and sustainability. Since 2023, she has



collaborated with artisan communities across India through projects associated with the Ministry of Textiles, Government of India. Through her practice, Saloni aims to empower artisans by strengthening design thinking, enhancing product value, and creating contemporary craft narratives.

Harmonious integration of the old and the new

ASHWANI SHARMA & NILESH are the founders of Arthat Handicrafts, a contemporary craft-led design brand that blends heritage, functionality and sustainability to create culturally rooted yet relevant home décor.



Ashwani, a Fashion Design graduate from NIFT Kangra, brings a deep craft sensitivity shaped by early exposure to artisan clusters. Nilesh, a Pearl Academy graduate, strengthens the brand with his expertise in product development and functional innovation. Working closely with women and tribal artisans across Uttarakhand, they follow a co-creation model that places artisans at the heart of the design process. Each collection begins with a careful understanding of local materials, techniques, and cultural context, ensuring that traditional crafts evolve without losing their identity. Arthat Handicrafts specializes in craft-led home décor, including bamboo and Moonj products, along with handblock-printed designs. Their knock-down products are designed for easy assembly and dismantling, enhancing practicality and transport efficiency. The production remains environmentally responsible and free from electrical energy use.

New stories from the old, reclaimed and recrafted

GAGAN GILL Founder of RehNeh_Reflections, leads a design practice rooted in memory, material and time. Established by the architect, the studio is grounded in adaptive reuse—transforming remnants of the past like reclaimed wood, trashed materials from broken down houses into meaningful objects for the present. like flower pots, boxes, bells, lamps, etc. Natural imperfections are embraced rather than concealed, allowing each piece to retain its history. The practice follows an intentional,



responsible process that minimises waste while honouring traditional craftsmanship through collaborations with cooperative societies and artisan communities. Each creation is not a replica of the past, but a thoughtful reflection—functional, emotive and relevant to contemporary spaces.

Collaboration, sustainable materials and timeless design

CHETAN AGARWAL is the founder of ChetanKala LLP and the creative force behind COVE, a brand known for its fusion of crochet and wood. She holds a Master’s degree in Design from NID, Ahmedabad, and her practice reflects both strong formal training and extensive on-ground engagement with artisan communities. COVE brings together the softness of crochet and the warmth of wood to create minimal, tactile objects defined by balance, restraint, and material honesty. What began as an exclusive focus on crochet has now evolved into a distinctive material dialogue that



integrates wood, expanding the brand’s design vocabulary. The product range includes home décor, frames, toys and decorative showpieces. Among highlights are intricate zari frames, a technically challenging craft that requires exceptional precision. ChetanKala LLP aligns its work with the UN Sustainable Development Goals. While firmly rooted in craft collaboration and sustainable materials, Chetan is strategically focused on expanding into export markets, bringing her handcrafted designs to global audiences.

Deep commitment to traditional Indian textiles and crafts

SHAILESH KUMAR is a fashion designer and NIFT Hyderabad graduate, honoured with the Best Design Graduate, Usha International Best Garment Construction Award, and the Boyanika Design Excellence Award. He has collaborated with artisans and designers across India, working closely in craft clusters. His design language reflects a strong commitment to preserving and reinterpreting traditional Indian textiles. In 2019, he founded Tatwa Designs, in Jamui, Bihar. The brand has since expanded its manufacturing base to Jaipur, Rajasthan, supported by a team of 25 artisans, embroidery karigars and skilled tailors. Tatwa’s creations beautifully blend Bihar Kantha work with Jaipur Sanganer block prints, enriched by in-house trained artisans from Uttar Pradesh and West Bengal. The brand is known for its delicate craftsmanship, hidden detailing and refined hand-finishing techniques that elevate

each garment. Each garment is thoughtfully handcrafted, ensuring fair compensation to artisans and preserving generational craftsmanship in every piece. Already ranked among the top 10 brands in its category within the domestic market, Tatwa Designs is now strategically focused on expanding into international markets.



From Chhattisgarh to IHGF Delhi Fair

Hall 18

Legacy of a craft rich state’s artisanal excellence

Chhattisgarh is renowned for its rich tribal handicrafts that reflect deep cultural roots and skilled craftsmanship. The state is especially known for Dhokra (bell metal casting), Bastar wooden carvings, wrought iron craft, terracotta pottery, bamboo products, Kosa (Tussar) silk, and tribal jewellery. Artisans use locally sourced materials to create artistic and functional pieces featuring traditional tribal motifs. Prominent craft clusters such as Bastar, Raigarh and Kondagaon recognized as the Shilp-City, serve as vibrant centres of these indigenous art forms, preserving and promoting the state’s unique artistic heritage.



Some of the crafts from this state are on display at IHGF DELhi Fair-Spring 2026. Excerpts from a conversation with Ms. Ujala Thantharatey, CEO, Jhitku Mitki Artisan Producer Company who brings in a collective representation of artisans from Chhattisgarh to the fair:

Jhitku Mitki Artisan Producer Company is a government-funded artisan collective from the Bastar district in Chhattisgarh. Marking its maiden representation at a national platform, the collective has brought the region’s rich traditional crafts into wider public and market visibility. The organisation

brings together nearly 2,000 artisans and functions as a non-profit initiative focused on sustainable livelihoods rather than commercial profit. It works across several indigenous crafts, including bamboo work and Dogra art — an ancient tradition believed to trace its origins back to Mohenjodaro.



Ms. Thantharatey emphasised the organisation’s guiding philosophy: “Our journey has always been about serving artisans and ensuring they can sustain their craft with dignity.” She further highlighted a key challenge faced by artisans — limited control over marketing and market access. Addressing this gap forms the collective’s core strength. The organisation provides structured marketing support and capital assistance, enabling artisans to focus on craftsmanship while professional systems manage outreach and sales.

Among the representatives from Bastar is Nandlal Vishwakarma, a skilled artisan specialising in Iron Metal and Paramparik Lohashilp (traditional iron craft). His commitment to preserving and innovating within this indigenous art form earned him a prestigious State Award in 2005. For many Bastar artisans, participating in this fair marks a significant milestone. Their debut signals growing recognition for traditional crafts when supported by institutional frameworks that extend beyond production to include sustainability, market linkage and long-term artisan empowerment.

Heritage Crafts from Bihar on Display

A showcase of Bihar’s traditional and contemporary handicrafts appear in a collective display at IHGF Delhi Fair-Spring 2026 highlighting the state’s vibrant artisan community practicing traditional crafts and manifesting them into contemporary home & lifestyle products.

The EPCH Patna Office plays a vital role in promoting Bihar’s rich traditional crafts at both national and international levels. The office actively supports artisans, encourages sustainable production practices and helps reinterpret heritage art forms

Hall 16



A bedecked stall depicting handicrafts from Bihar, at the IHGF Delhi Fair-Spring 2026

into contemporary, market-ready products using eco-friendly materials.

Tikuli Painting, one of Bihar’s iconic art forms, is being reimagined with fresh colour palettes to suit contemporary tastes. Now created on durable Teko Star board, this traditional art has been adapted into functional lifestyle products such as mirrors, photo frames, candle stands, and bookmarks, seamlessly blending heritage with everyday utility.

A Jute and Sikki Crafts collection features eco-friendly jute dolls and decorative wall hangings. Sikki grass products, crafted from naturally anti-fungal golden grass are sustainable, recyclable, and transformed into fashionable home décor items that reflect both tradition and environmental responsibility.

Madhubani and Embroidery Work appear in block-printed cushion covers reinterpreting classic motifs within modern design sensibilities. Complementing this are Bihar’s Srijani stitching techniques and recycled water hyacinth creations that emphasise sustainability. Kuta embroidery, known for its fine geometric detailing, further enhances textiles with understated elegance and craftsmanship.

A great start to sourcing!



Teresa Soares, Poland

I sell garments and home textiles across Europe and am here to explore sourcing opportunities in India. Until now, just 2% of my imports came from India, but with new trade policies emerging, that is set to change. I aim to increase sourcing to 10% this year and potentially 35% next year. I see strong potential in India's quality, variety and scale in textiles, and this visit is about building new partnerships and making India a key sourcing market.



Bradley, USA

I am here mainly to source home décor—candle stands, garden décor and accent pieces. I also discovered some exceptional glassware. My wife and I run our own business in the U.S., and sourcing from India is central to what we do—around 40% of our business depends on Indian exports. While current tariffs have made pricing more challenging, moving away from India isn't

an option for us. We also source from China, but India remains one of our key markets because of its craftsmanship, variety and uniqueness.



Bitten Stetter, Switzerland

I run a physical store and an online platform called 'Finally'. Currently, about 10% of our imports come from India, with the majority sourced from various European countries. This is my first visit to the expo in India, and it has been a very positive experience. I usually come to fairs looking primarily for textiles, but here I discovered some exceptional paper products

that stood out for their quality and creativity. We rarely sell products exactly as we purchase them—we redesign and adapt them to align with our brand identity and customer preferences. Being here has encouraged me to consider increasing our sourcing from India, as the materials and craftsmanship offer tremendous scope for reinterpretation.



Isabelle Isambert, France

I am a jewellery designer and founder of 'Jewelry Designers and Fashion', and this is my second visit to the fair. I have a strong interest in block prints, handmade products and authentically ethnic designs—especially pieces crafted in brass, gold plating, silver and other lustrous materials. While I also source from Vietnam, Indian products hold a special appeal for French

consumers. As a jewellery designer, I select pieces from India and thoughtfully adapt them to suit French tastes.



Shrinkhla, Nepal

I am a Nepal-based entrepreneur and founder of 'Kalpa Creations', here to source distinctive handmade paper goods, ceramics and home décor. As a small business owner, I'm currently looking at smaller import quantities, but I've been highly impressed by the diversity and quality here. One product that truly amazed me was a cotton-based paper notebook that

looked just like leather. The fair's infrastructure and overall organisation have been excellent, and I'm keen to further explore Indian handicrafts and expand my business presence in Nepal.



Paul & Elizabeth, USA

We're retailers and online sellers through our website, 'Hawkings New York', and a significant portion of our products is sourced from India. Our core focus is textiles—particularly bedsheets and home accessories. We found several well-made and interesting products. The overall quality and variety met our expectations. Being here has allowed us to reconnect with suppliers.



Penney, South Africa

I am a wholesaler from South Africa, here to explore new products for my business. I'm here for bags and home décor, with a particular interest in colourful textile bags. I saw vibrant, beautifully crafted and full of character bags here. I also discovered some enamel furniture, which felt quite unique compared to what I usually see in

my market. It's exciting to find such diversity in one place. The wide range of products has made this trip both productive and inspiring.



Wendy Patchett, USA

I am representing 'WT Collection'. I'm a wholesaler currently looking for home décor and garden décor products. Around 30% of our products already come from India. I find that wood and enamel products from India are comparatively very good, especially the finishing, intricate detailing and the expertise in working with

recycled materials. With the reduction in tariffs and progress in the India-USA trade deal, I expect a significant increase in our purchase volumes from India. My experience at the fair so far has been great.



Adred, The Netherlands

I am founder of 'Esschert Gardens' in the Netherlands, here to discover new garden products, designs and supplies, with particular interest in iron, glass and textiles. We operate a multi-purpose sourcing business - umbrellas from China, cast iron from Vietnam and bird food from Europe, and are now exploring India

as a potential sourcing hub. I anticipate imports beginning at around USD 1 million, with the potential to grow to USD 20 million over time. I'm impressed by the fair's infrastructure and especially by the quality of the textiles and handcrafted products showcased here.



Ghanam, Abu Dhabi

I am here to source authentic Indian handicrafts for our bed and home décor business called 'Matrah'. For exports, I visit only India because I believe genuine handicraft products are best found here. We are currently also looking for brass, aluminium, iron and related materials to expand our operations in the UAE. I've

come with my family—my wife manages the furnishing-related products, while my sons and I handle home décor, aluminium, iron items and showpieces.

The Higher Quest

Knowledge Seminars during IHGF Delhi Fair-Spring 2026

Hall 16, India Expo Centre & Mart, Greater Noida

15th February 2026 - Sunday 12.30 PM

Sustainability - More Than a Trend!

Why Everyone Should Invest into This Topic Now!

To demonstrate how sustainability drives competitive advantage in handicrafts exports, equipping participants with actionable strategies to integrate eco-friendly practices, meet global standards and capture premium market segments for sustained growth.



Gunnar Hoffrichter
Independent Consultant,
Hamburg, Germany

With specialisation in strategy, product development and visual merchandising, Mr. Hoffrichter has handled design/product development processes. With 20+ years of knowledge in analysis, positioning, purchase and product management, he has experience in creativity & design orientation, having worked for brands such as JOOP! Living and Lambert. He has successfully implemented new product groups & lines.

15th February 2026 - Sunday 3.00 PM

Leveraging India's Recent FTAs

Free Trade Agreements for Enhancing Exports Growth

The seminar aims to equip participants with practical strategies to harness the recently signed FTAs, including India-UK CETA, India-EU FTA, India-UAE CEPA, etc.



Dr. Tammana Chaturvedi
Vice President, Global Trade
Promotion, Department of
Commerce

Dr. Tamanna Chaturvedi has served as Consultant to various organisations under Government of India in the area of trade policy for more than 2 decades. She is currently serving as Vice President (Trade) at Global Trade Promotion at Department of Commerce, Government of India. Her policy advocacy ranges from participating in Foreign Trade policy formulations of Government of India to representing Industry interests specially for MSMEs across various FTAs. She had served as Faculty at Indian Institute of Foreign Trade, Ministry of Commerce and Industry, wherein she has handled research

assignments for various Ministries including; Commerce and Industry, Agriculture & Food Processing, MSME, Textiles, etc, and was also a part of core team member of Hon'ble PM Modi's Doubling Farmer Income. She had extended export consulting for various EPC members and curated the Incubation Centre to promote export startups.

15th February 2026 - Sunday 4.00 PM

Market Diversification

Emerging Destinations and Trend Drivers

The session's objective is to provide a comprehensive understanding into emerging market trends and buyer behaviour relevant to Indian handicrafts and help MSME exporters diversify their market base beyond traditional destinations. The session will highlight market entry strategies and trade dynamics, including FTAs, logistics and export procedures relevant to these regions.



Dr. Ashish Gupta, Ph.D.,
Senior Associate Professor,
Faculty of Management,
South Asian University (SAU)

Dr. Ashish Gupta, Faculty in Marketing Area at Faculty of Management, South Asian University (SAU), New Delhi (An International University established by Government of SAARC Nations) and Supported by Ministry of External Affairs (MEA), Govt. of India.

Having also served (currently on Lien) at the Indian Institute of Foreign Trade (IIFT), New Delhi, his research interests are in Marketing, Consumer Behaviour and Global Marketing. He has over 15 years of teaching, research and consulting experience. He also delivered several invited talks in workshops and faculty and management development

programmes. He is a member of Sectional Committee, SSD 11 on 'Retail, E-Commerce & E- Payment Services' Bureau of Indian Standards, Department of Consumer affairs, Ministry of Consumer Affairs, Food & Public Distribution, Government of India.

16th February 2026 - Monday 3.00 PM

Design Futures 2027

Spring-Summer Trends & Autumn-Winter Insights

Explore the evolving intersection of sustainability and innovation in craft-based design, in alignment with global trend directions for S/S 2027 and A/W 2027, through forward-looking material trends, growing influence of eco-conscious aesthetics and the integration of modern artisanal techniques.



Prof. Balbir Singh
Dean, School of Design,
WUD

Professor Balbir Singh Dasila is a multidisciplinary designer and design strategist. He works with exporters, buyers, and craft-led enterprises in India and overseas, across home décor, textiles and craft-based lifestyle products. His work focuses on design strategy, brand thinking, AI-supported design processes, and design forecasting. He helps teams understand future trends and buyer expectations. He supports them in building clear product direction and cohesive collections for global markets.



Dr. Preetha Hussain Professor,
Fashion & Lifestyle
Accessories, NIFT-Delhi

Dr. Preetha Hussain has been handling academic administration, curriculum development and teaching under and post graduate programs. She has been an invited faculty researcher for a specialized Program for Masters in Strategic Design (DIM!) at Politecnico di Milano, Italy. She believes in Trans

disciplinary learning and its applicability in the domain of fashion and design. She has contributed as a key Design Expert in the realm of Colour Forecasting for Asian paints Colour Trends Workshops. She is holding the post of Head-CCC at NIFT.

16th February 2026 - Monday 4.00 PM What Buyers Want

Key Expectations in Product Presentation, Communication & Compliance

This seminar aims to bridge the gap between Indian handicraft suppliers and international buyers by elucidating critical buyer expectations across three core dimensions: product presentation standards, effective communication protocols and compliance frameworks. Participants will gain insights into how professional presentation, strategic communication and adherence to global compliance requirements directly influence buyer confidence, order conversion rates, and long-term partnership sustainability.



François Delannoy
Founder & Director, INDITIME

INDITIME specialises in sourcing and imports from India for independent home-sector professionals, having managed over 350 container shipments through a network of 60 manufacturers across India, Indonesia and Vietnam. Supported by a 20-member team, he also

leads STUDIO FRANÇOISE, a French design studio creating furniture and décor, while advising clients on sourcing, quality enhancement and production optimisation.



Deepak Swaroop
Managing Director,
Nine United Pvt. India

With 25+ years of leadership in global sourcing, his expertise spans home textiles, furniture, home décor and general merchandise. He has led end-to-end sourcing operations, supplier development, quality and compliance across US, Europe and Australasia, delivering value through

cost optimisation, supply chain efficiency and sustainable sourcing while building partnerships with global retailers and manufacturing partners.

A Must Attend! for EPCH's progressive Member Exporters

16th February 2026 - 06.00 pm
2nd Floor, Banquet Hall, Central Hub (CFB)

EPCH presents Flavours of Indian Handicrafts Showcasing the EPCH-ExpoBazaar-TICA Initiative

EPCH invites exporters and industry stakeholders to a special presentation on the EPCH-ExpoBazaar-TICA collaboration, focused on promoting Indian handicrafts in European markets through warehousing, fulfillment, and Just-in-Time (JIT) delivery models. **Join us to learn how Indian products can gain a stronger foothold in the EU** through this platform, connecting exporters and global buyers seamlessly.

17th February 2026 - Tuesday 3.00 PM

Digital Advertising in Exports

Transforming the Customer Journey into Sales

This session turns digital marketing into a predictable export pipeline. The session will map the buyer journey from 'Discover to Repeat' and plug in the right channels (search, LinkedIn ABM, Meta, marketplaces/ programmatic) with message proof that buyers need.



Manuj Bajaj
CEO, GreyBox Technologies

Mr Bajaj is a solution strategist, online marketing consultant, best-selling author, speaker and digital marketing and profit coach. He's been a trusted advisor and business growth strategist to over 4700+ businesses, across

11 countries, from start-ups, SMBs all the way up to large enterprises including Fortune 50 companies. Business owners who have attended his workshops / trainings have reported a growth in their profits anywhere between 17% to over 2000%.

With a base degree in Electrical Engineering from Delhi College of Engineering (DCE), he has 26+ years of first-hand experience of working in different industries. He has turned-around several business initiatives in the online space from total disaster and loss-making ventures into solid, highly profitable and scalable ones.

He has worked with companies like Microsoft, Google, Philips, SAP, Ernst and Young (EY), Accenture, Bajaj Finserv, Motorola, Swarovski, Times Internet, Dabur, SBI Card, Tata Motors, Penguin Random House, etc. Having authored 26 books, his recent book became the Amazon Best Seller.

17th February 2026 - Tuesday 4.00 PM

Expo Digital

Sourcing Redefined Just in Time

This session explores how India's manufacturing ecosystem can evolve into a global supply network through the ExpoBazaar framework. By linking Cash & Carry hubs across India with global marketplaces under a Just-in-Time model, ExpoBazaar bridges Indian producers and international buyers seamlessly. The session highlights how technology, curation and agile fulfillment can make Indian exports faster, smarter and globally competitive.



Jitin Prashar
Senior Vice President, ExpoBazaar

With over 13 + years in international trade, his journey has been marked by a steadfast commitment to fostering strategic global partnerships and spearheading operations. At ExpoBazaar, he leverages this expertise to drive Global Supply Chain expansion and B2B e-commerce success, guided by a deep understanding of EXIM processes and global strategy formulation.

