



DEPARTEMEN PERDAGANGAN
REPUBLIK INDONESIA

Indonesian Ba-

A Cultural Beauty



MINISTRY OF TRADE OF THE REPUBLIC OF INDONESIA

TREDA

Trade Research & Development Agency

Handbook of Commodity Profile

“ Indonesian Batik : A Cultural Beauty ”

is developed as part of national efforts to create mutual beneficial economic cooperation and partnership between Indonesia and world communities.

Balitbangdag / PK / 001 / IX / 2008



Introduction

TREDA is tasked, among other, to study a number of major export products and distribute the results to selected general public to increase their awareness and knowledge about the rich potentiality of each major production center. Towards that end, TREDA has organized a series of efforts at collecting and analyzing relevant data and information on specific products with regards to their respective potential in order to improve their competitive advantages.

This booklet under the title “Indonesian Batik: A Cultural Beauty” presents an account of one of the major Indonesian products, namely batik products. The reader will find interesting background information about batik, perhaps the most treasured cultural heritage of Indonesia. A better comprehension on its background will enhance the readers’ appreciation for this attractive Indonesian product.

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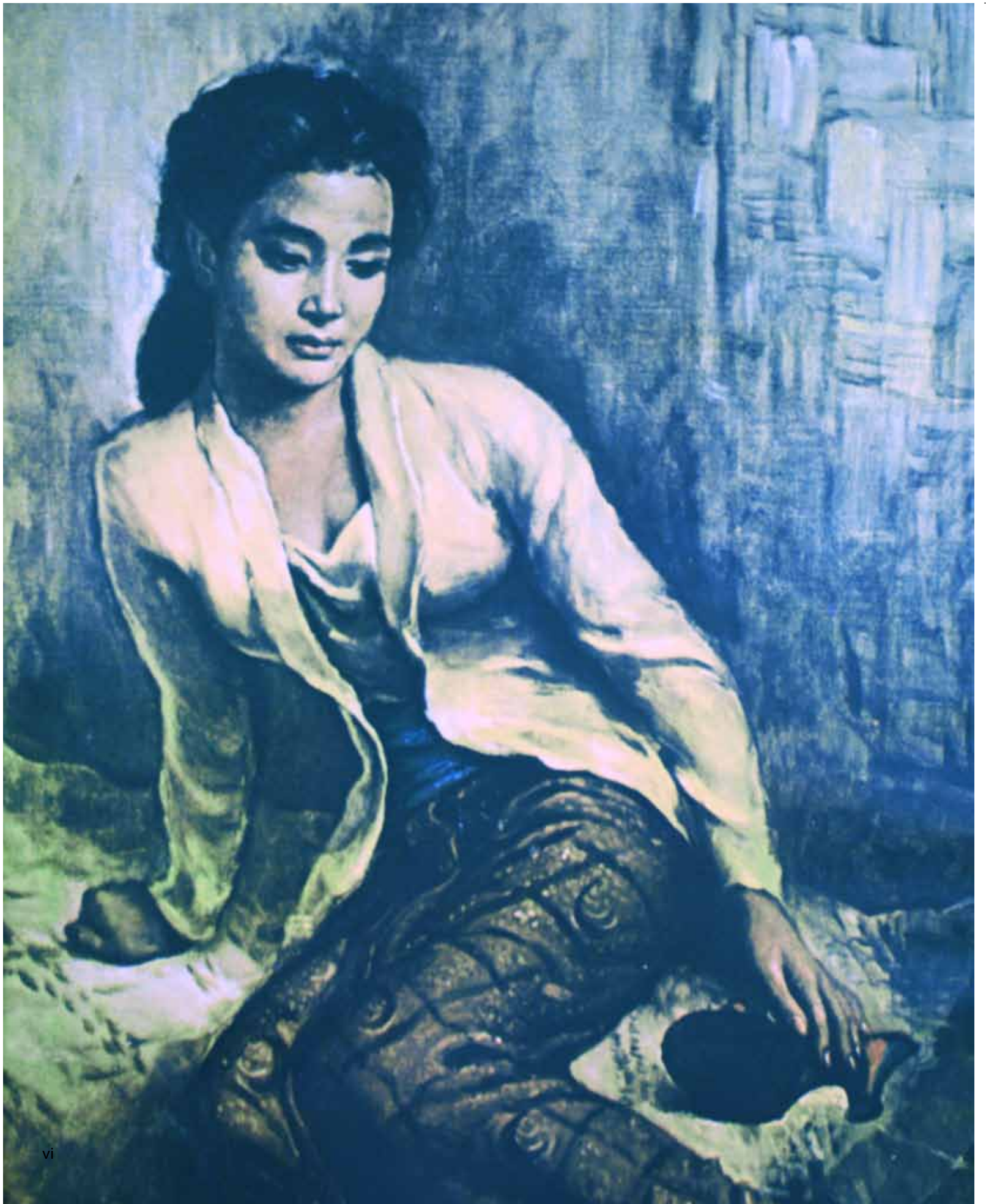
Message

It is our great pleasure to share with you one special type of numerous product lines belonging to Indonesian creative industries, in this particular case, batik. As a country situated at the cross-road between two oceans and two continents, Indonesian culture displays a unique mix shaped by long interaction between original indigenous customs and multiple foreign influences. The creativity of Indonesian people has given birth to numerous attractive art forms.

Batik is a masterpiece of our cultural heritage which has continued to flourish over the years and has shown signs of becoming even more widespread boosted by the dynamic development in technology, aesthetics, and economy. Batik has developed to be an important industry that contributes considerably to the Indonesian economy through export.

This book has been developed to improve Indonesian share in the world market. This booklet presents background information on Indonesian batik for the readers to appreciate. Dedicated to everyone that appreciates the beauty and attractiveness of Indonesian batik, this book will give vivid images of the elegance and style of batik designs from every corner of the archipelago.

Mari Elka Pangestu



CONTENTS

1	THE CULTURAL BEAUTY OF INDONESIA
11	BATIK MOTIFS AND DESIGNS
17	VARIETY OF BATIK CRAFTS
26	BATIK INDUSTRY
40	SALES OF INDONESIAN BATIK



THE CULTURAL BEAUTY OF INDONESIA

The Emergence of Batik

Consisting of more than 17,000 islands, Indonesia, the world's largest archipelagic country in the world, lies across the equator. It is situated southeast off the Asian mainland and northwest of Australia with a population of approximately 245 million people with 300 ethnic groups living on different islands. In addition to its multi-ethnic background, Indonesia's unique culture is rooted in the country's history as an outpost of Malay, Chinese, Indian, Arab and Dutch explorers, colonists and traders.

Indonesia has been known for its batik since the 4th or 5th century, and it has been said that Indonesian batik dye techniques and designs are as numerous as its islands. The designs and colors vary in accordance with the villages and ethnic groups that have spread out in different islands. Several Javanese villages have maintained their heritage of Batik craftsmanship for hundreds of years.

Batik has been both an art and craft for centuries and is part of an ancient tradition. The word batik is derived from the Javanese word 'amba', means 'to write', the suffix 'titik' means little dot or to make dots. In a manuscript on a lontar leaf originating from around 1520 AD which was found in Galuh, Southern Cirebon (west Java), it is written that batik also means 'seratan' which in Javanese means 'writing'.

As a matter of fact, batik is 'wax writing', a way of decorating cloth by covering a part of it with a coat of wax and then dyeing the cloth. It is a technique of covering parts of fabric which will not receive color. The waxed areas keep their original color and when the wax is removed the contrast between the dyed and undyed areas forms the pattern.

The emergence of batik art in Java is still in discussion until today. Each expert has his own opinion. G.P. Rouffaer (1900), Jasper and also Pringadi (1912) said that batik art came from India together with the arrival of Indian merchants in Indonesia in the 4th or 5th century. Along with the trading activities, Hindu culture brought by the Indians, including

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batik art, began to enter and develop in the Isle of Java. The relief that decorates the walls of the famous Borobudur temple, Prambanan, and some temples in Bali, show that the apparel worn by the Kings resembles Batik motifs

While other archeologists believe that batik art, which has become inseparable from the Javanese culture, has taken a very long process of cultural transformation. It emerged from local culture and in the course of its development it was strongly influenced by Hindu, China and European culture. Batik had emerged from local culture long before the foreign influence came to Indonesia.

No other country has developed batik to its present art form as the highly developed elaborately patterned batik found on the island of Java in Indonesia, although they also use the technique of dye resisting decoration. Some experts think that batik was originally reserved as an art form for Javanese royalty, as some particular patterns like the parang design were reserved to be worn only by royalty from the Sultan's palace. Princesses and noble women may have provided the inspiration for the highly refined designs in traditional patterns. In those times, the women of the Sultan's Keraton occupied themselves by painting delicate Batik designs. This fine art form became a sign of cultivation and refinement.

For the Javanese, batik is not only a popular decorated textile, but it has a deeper philosophy of importance which takes each Javanese from the cradle to the grave. When a baby is born, batik is used to wrap the new born baby in and later to carry it around. When people get married it is an integral part of the wedding attire of the bride and the groom as well as their parents. And finally at the end of their life, Batik is used to cover their bodies during the funeral.

Batik has continued to exist over the years and has shown signs of becoming even more widespread boosted by the dynamic development in the technological, esthetical, functional and economical aspects. In spite of the many ups and downs and challenges occurring in the Indonesian economy, batik arts have continued to flourish up to this decade.

If in the ancient time only noble families were allowed to wear certain batik designs, nowadays almost everybody from all economic levels wear various kinds of batik for everyday use as well as for special events. Batik arts have become important product of Indonesia. In many big cities batik industries are found, which produce either 'batik cap' (stamped batik), or 'batik-tulis' (hand-drawn batik). The batik factories are mainly

found in Solo, Yogyakarta, Cirebon, Banyumas, Pekalongan, Jakarta, Tuban, Madura, Bali, Sumatera, and Kalimantan.

Batik spread to the USA, Europe and other Western countries as it was introduced by the Dutch who travelled to and from Indonesia, which was a former Dutch colony. The old Batik cloth was brought to Europe by Governor General Raffles when he returned to England in 1816. The oldest Indonesian batik is now on display in the Victoria and Albert Museum in London.

Traditional Ways of Producing Batik

Raw Materials

The basic needs for batik production are mainly cotton (mori); cotton has been used because of its low cost and relatively easy to process. The quality of Batik is classified by its process, design and the type of cotton used. There are three types of cotton used, they are locally produced and imported from other countries:

- Mori Primisima, is the finest cotton used for hand-drawn batik and is never used for stamped batik
- Mori Prima, is the less fine cotton to be used for either hand-drawn batik or stamped batik
- Blue Mori, is the third class of cotton which is used for low quality batik. This is never used for hand-drawn batik

Modern batik makes use of other material too such as : Silk, Shantung, Wool, Polyester, Linen, Rayon, and many others.

For Batik handicrafts the materials used are mostly : Woods, Ceramics, Leather, Silver





The other important basic ingredient to produce Batik is the coloring or dye for textiles. There are two types of dye, natural and synthetic. The natural dye was formerly used up to 18th century before the synthetic dye was produced by the Western countries and imported to Indonesia.

The natural dyes are derived from plants and animals, like the roots of a tree, branches (wood), wood skin, leaves and flowers. To strengthened and give desired effect to the color some fruits and other materials were also used like citrus, palm sugar, guava and many others.

The chemical or synthetic dye stuffs include soga ergan, soga kopel, indigoida, indigosol and many others. The Center for Handicrafts and Batik in Yogyakarta is promoting and encouraging batik producers to go back to nature by using the natural dyes for human health safety as well as to save the environment.

In traditional batik, colours are taken from natural sources, a perfect combination of traditional wisdom and modern environmental concerns.

Natural Coloring

When producing Batik, coloring is the most important components. Traditionally, the colors used to dye the Javanese Batik consisted primarily of beige, blue, brown and black which are made from indigenous plants. Blue, which is the oldest color used to make traditional Batik, is made from the leaves of the Indigo plant. The leaves are mixed with molasses, sugar and lime and left to ferment overnight. Sometimes sap from the Tinggi tree is added to act as a fixing agent. To get a lighter shade of blue the cloth is left submerged in the indigo dye for shorter periods of time. To obtain darker shades of blue, the cloth is kept in the dye bath for several days.

The second color that is applied when making traditional Batik is soga, a brown color which can range from shades of light yellow to a dark shade of brown. The dye is called soga as it comes from the bark of the Soga tree. Mengkuda, another color used in traditional Batik, is a dark red color. This dye is created from the leaves of the *Morinda Citrifolia*.

In addition to the three basic colors, there is green, which is obtained by mixing blue with yellow, and purple which is obtained by mixing blue and red. When the soga brown color is mixed with indigo, it will produce a dark blue-black color.



Unique Batik Techniques

There are three main batik techniques:

- Hand-waxed (hand-drawn)
- Hand-stamped
- Combination of the two.

The hand-waxed batik or hand drawn Batik (Batik Tulis) is produced by painting the wax on the cloth using a traditional tool called the canting. The hand-stamped Batik is produced by stamping the wax on the cloth using a copper stamp to make the Batik design. The other technique combines both the canting and the stamp in order to produce more creative designs.

Hand-drawn Batik (Batik Tulis)

There are several stages in the process the hand-drawn Batik including several sub-processes of waxing dyeing and dewaxing (removing the wax) and preparing the cloth, tracing the designs, stretching the cloth on a frame, waxing the area of the cloth that does not need dyeing, preparing the dye, dipping the cloth in dye, boiling the cloth to remove the wax and washing the cloth. The characteristic effects of the Batik are the fine cracks that appear in the wax which allow very small amounts of the dye to seep in. It is a feature not possible in any other form of printing. It is very important to achieve the right type of cracks or hairline detail.

The tool that is used to produce the intricate Batik designs is called the Canting [cha:nting], and it was originally invented by the Javanese. It is a small copper container with a thin spout connected to a short bamboo handle. The copper container is filled with melted wax and the artisan then uses the canting to draw the design on the cloth. The Canting has different sizes of spouts, which are numbered to correspond to the size, to achieve varied design effects. Dots and parallel lines may be drawn with a canting.

In order to be able to bear the heat and wax, the cloth used to make batik is usually strong material such as cambric, poplin, voiles and pure silk. The artists usually avoid using synthetic fabrics. High fashion designs drawn on silk are very popular nowadays and these exceptionally high-quality pieces can take months to create and as a result are quite costly.



A woman applies wax using *canting*. Various designs are created by using different size of canting.

Stamped Batik (Batik Cap)

It takes months even a year to produce one piece of fine quality hand-drawn batik and no one denies that creating batik is very time consuming and an expensive craft. In order to meet the growing demands, and to make the fabric more affordable to the lower income people, in the middle of the 19th century the 'Cap' (copper stamp) was developed by the Javanese, revolutionizing the batik production. This method of using a copper block to apply a melted wax pattern is called Batik Cap [cha:p].



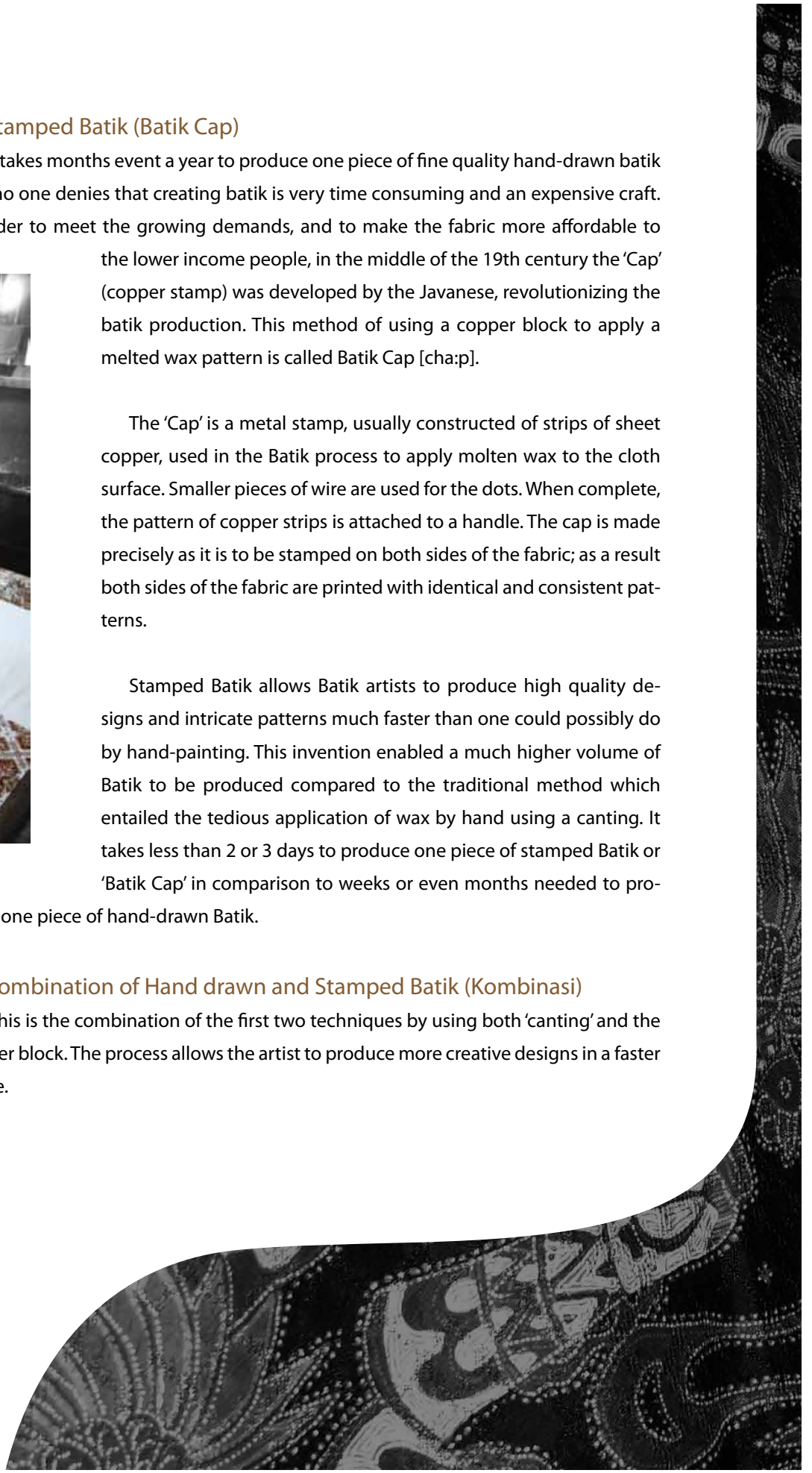
The making of "batik cap." In this method, hot malam or wax is applied on cloth surface using a specially constructed metal stamp, usually from copper.

The 'Cap' is a metal stamp, usually constructed of strips of sheet copper, used in the Batik process to apply molten wax to the cloth surface. Smaller pieces of wire are used for the dots. When complete, the pattern of copper strips is attached to a handle. The cap is made precisely as it is to be stamped on both sides of the fabric; as a result both sides of the fabric are printed with identical and consistent patterns.

Stamped Batik allows Batik artists to produce high quality designs and intricate patterns much faster than one could possibly do by hand-painting. This invention enabled a much higher volume of Batik to be produced compared to the traditional method which entailed the tedious application of wax by hand using a canting. It takes less than 2 or 3 days to produce one piece of stamped Batik or 'Batik Cap' in comparison to weeks or even months needed to produce one piece of hand-drawn Batik.

Combination of Hand drawn and Stamped Batik (Kombinasi)

This is the combination of the first two techniques by using both 'canting' and the copper block. The process allows the artist to produce more creative designs in a faster mode.





Batik Process

In producing hand-drawn Batik, there are several steps to follow. Detailed production process of handmade and printed batik work is described below:

1. Before the wax is applied the cloth is carefully prepared by washing it in water to remove the starch and then reapplying a particular amount of starch to the cloth to facilitate the waxing process.
2. Then the fabric goes through the *ngemplong* process in which the cloth is stretched out on a large board and pounded with a heavy piece of wood. This process which makes the drawing of the batik pattern on the cloth easier is only applied to cloth to be used for batik tulis.
3. When the cloth is ready, the first application of wax is applied on both sides of the cloth using the canting or the cap.
4. Then the second application of wax is applied. This process is called *nembok* in Javanese, originates from the word 'tembok' meaning wall which literally describes what happens since the thick layer of wax that is applied forms a kind of wall of defense to keep the dye out.
5. The cloth is now ready for the *medel* or the first submersion into a bath of dye. When traditional dyes are used this process can take days as the cloth must be submerged and then air dried alternately several times. With modern dyes once is enough.
6. Once the cloth is dry, it undergoes the process of *ngerok* or the removing of the first application of wax from those parts that are to be dyed with a brown color. This is done by using a scraper or *cawuk*.
7. The following step is *mbironi* or the third application of wax to cover the parts of the fabric that have been dyed and leaving the parts to be dyed another color open.
8. The cloth is now ready for *menyoga* or the application of the second color which in the traditional process was *soga* or the natural brown dye. When using natural dyes this will again take days, whereas when modern dyes are applied the process will not be longer than half an hour.
9. When the cloth has been dyed as desired, the batik goes through the last stage of the process called *nglorod*, in which the wax is removed again by soaking it in boiling water.





Batik designed by Iwan Tirta

BATIK MOTIFS AND DESIGNS

As many as three thousand different Batik patterns are recorded to have been produced since the 19th century, and many are considered to be antique designs. This is why Indonesia is considered as the place of Batik with its many designs for different wearers and occasions.

A piece of Batik is named based on its motif, the whole picture decorating the cloth. The motif is usually repeated to cover the whole space of the cloth. In traditional Batik art, especially in Java there are old basic patterns to assemble Batik motifs, among others are :



1. *Parang*, meaning knife or sword, which forms a slanting or diagonal pattern. This basic pattern has several varieties such as 'rugged rock', 'knife pattern' or 'broken blade'.



2. *Ceplok* is a name for a whole range of fundamentally geometric patterns. Ceplok can also represent abstractions and stylization of flowers, buds, seeds and even animals. These series of geometric designs are based on squares, rhombs, circles, stars, etc.



3. *Kawung*, a basic pattern of intersecting circles, depicting the fruit of the sugar palm tree, which has been known in Java since at least the thirteenth century, is a very old design.



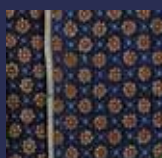
4. *Pinggiran* is the pattern used as a border along one side of the cloth frame.



5. *Tumpal* is a pattern that consists of bouquets or flower arrangement (buketan in Javanese language). The name of this pattern is actually derived from the word 'bouquet' taken from the Dutch word.



6. *Sido Mukti* is a garuda bird pattern, a symbol of prosperity.



7. *Truntum* is a pattern of flower and star-like symbols in a diagonal pattern.

The patterns of modern Batik and those produced outside Java are various and have more freedom in using color. The motif arrangement is often done symmetrically or asymmetrically by combining several traditional motifs.

Some of the regions that have unique batik motifs and designs

Jambi



Jakarta



West Sumatra



Riau



Central Kalimantan



West Kalimantan



Madura



Papua



Symbolism in Batik Design

In the Javanese culture, batik symbolizes a philosophy of the importance of life, the cycle of birth, marriage and death. Batik is an important part of each of these milestones in a person's life. Most Javanese start their lives wrapped and carried about in batik as babies, elaborately dressed in batik when they get married and when it is time for them to leave this world, their bodies are covered with batik during the funeral.

In addition to the philosophy of life symbolized by batik, Indonesian batik has ritualistic significance. Objects like flowers, trees, birds, twinning plants, leaves buds, butterflies, fish, insects and geometric forms are rich in symbolic meaning. Although there are thousands of different batik designs, particular designs have traditionally been associated with traditional festivals and specific religious ceremonies.

The majority of motifs are taken from nature, leaves, flowers, mountains, water, clouds, and animals. These motifs often represent religious or mystical symbols related to the early beliefs of the Javanese people and then later to Hinduism. These motives represent simple, natural objects that are important to the lives of Javanese, such as the leaves of the 'aren' palm or the fruit from the 'kapok' tree.

When Islam entered Java and was embraced by the majority of the people, Islamic prohibitions against showing human figures or other living creatures slowed down the development of many art forms, including batik, in areas where Islam was strong. At the same time, certain motifs that had been favored and even restricted to the royal families, especially in batik designs for the Surakarta and Yogyakarta royal families, one of which is called parang rusak or the broken Keris, became available to the general public with the democratization introduced by Islam.

Modernization and Evolution of Batik

Modern batik, which evolved from the traditional art, utilizes linear representations of leaves, flowers and birds. It is the designer that determines the design rather than the traditional guidelines that traditional craftsmen have faithfully adhered to from generation



to generation. This is also apparent in the use of color that modern designers use. Artisans are no longer dependent on traditional (natural) dyes, but have the freedom to experiment with a rich array of colors that chemical dyes can produce. Nevertheless, modern batik still utilizes the traditional tools of batik, i.e. the canting and the cap to create their intricate modern designs. Thus, the horizons of batik are expanding but their roots are still deeply buried in tradition.

Although the process of making batik remained basically the same over several centuries, the process has made great progress in recent decades. Traditionally, batik was sold in 90 X 250 centimeter lengths used for wrap skirts (kain panjang) to be used with a 'Kebaya' or blouse, which form the basic pieces of the Indonesian traditional dress for women. Nowadays, batik is not only used as a material to clothe the human body, but it is also used as furnishing fabrics, heavy canvas wall hangings, tablecloths and household accessories. In addition, batik techniques are used by artists to create batik paintings which beautify many homes, offices, hotels and other public buildings.

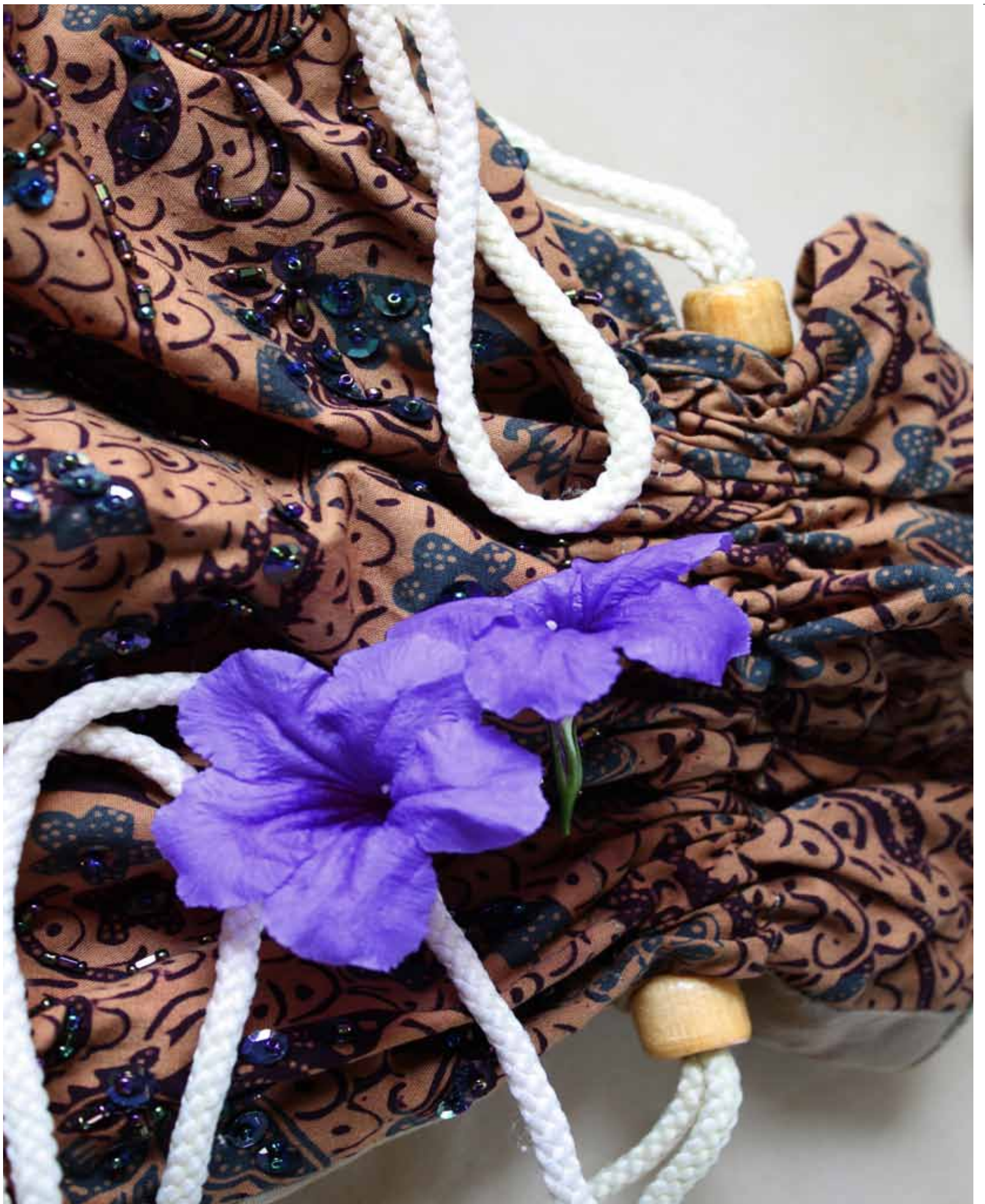
Machine Printed Batik Textile

Another influence of modern technology is the production of batik textile which is the printing of Batik designs on cotton or synthetic fabrics using modern machinery. As a result, the process is quick, low cost and easy to produce; however, mass production cannot produce quality art. Batik textile is mainly used for school and office uniforms and household utilities.

The emergence of print and stamp batik produced by modern machines on a large scale has adversely affected batik tulis on the market. This is because factory made batik is much cheaper in price compared to batik tulis. Furthermore, the designs of the factory produced batiks which integrate contrasting colors and modern designs have a much stronger appeal to the younger generations than the traditional batiks such as batik tulis which has preserved its characteristic colors of brown, blue, black and yellow and its traditional motives of animals and flowers which are also considered somewhat monotonous.







VARIETY OF BATIK CRAFTS

Indonesia has various arts and handicrafts which reflect the unity in diversity of over 300 ethnic groups that are joined together as one nation. Just as every ethnic group throughout the archipelago has its own language and dialect, cuisine, traditional dress and traditional homes, they have also developed their own textiles, ornaments, carvings and items for daily use and special celebrations. This rich cultural heritage of art and handicrafts is one of Indonesia's true national riches.

Yogyakarta is considered to be one of the places where arts and handicrafts are highly developed and the government, aware of this priceless national asset, has supported batik, silver, wayang and other artisans for generations resulting in a rich variety of art forms today. Bali, as one of the tourist destinations, is also another place where handicrafts are very much supported and developed.

Besides being used as every day household items, Indonesian handicrafts are also decorated and used for different kinds of purposes. A wide variety of materials are used such as different kinds of woods, stone, ceramics, leather, fibers, bamboo, rattan and grasses. Natural and chemical dyes, beads and other natural ornamentation are used to decorate these items, many of which have developed over time into distinctive art forms.

Today, Batik and Batik design are not only used for traditional costumes, but also used for modern fashion, many kinds of handicrafts and household items. Batik designs are printed and decorated on many kinds of handicrafts like leather handicrafts, wooden crafts, painting, household ceramics, pottery, gift ornaments, bamboo and many others.

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Batik Garment

Dedication to the Heritage

Indonesian fashion designers have aggressively introduced batik into the world fashion arena. They have done much to promote the Indonesian art of batik dress, in its traditional and modern forms. The intricate designs obtained through the resist dyeing technique are appreciated all over the world, and a source of inspiration for international fashion and textile designers.

Application of batik design, a traditional Japanese kimono.

Many Indonesian designers strongly appreciate the art of batik as the nation heritage and they feel responsible to preserve it. Beside the government support to the industry's growth, some designers work almost exclusively in batik. Iwan Tirta and Josephine Komara (Obin) are two top designers who have dedicated themselves by working almost exclusively in batik. They have made tremendous contributions to a revolution in modernizing batik by translating traditional motifs into contemporary designs and experimenting with all kinds of different fabrics. They have created a business that supports thousands of employees; among them are dozens of artisans practicing their craft at home or in small studios across the Isle of Java making their business major source of livelihood for so many people.

These two top designers have attracted many customers, which include the Indonesian top socialites, politicians, as well as local and foreign celebrities. Priceless samples of Batik creations of Iwan Tirta and Obin are exhibited in the world's leading museums.

Iwan Tirta's Batik fashions are designed for many occasions such as formal wear, office wear, casual wear, as well as for exclusive gifts. He believes that the value of an art depends not only on the quality of the materials and the expertise of the artist, but also on the well being of the individuals who turn the design into reality. Based on this view, his business has benefited thousands of skilled batik painters with highly competitive remunerations.

Beside Iwan Tirta and Obin, Indonesian top designers who have contributed to the



Batik crafts and fashions are Edward Hutabarat and Ghea Panggabean. Their designs are inspired by Indonesia's culture and heritage with a touch of contemporary style to cater to the latest trends in high fashion.

Contemporary Motifs and Patterns for Fashion

Along with the development of modernization and globalization, batik motifs and patterns have also developed into a more contemporary art. As mentioned earlier traditional batik arts and motifs have given inspirations not only to local artists and designers but also to those living outside Indonesia like Europe, USA, Japan, etc.

With this spirit, the Indonesian designers work together with the traditional, local batik artists and craftsmen to produce different and exclusive motifs which are modified from the existing old traditional batik patterns and motifs. Some of which are the results of mixing two or more traditional motifs. Some of the designers admit the difficulties in translating their modern ideas to the traditional artists to produce contemporary motifs, as these batik artists have dedicated all their lives to the old traditional motifs. However, over time these traditional batik artists, with good collaboration with the designers, have managed to produce beautiful, innovative batik motifs.

Some designers in collaboration with the batik artists have created totally new batik patterns and motifs, which are mostly influenced by tribal designs from remote areas such as Irian Jaya and Kalimantan,. These exotic inventions have been received well by all levels of the society within Indonesia and overseas. Foreign, world class designers such as Diane Furstenberg, who has been long inspired by the beauty of Bali Island and its arts, recently presented her new collection for Spring Summer 2008 with Batik motifs blended into linear and minimalist designs.

Even though batik is considered as one of the Indonesian heritage, in the eyes of the younger generation, batik fashion is more for the old people. Surprisingly, the beginning of 2008 has witnessed the rise of the popularity of Batik which has become a new trend for people of different ages and economic levels. Batik producers claimed that the sale has risen up to more than 30%. The people's appreciation for batik is increasing. Batik is becoming more and more popular and fashionable, especially in big Indonesian cities like Jakarta, Bandung and Surabaya where more



young people are enthusiastically wearing Batik on different occasions and even important events. It is hoped that this new phenomena will continue through the coming years.

Beside adult fashion Indonesia also produce Batik garments and fashion for babies, which have been exported to some countries like US, Australia, Canada, Ireland, UK, Japan, UAE, Singapore, Spain, Denmark, France, Belgium, Taiwan, Mexico and Italy.



Batik motifs can be found in many fashion items, both machine made and man-made. Especially for man-made items, the aesthetics represents an interest in cultural heritage.

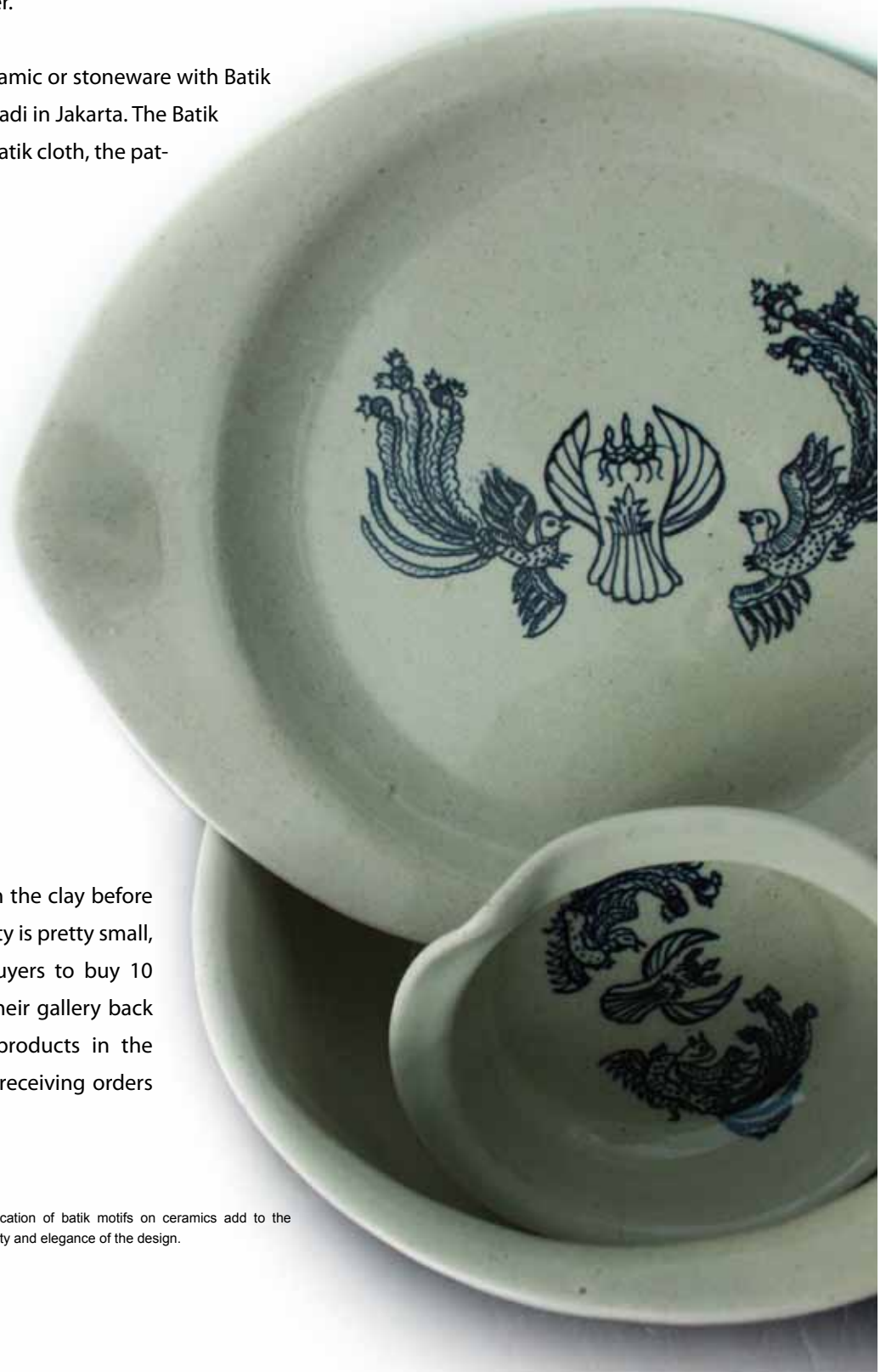
Batik Designs on Ceramics and Pottery

Ceramics were brought and introduced to Indonesia over centuries of trade with China dating back to 205 BC. Ceramic items range from everyday common plates to fine ceramic pieces that became heirlooms passed down from generation to generation. Contemporary ceramic made locally can be found in a wide range of useful household items mostly decorated with batik designs.

Indonesian artists have started to produce more ceramics and pottery decorated with batik motifs and patterns. Iwan Tirta for instance has created a joint production with foreign companies called Kedaton collection, a chic and graceful tea set, was produced by Royal Doulton, the world famous English tableware manufacturer. The Ke-

daton collection features a formal, striking Modang pattern inspired by a motif that was once popular and formerly used by the Royal Court of Central Java. The pattern illustrates fire sparks in the sky, symbolizing the passion of love which gave life to the universe. The motif was revamped using a deep red and a rich brown color on a distinctively modern textured border.

Another local producer of ceramic or stoneware with Batik design is the Studio Keramik Hariadi in Jakarta. The Batik process is different from that of Batik cloth, the pat-



tern is first drawn and crafted on the clay before it is put into the oven. The capacity is pretty small, sufficient enough for foreign buyers to buy 10 to 50 items to be displayed in their gallery back home. Besides displaying the products in the workshop, this Studio has been receiving orders from overseas buyers.

Application of batik motifs on ceramics add to the beauty and elegance of the design.

Batik Household Items

A variety of household utilities are made of hand-painted, cap or stamped Batik or Batik textiles, such as table cloths, draperies, upholstery, pillow cases, bed sheets and bed covers, water dispenser covers, telephone set covers, etc. Batik is widely used for apparel, home furnishing, canvas, wall hangings, tablecloths, scarves and household accessories. Batik paintings by artists are also often favored to decorate homes, hotels and offices.





Batik on Leather Handicrafts

In the past various kinds of leather handicrafts, such as suitcases, handbags belts, wallets lamp shades, puppets, hanging decorative items and gift items like bookmarks and hand-fans found mostly in West, Central and East Java, were decorated with batik motifs. Along with the development of modern designs, many utility products like handbags and wallets are no longer decorated in batik designs, but puppets and most of the gift items are still decorated or crafted with Batik motifs and patterns.



Batik Wooden Handicrafts

The Indonesian artists produce varieties of wooden statues and decorative articles made of wood. In Central Java the artists are now producing wooden statues and ornaments with Batik designs hand drawn on the surface. This new innovation in batik art is beginning to attract a lot of attention. The Yogyakarta batik wooden crafts are the most popular.

The process of drawing the motifs on the surface of the white wood, which is used as the base, is the same as the batik drawing process on the cloth using a canting. First the white wood is cut and molded to a certain form, then the picture is drawn on it, then comes the waxing and dewaxing by boiling the waxed wood in the boiling water and coloring. The rest is final touch by coating the wood so that it is resistant to water or other liquid. Most of the products are varieties of utility items for household needs, office accessories, and other decorative items.

In Yogyakarta there is a tourist spot called Kreet Village, which is located at Sendangsari Village, a few kilometers on the westward of Bantul. The people of this village produce variety of wooden batik crafts, such as batik masks, jewelry cases, wooden statue, etc. The visitors can observe the process of making wooden batik while living together with the local people (homestay) in the village.

Today, batik motifs and method are applied to other natural materials such as bamboo, rattan, and teak wood, the material usually used in furniture and house building.





These silver jeweleries are inspired by batik motifs. They are classified as fashionable crafts in many Western countries.

Batik Design on Silver

Since almost all of Indonesian people really love batik, some of jewelry designers have adopted batik designs on their art in crafting silver jewelry, such rings, earrings, bracelets, pendants, etc. The process of the art is by crafting the design and certain popular batik motifs on the silver jeweleries.

The batik silver products are favored by tourist from foreign countries who come to Indonesia for vacation, and besides selling the products to these tourists, most of the silver jeweleries have been exported. The production sites of batik silver are mostly in Jakarta and Bali.

BATIK INDUSTRY

The Role of Government



The Indonesian government fully supports the cultural traditions and will continue to preserve them and give opportunities to the society to learn the traditions. Batik art particularly hand drawn batik is a noble artwork which needs to be preserved. The government is aware that various artworks in Indonesia will be marginalized sooner or later by the changing times.

In fact industrialization has already crushed many small enterprises of hand-drawn Batik in the villages. This has resulted in most hand-drawn Batik workers leaving home to join batik factories in the cities. Fortunately, some batik manufacturers continue to defend the existence off hand-drawn Batik. In Taman, a village which is not far from the Sultan of Yogyakarta's palace, with nearly one third of the resident's are batik makers, it is a popular attraction for foreign tourists coming from various countries every year. In the early 1970s hand-drawn Batik was still sought after by both foreign and domestic tourists. However, these days many foreign tourists no longer look for traditional batik motives but prefer souvenirs in the form of fans, wallets and paintings. The change in market demand has downsized the hand-drawn batik industry and traditional batik is slowly vanishing as a result of industrialization.

It is a dilemmatic to defend traditional culture if, on the other hand, one must earn enough to make ends meet. The regional government should inject a new spirit to foster the culture of traditional batik especially in the production centers like Yogyakarta, Surakarta, Cirebon and Pekalongan.

The Indonesian Government actively encourages and supports the art of batik and with its increasing popularity and success in the western markets batik has become the icon of the country. The supports have been given to both government and independent cultural institutions that are concerned about Batik as the Cultural Heritage of Indonesia, such as:

- The Federation of Indonesian Batik Cooperatives (GKBI)
- The Center for Handicrafts and Batik
- The Indonesian Batik Museum Institution
- The Textile Museum

Federation of Indonesian Batik Cooperatives (GKBI)

After World War II, Indonesian Batik production slowed down considerably due to the lack of raw materials until in 1948 the government of the new Republic of Indonesia initiated the establishment of the Federation of Indonesian Batik Cooperatives in Yogyakarta in order to support batik producers. When in 1955 the government made special efforts to provide cheaper priced 'stamped Batik' for Indonesian people with lower incomes, GKBI got a subsidized price for plain cotton material (basic material for Batik). GKBI was also granted the batik distribution monopoly.

Apparently, this became the golden age of Indonesian 'stamped batik' era, where the artists, producers and batik companies alike enjoyed huge profits. However, in 1956 textiles from Europe and other countries began to enter the Indonesian market, resulting in a decline of Indonesian stamped batik, as people began to buy cheaper and modern designed imported textile. At the beginning of the 1970's the technology of stamped batik textile emerged and developed, this was the time when hand-drawn Batik began to lose its market, especially among the younger generations. But unfortunately the Federation has been fading out and not functioning because the cooperatives which should have been its members do not exist anymore.

The Center for Handicrafts and Batik

The Center is a government institution located in Yogyakarta that provides and conducts research, standardization, training and workshops, technical services and consultancy for the enhancement of Batik arts and handicrafts industries. The Center was initially established in 1922 by the Dutch colonial government under the name of Inrichting en Batik Proefstation and in 1980 became the the Institute of Research and Development of Handicrafts and Batik. In 2002 it was re-established under the Agency for Research and Development, Ministry of Industry as The Center for Handicrafts and Batik.



Stamping is a way to produce high quality batik in higher volume. The stamps are made from thin copper sheets, arranged and constructed accordingly to create the desired designs.

The Center has the most complete library on books related to handicrafts and batik with a 12.000 collection consisting of books, magazines and journals. It publishes a scientific journal entitled 'The Dynamic of Crafts and Batik'. To help the Batik artists design various motifs in a faster mode, the Center provides a computerized machine to make patterns customized to requests.

For health safety, the Center has started to promote the use of natural Batik coloring with slogan 'Back to Nature'. Later in 2007 it has been officially appointed to be the authorized body to issue Batik standardization as stated in the 'Indonesian Government Ministry of Industry Legal Decree No. 74/M-IND/PER/9/2007 concerning the use of Batik Indonesia Trade Mark'.

The Batik Trade Mark is as follow:

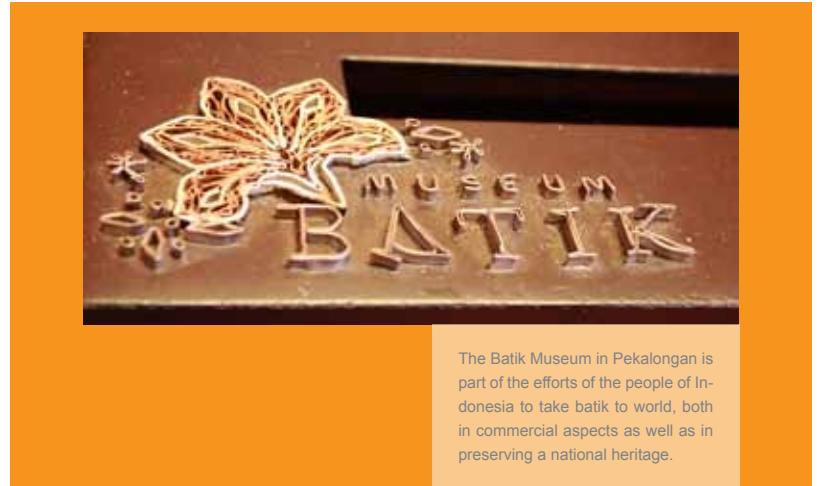


In order to be certified as Batik Indonesia Trade Mark, the quality should comply with the standard of batik processing methods: Hand - Drawn Batik, Stamped Batik or Combination of the two methods. It also should comply with certain standards (%) of cloth shrinkage and standards of grayscale of discoloration.

Indonesian Batik Museum Institution

The Museum was officially opened by President Susilo Bambang Yudhoyono, on 12th of July 2006 in Pekalongan Central Java. The purpose of the establishment of the Museum is to expand Indonesian Batik industry to a world class level, by providing comprehensive data and information about Indonesian Batik, including raw and basic materials, additives, designs, motifs, production methods, distribution aspects, trade, support and services for domestic as well as tourism and exports. It is a manifestation of Indonesian Government serious efforts to preserve the Batik cultural heritage and to develop local people's economy.

The Museum facilities include a convention center for lectures, seminars and Batik fashion parades, and also for education and training. A gallery is provided for display and exhibition of a collection of around 300 batiks of various patterned batik cloths contributed by people from all over Indonesia. These collections are displayed in two exhibition rooms: the first exhibition room displays a collection of Pekalongan patterned batik cloths and northern coastal patterned batik cloths, and the second exhibition room displays Nusantara Batik cloths taken from other areas in Indonesia. The facilities of this gallery will soon be developed to meet international standards.



The establishment of the Pekalongan Batik Museum involved the collaboration of almost all related government institutions and Batik organizations in order to present a valuable cultural and economic center which would bring a lot of benefits to the Indonesian society. With the existence of the Batik Museum, the Indonesian people will be able to effectively struggle to obtain UNESCO's acknowledgement for Batik arts as the Indonesian Cultural Heritage.

This museum is also furnished with storage and conservation rooms, a meeting room and a Batik Art Shop where visitors can buy various kinds of souvenirs made of batik such as old colonial Batik (which is not produced anymore by the batik manufacturers) postcards, posters, paintings etc. A Batik catalog is also available for the visitors. In order to give complete information service, a library and information data room is going to be built in the near future.

Textile Museum

The Textile Museum is located in Central Jakarta's Tanah Abang area, closed to the oldest and biggest South East Asia textile market, in a European-style building, originally owned by a Frenchman in the 19th century. The building was then sold out and owned by several rich merchants, and finally in 1945 during the struggle for independence of Indonesia, this building was used as the base of the People's Security Force. In 1952 the Department of Social Affairs bought the building and in 1975

it became the property of the Jakarta Regional Government. After its restoration the building was immediately inaugurated as the Textile Museum.

The museum displays traditional kain (fabric) collections from various regions in Indonesia. The spacious room of the museum displays a wide variety of fabric from different parts of Indonesia, each labeled with information on their origins, types of material, production processes and purposes of use. A visitor will get to know, for example, that South Sumatra's capital city of Palembang also has its own batiks, while men in the interior regions of Kalimantan wear clothes made of refined bark as smooth as textiles.

Kain (used to refer to material for clothes) is not only functioning as daily clothing, but in can also be used as an instrument for affirmation of family relations, position and social level of someone in the community.

Batik cloth and ikat or tied dyed are the leading types of traditional cloths decorated with certain patterns. The museum also displays the silk- screening (sablon), hand-painting and tin-coating (Prada) coloring techniques. Most of the collection of traditional cloths or fabrics aged of hundreds of years and have become the scarcity antiques collection. Principally, the collections kept in this Museum are decorated fabric associated to textile world, especially textile from within the national territory. The collections are divided into several groups, namely:

- a. Kain tenun (woven cloth) collection group
- b. Kain batik (Batik cloths) collection group
- c. Mixed collection group.

The other part of the Museum also displays traditional instruments closely related to fabric products like weaving and batik instruments from various regions. Within the museum there is a special garden of various plants used as natural coloring dyes, for instance young teak leaves can be used to paint cloth resulting maroon color.

In order to introduce Batik, in 2005 the Museum started to open a batik making course for public and tourists. The course is made as simple as possible as the students are given the fabric with patterns already been drafted. The drafted cloths are available with Batik designs of any choice.

Intellectual Property Rights

According to Indonesian Batik Foundation, Batik could be categorized as an intangible cultural heritage by UNESCO. And to obtain UNESCO's acknowledgement, the Indonesian government should first ratify the UNESCO convention on intangible cultural heritage which was adopted in October 2003. In line with this, Indonesian Government has issued a Presidential Decree No. 78 year 2007 on the ratification of the UNESCO Convention.

The Minister of Trade Mari Elka Pangestu said batik from Central Java, mainly Solo, is very rich of design and kingdom's cultural heritage pattern or combination of other culture and art. Batik from Central Java has been exported to the U.S., Sweden, Germany, Arab Emirates, and France. "At least there are 3,400 batik designs in Solo. The Solo Regional Government until 2008 has patented about 900 batik designs."

Assistance from the People of Indonesia.

Assistance has not only come from the Government, but also from a group of people who are concerned about Batik, the Indonesian cultural heritage. Firstly, the Batik Foundation which was established in October 1994 in Jakarta. The objectives of the foundation are firstly participating in preserving, protecting, developing and socializing Batik as the national cultural heritage having importance in arts, which are scattered in the Indonesian regions. Secondly is to develop Batik and handicraft industries in the efforts of supporting and increasing the economy of the traditional Batik artists and producers, especially small-scale businesses.

The Foundation receives a lot of support from the Indonesian government especially in initiating the establishment of the Batik National Museum. Its activities include: assistance in the production technology, marketing promotion, human resource development, business partnership, preservation and protection of Indonesian Batik through property rights, patents and labeling. The Foundation with the support from the Indonesian Government has actively organized a numerous seminars, conferences, exhibitions, research and training in the effort of developing national Batik art and industries.

Other efforts have been carried out by artists, collectors and companies by building private museums and, for example Dinar Hadi Galery of Old Batik and Iwan Tirta's Museum in Surakarta, and some others.

Batik Production Centers

There have been several development projects done by the Indonesian government to promote Batik production in many provinces throughout Indonesia since early 1950s; and as the result, a lot of new production areas emerged. One of the projects was run in 1981, by the Directorate General of Small-Scale Industries, Ministry of Industry and the Office of Minister for Development to provide training to village women in several provinces of how to produce Batik as an alternative income to the villagers' families. It has been long known that Java is the oldest production area, however, the impacts resulted from the project is the transfer of Batik skills to people living outside Java such as Papua, Kalimantan and Sulawesi which later become new area of Batik production. People living in Sumatra Barat, Jambi, Palembang, Lampung and Bengkulu who had known Batik art long before were also encouraged by the program to elevate their local traditional Batik.



Another Government project was carried out by Bank Indonesia, namely SIPUK or Information System for Small Scale Enterprise Development. One of SIPUK programs is the Research of Batik in Central Java which aimed at developing the small scale Batik industries in the area. The information was distributed to the society through media and to the local government in order to get clear picture of the condition of the Batik industry needed for developing a regional plan on Batik manufacturing. The development of SIPUK project is closely related to the policy and strategy of Bank of Indonesia in promoting the development of small enterprises, which has been carried out since 1978 until the implementation of Act No. 23/999, which specifically intended for small enterprises development through the provision of useful information.



Outside Java Island, some of the regions producing Batik are Central and East Kalimantan (that produces Batik with Dayak motifs); Riau, Jambi, Bengkulu, Nangroe Aceh Darussalam, Padang, and West Kalimantan produce Batik with dominant Malay and Islamic motifs. Papua, part of Kalimantan areas and Sulawesi are new Batik producers that produce Batik with local motifs.

Others traditionally Batik production centers in Java Island are:

Bandung	Jombang
Banten	Klaten
Banyumas	Lasem
Batang	Semarang
Blitar	Sidoarjo
Ciamis	Sragen
Garut	Surabaya
Gresik	Tasikmalaya
Indramayu	Tuban
Jakarta	Tulungagung,
Jember	Wonogiri

Production Areas of Surakarta and Yogyakarta



Surakarta (Solo)

Surakarta is an important production center of Batik beside Yogyakarta and Pekalongan. The production of Batik has become part of the traditional economy of the population in the area. The typical traditional patterns from Solo are as follows:

1. Sido Milo (symbol of happiness and wealthy)
2. Sido Dadi (symbol of prosperity, happiness and wealthy)
3. Satrio Wibowo (symbol of a man/woman with dignity)
4. Tikel Asmorodono (symbol of love given by others)

Kampoeng Batik Laweyan (Laweyan Batik Village) is a well known place of Batik manufacturers located in a traditional village full of Old Dutch architectural buildings with narrow streets, typical of Indonesian village. Besides having showrooms and shops, some of the manufacturers organize short batik courses for tourists.

Traditional markets play very important role for Batik transaction, especially for small and medium scale enterprises; for instance in Solo there is Pasar Klewer or Klewer Market located off the west gate of Karaton's North Square, this old market sells all kinds of fabrics, predominantly batik. Other traditional fabrics are lurik (Javanese hand-woven striped cotton cloth) and tenun ikat (tyed dyed). There are hundreds of Batik shops jammed along narrow passageways.

Special Region of Yogyakarta

Yogyakarta is known as a center of classical Javanese fine art and culture and Batik is their major production. Other important products of the city are handicrafts including Batik garment and household items, wooden product, leather, ceramics and pottery and silver.

The typical Yogyakarta Batik patterns and motifs are mostly Parang, Ceplok, Sido-Mukti, Truntum and Kawung. The Yogyakarta Batik color combination is similar with Solo, dominated by rich brown color, indigo (blue), black, white and cream.

The famous Batik Production areas in Yogyakarta, among others are Prawirotaman and Kulonprogo.

Bringhardjo traditional market is one of the important places for Batik traders and it becomes the meeting point for the small and medium scale enterprises to do business. Beside wholesale, there are many Batik counters offering retail prices to local and foreign tourists. This market has been functioning as one of the tourist's attractions in Yogyakarta, the best place because of its complete collections; ranging from batik cloth to batik clothes made of both cotton and silk materials, with the prices ranging from tens thousands to a million. There are some principle, big manufacturers of Batik such as Winotosastro, Mirota Batik, Ardiyanto Batik and some others, that have been exporting to foreign countries.



North Coast of Java Production Areas



Cirebon

Cirebon is an important area for Batik production in the northern coast of Java. One of the important Batik production centers in Cirebon is 'Batik Trusmi, a village populated by 520 small and medium scale industries. It is located 7 kilometers from Cirebon City. In 2007 it showed that more than 70% of its population or 5,938 people work in this business, consisting of 80% women and 20% men. The investment value in Trusmi was about USD 1.5 million. And the production value was up to USD 5.2 million.

The same as Batik from places in the north coast of Java (Batik Pesisir), Cirebon Batik has been influenced by European, Arabian, Chinese and Indian cultures, which have colorful designs and motifs of animals and flowers. Concerning about motifs and patterns, there are two categories of patterns:

1. Kesultanan Kasepuhan Motif (Kasepuhan Sultanate Motif), which is influenced by Islamic teaching, which prohibits drawing animal designs on the Batik.
2. Kesultanan Kanoman Motif (Kanoman Sultanate Motif), which allows the artists to draw and have animal design on the Batik. (It includes motifs of the Keparabonan and Cirebonan Sultanates)

The materials used are of silk, cotton, cotton prima and primisima. Around 40 percents of the production is absorbed by local market, 50 percents for inter-island trade and 10 percents is exported to foreign countries such as Japan, Malaysia, Singapore, Myanmar, Laos, United States, Brunei Darussalam and Germany.



Pekalongan

Pekalongan is one of the major production areas of Batik with northern coastal Java designs. Most of the Batik is produced in colorful motifs influenced by the Chinese, Arabian and Dutch. There are more than 100 Batik designs that have been developed since 1802, and the some popular Pekalongan Batik patterns are Jlamprang, Hokokai and Pagi-Sore.

The artists have thousands of ideas in designing Batik motifs without conforming the traditional motifs, for instance during the Japanese occupation they created Javanese Kokokai Batik motif suitable for kimono coat. In the sixties they created Tritura Batik, named after one of President Soekarno's famous political decrees. There are some other new designs such as President SBY batik and Tsunami Batik which were created just recently. Beside hand-drawn Batik, there are plenty of stamped Batik manufacturers in Pekalongan and are usually used for casual dresses and household crafts.

The big and famous Batik market in Pekalongan is 'Pusat Grosir Setono,' a wholesale and retail market place built during the economic crisis in 1990s to help batik manufacturers market their products. There are around 7,000 workers working in 12 central areas producing Batik, batik garment, handicrafts. They mostly work for small and medium scale industries.





Madura

One of the famous Batik production centers in Madura is located in Tanjung Bumi, 50 kilometers from Bangkalan. The characteristics of Madura Batik is in its colors and designs. Like Batik from other northern coast of Java, Madura Batik designs have adopted brighter colors and more freedom in design application. In Madura, there is almost no one produces stamped Batik (Batik cap), the artists mostly produce hand-drawn Batik. One of the well known Batik from Madura is Gentongan Batik, which has a specific characteristic in coloring, resulted from the different processing compared to other Batik. In the first stage of the processing, the cotton (mori) is pre-washed and soaked in a barrel of water mixed with special oil and wooden residue. In the final step of the processing the cloth is put back into the barrel for at least two months to create ever-lasting and different effect of the coloring.

In recent development, Madura Batik is becoming very popular among Indonesian people and it is reported almost 90% of the young people in Tanjung Bumi are now working in the Batik manufacturing to speed up the production in order to meet market demands.

Bali

Bali Batik has different characteristic. Although the production of hand-drawn Batik is not so big, the interesting point is on the freedom in designing the motifs and the bright colors. Production of stamped Batik (Batik cap) in Bali is more dominant.

Wrapped Batik cloth with modern flower designs are produced in large quantity as it is used for beach clothing by the tourists. The wrapped cloth becomes an icon of special souvenir from Bali.



SALES OF INDONESIAN BATIK

It has developed to be an important industry that contributes considerably to the Indonesian revenue through its export. It is the government target to increase Indonesian non-oil export

Batik has been progressing ever since the Indonesian independence and it continues to develop. The most important development of the second half of the 20th century was its incorporation in the local fashion industry which had an impact on the region's textile industry. Nowadays most batik is decorated and tailored by machine, but there remains a market for the high-quality, hand drawn batik which is still produced in major producing cities in Indonesia.

Batik has developed to be an important industry that contributes considerably to the Indonesian revenue through its export. It is the government target to increase Indonesian non-oil export. Batik is considered as labor intensive industry, and according to the data collected from Indonesian Bureau of Statistics, the Ministry of Industry, and the Indonesian Textile Association, there are around 792,300 people working in the small and medium Batik industries and 5,051 people working in the big batik industries. Up to 2006, there are around 48,300 units of small-scale batik industries, while the big industries are 17 units, so the total numbers of batik industries are amounting to 48,317 industrial units.

The export of several Batik products has been increasing since 2003. Export of batik by small-scale industries in 2004 was up to US \$ 99,275,000, while in 2005 it increased to US \$ 104,500,000 and in 2006 it was US\$ 110,000,000.

If we look at the table below, the export of 'Other bed linen of cotton Batik' increased from USD 11,793,744 in 2003 to USD 29,975,580 in 2007. Among 8 selected products, this item has been the biggest export earner; it is followed by other products namely 'Men's overcoats, Raincoats of cotton Batik' which reached USD 17,537,494 total export sale in 2007. 'Women's overcoats, Raincoats of cotton Batik' export reached USD 13,959,220 in 2007. In contrast, export of some products are decreasing such as Men's and Women's wind cheaters, Women's trousers and Men's and boy's swim wears.

Export of 8 Major Batik Garments 2003 - 2007 by Product

in US\$

No	HS Code	Description	2003	2004	2005	2006	2007
1	620112100	Men's Overcoats, Raincoats Of Cotton Batik	4,670,431	4,237,561	5,696,464	4,505,084	17,537,494
2	620193100	Men's Wind Cheater, Wind Jacket Of Man Made Fibers Batik	9,938,804	3,346,625	1,312,301	383,117	4,025,019
3	620212100	Women's Overcoats, Raincoats Of Cotton Batik	4,422,739	14,323,442	33,082,275	19,335,395	13,959,220
4	620293100	Women's Wind Cheater, Wind Jacket Of Man Made Fibers Batik	14,133,864	1,183,119	2,231,058	2,014,531	1,636,224
5	620422100	Women's Ensembles Of Cotton Batik	309,906	1,215,083	997,630	4,426,638	3,600,939
6	620463100	Women's Trousers Short Of Synthetic Fiber Batik	32,508,308	21,069,361	7,900,552	10,084,129	13,469,250
7	621111110	Swim Wear Men's Or Boy's Of Cotton Batik	8,000,433	5,108,659	279,429	179,670	78,199
8	630231000	Other Bed Linen Of Cotton Batik	11,793,744	18,599,806	23,008,422	26,174,844	29,975,580

Source: TREDA, Ministry of Trade

The tables below shows the Indonesian exports to major countries such as United States, United Kingdom, Germany, Sweden, France, Hong Kong, Canada, Belgium, Japan, etc. Some products' exports are increasing but some others are decreasing. The United States has been an important market for Indonesian Batik.

HS 630231000, Other Bed Linen of Cotton Batik

in US\$

Country	2003	2004	2005	2006	2007
Sweden	1,378,863	1,393,354	2,825,243	5,321,048	6,572,686
United States	2,380,099	8,629,150	9,066,265	6,618,443	6,520,446
France	1,353,752	1,561,512	1,971,497	2,986,404	3,914,903
Netherlands	1,032,642	1,032,818	1,241,489	1,823,246	3,139,560
Germany	2,664,983	2,893,561	4,294,592	5,275,760	3,125,542
Malaysia	466,470	796,967	1,787,258	1,538,789	2,016,351
Italy	5,042	3,198	22,424	24,510	1,967,952
United Kingdom	935,267	1,000,474	938,022	1,137,013	799,316
Poland	271,637	138,230	334,502	409,126	559,677
Russia	309	103,928	157,149	293,559	552,953
Others	1,304,680	1,046,614	369,981	746,946	806,194
TOTAL	11,793,744	18,599,806	23,008,422	26,174,844	29,975,580

Source: TREDA, Ministry of Trade

HS 620212100, Women's Overcoats, Raincoats of Cotton Batik
in US\$

Country	2003	2004	2005	2006	2007
United States	2,643,932	9,208,301	25,404,335	12,080,827	11,333,050
Spain	437	1,223,406	1,660,604	4,348,340	590,899
Mexico	1,293	398,854	2,026,062	1,605,278	357,462
United Kingdom	289,339	715,075	1,241,500	54,209	401,509
Canada	522,088	788,341	1,017,141	171,705	185,449
Japan	128,157	897,500	912,182	43,197	13,944
Germany	80,717	880,857	280,995	268,269	150,911
Singapore	51	258	3,437	135,160	680,838
Turkey	-	-	174	229,449	148,351
France	122,716	50,772	124,084	75,852	1,530
Others	634,009	160,078	411,761	323,109	95,277
TOTAL	4,422,739	14,323,442	33,082,275	19,335,395	13,959,220

Source: TREDA, Ministry of Trade

HS 620193100, Men's wind cheater, wind jacket of man-made fibers Batik
in US\$

Country	2003	2004	2005	2006	2007
United States	1,999,378	779,254	965	50,469	3,289,817
Germany	2,896,326	853,825	1,034,311	150,899	286
Italy	864,594	418,118	1,408	425	-
United Kingdom	615,840	209,611	-	-	32,632
Japan	654,822	-	5,839	30,954	1,296
Canada	366,644	49,409	70,590	35,755	66,194
Malaysia	29,400	283,532	147,240	-	125,452
Thailand	-	-	-	110,500	438,017
Mexico	505,614	-	-	-	-
France	266,357	177,342	-	-	50,440
Others	1,739,829	575,534	51,948	4,115	20,885
TOTAL	9,938,804	3,346,625	1,312,301	383,117	4,025,019

Source: TREDA, Ministry of Trade

HS 620293100, Women's Wind Cheater, Wind Jacket of Manmade Fibers Batik, 2007

in US\$

Country	2003	2004	2005	2006	2007
United States	9,451,543	726,784	6,142	3,954	3,017
Singapore	-	24,651	566,534	1,007,703	1,550,233
Germany	550,769	116,618	1,460,175	989,497	1,282
Mexico	1,380,381	-	-	-	-
United Kingdom	832,496	59,931	-	-	41
Canada	806,106	25,059	19,893	10,244	-
France	280,668	32,919	-	-	-
Italy	305,016	7,789	-	-	-
Japan	173,522	35,709	-	-	886
Nigeria	-	-	178,314	-	-
Others	353,363	153,659	-	3,133	80,765
TOTAL	14,133,864	1,183,119	2,231,058	2014531	1,636,224

Source: TREDA, Ministry of Trade

HS620463100, Women's Trousers & Short of Synthetic Fibers Batik

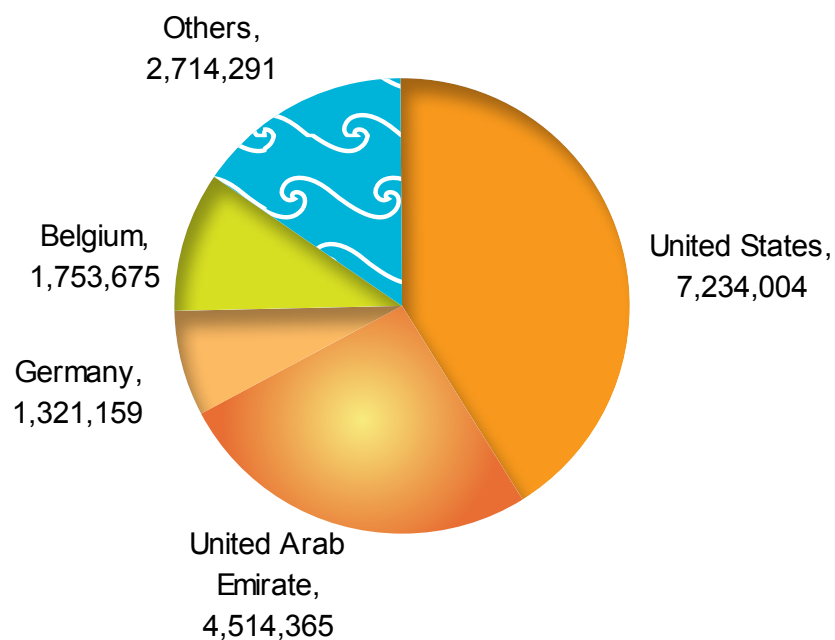
in US\$

Country	2003	2004	2005	2006	2007
United States	28,315,431	17,010,413	7,038,486	9,041,707	12,278,491
Germany	673,316	742,512	271,643	36,503	12,656
Canada	406,076	290,621	142,534	28,783	333,830
France	671,106	275,989	67,347	16,549	28,513
Italy	382,876	392,814	78,842	12,330	443
Austria	401,820	265,739	59,413	77,396	21,509
Netherlands	454,433	127,906	2,649	200,356	794
United Kingdom	199,315	311,952	11,549	208,011	5,170
Japan	340,074	135,403	28,933	40,166	43,592
Tunisia	-	484,699	-	-	-
Others	663,861	1,031,313	199,156	422,328	744,252
TOTAL	32,508,308	21,069,361	7,900,552	10,084,129	13,469,250

Source: TREDA, Ministry of Trade

HS 620112100, Men's overcoats, raincoats of cotton batik

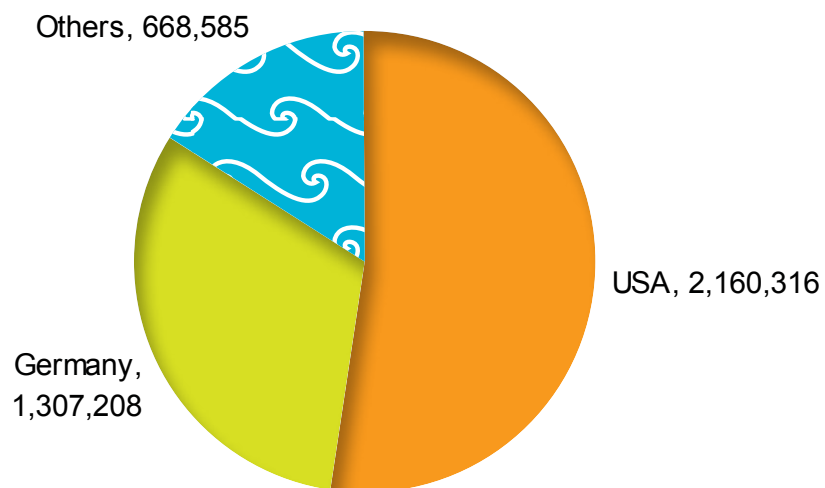
in US\$



Total in US\$	
2003	4,670,431
2004	4,237,561
2005	5,696,464
2006	4,505,084
2007	17,537,494

Source: TREDATA, Ministry of Trade

HS 620422100 , Women's Ensembles of Cotton Batik, 2007



Total in US\$	
2003	309,906
2004	1,215,083
2005	997,630
2006	4,426,638
2007	3,600,939

Source: TREDATA, Ministry of Trade

HS 621111110, Swim Wear Men's or Boy's Of Cotton Batik

in US\$

Country	2003	2004	2005	2006	2007
United States	6,075,158	4,096,736	229,066	67,970	-
Canada	496,458	253,682	15,600	-	-
Italy	218,132	199,484	401	91,643	498
France	222,656	160,459	6,345	219	28,542
Japan	285,885	61,285	1,033	834	-
United Kingdom	198,697	72,954	914	125	224
United Arab Emirates	8,563	96,228	12,870	6	46,764
Belgium	99,958	33,582	-	-	-
Spain	104,976	10,566	560	263	137
Mexico	78,370	1,760	-	12,502	-
Others	211,580	121,923	12,640	6,108	2,034
TOTAL	8,000,433	5,108,659	279,429	179,670	78,199

Source: TREDA, Ministry of Trade

Beside adult fashion, Indonesia also produce Batik garments for babies, which have been exported to some countries like US, Australia, Canada, Ireland, UK, Japan, UAE, Singapore, Spain, Denmark, France, Belgium, Taiwan, Mexico and Italy. The table below shows the figures of 5 Batik garment for babies in the year 2003 to 2007 by product.



Export of Batik Garment for Babies 2003 to 2007

in US\$

HS	Description	TOTAL
620920410	Skirts Of Cotton Batik For Baby	14,957
620920510	Blouse Of Cotton Batik For Baby	1,020,119
620930110	Coats And Jackets Of Synthetic Fibers Batik For Baby	1,024,286
620930210	Suit And Costume Of Synthetic Fibers Batik For Baby	658,778
620930310	Dresses Of Synthetic Fibers For Babies	371,473

Source: TREDA, Ministry of Trade

List of Exporters

No	Name of Company	Address	Phone	Fax	E-mail
1	Alure Batik	Jl. Kemang Raya No.27 A, Kemang, 12370, Jakarta	62 21 719 57 25	62 21 7181355	Zaka_allurebatik@yahoo.com
2	Alydar Batik	Jl. Patiunus No.46, Pekalongan, 51123, Central Java	62 285 428 049	62 285 428 048	rbg_batik@yahoo.com
3	Apips Batik	Jl. Pandegan Marta 37 A, Sleman, 55284, Yogyakarta	62 274 589 914	62 274 580 665	apip_jogja@yahoo.com
4	Balong Batik	Jl. Patiunus No.34, Pekalongan, 51125, Central Java	62 285 421 825	62 21 791 913 65	
5	Batik And Craft Esti Collection	Jl. Moya No.6 Kampung Baru 4/2, Pasar Keliwon, Solo, 57111, Central Java	62 271 663 794	62 271 643 813	batik_esticool@yahoo.com
6	Batik Antik Marsiyah	Suryodiningratan MJ 2/ 708, Yogyakarta	62 274 450 501	62 274 450 501	
7	Batik Antik Puji Lestari	Tegal Melati UH 2/361,RT 23/07, Jl. Bairejo Tunas Menur, Yogyakarta	62 274 324 7353	62 274 540 961	
8	Batik Antique Sudalmi	Jl. Sryodiningratan MJ 2/ 697, yogyakarta, 55141	62 274 414 200		
9	Batik Asti	Pesindon III/5A, Pekalongan, 51113, central Java	62 285 424 814	62 285 426 148	
10	Batik Atika	Simbangwetan, 691/ No 10, Pekalongan, Central Java	62 285 422 130	62 285 240 879	
11	Batik Banten	Jl. Bayangkara, Depan Mesjid Kubil No 5, Kecamatan Cipocok 42117, Serang, Banten		62 254 213 616	62 254 213 616
12	Batik Bantulan	Candran 10, Godean, Sleman, Yogyakarta, DIY	62 274 6496 146		
13	Batik Banyumas	Jl. Mruyung No. 46, Banyumas, Central Java	62 281 796 046		
14	Batik Bawono Culture	Jl. Kertajayan 4/313, Pekalongan, Central Java	62 285426 818	62 285426 818	
15	Batik Gaul	Perum Malangn Indah, M3, Giwangan, Yogyakarta, 55160	62 274 388 142	62 274 439 6951	
16	Batik Guruh Soekarno Putra	Jl. Sriwijaya Raya No. 26, Kebayoran Baru, South Jakarta.	62 21 722 0770	62 21 720 2545	
17	Batik Harni	Pertokoan Tomang Tol, Blok 2 No 25, Jl. Angsana Raya, Jakarta 11250	62 21 580 33 18	6221 580 30 27	harnisales@gmail.com
18	Batik Keraton Yogya	Jl.Kav. Kalisari No. 87, East Jakarta, DKI	62 21 8777 13660	62 21 8777 13660	
19	Batik Khoba	Jl. Surabaya Sugih Waras, gang 5 No 4, Pekalongan, Central Java	62 285 79 19 776	62 285 427 973	khobabatik@yahoo.com
20	Batik Kraton	Jl. Mancinggal 3/ 12, Kratonlor, Pekalongan, Central Java	62 285 428 198	62 285 428 198	
21	Batik Lasem Maranatha	Jl. Karangturi I/1 Lasem, Kec. Rembang, Central Java.	62 295 531 224	62 295 531 224	
22	Batik Lu-Za	Jl. H. Agus Salim, Gang 7/8. Sugiharwas, Pekalongan, Central Java.	62 285 627 397	62 285 627 397	
23	Batik Madura Onjoe Design	Jl. Pangeran Diponegoro No 86, Pamekasan, Madura, East Java.	62 324 322586	62 324 322586	
24	Batik Silver	Jl. I Gusti Ngurah Rai No. 1 Jakarta 13420	62 21 8199280	62 21 819223	prandscl@cbn.net.id
25	Batik Mustika	Jl. Sidoluhur No 16, Laweyan, Solo, 57147, Central Java	62 271 711 745	62 271 711 745	
26	Batik Ninik Ichsan	Trusmi Kulon, Plered, Cirebon, West Java	62 231 322 300		
27	Batik Olive	Jl. Imam Bonjol V-9, Batu Malang, East Java	62 341 594 906	62 341 594 906	
28	Batik Ozzy	Jl. Dr. Sutomo No. 9 Pekalongan, Central Java	62 285 423 683		
29	Batik Pesisir	Kemplong 231, wiradesa, pekalongan, 51152, Central Java	62 285 237 218	62 285 437218	
30	Batik Prambanan Nusa Indah	Jl Yogya-Solo Km 18,5, Prambanan, KlatenYogyakart Special Region	62 274 492 030	62 274 492 030	
31	Batik Putri Kembar	Jl. Imam Bonjol 36, Pekalongan, 51113	62 285 426 111	62 285 426 111	susantocs@hotmail.com
32	Batik Ramasti	Jl. Raya Podo No 38, Kedungwuni, Pekalongan, 51173, Central Java	62 285 785 555	62 285 785 656	
33	Batik Riana Kusuma	Jl. Bintaro Utara EB 1 / 17 Sektor 5, Bintaro Jaya	62 21 737 4356	62 21 7486 3426	riana@dnet.net.id
34	Batik Salma	Jl. Trusmikulon 187, Cirebon, West Java	62 231 321 037	62 231 325386	batik_salma@yahoo.co.id
35	Batik Sidoarjo Sostro Kusumo	Jenggolo II/C-4 Sidoarjo, East Java	62 31 894 6584	62 31 7126 7807	
36	Batik Soga	Jl. Trisula 6 No.2, Kauman, Solo, 57112, Central Java	62 271 631 576	62 271 714 254	soga_art@yahoo.com
37	Batik Solo Sadewa	Kuyong I/2 Masaran, Sragen, Central Java	62 271 700738	62 271 826 923	
38	Batik Sridjaya Jogya	Jl. Suren 1 No 17, Kebayoran Baru, South Jakarta	62 21 7208218	62 21 7208218	
39	Batik Sumbang Monalisa	Jl. Sawahan Dalam IV No.33, Padang West Sumatra	62 751 37465		
40	Batik Tabir Riau	Dekrasanda Prov Riau, Jl. Sisingamangaraja, PakanBaru, Riau	62 761 20 222	62 761 20 222	
41	Batik Tasik Agnesia Batik	Jl. Ciroyam, Blk No. 20, RT03 Rw 10, Tasikmalaya	62 265 336 917		
42	Batik Tobal	Jl. Tertai No. 24 Pekalongan, Central Java.	62 285 23885	62 285 24912	
43	Batik Hasta Indah	Jl. Imogiri Km. 12 Botorawi, Jetis, Bantul, Yogyakarta	62 274 7165069	62 274 589 266	

44	Bimo Kurdo Wooden Batik	Jl Bimo Kurdo 25, Sapen, Yogyakarta 5521, Central Java	62 274 566984	62 274 566984	bimkur25@indosat.net.id
45	Carmanita	Jl. Wijaya Timur Raya No. 99, South Jakarta	62 21 87794347		
46	Danar Hadi Batik	Jl. Melawai Raya 70	62 21 7256820	62 21 7250942	batikdh1@cbn.net.id
47	Djene Batik	Puri Sriwedari, Cibubur 1/41, Jl. Transyogi, Harjomukti, Depok 16954, West Java	62 21 845 96 661	62 21 99995702	ami.ratih@galeri.co.id
48	EB Batik Tradisional	Jl. Panembahan Utara No. 1, Plered, Cirebon, West Java	62 231 322 678	62 231 321 070	
49	Enny Batik Cirebon	Jl. Kelapa Dua, No 2 RT 003/06, West Jakarta	62 21 530 1995	62 21 530 1995	
50	Erlita Batik	Jl. Cendrawasih RT 07 / 1 No. 251255 Bener, Pekalongan, Central Java	62 288 4416988		erlita_batik@yahoo.com
51	Erva Kusuma Batik	Jl. Emesdec No 23 Kemang, Pekalongan, Central Java	62 285 425335		
52	Feno Batik	Jl. Hayam Wuruk Pesindon II No.7, Pekalongan, Central Java	62 285 425 338		
53	Gilang Jaya	Villa Bintaro Regency Blok S1 No. 9 Tangerang, Banten	62 21 74864138		
54	Griya Batik Tulis Kebumen	Jl. Soka Petanahan, Kuwayuhan, Kec. Pejagon, Kebumen, Central Java	62 278 384 562		
55	Griya Berkat Indah	Jl. Ahmad Yani No. 26, Gg I/15/B Palangka Raya 73111, Central Kalimantan		62 536 3371721	
56	Katura Batik	Jl. Buuyut Trusmi 54, Plered45154, Cirebon, West Java	62 231 322 127		
57	Komar Gallery	Komplek Setrasari Blok B3 No. 49, Bandung, West Java	62 22 2002923		
58	Kurnia Batik	Jl. Buyut Trusmi, Desa Trusmi Kulon, Blok Kebon Asem, No. 555, Plered, Cirebon, West Java	62 231 322 382		
59	Lina collection Pekalongan	Jl. Kayu Manis 12, Bina Griya, Pekalongan, Central Java	62 285 454 285	62 285 424 285	rully_linacollection@yahoo.com
60	Mataram Rumah Batik	Jl. Suryodiningrat No 20, Yogyakarta 55141	62 274 372 940	62 274 372940	mataram_batik2000@yahoo.com
61	Megas Batik	Jl. KH Wahid Hasyim 19 B, Pekalongan, Central Java	62 285 423 859	62 285 423 859	y3k3s@yahoo.com
62	Narendra Batik	Jl. DI Panjaitan 102, Yogyakarta 55141	62 274 371 557	62 274 371 557	abutez@yahoo.com
63	Nataraja Fine Batik	Jl. Timoho II No.2.C, Miliran Baru, Yogyakarta	62 274 516688	62 274 370 857	nataraja_batik@yahoo.com
64	Nusa Indah Batik	Jl. Jogja Solo Km 18,5, klangkangan, Prambanan, Central Java	62 274 6992020		
65	Paradise Bordir	Jl. Karangko 7 Kota Gede Yogyakarta, DIY	62 274 384 593	62 21 384 593	
66	Pesona Batik Madura	Jl. Trunojoyo III-1 Bangkalan, Madura, East Java	62 31 309 7934	62 031 309 7934	
67	Qonita Batik Buotique	Jl. Gajah Mada 49, Pekalongan, Central Java	62 285 422915	62 285 423 939	qonitabatk@yahoo.com
68	Rajasa Mas batik	Jl. Penatusan Timur No. 261, Cilacap, Central Java	0813 2798 4075		
69	Ralisha Putra Garut	Jl. Pembangunan Blk Dkinas Citeurup, 414, Garut, West Java	0818 878 602		
70	Rasya Batik	Jl. Otto Iskandarnata No. 127, Tarogong, Garut, West Java	62 282 540 584	62 282 540 584	
71	Raveena Batik Garmenindo	Jl. Patiunus No 46	62 285 428049	62 285 428048	
72	Renaldy Batik	Jl. Segara No. 42 Pamekasan Madura, East Java	62 324 321 255	62 324 321 255	
73	Ridaka	Jl. H. Agus Salim, Klego Vi No 4 Pekalongan, Central Java.	62 285 421 794	62 285 420n954	
74	Roso Batik Natural Dye	Jl. Gedongan Baru No. 21, Yogyakarta 55198	62 274 375480	62 274 375480	service@rosobatik.com
75	Batik Keris	Jl. Taman Kebon Sirih 3 no. 15, Jakarta Pusat	62 21 3146880		
76	Rumah Batik Danara	Jl. Malabar N0. 46 Guntur, Jakarta	62 21 8298111	62 21 8298111	
77	Rumah Batik Sarana Ayu	Jl. Magelang KM 5,8 Yogyakarta 55284	62 274 562777	62 274 563280	
78	Sekar Jati	Desa Jati Palem No. 37 Kec. Diwek, Jombang, East Java	0813 31215918		
79	Sekar Niyem	Jl. Kopral Yahya No 120 A, Indramayu, West Java	62 234 275 944		
80	Sri Menpawah	Jl. Daeng Manambon No 16, Pontianak West Kalimantan	08135268 9765		
81	Tanah Liaek Batik	Jl. A. Yani No 1, Padang, West Sumatra	62 751 21 227		
82	Terban Craft (Wooden Batik)	Terban GK V No. 146 Rt. 06 , Blk Mirota Kampus UGM Yogyakarta	62-274-589423		
83	Winotosastro Batik	JHI. Tirtodipuran 54, Yogyakarta	62 274 375218	62 275 372133	
84	Zikin Design	Jl. Manunggal Gg 3/12, Pekalongan,Central Java	62 265 428198	62 265 428198	
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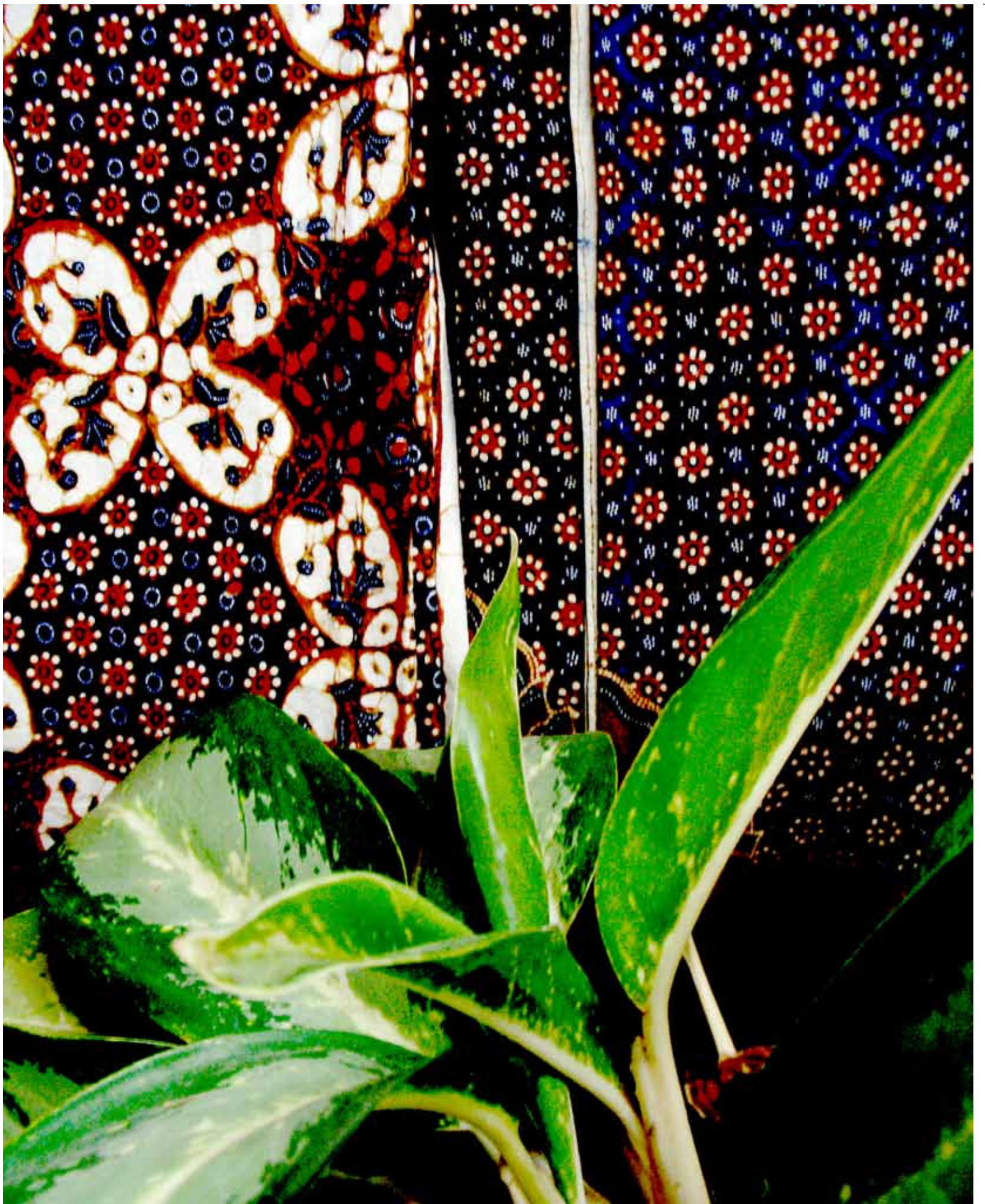
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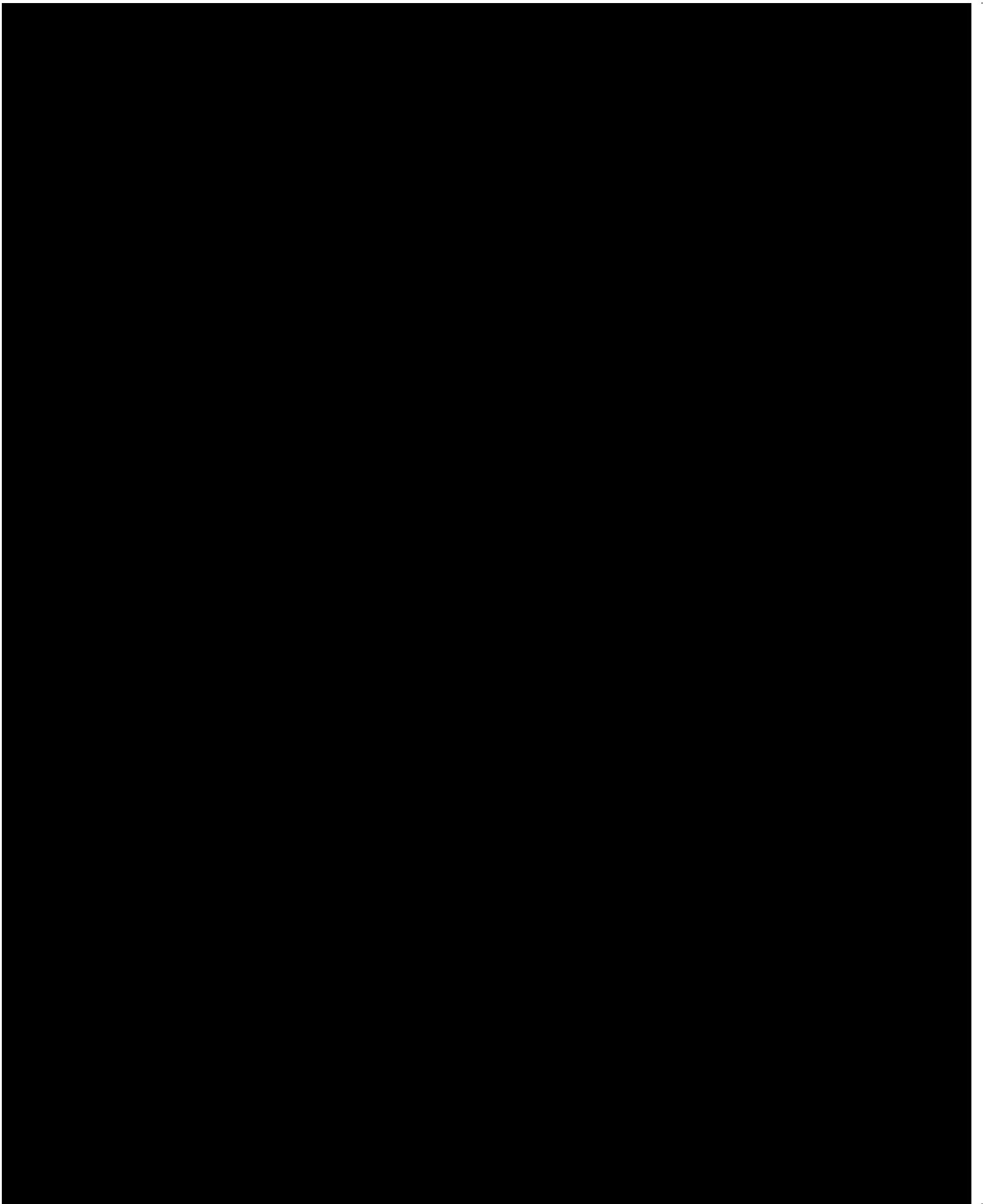
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