Indonesian Batik

A Cultural Beauty

Ministry of Trade of The Republic of Indonesia
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.

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Introduction

TRED A 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, TRED A 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.

Muchtar D
Director General
Trade Research and Development Agency (TRED A)
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 flourished 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...
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.

**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 [chanting], 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.
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 ‘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.
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.

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 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-
The 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 pattern 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 Krebet 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.
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 jewelries.

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 jewelries have been exported. The production sites of batik silver are mostly in Jakarta and Bali.
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 of hand-drawn Batik. In Taman, a village which is not far from the Sultan of Yogyakarta’s palace, with nearly one third of the residents 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 dilemma 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.
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:

![Batik Trade Mark Images]

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 Danar Hadi Galery of Old Batik and Iwan Tirta’s Museum in Surakarta, and some others.
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
- Banten
- Banyumas
- Batang
- Blitar
- Ciamis
- Garut
- Gresik
- Indramayu
- Jakarta
- Jember
- Jombang
- Klaten
- Lasem
- Semarang
- Sidoarjo
- Sragen
- Surabaya
- Tasikmalaya
- Tuban
- Tulungagung
- Wonogiri
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, Sidomukti, 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 Kulosprogo.

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.
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 Ke-prabonan 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 Japanese 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.
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.
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 cites 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

<table>
<thead>
<tr>
<th>No</th>
<th>HS Code</th>
<th>Description</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>620112100</td>
<td>Men’s Overcoats, Raincoats Of Cotton Batik</td>
<td>4,670,431</td>
<td>4,237,561</td>
<td>5,696,464</td>
<td>4,505,084</td>
<td>17,537,494</td>
</tr>
<tr>
<td>2</td>
<td>620193100</td>
<td>Men’s Wind Cheater, Wind Jacket Of Man Made Fibers Batik</td>
<td>9,938,804</td>
<td>3,346,625</td>
<td>1,312,301</td>
<td>383,117</td>
<td>4,025,019</td>
</tr>
<tr>
<td>3</td>
<td>620212100</td>
<td>Women’s Overcoats, Raincoats Of Cotton Batik</td>
<td>4,422,739</td>
<td>14,323,442</td>
<td>33,082,275</td>
<td>19,335,395</td>
<td>13,950,220</td>
</tr>
<tr>
<td>4</td>
<td>620293100</td>
<td>Women’s Wind Cheater, Wind Jacket Of Man Made Fibers Batik</td>
<td>14,133,864</td>
<td>1,183,119</td>
<td>2,231,058</td>
<td>2,014,531</td>
<td>1,636,224</td>
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<tr>
<td>5</td>
<td>620422100</td>
<td>Women’s Ensembles Of Cotton Batik</td>
<td>309,906</td>
<td>1,215,083</td>
<td>997,630</td>
<td>4,426,638</td>
<td>3,600,939</td>
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<tr>
<td>6</td>
<td>620463100</td>
<td>Women’s Trousers Short Of Synthetic Fiber Batik</td>
<td>32,508,308</td>
<td>21,069,361</td>
<td>7,900,552</td>
<td>10,084,129</td>
<td>13,469,250</td>
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<td>7</td>
<td>621111100</td>
<td>Swim Wear Men’s Or Boy’s Of Cotton Batik</td>
<td>8,000,433</td>
<td>5,108,659</td>
<td>279,429</td>
<td>179,670</td>
<td>78,199</td>
</tr>
<tr>
<td>8</td>
<td>630231000</td>
<td>Other Bed Linen Of Cotton Batik</td>
<td>11,793,744</td>
<td>18,599,806</td>
<td>23,008,422</td>
<td>26,174,844</td>
<td>29,975,580</td>
</tr>
</tbody>
</table>

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

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

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

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

**Source:** TREDA, Ministry of Trade

### HS 620193100, Men’s wind cheater, wind jacket of man-made fibers Batik

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

**Source:** TREDA, Ministry of Trade
### HS 620293100, Women’s Wind Cheater, Wind Jacket of Manmade Fibers Batik, 2007

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

Source: TREDA, Ministry of Trade

### HS 620463100, Women’s Trousers & Short of Synthetic Fibers Batik

<table>
<thead>
<tr>
<th>Country</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
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</thead>
<tbody>
<tr>
<td>United States</td>
<td>28,315,431</td>
<td>17,010,413</td>
<td>7,038,486</td>
<td>9,041,707</td>
<td>12,278,491</td>
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<tr>
<td>Singapore</td>
<td>-</td>
<td>24,651</td>
<td>566,534</td>
<td>1,007,703</td>
<td>1,550,233</td>
</tr>
<tr>
<td>Germany</td>
<td>550,769</td>
<td>116,618</td>
<td>1,460,175</td>
<td>989,497</td>
<td>1,282</td>
</tr>
<tr>
<td>Mexico</td>
<td>1,380,381</td>
<td>-</td>
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</tr>
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<td>832,496</td>
<td>59,931</td>
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<td>Canada</td>
<td>806,106</td>
<td>25,059</td>
<td>19,893</td>
<td>10,244</td>
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</tr>
<tr>
<td>France</td>
<td>280,668</td>
<td>32,919</td>
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<tr>
<td>Italy</td>
<td>305,016</td>
<td>7,789</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Japan</td>
<td>173,522</td>
<td>35,709</td>
<td>-</td>
<td>-</td>
<td>886</td>
</tr>
<tr>
<td>Nigeria</td>
<td>-</td>
<td>-</td>
<td>178,314</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Others</td>
<td>353,363</td>
<td>153,659</td>
<td>-</td>
<td>3,133</td>
<td>80,765</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>32,508,308</td>
<td>21,069,361</td>
<td>7,900,552</td>
<td>10,084,129</td>
<td>13,469,250</td>
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</table>

Source: TREDA, Ministry of Trade
**HS 620112100, Men's overcoats, raincoats of cotton batik**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total in US$</th>
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<tbody>
<tr>
<td>2003</td>
<td>4,670,431</td>
</tr>
<tr>
<td>2004</td>
<td>4,237,561</td>
</tr>
<tr>
<td>2005</td>
<td>5,696,464</td>
</tr>
<tr>
<td>2006</td>
<td>4,505,084</td>
</tr>
<tr>
<td>2007</td>
<td>17,537,494</td>
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</tbody>
</table>

Source: TREDA, Ministry of Trade

**HS 620422100, Women’s Ensembles of Cotton Batik, 2007**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total in US$</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>2004</td>
<td>1,215,083</td>
</tr>
<tr>
<td>2005</td>
<td>997,630</td>
</tr>
<tr>
<td>2006</td>
<td>4,426,638</td>
</tr>
<tr>
<td>2007</td>
<td>3,600,939</td>
</tr>
</tbody>
</table>

Source: TREDA, Ministry of Trade
### Export of Batik Garment for Babies 2003 to 2007

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

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.
<table>
<thead>
<tr>
<th>No</th>
<th>Name of Company</th>
<th>Address</th>
<th>Phone</th>
<th>Fax</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alure Batik</td>
<td>Jl. Kemang Raya No.27 A, Kemang, 12370, Jakarta</td>
<td>62 21 719 57 25</td>
<td>62 21 7181355</td>
<td><a href="mailto:Zaka_allurebatik@yahoo.com">Zaka_allurebatik@yahoo.com</a></td>
</tr>
<tr>
<td>2</td>
<td>Alydar Batik</td>
<td>Jl. Patiunus No.46, Pekalongan, 51123, Central Java</td>
<td>62 285 428 049</td>
<td>62 285 428 048</td>
<td><a href="mailto:rbg_batik@yahoo.com">rbg_batik@yahoo.com</a></td>
</tr>
<tr>
<td>3</td>
<td>Apips Batik</td>
<td>Jl. Pandegan Merta 37 A, Sleman, 56284, Yogyakarta</td>
<td>62 274 589 914</td>
<td>62 274 580 665</td>
<td><a href="mailto:apip_jogja@yahoo.com">apip_jogja@yahoo.com</a></td>
</tr>
<tr>
<td>4</td>
<td>Balong Batik</td>
<td>Jl. Patiunus No.34, Pekalongan, 51125, Central Java</td>
<td>62 285 421 825</td>
<td>62 271 913 65</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Batik And Craft Esti Collection</td>
<td>Jl. Moya No.6 Kampung Baru 4/2, Pasar Kelwon, Solo, 57111, Central Java</td>
<td>62 271 663 794</td>
<td>62 271 643 813</td>
<td><a href="mailto:batik_esticool@yahoo.com">batik_esticool@yahoo.com</a></td>
</tr>
<tr>
<td>8</td>
<td>Batik Antique Sudalmi</td>
<td>Jl. Suryodiningratn MJ 2/ 697, yogyakarta, 55141</td>
<td>62 274 414 200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Batik Atika</td>
<td>Simbangwetan, 691/ No 10, Pekalongan, Central Java</td>
<td>62 285 422 130</td>
<td>62 285 240 879</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Batik Banten</td>
<td>Jl. Bayangkara, Depan Mesjid Kubli No 5, Kecamatan Cipocok 42117, Serang, Banten</td>
<td>62 254 213 616</td>
<td>62 254 213 616</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Batik Banten Trusmi</td>
<td>Candran 10, Godean, Sleman, DIY</td>
<td>62 274 6496 146</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Batik Banten Ninik Ichsan</td>
<td>Jl. Imam Bonjol 36, Pekalongan, 51113</td>
<td>62 285 426 111</td>
<td>62 285 426 111</td>
<td><a href="mailto:susantocs@hotmail.com">susantocs@hotmail.com</a></td>
</tr>
<tr>
<td>14</td>
<td>Batik Banten Batik Harni</td>
<td>Pertokoan Tomang Tol, Blok 2 No 25, Jl. Angsana Raya, Jakarta 11250</td>
<td>62 21 580 33 18</td>
<td>62 21 580 30 27</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Batik Banten Batik Harni</td>
<td>Jl. Surabaya Sugih Waras, gang 5 No 4, Pekalongan, Central Java</td>
<td>62 285 79 19 776</td>
<td>62 285 427 973</td>
<td><a href="mailto:khobabatik@yahoo.com">khobabatik@yahoo.com</a></td>
</tr>
<tr>
<td>29</td>
<td>Batik Banten Batik Keraton Yogya</td>
<td>Jl. Suryodiningratn MJ 2/ 697, yogyakarta, 55141</td>
<td>62 274 414 200</td>
<td>62 274 439 6951</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Batik Banten Batik Keraton Yogya</td>
<td>Jl. Suryodiningratn MJ 2/ 697, yogyakarta, 55141</td>
<td>62 274 414 200</td>
<td>62 274 439 6951</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Batik Banten Batik Keraton Yogya</td>
<td>Jl. Suryodiningratn MJ 2/ 697, yogyakarta, 55141</td>
<td>62 274 414 200</td>
<td>62 274 439 6951</td>
<td></td>
</tr>
</tbody>
</table>

List of Exporters
44 Bimo Kurdo Wooden Batik
Jl Bimo Kurdo 25, Sapen, Yogyakarta 5521, Central Java
62 274 569684 62 274 569684
bimkur25@indosat.net.id

45 Carmanita
Jl. Wijaya Timur Raya No. 99, South Jakarta
62 21 8779437

46 Danar Hadi Batik
Jl. Melawai Raya 70
62 21 7256820 62 21 7250942
batikdh1@cbon.net.id

47 Djene Batik
Puri Srewati, Cibubur 1/41, Jl. Transyogi, Harjomukti, Depok 16954,
West Java
62 21 845 96 661 62 21 99995702
ami.rath@gmailer.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. 25154, Bener, Pekalongan, Central Java
62 288 4416988 erlita_batik@yahoo.com

51 Erva Kusuma Batik
Jl. Melawai Raya 70
62 21 7256820 62 21 7250942
batikdh1@cbon.net.id

52 Griya Batik Tulis Kebumen
Jl. Soka Petanahan, Kwuyahan, Kec. Pejagon, Kebumen, Central Java
62 278 384 562

53 Griya Berkat Indah
Jl. Ahmad Yani No. 26, Gg I/15/B Palangka Raya 73111, Central Kalimantan
62 536 3371721

54 Komar Gallery
Jl. Pulogadung No. 1, Jakarta Pusat
62 21 3146880

55 Kurnia Batik
Jl. Buyut Trusmi, Desa Trusmi Kulon, Blok Kebon Asem,
No. 555, Plered, Cirebon, West Java
62 231 322 382

56 Lina collection Pekalongan
Jl. Kayu Manis 12, Bina Griya, Pekalongan, Central Java
rully_linacollection@yahoo.com

57 Nataraja Fine Batik
Jl. Timoho II No.2 C, Miliran Baru, Yogyakarta
62 274 370 857 nataraja_batik@yahoo.com

58 Nusa Indah Batik
Jl. Jogya Solo Km 18,5, klangkangan, Prambanan, Central Java
62 274 6992020

59 Paradise Bordir
Jl. Karangko 7 Kota Gede Yogyakarta, DIY
62 274 384 593

60 Pesona Batik Madura
Jl. Trunojoyo III-1 Bangkalan, Madura, East Java
62 31 309 7934 62 031 309 7934

61 Qonita Batik Buotique
Jl. Gajah Mada 49, Pekalongan, Central Java
62 285 422915 62 285 423 939 qonitabatk@yahoo.com

62 Raja Mas batik
Jl. Penatusan Timur No. 261, Cilacap, Central Java
0813 2798 4075

63 Ralisha Putra Garut
Jl. Pembangunan Blk Dkins Citeurup, 414, Garut, West Java
0818 878 602

64 Rasa Batik
Jl. Otto Iskandarninata No. 127, Tarogong, Garut, West Java
62 282 540 584

65 Raveena Batik Garmenindo
Jl. Patunus No 46
62 285 420609 62 285 428048

66 Renaldy Batik
Jl. Segara No. 42 Pamekasan Madura, East Java
62 324 321 255

67 Ridaka
Jl. H. Agus Salim, Klego Vi No 4 Pekalongan, Central Java.
62 285 425 794 62 285 420n654

68 Roso Batik Natural Dye
Jl. Gedongan Baru No. 21, Yogyakarta 55108
62 274 375480 62 274 375480 services@rosobatik.com

69 Batik Keris
Jl. Taman Keboh Sinh 3 no. 15, Jakarta Pusat
62 21 3146880

70 Rumah Batik Danara
Jl. Malabar No. 46 Guntur, Jakarta
62 21 8298111 62 21 8298111

71 Rumah Batik Sarana Ayu
Jl. Magelang KM 5.8 Yogyakarta 55284
62 274 562777 62 274 563280

72 Sekar Jati
Desa Jati Palem No. 37 Kec. Diwek, Jombang, East Java
0813 31215918

73 Sekar Niyem
Jl. Koprli Yahya No 120 A, Indramayu, West Java
62 234 275 944

74 Solasa Batik
Jl. Daeng Manambon No 16, Pontianak West Kalimantan
08135268 9765

75 Tanah Liak Batik
Jl. A. Yani No 1, Padang, West Sumatra
62 751 21 227

76 Terban Craft (Wooden Batik)
Jl. Panembahan Utara No. 1, Plered, Cirebon, West Java
62 21 530 1995 62 21 530 1995

77 Winotoseastro Batik
Jl. Tirtodipuran 54, Yogyakarta
62 274 375218 62 275 372133

78 Zikin Design
Jl. Manunggal Gg 3/12, Pekalongan, Central Java
62 265 428198 62 265 428198

79 Harriadi Keramik
Jl. Senua pondok Petir No. 98, Swigan, Depok
62 21 741 3479 0815 11420202 ceramikharriadi@yahoo.com
## MINISTRY OF TRADE REPUBLIC OF INDONESIA

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Jl. M.I. Ridwan Rais No.5 Building I, 6th Floor
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Fax : (62-21) 23524130
E-mail : dirJen-pdn@depdag.go.id

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### Directorate General of International Trade Cooperation
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Fax : (62-21) 315 6135
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Website : www.bapbpe.go.id

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Jl. M.I. Ridwan Rais No.5 Main Building
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#### Australia
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Canberra A.C.T. 2600 Australia
Phone : (6162) - 625 08654
Fax : (6162) - 62730757
E-mail : atdag-aus@depdag.go.id
cyberone.com.au
Website : www.kbri-canberra.org.au

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Indonesian Embassy, 5-2-9, Higashi Gotanda Shinagawa-ku Tokyo 1410022, Japan
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#### Philippines
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