Indonesian Embroidery

The **Elegant Motifs**

MINISTRY OF TRADE OF THE REPUBLIC OF INDONESIA
Handbook of Commodity Profile

"Indonesian Embroidery:
The Elegant Motifs"
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

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 Embroidery: The Elegant Motifs” presents an account of one of the major Indonesian products, namely embroidery. Indonesia, with its thousands of islands, is rich with embroidery motifs and designs. The reader will find interesting background information around this attractive product. 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 (TREDA)
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, embroidery. 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. Indonesian embroidery has uncountable classic motifs that exist through centuries. The creativity of Indonesian people has given birth to numerous attractive art forms.

Embroidery, the art of forming decorative designs with hand or machine needlework, has been around nearly as long as clothing itself. As a country full with diversity and enhanced with Indonesian creativity, each of embroidery motifs and techniques contribute greatly to the richness of designs. The traditional touch in every product has made each of them a masterpiece.

This book has been developed to improve Indonesian share in world market. This booklet presents background information on Indonesian embroidery for the readers to appreciate. Dedicated to everyone that appreciates the beauty and attractiveness of Indonesian embroidery, this book will give vivid images of elegant creations of skillful artisans.

Mari Elka Pangestu
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Embroidery is an art that combine decorative design decoration on textile. At the time of Ancient Egypt, embroidery decorations already existed. It is proven by painting that indicates the existence of embroidery ornaments. For example, embroidery ornaments that existed on clothes, seat cover, chains, even tents.

Embroidery decoration has a long history. Embroidery, the art of forming decorative designs on textile with hand or machine needlework, has been around nearly as long as clothing itself. Now, the art of embroidery decoration can be found everywhere and every region has its own characteristics. Basically, almost every country in this world has its own history and unique story concerning the art of embroidery decoration. When it was first released, these goods are considered luxurious. It can only be owned by certain people. This happened in Byzantium in year 300 AD until the 15th Century. On those days, ornaments were paired with gold ornament.

The oldest embroidery works still in existence date back to the Middle Ages when embroidery was often used in ecclesiastical vestments as well as clothing. It also represented a sign of wealth, and rich traders and merchants were willing to pay a large sum of money for the luxury of embroidered clothing. A great example from this period is the Bayeux Tapestry, which is 231 feet long and recounts the Battle of Hastings in 1066.

Besides that, ancient Greek society also recognized embroidery decoration. This is proven by the painting found on vases. This occur from the 7 – 6 BC. From there on it evolved and combined with textile.
Meanwhile in Asia, the history began from the Tang Dynasty (618-907 AC). Embroidery ornaments reach its fame in the time of the Qing Dynasty. This is because the silk Imperial Robe was decorated by embroidery and it becomes the best Chinese art embroidery. This occurred between 1644–1912.

Outside China, in the Asian Continent there is India which has its own characteristic in the art of embroidery. In India, these ornaments would be one of antique art. These ornaments were also traded by merchants from the East Indies. It is proofed by the entrance of this embroidery to Europe in the 17th – 18th Century.

At that time, embroidery ornament would be in the form of plants or flowers. In addition to that it is also in the shape of blooming trees. Finally, these motives are adopted by the Englishmen which made England one of the countries that make embroidery ornament. Once it entered West Europe all other parts of Europe were adopting as well. For instance, embroidery originated from Holland. Just recently in the 17th and the 18th century, embroidery ornament made on silk textile was created by the Dutch.

Colored embroidery ornament started in the mid 20th century. In Jordan, Turkey and Bokhara, colorful ornament embroidery on silk following the shape of flowers existed. Turkey itself has created embroidery ornament which combines gold with colored silk since around the 16th century. Even the Tulip flowers from Holland were included in the design of the Turks.

These ornament also evolved rapidly in the American continent. There are embroidery decorations affected by the Indian tribe. For instance the addition of fur added in the embroidery ornament. And in South America, embroidery ornament is affected by the Spanish. These embroidery ornaments was then brought in the grassland of West Africa and Zaire as decorations that are soothing to the eyes.

This proofed that each regions, even countries have its own history and unique development concerning the world of embroidery ornament. We should be thankful to the old culture that started embroidery ornament. Because of the existence of string and needles which was combined successfully with textile, vocation and the economic movement is being helped successfully.
Indonesian Traditional Textiles

Indonesia is situated in a position extremely strategic for trade traffic in Southeast Asia. The coastal areas of the islands have been subjected to foreign influences over thousands of years as a result of trade relations with India, China, Middle East, Portugal and the Netherlands. These influences, together with Indonesian creativity, contribute greatly to the richness of design in weavings especially with respect to ornamental variety.

Embroidery in the Indonesian archipelago is mainly found in those coastal areas settled by Islamic Malay peoples, and apart from some mirrorwork in the Lampung area it mostly consists of couched metal-threadwork. The Malay courts of Sumatra and Kalimantan had longstanding marriage relations with both mainland Chinese and those settled in the Indonesian islands. Indonesian metal-thread embroidery is particularly associated with these courts and reflects Chinese cultural influence.

Out of imported elements evolved new creations in design and arrangement. Trade introduced gold and silver thread, as well as the application of beads and sequins and new dye techniques, all of these encourage and enrich the variety of Indonesian traditional textile. Uncomplicated fabrics became intricate and complex, full of the luster of metallic...
thread and the colors of silk. Fabrics are taking on a new face. Once dull, vaguely hued cotton cloths were transformed into pieces of great beauty and magnificence.

Since prehistoric times Indonesia has known the art of warp-ikat textiles decorations. According to the expert these were the first time in making complicated weaving. These cultural features are thought by expert to have been in existence as far back as The Bronze Age in Indonesia’s pre-historic period, around the 8th to 2nd centuries BC. Unique in design, creation in this early period was a close relationship to ancestor and nature worship. The supplementary warp or weft design technique was practiced at this time, to become known at a much later date as songket.

The word songket conjures up the picture of cloth woven with gold or silver thread. The fact is that songket weavings are found in the most parts of the Indonesian archipelago. This is made evident by the great variety produced in areas across Indonesia, from the west to the east, and the wide range of colors used, viewed from utilization of thread types. In addition to gold and silver, there are colored silks, embroidery thread, colored cotton, natural fibres and others. However, all are used to decorate the surface of the cloth, in the impression of embroidery, applied during the weaving of the fabrics.
Chinese chronicles mention that in 518 AD a certain king in north Sumatra wore cloth in silk. These garments must have been imported, in as much as silk was not woven in either Sumatra or Java until the establishment of Sriwijaya Kingdom, at least not until 10th century AD. Experts believe that this was also the case in the trade relations with India. One silk cloth with a distinctive design known by the name of patola greatly influenced the development of Indonesian textile design. The silk patola cloths, which became heirlooms, are better known in Sumatra and Java as cindai or cinde.

The appearance of silk fabrics in royal and aristocratic circles began trends which led to the import of the thread itself. Those new materials enrich Indonesian weaving techniques. According to historian Robyn and John Mawell, the silk weaving and supplementary thread decoration or songket traditions were brought by Arab and Indian Islamic merchants along with Islamic teaching by way of the Straits of Malacca to Sumatran harbors and northern Javanese coast. Historian Robert Heine Gilden thinks that weaving came to Indonesia with the spread of the Dong Son culture from China. This is indicated by the spiral designs or double spiral designs on both the Indonesian cloth and the Dong Son. The bearers of the Dong Son culture practiced weaving by imitating the remnants of clothes from the bronze period.

Splendid Chinese embroideries of couched gold thread on a bright silk background have for many centuries been hung in the homes, shrines and temples of the Chinese quarters of the towns of Indonesia. These embroideries, and to a lesser extent those from India, the Middle East and Turkey, had a profound effect on Indonesian styles of embroidery. Sumatra possesses the greatest abundance of embroidery and the widest range of style.

The Cloth of Indonesia may be roughly divided into four major groups:
1. Batik cloth in Java
2. Ikats, in some territories in Indonesia made by the warp technique and the warp-weft techniques. The material used is cotton.
3. Songket cloths in some areas of Sumatra, for example North Sumatra, West Sumatra, South Sumatra, Lampung. There are various techniques.
4. Embroidered cloths produced in Aceh, Minangkabau, Palembang, Tasikmalaya, Gorontalo and East Kalimantan.

Despite the division of the design into groups, the
fact that there is interlink influence among them must be consid-
ered. This indicates that communication between one island to
another was good in early times. The motif of the songket found
in the Lesser Sunda islands are the same with those in West Suma-
tra or Palembang. Even the motifs found have been derived from
China, Arabia, India and elsewhere. The motifs of the Indonesian
cloths are of great amount. It is acknowledged that each territory
has its own historical background reflecting on its peculiar design.
The peculiar design is due to the religious background beside the
technical factor of creating them, which are fully handmade. Ac-
cordingly a handmade cloth is always unique both in its form and
its design.

Robert Heine Gildean divides Indonesian design into two groups. First,
characterized by flower pattern and their geometric derivatives and by styled plant
motif corresponding to the designs of cloths represented on ancient Javanese monu-
ments, are obvious of Indian origin. Accordingly, the pattern predominate on the clothing
of the Javanese, Malays, Balinese and others who were formerly within the realm of Hin-
du-Buddhist culture or at least came under its influence. The second, completely different,
owes nothing to Hindu-Buddhist art. Technically, the patterns are simple. It comprises spi-
rals and their derivates, as well as human and animal figures. This second style of design
may be termed 'Old Indonesian". It is found on cloths of Bataks, of the Kalimantan (Borneo)
people and Mindanaos, of Torajas and also of the Tanimbars.

It is significant that the old Indonesian designs occur side by side with those of Indian
origin and they are found on the cloths of the Malays, Javanese and Balinese. They prove
that old Indonesian style of cloth decoration came before the coming of Indian culture.
The old Indonesian designs are made by the tribes where the Indonesian culture pre-
vails.
Embroidery in the 20th Century

Embroidery in the late 20th century has come a long way from traditions of the past. Embroidery has evolved to be very much an artistic expression for professional textile artist. However, the basic methods still hold good without suitable materials and equipment, embroidery makers are unlikely to be able to exploit their ideas to create exciting and innovative work. Today, there are no restrictions on the embroiderer. Several methods can be combined in one piece, and hand painted and dyed fabrics, handmade paper or found objects can be incorporated with traditional hand- or machine-stitched techniques. In the old times, kebaya is made from brocade or silk, but modern kebaya are made from cotton with embroidery on it or from brocade with beadwork on it. Both are so popular.

This freedom is well within the scope of the amateur and beginner who have only to master the very basics before being able to design their work. Most people manage with quite a small basic kit of tools: scissors, pins and needles, tape measure and embroidery frame, and these together with iron and sewing machine, are all that are needed to make a start.

Nowadays everybody can have embroidery in their clothes. One can find embroidery in home apparel, shirt, T-shirt or even underwear. In Indonesia, beyond the traditional cloths, embroidery becomes so popular in fashion, especially in women’s tops, blouses or tunic. Kebaya (long-sleeved blouses worn over skirts) as one of Indonesian traditional dress also contribute a lot to the development of embroidery motifs and technique. In the old times kebaya is made from brocade or silk but modern kebaya made from cotton with embroidery on, or kebaya made from brocade with beadwork on it and it, is so popular. The kebaya become more exclusive if there are kerawang embroidery on it. Kerawang or kerawangan comes from the word terawang that means “can see through.” Actually, the technique used in this embroidery is cutwork and broderie anglaise (eyelet embroidery). This type of embroidery is so popular and some area has their own design in making the hole on the fabrics and motifs.

The turning point of embroidery industry in Indonesia began in the early 20th century where the sewing machine came to Indonesia. It really made a breakthrough in making embroidery design. However this kind of machine does not replace human hand in making the embroidery, it only made the embroidery process faster. The output from the help of this machine is still handmade because the way they make the motif is still dependent on hand creativity and the machines are still used until now even though there are many computerized embroidery machines. People prefer handmade embroidery for their clothes, it looks more natural and have more artistic value.
Embroidery Machine

The development of machine embroidery did not take place until the 1800’s. Joshua Heilmann from Mulhouse worked on the design of a hand embroidery machine. Though he did not sell many, it revolutionized the embroidery industry. Heilmann’s invention was quickly followed by the “shuttle embroidery” and the “chain stitch embroidery” methods.

The beginnings of shuttle embroidery dates back to the 1860’s when Isaak Groebli, from St. Gallen, Switzerland, was inspired by the work produced on the sewing machine.

In 1873, Alphonse Kursheedt imported twelve of the then new embroidery hand looms from St. Gallen, making him the first American to use a mechanized embroidery process. The looms used multiple needles and were an unbelievable improvement over the age-old process of stitching by hand. They were, however, powered manually.

Immediately afterwards, Issac Groebli of Switzerland invented the first practical Schiffli Embroidery machine. This machine was based on the principals introduced by the newly invented sewing machine. Groebli’s machine utilized the combination of a continuously threaded needle and shuttle containing a bobbin of thread. The shuttle itself looked similar to the hull of a sailboat. “Schiffli” means “little boat” in the Swiss dialect of the German language, so his machine came to be known as a schiffli machine.

The industry grew until 1938, when suddenly the two sources for the manufacture of machines in Plauen, Germany, and Arbon, Switzerland, ceased operation because of World War II. No additional machines were produced until 1953, when Robert Reiner Inc. introduced the first American-made schiffli machine. Gradually in time, improvements were made to the machine in America as well as in Switzerland and Germany. Today computers plays a major role in the embroidery process.
Needles and Threads

Surface Embroidery

Surface embroidery is sometimes known as freestyle stitchery because the stitches works independently of the weave of the background fabrics, and unlikely counted thread embroidery, can be made in any direction and in an infinite variety of yarns. Although the traditional fabric used for surface embroidery is either linen or cotton, today’s embroidery makers are happy to use any background fabrics which suits their purpose. Threads for surface embroidery may include the full range of embroidery threads and others such as knitting wools, crochet cottons and even strings, tapes and ribbons. West Sumatra is the place for truly handmade surface embroidery.

Techniques in surface embroidery:
Line Stitches, Couching, Chain stitches, Band and Border Stitches
Cretan and Feather Stitch, Satin Stitch, Long and Short Stitch, Raised Stitch, Round Motifs, Isolated Stitches, Crewel Work, Insertion Stitches, Laidwork
Needlepoint Embroidery

Of all embroidery techniques needlepoint is perhaps the most popular. Also known as canvaswork or tapestry – the latter because it was developed as a stitched imitation of woven tapestry – it has been practiced since 19th century when Berlin woolwork, as it was then known, was stitched for all types of articles from slippers and smoking caps to upholstery on chairs and footstools. This work was done solely in tent stitch, but today’s embroidery makers prefer to extend the range of stitches and threads to produce a wide variety of raised, patterned and textural effects.

Techniques in needlepoint embroidery:

Basic Techniques, Crossed Stitches, Diagonal Stitches, Eyelet, Square Stitches, Leaves & Flowers, Textured Stitches, Bargello Embroidery, Four-way Bargello
**Counted Thread Embroidery**

Counted thread embroidery is a generic term for a number of techniques. In each technique, a stitch is worked over an exact number of threads, resulting in design which tends to be precise and often geometric. Gorontalo embroidery is using this kind of technique. Included in this category are counted cross stitch, asisi work, black work, pulled and drawn thread work and hardanger.

**Metal Thread Embroidery**

The great age of metal thread ecclesiastical embroidery, the ‘Opus Anglicanum’ of the Middle Ages, is renowned throughout the world. Since then, gold and silver threads have been used whenever a sense of richness is required, whether for religious, court or everyday purposes.

Metal thread (or goldwork) embroidery is regarded by many people as beyond their capabilities. However, it is really just a question of learning to manipulate the metal threads and working neatly to a small scale. The majority of threads are laid on background fabrics and couched in place. Gold wires and plate can also be incorporated, as can beads and jewels. Raised effect is the methods in making metal thread embroidery. Metal thread embroidery is typical of Aceh and West Sumatran embroidery, West Sumatera embroidery such as songket.

**Machine Embroidery**

The sewing machine has come a long way since its invention in the 19th century – nowadays modern automatic, electronic and computerized machines provide a wealth of ready-made embroidery stitches and patterns.

The sewing machine can also, of course, be used as a replacement for hand stitching for techniques such as appliqué, quilting, cutwork, etc. In addition, creative and inventive freestyle machine embroidery can be produced with an ordinary sewing
machine, provided it has a drop-feed and zig-zag features. Tasikmalaya is the place for embroidery product using machine, they can make any kind of model with mass production using the latest embroidery machine.

**Applique**

The basis of appliqué is the stitching of cut-out designs of different fabrics to a background to create a decorative effect. The method can be used for anything from simple motif on a bag or T-shirt to a fabric picture, or a full-scale quilt. One of the advantages of appliqué is that it is quick to do. Although in the past worked by hand, nowadays many people prefer to use the sewing machine for speedy results. Applique is used in Batik embroidery found in Central Java and typical of Javanese Batik appliqué.

**Quilting**

The origins of quilting are lost in history, but it is known that in the 16th century padded garments were common use as protection beneath the armor, and silk quilts are often mentioned in the household inventories of the great European estates.

**Other Techniques**

Besides the more common embroidery techniques, there are a number of other methods which are interesting to try out. There are a lot of modern application of embroidery, because embroidery nowadays is not limited on fabrics only but also for accessories. They mostly involve the use of familiar stitches, but perhaps combined with another type of fabrics or a slightly different method of working. Beadwork, smocking, and ribbon embroidery are mostly used for decorating garments or accessories, but they are also useful for adding texture to an embroidered wall-hanging or panel.
In the past, cutwork and broderie anglaise embroidery played a big part in the embellishment of table- and bedlinen. Needleweaving and stumpwork are closely related in their use of stitches but the latter employs a number of special methods and materials to create raised effects.

Embroidery can be used to interpret different subjects in a variety decorative styles, but the wide range of techniques, fabrics and thread also offer plenty of scope for developing an innovative and personal style. Very often a new technique or an exciting fabrics will spark off an idea for a project. Embroidery is so versatile that it can be used creatively for pictures and panels, for items for the home, for garments and accessories, and also for three dimensional objects. Studying the work of other embroidery makers will enable you to see how other artists have interpreted a subject and give you the confidence to experiment.
Many people don’t realize when monetary crisis is caught up by various other crisis in Indonesia in the early year 1998, only retail industry were able to move the wheel of the economy, especially small and middle enterprises. In reality embroidery is not simply a meaningful decoration of history. Embroidery represents a big profitable industry. It has the effort to change the economics in Indonesia. Besides, this industry absorbs many workers.

Embroidery products are marketed in various items, not only embroidered fabrics but also other housewares, starting from blouse, top, frock, vest, and up to bed linen and decorative items.

Potency of Small Medium Enterprises (SME) for Embroidery

<table>
<thead>
<tr>
<th>City/Regency</th>
<th>Province</th>
<th>Workers</th>
<th>SME</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Pekalongan</td>
<td>Central Java</td>
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<td>32</td>
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<tr>
<td>Regency of Kudus</td>
<td>Central Java</td>
<td>137</td>
<td>43</td>
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<tr>
<td>Regency of Bondowoso</td>
<td>East Java</td>
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<td>East Java</td>
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<tr>
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<td>East Java</td>
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<td>40</td>
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<td>East Java</td>
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<td>20</td>
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<tr>
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<td>30</td>
</tr>
<tr>
<td>City of Pasuruan</td>
<td>East Java</td>
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<td>30</td>
</tr>
<tr>
<td>City of Banjarmasin</td>
<td>South Kalimantan</td>
<td>125</td>
<td>51</td>
</tr>
<tr>
<td>Regency of Bireuen</td>
<td>Aceh Special Territory</td>
<td>90</td>
<td>33</td>
</tr>
<tr>
<td>Regency of Aceh Utara</td>
<td>Aceh Special Territory</td>
<td>90</td>
<td>30</td>
</tr>
<tr>
<td>City of Padang</td>
<td>West Sumatra</td>
<td>-</td>
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<tr>
<td>Regency of Agam</td>
<td>West Sumatra</td>
<td>100</td>
<td>30</td>
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</table>

Source: http://www.sentrakukm.com
Aceh Special Territory

The Aceh Special Territory is well known for its attractive embroidery. Aceh was the first part of Indonesia to be penetrated by Islam, in the 13th century. Islam, in all its manifestations, dominated the community. It can be seen in every characteristic parts of the dress which are blouse, long trousers and sarong for women as well as men. Acehnese women generally wear long or short-sleeved blouses and long trousers embroidered along the bottom edges in gold metallic or ordinary silk yarn.

In Aceh, which had close links with both Mughal and Turkish empires, there is a long tradition of couched metal-threadwork and based on Turkish embroidery. Beautiful metal thread embroidery is easily found in Aceh. Ceremonial clothing and ceremonial hanging are embroidered with gold thread stitchery. It clearly shown on wedding apparel and appliances, start from bridal cushion, to the wedding dresses. All of them use motifs embroidered in various colored thread and gold thread, resulting in tremendous richness.

Gold thread embroidery often provided a substitute for the more expensive and time consuming songket brocade, being used to embellish the cuffs of men’s ceremonial trousers, for instance. Metallic-thread embroidery is worked on frames.

The Distribution of Small Medium Enterprises for Embroidery in Aceh Province

<table>
<thead>
<tr>
<th>Regency</th>
<th>District</th>
<th>Village</th>
</tr>
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<tbody>
<tr>
<td>Banda Aceh</td>
<td>Kuta Alam</td>
<td>Lambaro Skep</td>
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<tr>
<td>Aceh Timur</td>
<td>Idi Rayeuk</td>
<td>Keude Blang</td>
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<td></td>
<td>Peureulak</td>
<td>Matang Gleem</td>
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<td></td>
<td></td>
<td>Pasir Puth</td>
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<tr>
<td>Aceh Utara</td>
<td>Muara Baru</td>
<td>ule Madon</td>
</tr>
<tr>
<td>Aceh Besar</td>
<td>Sukamakmur</td>
<td>Aneuk Galong Baro</td>
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<tr>
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<td>Montasik</td>
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<tr>
<td></td>
<td>Indrapuri</td>
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<td>Kuta Malaka</td>
<td>Samahani</td>
</tr>
<tr>
<td>Aceh Jaya</td>
<td>Teunom</td>
<td>Seunebok Padang</td>
</tr>
</tbody>
</table>

Source: Compiled from websites of individual regencies
As stated by official from Aceh Trade Office, Ramlah Majid, volume of export for handicrafts such as embroidery are mostly not well recorded. In fact the annual value for embroidery products reach 5 billion rupiah and are sent through Beulawan Port and Tanjung Balai Sumu.

After long internal conflict in Aceh and the Tsunami of 2004, the growth of Small Medium Enterprises (SME) is improving. Records prove that the number of SMEs has increased significantly in the past few years. In 2006, it reached 8.73% and even higher for the following year. It really shows the enthusiasm of Aceh people to recover. Besides the internal willingness the Acehnese to recover, the good economic growth also supported by the help of international organizations that gives direct support and fund.

Special Aceh cutwork (Kerawang Aceh embroidery) is different because it uses Aceh motif that you cannot find elsewhere. Special motifs from Aceh Besar are awan meu-arak, pucok reubong, pinto Aceh, and iku abo. Come to Kecamatan Indrapuri, Suka Makmur, Kuta Malaka, and Samahani, to see how they make the products. This industry has absorbed around 1500 craftsmen in Aceh. The main buyer for Moslem-apparel from head to toe comes from Malaysia and Brunei Darusalam but they also export to Singapore, Japan and USA for other embroidery products like bags, wallet, blouse etc.

**West Sumatra**

West Sumatra or so called Minangkabau has a distinct culture which distinguishes it from the rest of the island. A land of scenic beauty with blue green lakes and mountains, West Sumatra’s centre of culture and tourism is Bukittinggi in the highlands, north of the provincial capital of Padang. However you can find many embroidery makers in many parts of West Sumatra which is based on Turkish embroidery.

The name Minangkabau means “triumphant buffalo.” It leads a community and family life based on a matrilineal system which clusters around mosques and the traditional houses. As it is the women who own the properties, the men are known for their wanderlust and entrepreneurship. While most people of West Sumatra are farmers, there are some villages in which people are well known for their skill in handicrafts. Those skills have become their main source of income.

Indonesia’s traditional fabrics are being increasingly abandoned for various reasons, including the popular be-
lie that they are less-than trendy attire and the scarcity of such classic cloths. Only a small number of indigenous textile pieces are kept in several world museums, antique shops and by private collections.

This phenomenon is being experienced by Minangkabau songket or embroideries in West Sumatra and other regions in Sumatra, Java, Kalimantan, Sulawesi and Papua. Only those with keen interest and high appreciation have the drive to revive and preserve local craftworks.

The revival and preservation of classic Minang songket deserve praise and can hopefully rekindle the grandeur of Minang society. In this way, the present generation will recover its own mirror amid the diverse values of globalization, so that the nation’s cultural heritage will never be lost.

Minangkabau traditional motif has very ornamental design taken from the Chinese art embroidered in red, yellow, green or black. The colors symbolize the three territories, namely Tanah Datar, Agam and Lima Puluh Kota. The embroidered textile is for the customary dresses (Pakaian Adat), for both women as well as men. It is also used for decoration of bridal podium.

Koto Gadang and Ampek Angkek, two villages on the outskirts of Bukittinggi are also well known for their specific embroidery and lace. A narrow path leads trough the Ngarai Canyon, up to a long flight of steps to the village Koto Gadang. Besides silver work, Koto Gadang has been well known for its unique type of embroidery, highly respected over the whole Minangkabau region, to be used for traditional bridal dresses or clan leader’s costumes.

In 1911, a woman named Roehana Koeddoes established the Kerajinan Amai Setia (K.A.S.), or Women’s Handicraft Association, an educational institute to develop the embroideries and handicraft arts of the women of Koto Gadang. The house of the association can still be visited. Nowadays, it houses a souvenir centre and a small museum, telling
the history of the K.A.S. and showing some fine examples of the Koto Gadang embroidery. If one wants to see traditional embroidery class, visit Rosma gallery in Bonjo Panampuang, Ampek Angkek. Thousands of pupils from this place have had success as embroidery entrepreneur.

Each village is typically identified for the handicraft it produces. However, when two or more villages produce the same thing, there are specific characteristics of the products, making it possible to differentiate the work of one village from that of another. Kabupaten Padang Pariaman has embroidery center located in Kecamatan V Koto Kampung Dalam, Nan Sabaris, VII Koto, Sungai Limau, Ulakan Tapakis.

Many villages in this province are well known for their traditional embroidery. Each village produces its specific embroidery that makes easy to differentiate it from the products of other villages. Nareh, a village about 12 Km North of Pariaman, makes its motifs by using gold or silver thread inserted on colored velvet textile.

Naras embroidery is a typical craft of Naras village, about 5 kilometers north of Pariaman, and comes in different styles of clothing, particularly wedding dresses and *mukena* (women’s white prayer dress). Many embroidery houses can be found in Naras.

Naras is the embroidery center of West Sumatra. Naras handicraft are famous for their gold-embroidered textiles and wedding accessories. Many of its products are exported to Malaysia, Brunei and Singapore. Various pieces of Naras embroidery are also sold in this village’s roadside gallery.

**South Sumatra**

South Sumatra and its provincial capital, Palembang, have a long tradition of couched metal-threadwork. Rectangular hangings and pennant friezes were produced, along with square covers, which were displayed at festivals. Palembang is famous with its songket, but now many of Palembang designers has made new innovation by adding embroidery on the songket. This innovation gives more value to the songket. Glittering songket with small flower embroidery is truly Palembang motif.
Lampung

In a less sophisticated and less court-orientated manner are embroidered tapestry sarongs of the Paminggir of the mountainous interior of Lampung in southernmost tip of Sumatra. Embroidered bands, usually in white, with design of men, ship, snakes, many tentacles octopuses and mythical beasts, are worked in satin stitch and set against a solemn brown warp-ikat background.

This tapestry – the *Tapis* – is a woman’s ceremonial skirt from the Lampung. A skirt such as this was once the required costume for all ceremonial occasions. It is made of thick, striped cotton, which was hand woven, then covered with traditional motifs including stylized human forms, dragons and ships, rendered in thickly couched gold thread. As an important display of wealth, tapis were heavily laden with gold, some weighing as much as four or five kilos.

The wealthier Paminggir people of the coast make tapis with design of people, horses and riders couched in golden thread on a plainweave stripped background. Women of the neighbouring Kauer people make extensive use of tiny mirrors called *cermuk*, which are combined with an embroidered scroll motif into bands around their tapis sarongs. This tapis is worn with a ceremonial jacket which has cermuk mirrorwork down the front lapels, many tiny cowries heels applied around the collar and a woven songket backpiece bordered with shellwork. In Lampung, beadwork was sometimes used as a substitute for weaving to make *tampan* and *palepai*.

Beside *Tapis*, another famous embroidery from Lampung is *Sulam Usus* (literally “intestinal embroidery”). The name of Sulam Usus is taken from motifs in the form of tendrils that look like the intestines of a chicken. Sulam Usus traditionally is used for ceremonial purpose only.

If one speaks about Lampung embroidery, there is one name attached to it, he is Aan Ibrahim. Because of Aan Ibrahim’s persistent efforts, these two types of handicraft from Lampung now enjoy national and international fame. Many objections raised by local traditional elders at the beginning. Many protested, thinking that he had desecrated the cloth and motifs unique to Lampung. However, when he showed them that the development of tapis cloth and usus embroidery could open up fresh job opportunities in Lampung, they decided to support Aan. Because of his designs, which are based on Lampung ethnic nuances, Aan is now ranked in the first division of Indonesian fashion designers.
Motifs that give prominence to Lampung traditional art can now be found in many parts of Indonesia including Jakarta, Bandung, Surabaya, Yogyakarta, Denpasar and Makassar.

Because of his indefatigable efforts to develop tapis cloth and usus embroidery, including training thousands of usus embroidery makers, he has earned many citations at national and southeast Asian levels. Chicago University, for example, conferred on him an honorary doctorate degree in culture and art. Thousands of usus embroidery makers that now can be found in Lampung’s 10 regencies and municipalities used to work for Aan previously.

When Aan began to popularize his designs based on tapis and usus, these two uniquely Lampung items were close to extinction. Tapis could be found only in museums or in the houses of wealthy people as a status symbol. Once in a while, a tapis cloth was worn at a traditional rite. Meanwhile, usus embroidery, worn only as an ornamental part of traditional Lampung costume, was also close to extinction as hardly anybody made it anymore, let alone develop it.

Following the success of tapis and usus, Aan began to develop tembung manok (“chicken’s backside”) embroidery, which is also unique to Lampung.
Central Java

Though Central Java is famous with its Batik, this province also has many embroidery enterprises. Embroidery product from Central Java is characterized by batik motif on its products. The other techniques of embroidery also used beside embroidery in fabrics using the broderie anglaise technique or machine embroidery; such as hand-stitched appliquéd and quilting.

The product varies but now Batik motif embroidery has become trend in Indonesia, many houseware are made by batik embroidery. From seat cover, cushion, bedding set, bed cover, napkin, curtain and many more. You can find this product in every town in central Java, try come to Kudus or Yogyakarta to check this out.

Kudus Regency in Central Java has potential embroidery centers. It is scattered in 4 District with 264 enterprises and absorb around 4,000 workers. The biggest is located in Kota district at Janggalan, Langgar Dalam, Kajeksan and Kerjasan village. The embroidery product from Kudus has been used to fulfill demand from in and outside the country. Investment value reaches USD 1.5 million and production value reach USD 8 million.

The Distribution of Embroidery Business Units in Kudus

<table>
<thead>
<tr>
<th>District</th>
<th>Village</th>
<th>District</th>
<th>Village</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kota Kudus</td>
<td>Demangan</td>
<td>Gebog</td>
<td>Rahtawu</td>
</tr>
<tr>
<td></td>
<td>Janggalan</td>
<td></td>
<td>Karang malang</td>
</tr>
<tr>
<td></td>
<td>Kajeksan</td>
<td></td>
<td>Padurenan</td>
</tr>
<tr>
<td></td>
<td>Damaran</td>
<td></td>
<td>Getasrabi</td>
</tr>
<tr>
<td>Langgar Dalam</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: www.kuduskab.go.id
East Java

East Java has many production centres of embroidery. The producers come from several towns from East Java such as Malang, Probolinggo, Trenggalek, Sidoarjo, Mojokerto, Lumajang, Pasuruan and Surabaya.

The companies are mostly small and middle embroidery enterprises, they mostly work on moslem cloth such as gamis for both women and men, moslem tunik for women and men, scarves and mukena etc. However some of them also produce embroidery for kebaya, a national dress for Indonesian women.
West Java

Tasikmalaya

Tasikmalaya is the name for both a city and a regency in southeastern part of West Java province. Both are famous throughout the land for their thriving garment industry. Production of embroidery is scattered among 24 villages in 12 districts and absorbs 31,765 workers both in Tasikmalaya city and Tasikmalaya regency.

In Tasikmalaya city, the embroidery productions are distributed among 3 districts: Kawalu, Cibereum and Cipedes. The most famous district for embroidery is Kawalu district that has 1,527 business units with 16,164 workers in 8 villages: Cibeuti, Cilamajang, Gunung Tandala, Karanganyar, Karikil, Karsamenak, Talagasari, and Tanjung.

Tasikmalaya’s embroidery is exported to Malaysia, Singapore, Brunei Darussalam, Saudi Arabia, Australia, Canada, United States, France, New Zealand, UK, and also Germany. This sector gave significant contributions to the government, worth around IDR 666 billion per annum for its export value. Many buyers from all over the world become loyal customers to Tasikmalaya producers, a proof that Tasikmalaya has highly skilled embroidery makers that produce good quality of embroidery products.

The Distribution of Embroidery Businesses in Tasikmalaya City

<table>
<thead>
<tr>
<th>Year</th>
<th>Business Unit</th>
<th>Workers</th>
<th>Investment (Rp 000)</th>
<th>Annual Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>1092</td>
<td>10,380</td>
<td>74,745,595</td>
<td>405,177,301</td>
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<tr>
<td>2004</td>
<td>1053</td>
<td>9,950</td>
<td>71,748,795</td>
<td>370,138,881</td>
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<tr>
<td>2003</td>
<td>976</td>
<td>9,124</td>
<td>65,068,823</td>
<td>291,491,629</td>
</tr>
<tr>
<td>2002</td>
<td>944</td>
<td>8,737</td>
<td>63,777,716</td>
<td>252,159,826</td>
</tr>
</tbody>
</table>

Source: City of Tasikmalaya Office of Trade, Industry and Cooperatives
The other 9 districts of embroidery are located in Tasikmalaya Regency. They are Cikalong, Cikatomas, Cipatujah, Karangnunggal, Leuwisary, Manonjaya, Salopa, Sodonghilir, and Sukaraja.

<table>
<thead>
<tr>
<th>District</th>
<th>Village</th>
<th>Business Unit</th>
<th>Workers</th>
<th>Investment (Rp 000)</th>
<th>Annual Production</th>
<th>Annual Value (Rp 000)</th>
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<tbody>
<tr>
<td>Cikalong</td>
<td>Singkur</td>
<td>66</td>
<td>1,224</td>
<td>795,600</td>
<td>367,200</td>
<td>21,242,520</td>
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<tr>
<td>Cikatomas</td>
<td>Cikatomas</td>
<td>45</td>
<td>60</td>
<td>568,000</td>
<td>35,000</td>
<td>2,024,750</td>
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<tr>
<td></td>
<td>Cilumba</td>
<td>40</td>
<td>720</td>
<td>489,000</td>
<td>216,000</td>
<td>12,485,600</td>
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<tr>
<td>Cipatujah</td>
<td>Cikuya</td>
<td>8</td>
<td>144</td>
<td>93,600</td>
<td>43,200</td>
<td>2,499,120</td>
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<tr>
<td></td>
<td>Neglasari</td>
<td>20</td>
<td>432</td>
<td>280,000</td>
<td>129,600</td>
<td>6,497,360</td>
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<tr>
<td>Karangnunggal</td>
<td>Sarimanggu</td>
<td>175</td>
<td>3,150</td>
<td>2,047,500</td>
<td>945,000</td>
<td>54,668,250</td>
</tr>
<tr>
<td>Leuwisari</td>
<td>Simasari</td>
<td>14</td>
<td>58</td>
<td>526,500</td>
<td>17,400</td>
<td>1,006,590</td>
</tr>
<tr>
<td>Manonjaya</td>
<td>Kalimanggis</td>
<td>30</td>
<td>60</td>
<td>44,000</td>
<td>18,000</td>
<td>1,041,300</td>
</tr>
<tr>
<td>Salopa</td>
<td>Mandalamekar</td>
<td>92</td>
<td>1,656</td>
<td>976,400</td>
<td>496,800</td>
<td>28,739,880</td>
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<tr>
<td></td>
<td>Ciwarak</td>
<td>20</td>
<td>360</td>
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<tr>
<td>Sukaraja</td>
<td>Leuwibudah</td>
<td>272</td>
<td>1,656</td>
<td>3,489,400</td>
<td>496,800</td>
<td>28,739,880</td>
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<tr>
<td></td>
<td>Mekarjaya</td>
<td>245</td>
<td>3,320</td>
<td>1,925,000</td>
<td>108,000</td>
<td>76,362,000</td>
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<td>Sodonghilir</td>
<td>Leuwibudah</td>
<td>1</td>
<td>20</td>
<td>11,700</td>
<td>6,000</td>
<td>347,100</td>
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<td></td>
<td>Mekarjaya</td>
<td>25</td>
<td>25</td>
<td>292,500</td>
<td>7,500</td>
<td>433,875</td>
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<tr>
<td>Total</td>
<td></td>
<td>906</td>
<td>10,961</td>
<td>9,967,400</td>
<td>2,400,300</td>
<td>207,971,555</td>
</tr>
</tbody>
</table>

Source: www.tasikmalayakab.go.id
In 2000, embroidery entrepreneurs in Tasikmalaya established embroidery association called GAPEBTA a short for Asosiasi Gabungan Pengusaha Bordir Tasikmalaya (Association of Embroidery Businesses of Tasikmalaya). In 2002, a group of Tasikmalayan businesses have taken the whole 5th floor of Tanah Abang Trade Center in Jakarta, which is the biggest trade center in the South East Asia. This was all because smart move done by the association.

The success story for embroidery makers in Tasikmalaya is always attached to a lady named Hajjah Umayah. She introduced embroidery for the first time to the neighborhood in 1925 at Tanjung Village, Kawalu District, Tasikmalaya City. She mastered the techniques after she had worked for quite a while at Singer, an American company. Then she started to open her own business and taught family how to make embroidery. The embroidery business has grown faster ever since. After Hajjah Umayah passed away, more people are interested to learn how to make embroidery because they see Hajjah Umayah as the role model, a successful embroidery entrepreneur.

Tasikmalaya has embroidery fever ever since. Embroidery is a magnet for people from all over Tasikmalaya. It is spreading fast from Kawalu Village to Cibalong, Cikatomas and other area. The demand for Tasikmalaya embroidery is rising from time to time. You can find distribution channel of Tasikmalayan embroidery in every big cities in Indonesia. Now, those industries in Tasik-
If you are looking for unique embroidery fine art that you cannot find elsewhere, come to the Enggalwangi village in the Plasah district of the Regency of Majalengka, and meet Hery Suhersono, embroidery artist. He likes to experiment. He has explored all embroidery techniques and created an expressive embroidery fine art.

His creation looks like a painting. It looks so beautiful. He embroidered the canvas with beautiful embroidery painting. Each of his fine art is done through traditional techniques and, of course, fully hand-made. The embroidery painting brought many themes, from nature to human interaction. He use many approach for his creations, there are realistic, decorative, surrealist, impressive and abstract.

One of his masterpiece “Kotaku Nyaris Tenggelam” (my almost sinking town), gives us an imagination about flood in town. Looking at his creations, you can feel the complexity of embroidery techniques that he used.
East Kalimantan

At its best, traditional Dayak art equals the finest of Melanesian and African, generally considered the source of the world’s best traditional art. Powerful, expressive Dayak wood-carvings and other art from cloth and bead-work have universal appeal. Styles and motifs varied from group to group, and not all Dayaks had a strong artistic tradition.

Unfortunately, fine-quality Dayak art is, for all practical purposes, a thing of the past. Dealers have to travel to the most remote areas to find old carvings, some worth a small fortune in Europe or the United States, and production of really artistic work has been replaced by Christianity or Islam. Although copies of original works are available – some made in Java and Bali – they lack the feelings and emotions of the original. The best place to see authentic Bornean art is in the museums of Europe.

One can still come across some examples of Dayak art in the inland villages, and seeing these pieces in their proper setting is an experience no museum environment can hope to duplicate. Elaborate funerary structures dot villages along the middle and upper parts of some rivers in Central Kalimantan and the Melawi basin to the north. In the Apokayan, Kenyah long houses, rice barns, and the more recently constructed meeting halls are decorated with the group’s distinctive baroque style of carving. Most of the places where traditional art can still be found are off the beaten path, and require time and effort to reach.

Experts, analyzing the art of Borneo, trace the source of Dayak motifs to the Asian mainland, particularly China and Vietnam. Art styles from the Dongson civilization – which reach its height in 300 B.C. – spread through much of the archipelago. The Dongson-inspired motifs in Borneo include the spiral and the repetition of various curved lines. Instead of humans or animals standing alone, these figures appeared in a tangle of varied and repeating geometric form. In other parts of Indonesia, hour-glass-shaped, cast bronze drums from Dongson have been discovered in Borneo.

The late Chou period in China – around 400 BC to 200 BC – left more noticeable marks on Dayak art, though few traces of Chou influences exist elsewhere in the archipelago. Chou art styles are said to be visible in the Dayaks’ fantastical animals, and in wild compositions that blend a variety of asymmetrical designs into a harmonious whole. Late Chou influences can most clearly be seen on Borneo’s masks and shields which, according to one art historian, display decorative work that is of a from unique to Indonesia. Pua, a fine woven cloth produced by the Iban Dayak, is also Chou-influenced, and its motifs are unique
among the many types of cloth produced in the archipelago. Hindu influences came later to Borneo – about 2,000 years ago – and reached the island after passing through Java. Dragon and tiger motifs (there are no tiger in Borneo) remain as the most important contribution of Hindu art.

The Dragon remains an essential art form, even in the Islamized Malay cultures of Borneo. Because of the many internal migrations of Dayaks in Borneo and the groups’ cultural flexibility, it is difficult to attach a particular set of motifs and styles to a particular Dayak group with any degree of confidence. Many motifs, especially the human figure, were reserved for aristocrats.
If Java have batik embroidery, Palembang own the songket embroidery, the province of Gorontalo has its own expertise, the karawang. It has no relation whatsoever with Karawang Regency in West Java. The word karawang that refer to karawang embroidery in Gorontalo is taken from the word karawo, which means making embroidery by hand. This industry has been developed in Gorontalo since a long time ago. Gorontalo’s karawang embroidery has existed in Gorontalo since 17 century and this crafting process only involves women worker.

The process of making karawang embroidery is also different. After embroidery makers make the pattern in paper that the cloth is cut according to the size. Then the yarn is loosened from the fabrics in order to give space for embroidery. Afterwards the embroidery maker will embroidered directly on the fabric.

Gorontalo has various motifs but they mostly emphasize more on flower and animal like tulip, rose and butterfly. The best fabrics for Gorontalo embroidery is one that use gold yarn on it.

Besides embroidery of fabrics and clothes, there are also goods decorated by the embroidery, like bag, handkerchief, necktie, cap, tablecloth, counterpane and many more. Currently, in Gorontalo city there are 7,586 small and medium scale enterprises for embroidery with 10,400 workers in regency Gorontalo and 3,382 enterprises with 4,152 workers in district level.
Bali

Bali is a land that seems to have a magnet at its very heart, it goes under many names. Some call it the ‘island of the gods’, ‘Paradise island’, the ‘dawning of the world’ and the ‘centre of the universe’ are yet more names for this truly beautiful tropical island inhabited by a remarkably artistic people who have created a dynamic society with unique arts. Embroidery is part of their lifestyle, to be noted that this island is full of ritual ceremonies where all women and men should wear traditional dresses (kebaya, sarong, etc). Embroidery is something that definite on their dress.

This long tradition and skillful labor has led the way to an open market for many craftsmen resulting big business in garment industry. The products are superior because of their handmade embroidery in every piece of clothes. The motifs that are used are traditional Balinese motifs. They are both classical and fashionable. Looking for special traditional motif? Come to Bali.
Unique Selling Points of Indonesian Embroidery

Quality Advantages of Handmade Embroidery

The production strength for Indonesian product is the artworks produced in clothing which are mostly handmade. Motifs of embroidery are usually taken from regional art and culture and done manually manufactured or hand-made. Hand-made embroidery gives more value to the end product expected. Hand-made embroidery can also be a product of masterpiece or fine art. These products cannot be mass-produced, because they have special treatment for every product using various embroidery techniques.

Compare to other countries, Indonesia has its own charm in making hand-made embroidery. Those traditional motifs cannot be made using machine and each region has its own character. It may have the same name like karawang bordir but the way they make it is different between one region to another. It can be different because it is pure hand-made that can not be find elsewhere.

Various Types of Unique Design

New innovation is always being made by creating new design but still accentuate artwork from traditional Indonesia motifs as well as by adopting new innovation in technology that can increase local component utilization and production process efficiency. The following is the examples of the end product from embroidery:

1. Clothes, including blouses, T-shirt
2. Wall Hanging
3. Patola
4. Scarves
5. Veil/Mukena (women moslem prayer dress)
6. Kopiah (Men’s moslem hat)

Availability of Skilled Craftsmen

The strength of embroidery business lies at the availability of labor that has the skill to keep pace with market demand. Every embroidery center always gives training and monitoring to its member so they can improve their skill. Embroidery is not a matter of garment decoration but also crafting that relies on human creativity to make the best result.
Location of Industrial Centers

- Aceh
- Padang
- Palembang
- Lampung
- Tasikmalaya
- Semarang
- Kudus
- Surabaya
- Pasuruan
- Sanur
- Samarinda
Support from the Government

Small Medium Enterprises (SME’s) and cooperatives, form a large portion of embroidery industry, which most of them face limited access to capital, market and technology, as well as weak management ability. This is where government plays its role.

Financing

Main capital fund originating from bank loan is burdening SME mostly because of high interest rate. In addition to that, entrepreneurs have to provide physical collateral which seldom are hard to provide. To help the financial problem, the local government gives support in attracting investors or partners to embroidery centers. Local governments can provide complete illustration about investment cost, production value, overhead cost and the Rate of Return (ROR) for each type of investment. In this case, the investor will fully understand the situation and have clear understanding about the feasibility of each embroidery center.

In order to help and push further the development of SME, the government support on small credit loan program, and the program since 1991 had change into Small Business Credit. Under this program, banks are required to provide 20% of its credit for Small Business Credit. In addition, state-owned enterprises have to allocate 1-5% from its profit to small enterprises. Since 1980, the government have applied partnering concept between big entrepreneurs as a foster parent to smaller companies.

Training Center

Role of local government is very important to absorb workers from informal sector. In this area, training centers commonly called BLK or Balai Latihan Kerja is an important factor in producing skilled workers. If Training Centers can actively trained people as embroidery makers, the industry will certainly thrive. In addition, many companies implement its Corporate Social Responsibility (CSR) by having training center in or around their factories.

On national level, the Ministry of Trade has under its organization an agency called Indonesian Export Training Center (IETC). Through this agency, the Government provides trainings to would-be exporters in many aspects of doing business overseas as well as
sector-specific issues.

Promotion Assistance

The Government holds an important role in promotion. National as well as local governments give assistances to raise community awareness about the potency in the community and acts as the motivator. Government also provides supports in terms networking and taking companies for promotion in and outside the country. In other words, government institutions open the way to introduce the products to potential business buyers and consumers.

Some of government-sponsored annual trade shows are INACRAFT (Indonesian Craft Exhibition), TEI (Trade Expo Indonesia) and ICRA (The Indonesian Interior & Craft Exhibition). The National Agency for Export Development (NAFED), a unit of the Ministry of Trade, is the organizer of Trade Expo Indonesia in Jakarta, the largest export-oriented exhibition in Indonesia. In addition, NAFED and other government agencies regularly lead trade missions overseas, bringing many entrepreneurs and industrialists to attend world-class exhibitions, and also directs visiting dignitaries and foreign businessmen to qualified Indonesian companies. Online exhibition of Indonesian producers is available at NAFED's virtual exhibition website at http://www.nafedve.com.
Major Exporting Countries

Embroidery exports is dominated by the People's Republic of China. Their manufacturing facilities are able to produce low-cost, high-volume goods that the world requires. As shown below, China alone accounts for as much as half of the world exports of HS 5810: Embroidery in the pieces, in strips or motifs, in 2007.

**5810 EMBROIDERY IN THE PIECES, IN STRIPS OR MOTIFS, 2007**
in 000. US $

<table>
<thead>
<tr>
<th>Country</th>
<th>Export Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>$73,884</td>
</tr>
<tr>
<td>Syria</td>
<td>$11,403</td>
</tr>
<tr>
<td>Mexico</td>
<td>$12,587</td>
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<tr>
<td>Indonesia</td>
<td>$15,197</td>
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<tr>
<td>Belgium</td>
<td>$16,688</td>
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<td>Spain</td>
<td>$17,296</td>
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<td>USA</td>
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<td>United Kingdom</td>
<td>$21,081</td>
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<tr>
<td>Japan</td>
<td>$45,751</td>
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<tr>
<td>Taiwan</td>
<td>$46,792</td>
</tr>
<tr>
<td>Germany</td>
<td>$53,633</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>$75,303</td>
</tr>
<tr>
<td>Switzerland</td>
<td>$83,312</td>
</tr>
<tr>
<td>France</td>
<td>$87,475</td>
</tr>
<tr>
<td>Thailand</td>
<td>$88,808</td>
</tr>
<tr>
<td>India</td>
<td>$92,516</td>
</tr>
<tr>
<td>Italy</td>
<td>$92,543</td>
</tr>
<tr>
<td>Austria</td>
<td>$115,399</td>
</tr>
<tr>
<td>Turkey</td>
<td>$122,428</td>
</tr>
<tr>
<td>South Korea</td>
<td>$154,855</td>
</tr>
<tr>
<td>China</td>
<td>$1,197,061</td>
</tr>
<tr>
<td>South Korea</td>
<td>$154,855</td>
</tr>
</tbody>
</table>

Global market share, 2007

<table>
<thead>
<tr>
<th>Rank</th>
<th>Country</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>China</td>
<td>49.0%</td>
</tr>
<tr>
<td>2</td>
<td>South Korea</td>
<td>6.3%</td>
</tr>
<tr>
<td>3</td>
<td>Turkey</td>
<td>5.0%</td>
</tr>
<tr>
<td>4</td>
<td>Austria</td>
<td>4.7%</td>
</tr>
<tr>
<td>5</td>
<td>Italy</td>
<td>3.8%</td>
</tr>
<tr>
<td>6</td>
<td>India</td>
<td>3.8%</td>
</tr>
<tr>
<td>7</td>
<td>Thailand</td>
<td>3.6%</td>
</tr>
<tr>
<td>8</td>
<td>France</td>
<td>3.6%</td>
</tr>
<tr>
<td>9</td>
<td>Switzerland</td>
<td>3.4%</td>
</tr>
<tr>
<td>10</td>
<td>Hong Kong</td>
<td>3.1%</td>
</tr>
<tr>
<td>11</td>
<td>Germany</td>
<td>2.2%</td>
</tr>
<tr>
<td>12</td>
<td>Taiwan</td>
<td>1.9%</td>
</tr>
<tr>
<td>13</td>
<td>Japan</td>
<td>1.9%</td>
</tr>
<tr>
<td>14</td>
<td>UK</td>
<td>0.9%</td>
</tr>
<tr>
<td>15</td>
<td>USA</td>
<td>0.7%</td>
</tr>
<tr>
<td>16</td>
<td>Spain</td>
<td>0.7%</td>
</tr>
<tr>
<td>17</td>
<td>Belgium</td>
<td>0.7%</td>
</tr>
<tr>
<td>18</td>
<td>Indonesia</td>
<td>0.6%</td>
</tr>
<tr>
<td>19</td>
<td>Mexico</td>
<td>0.5%</td>
</tr>
<tr>
<td>20</td>
<td>Syria</td>
<td>0.5%</td>
</tr>
</tbody>
</table>

*Source: TRED, Ministry of Trade*
**Major Importing Countries**

**HS 5810 EMBROIDERY IN THE PIECE, IN STRIP OR MOTIFS, 2006**

- China: $1,197,061
- Hong Kong: $75,303
- Switzerland: $83,312
- France: $87,475
- Thailand: $88,858
- India: $92,516
- Italy: $92,543
- Austria: $115,399
- Turkey: $122,428
- South Korea: $154,855

**Source:** TREDA, Ministry of Trade

**HS 5811 QUILTED TEXTILE PRODUCT IN THE PIECE OTHER THAN EMBROIDERY OF 5810, 2006**

- Poland: $3,595
- Thailand: $4,291
- Hong Kong: $4,390
- Romania: $6,075
- Portugal: $6,677
- USA: $6,993
- Morocco: $7,830
- United Kingdom: $7,940
- China: $39,589
- Mexico: $112,778

**Source:** TREDA, Ministry of Trade
Export by Country of Destinations

**HS 581010** EMBROIDERY WITHOUT VISIBLE GROUND, 2007

From the chart below, we can define the major importing countries from Indonesia for the last 5 years. The biggest importing country is the UAE (United Arab Emirates) followed by Saudi Arabia.

**HS 581091** OTHER EMBROIDERY OF COTTON

Source: TREDA, Ministry of Trade
### HS 581092 OTHER EMBROIDERY OF MAN-MADE FIBRES

<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 ARAB EMIRATES</td>
<td>2,477,181</td>
<td>1,323,430</td>
<td>2,618,751</td>
<td>2,511,997</td>
<td>4,108,872</td>
</tr>
<tr>
<td>NIGERIA</td>
<td>2,006,888</td>
<td>2,054,322</td>
<td>1,298,836</td>
<td>566,442</td>
<td>75,288</td>
</tr>
<tr>
<td>SAUDI ARABIA</td>
<td>2,210,749</td>
<td>782,580</td>
<td>1,021,268</td>
<td>578,362</td>
<td>455,487</td>
</tr>
<tr>
<td>BRAZIL</td>
<td>83,128</td>
<td>475,114</td>
<td>617,784</td>
<td>1,293,075</td>
<td>1,567,222</td>
</tr>
<tr>
<td>SINGAPORE</td>
<td>409,385</td>
<td>1,308,676</td>
<td>1,367,700</td>
<td>-</td>
<td>60,417</td>
</tr>
<tr>
<td>SRI LANKA</td>
<td>507,215</td>
<td>1,016,429</td>
<td>300,648</td>
<td>419,163</td>
<td>367,040</td>
</tr>
<tr>
<td>INDIA</td>
<td>70,912</td>
<td>397,014</td>
<td>571,137</td>
<td>756,965</td>
<td>712,723</td>
</tr>
<tr>
<td>MALAYSIA</td>
<td>952,249</td>
<td>1,174,840</td>
<td>38,538</td>
<td>152,566</td>
<td>116,621</td>
</tr>
<tr>
<td>GERMANY</td>
<td>137,848</td>
<td>278,651</td>
<td>139,346</td>
<td>526,287</td>
<td>771,751</td>
</tr>
<tr>
<td>HONGKONG</td>
<td>526,505</td>
<td>576,428</td>
<td>281,228</td>
<td>184,481</td>
<td>37,974</td>
</tr>
<tr>
<td>Others</td>
<td>4,061,038</td>
<td>4,200,548</td>
<td>3,767,987</td>
<td>2,840,566</td>
<td>2,401,597</td>
</tr>
</tbody>
</table>

Source: TREDA, Ministry of Trade

### HS 581099 OTHER EMBROIDERY OF OTHER TEXTILE MATERIALS

<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 ARAB EMIRATES</td>
<td>1,628,612</td>
<td>1,566,598</td>
<td>923,680</td>
<td>1,287,336</td>
<td>2,064,236</td>
</tr>
<tr>
<td>SAUDI ARABIA</td>
<td>378,719</td>
<td>774,875</td>
<td>593,584</td>
<td>663,551</td>
<td>1,841,454</td>
</tr>
<tr>
<td>SINGAPORE</td>
<td>537,910</td>
<td>651,087</td>
<td>490,279</td>
<td>466,804</td>
<td>430,283</td>
</tr>
<tr>
<td>NIGERIA</td>
<td>1,388,244</td>
<td>504,858</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GUATEMALA</td>
<td>-</td>
<td>412,080</td>
<td>265,640</td>
<td>198,176</td>
<td>495,015</td>
</tr>
<tr>
<td>U.S.</td>
<td>86,873</td>
<td>147,825</td>
<td>85,729</td>
<td>195,849</td>
<td>428,503</td>
</tr>
<tr>
<td>IRAN</td>
<td>48,000</td>
<td>-</td>
<td>195,164</td>
<td>276,517</td>
<td>387,569</td>
</tr>
<tr>
<td>HONGKONG</td>
<td>32,075</td>
<td>23,672</td>
<td>467,498</td>
<td>128,363</td>
<td>127,849</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>36,217</td>
<td>134,143</td>
<td>258,760</td>
<td>129,058</td>
<td>-</td>
</tr>
<tr>
<td>MALAYSIA</td>
<td>62,279</td>
<td>163,017</td>
<td>132,947</td>
<td>108,135</td>
<td>90,978</td>
</tr>
<tr>
<td>Others</td>
<td>1,580,159</td>
<td>791,092</td>
<td>997,920</td>
<td>1,093,753</td>
<td>1,743,044</td>
</tr>
</tbody>
</table>

Source: TREDA, Ministry of Trade
### Export by Province

**HS 581010 Embroidery Without Visible Ground**

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>DKI JAKARTA</td>
<td>10,533,231</td>
<td>12,210,375</td>
<td>11,462,770</td>
<td>9,104,644</td>
<td>10,633,046</td>
</tr>
<tr>
<td>CENTRAL JAVA</td>
<td>246,702</td>
<td>577,891</td>
<td>518,563</td>
<td>725,260</td>
<td>4,055</td>
</tr>
</tbody>
</table>

*Source: TREDA, Ministry of Trade*

**Quilted Textile Products in the Piece, Comps of Layer of Textile Materials**

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>DKI Jakarta</td>
<td>253,401</td>
<td>234,111</td>
<td>178,580</td>
<td>1,043,856</td>
<td>65,542</td>
</tr>
<tr>
<td>Central Java</td>
<td>22,665</td>
<td>400</td>
<td>19,590</td>
<td>50,216</td>
<td>7,080</td>
</tr>
<tr>
<td>East Java</td>
<td>40,697</td>
<td>9,725</td>
<td>13,765</td>
<td>6,404</td>
<td>-</td>
</tr>
<tr>
<td>Other Provinces</td>
<td>22,239</td>
<td>758</td>
<td>-</td>
<td>26</td>
<td>158</td>
</tr>
</tbody>
</table>

*Source: TREDA, Ministry of Trade*
### HS 581092  Other Embroidery of Man-made Fibres

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>DKI Jakarta</td>
<td>10,533,231</td>
<td>12,210,375</td>
<td>11,462,770</td>
<td>9,104,644</td>
<td>10,633,046</td>
</tr>
<tr>
<td>West Java</td>
<td>2,400,669</td>
<td>315,951</td>
<td>41,890</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Central Java</td>
<td>246,702</td>
<td>577,891</td>
<td>518,563</td>
<td>725,260</td>
<td>4,055</td>
</tr>
<tr>
<td>Other Provinces</td>
<td>262,496</td>
<td>483,815</td>
<td>-</td>
<td>-</td>
<td>37,891</td>
</tr>
</tbody>
</table>

### HS 581099  Other Embroidery of Other Textile Materials

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>DKI Jakarta</td>
<td>2,799,707</td>
<td>3,897,458</td>
<td>2,289,885</td>
<td>2,528,568</td>
<td>4,996,745</td>
</tr>
<tr>
<td>East Java</td>
<td>1,066,916</td>
<td>879,421</td>
<td>1,612,122</td>
<td>1,485,088</td>
<td>1,984,075</td>
</tr>
<tr>
<td>Central Java</td>
<td>470,288</td>
<td>360,528</td>
<td>509,194</td>
<td>533,259</td>
<td>599,530</td>
</tr>
<tr>
<td>Other Provinces</td>
<td>1,442,177</td>
<td>31,840</td>
<td>-</td>
<td>627</td>
<td>28,581</td>
</tr>
</tbody>
</table>

*Source: TREDA, Ministry of Trade*
List Of Exporters

**ABBY COLLECTION**  
Jl. Pengukiran 3 No. 83 Jakarta Barat 11240  
Phone : (62-21) 6913823 / (62-21) 6911292  
email : abbycollection@yahoo.com.sg  
Contact : Lie Siok Bie  
           Silvi

**AKHA ANUGRAH, CV**  
Jl. Lihun 35 A Cilandak KKO Jakarta Selatan  
Phone : (62-21) 78846110 / (62-21) 78846110  
email : Eva_effendy@yahoo.com  
Contact : Mrs. Ali, Soeharminingsih

**APAC INTI CORPORA, PT**  
Graha BIP 10th Floor, Jl. Jend. Gatot Subroto Kav. 23  
Jakarta 12930  
Phone : (62-21) 5228888, 5225222 / 5258300, 5202910  
email : info@apacinti.com  
www.apacinti.com  
Contact : Mrs. Ida Wati, Benny Sutrisno Johannes B. Kotjo  
Product : Textile product

**B & B, Others**  
Jl. Air Tanjung No. 3, Cikebo, Kawalu Tasikmalaya Jawa Barat  
Phone : (62-265) 335412 / (62-265) 335412  
email : ihonk7t@yahoo.com  
Contact : Agus Gunawan H. Dono Resdana  
Product : Embroidery

**BITRATEX INDUSTRIES, PT**  
Gedung Wiraisaha Lt.7, Jl. H.R. Rasuna Said  
Kav. C-5 Jakarta 12940  
Phone : (62-21) 5213590 / (62-21) 5213593  
email : bitra.jkt@bitratex.com, bitrasmg@bitratex.com  
www.bitratex.com  
Contact : Kartar Singh Thakral Krishna Kumar Agrawal  
Product : Embroidery

**BALI PUSPA EMBROIDERY**  
Jl. Drupadi V no.1, Denpasar-Bali  
Phone : (62-361) 7869982/+62 81318441508  
(62-361) 803 8569  
Contact : Jero Puspa  
Product : Textile Product

**CITRA MONALISA**  
Jl. Sawahan Dalam No. 33 Padang  
Phone : (62-751) 37465 / (62-751) 29750  
Contact : Wirda Hanim  
Product : Batik Proess and Embroidery

**CIPTA MANDIRI**  
Jl. Zakaria No. 11 Rt. 07/03, Rawabelong Jakarta Barat  
Phone : (62-21) 53674722, 68336605 / (62-21) 53674722  
Contact : Hindun F. Makmuri  
Product : Garment

**FAIZA BORDIR, CV**  
Jl. Bader Kalirejo, Bangil Pasuruan  
Phone : (62-343) 747657, 741919, (62) 0815500682  
Contact : Faiz Yunianti, Dewi Fathonah  
Product : Embroidery

**FIKRI KOLEKSI, Others**  
Jl. Kirangga Wirasentiko No. 500 Rt 12/04 Kel. 30 Iiir  
Palembang, Sumatera  
Phone : (62-711) 315571, 379590  
Contact : Bahsen Fikri, SAg  
Product : Songket waves

**FRINY, CV**  
Jl. H. Imam Munawar (Harapan Raya) No. 221  
Tangkerang Utara Pekanbaru Riau  
Phone : (62-761) 849380 / (62-761) 849380  
email : friny_pku@yahoo.com  
Contact : Ronny Setiawan  
Product : Ready-made clothing

**HANNA COLLECTION BALI, UD**  
Jl. Diponegoro No. 170 Denpasar Bali 80114  
Phone : (62-361) 222830, 482802 / 261054, 237547  
email : ilcgrace@indo.net.id  
Contact : Hanna Lie Indah Angkasa, Lusia  
Product : Garment

**HENNY ADLY**  
Jl. A. Yani No. 1, Padang, Sumatra Barat  
Phone : (0751) – 21227, 31234  
Contact : Hj. Henny Adly, Fery  
Product : Embroidery, Songket, Boutique

**KAMDAR PRIMA INDONESIA, PT**  
Kompleks Cipta Graha B-6, Jl. Gunung Batu, Cimindi Bandung,  
Jawa Barat  
Phone : (62-22) 6613770, 6613771 / (62-22) 6613768  
email : kamdacpi@bdg.centrin.net.id,  
kamdard@bdg.centrin.net.id  
Contact : Rajesh Anantrai Kamdar Shoba Shivlai Charaova  
Product : Tekstile product
**CV. Kecak**
Jl. Soka 126, Kesiman – East Denpasar
Phone : (62-361) 461968 / (62-361) 461969
Contact : Kang Dharma Wijaya, Wayan
Product : Garment Product

**CV. Mama & Leon**
Jl. Puputan, Renon, Denpasar-Bali
Phone : (62-361) 288044
Contact : Vivi Monata, Purwasila, Putu
Product : Textile Product

**MERRAS DANAC UTAMA, PT**
Jl. Dilun No. 18, Ulujami Kebayoran Lama
Jakarta Selatan 12250
Phone : (62-21) 7365233, 7342177, 7342179
FAX : (62-21) 7365233
Contact : Anita Hutagalung
Product : Clothing Product

**PACIFIC EXPRESS. PT**
Suwung Batan Kendal No. 30, Sanur-Bali
Phone : (62-361) 720578
Contact : Rusmiati Dudi, fanti
Product : Garment

**PESONA BARI SONGKET, CV**
Jl. Kapten Cek Syech No. 34, Rt 01/24 Ilir Palembang 30121
Phone : (62-711) 366770 / (62-711) 360216
email : pesonabarisingket@yahoo.com
Contact : Hj. Eka Rachman, SE
Product : Songket, Waves

**PILASTO, CV**
Bella Cassa Residence Blok A-8 / 6 Depok 16431
Phone : (62-21) 70433619 / (62-21) 7765706
email : dawsanomero2pilasto@yahoo.co.id
Contact : Cocos Trisada, D.SE
Product : Textile Product

**RUMAH ELISA**
Jl. Pinang Merah 5 No. 9 Pondok Indah, Jaksel
Phone : (62-21) 7652472 / (62-21) 7652472
Contact : Elisa
Product : Boutique, Embroidery

**ULUWATU. PT**
Jl. Danau Tondano No. 59 Sanur, 80228, Bali, Indonesia
Phone : (0361) 287638
Fax : (0361) 287054
Email : info@uluwatu.co.id
Contact : Heru Widianto
Product : Product Garment, Embroidery

**SANTA GARMENT INDUSTRIES**
Jl. Rosela Raya Blok EE No. 10 Wijaya Kusuma
Jakarta Barat 11460
Phone : (62-21) 5660070, 56967670 / (62-21) 56967516
email : santagarment@cbn.net.id
www.santagarment.com
Contact : Asko Sesaryo Hendra Prayudi
Product : Product Garment

**SERENGAM SETIA**
Jl. Ki Gede Ing Suro No. 264 Rt 11/32 Ilir Serengam Palembang 30145
Phone : (62-711) 350820 / (62-711) 350820
Contact : H. Mahidin Ahmad, Mrs. Nur
Product : Specialis Palembang Motif (waves)

**SHIRIKIE, CV**
Jl. Aur No. 7 Padang
Phone : (62-751) 31797 / (62-751) 31797
Contact : Hj. Shantimark Fakhri Makmur Zulhelty Syahrial
Product : Gown

**TRIA, CV**
Jl. Anggar E-11 Kampus Palembang
Phone : (62-711) 356795 / (62-711) 356795
Contact : Tria Gunawan, Ida
Product : Songket Palembang, Waves
MINISTRY OF TRADE REPUBLIC OF INDONESIA

Jl. M.I. Ridwan Rais No.5
Main Building - 4th Floor
Jakarta 10110 INDONESIA
Phone. (62-21) 385 8171 (hunting)
Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

Secretary General
Jl. M.I. Ridwan Rais No.5 Main Building - 4th Floor
Jakarta 10110 INDONESIA
Phone. (62-21) 385 8171 (hunting)
Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

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Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

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Jl. M.I. Ridwan Rais No.5 Main Building - 4th Floor
Jakarta 10110 - INDONESIA
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Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

Directorate General of Foreign Trade
Jl. M.I. Ridwan Rais No.5 Main Building - 4th Floor
Jakarta 10110 - INDONESIA
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Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

Directorate General of International Trade Cooperation
Jl. M.I. Ridwan Rais No.5 Main Building - 4th Floor
Jakarta 10110 - INDONESIA
Phone. (62-21) 235 28691
Fax. (62-21) 235 28691
E-mail. mendag@depdag.go.id

National Agency for Export Development
Jl. M.I. Ridwan Rais No.5 Main Building - 4th Floor
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