

Did You Know?

In Flores and Lombok, a woman is deemed ready for marriage when she is able to weave at least one or several pieces of clothes.

Source: <http://id.lombokindonesia.org/tenun-desa-pringgase-la-lombok/>

Yogyakarta City was named World Batik City by World Craft Council in October 2014

Source: <http://www.tnol.asia/arts-culture/20658-yogyakarta-worlds-batik-city.html>

If you type the word Batik in Google, you will find more than 30 million results in less than a second.

It is believed that there are around 3000 types of batik pattern produced since the 19th century.

(Trade Research & Development Agency, Ministry of Trade of Republic of Indonesia)

There are at least six types of traditional textiles in Indonesia, namely songket, ulos, ikat, tapis, tenun, batik. Each of them has special methods of weaving and dyeing.

Tracing back its value to distinguish social status, there were a number of batik patterns considered as sacred, belonged only to the royal family or the King, and forbidden to be worn by commoners. Some of the patterns are kawung, parang (parang barong, parang rusak), lereng, semen, cumangkirang, acalacap, lunglungan, kekembangan, and many more.

Source: <http://www.winotosastro.com/batik/batikyogya.html>; <https://thebatik.wordpress.com/motif-batik-larangan/>

To commemorate 40 years of its existence in Indonesia, Mercedes Benz Indonesia specially produced and later auctioned a Mercedes Benz C 250 CGI automobile, fully painted in batik. The auction was won by a well-known Indonesian guitarist, Piyu. Exceeding the other 10 bidders, Piyu offered Rp. 1 billion for the Batik Benz.

Source: <http://batik-styles.blogspot.com/2012/07/most-expensive-of-batik.html>

In October 2012, around 17 countries participated in International Workshop on Ikat Weaving as Heritage for Sustainable Development in Rote Ndao, East Nusa Tenggara.

Source: <http://www.tempo.co/read/news/2012/10/24/090437579/Belasan-Negara-Ikuti-Workshop-Tenun-Ikat-di-NTT>

INDONESIA Invites

Trade • Tourism • Investment

THIRD EDITION



Indonesian Heritage Going Global

Focus
Loving Batik
Loving Indonesia

Leisure
The Magical Land of
Tana Toraja

100% Indonesia
True Beauty of Bukittinggi
Suji Cair and Tenun Pandai Sikek



Editor's Note

Dear Readers,

Amidst the modern, sleek, and luxurious design in fashion world, we are witnessing the rise of ethnic designs being used in global fashion stage, and even traditional methods of fabrics making are getting more recognition. The cultural richness and the philosophy behind traditional products serves as bountiful source of inspiration for creative people in fashion industry. As a nation with 1128 ethnic groups, Indonesia is indisputably rich in its "fashion culture".

The richness of our fashion culture has inspired us to present it to you, our loyal readers. There are so many stories to tell, so much beauty to share in this edition.

Firstly, we will tell you a story about batik. Its prominent status has been globally recognized and acknowledged when UNESCO enlisted Indonesian Batik as Intangible Cultural Heritage of Humanity in 2009. It said that "The techniques, symbolism and culture surrounding hand-dyed cotton and silk garments known as Indonesian Batik permeate the lives of Indonesians from beginning to end".

Indeed, nowadays batik pattern and methods are widely used and reinvented throughout the archipelago, even to neighbouring country like Malaysia who has embraced this method and invented its own Malaysian Batik. The popularity of batik has huge impact to Indonesian people, culturally and economically. Currently, people will find batik from Aceh to Papua, and the variety is overwhelming. Accordingly, in this edition you will find a nicely written articles about a history of Batik in Indonesia, Batik Cirebon, Batik Pekalongan and its amazing Batik Festival.

Secondly, we also will share a story about Kain Tenun, or hand-woven fabrics that are embedded in so many ethnic cultures in Indonesia. This time, I hope you will enjoy reading some interesting stories of Kain Tenun Toraja of Sulawesi, Kain Tenun Rangrang of Bali, Kain Tenun Sambas of Kalimantan, and Kain Tenun Songket of Sumatera. These stories will tell you how the amazing fabrics are inseparable from their daily lives.

Lastly, we are proud to present you with a report on Indonesian Fashion Weeks 2015, an annual event featuring numerous Indonesian Fashion designers who celebrate Indonesian heritage through their amazingly beautiful designs. I have also personally interviewed Ms. Novita Yunus, an inspiring lady who dedicates her time to promote this heritage whilst making a good business out of it.

After reading all those stories, may I remind you that you can take a peek of Indonesian beauties in Tana Toraja and Riau Archipelago, and find out a bit about Indonesian cuisine.

Please enjoy, and be inspired!!

Tika Wihanasari

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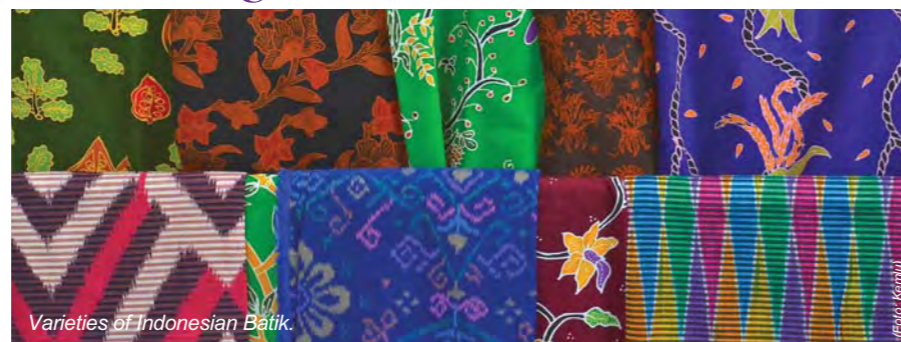
Loving Batik

Loving Indonesia

When one utters the batik word, one would be thinking instantly of a cloth that is processed with a wax-resist hand-dyed technique. The truth is batik is not just a fabled cloth from Indonesia. Regardless of its striking beauty, which is evident from either its intricate pattern or its vivid colours, batik is so much more than that.

Folkloric Origins of Batik

Batik is an inherent part of Indonesia's traditional cultural expression or folklore and it is time for both Indonesians and foreigners to know more about this. Similar to the world famous Indian *saree*, Japanese *kimono*, and Chinese *qi pao* or *cheongsam*, Indonesian batik is a textile form of Indonesia's folklore.



Varieties of Indonesian Batik.

Batik originated inside the walls of Javanese Royal Palaces centuries ago. Back then, female members of Royal Family were not permitted to go outside of the Palace. This situation led to the Sultan's orders and encouragement to his Queen, daughters and consorts to take up batik making.

The main aim to create batik was to present the best batik creation as a royal gift to Sultan. In addition, royal family also crafted batik to be worn by themselves.

This began the long and intimate association of batik and Javanese aristocrats. During this era, batik cloth was worn as a bottom for both men and women. Men would wear *Beskap* (jacket like cloth) as the top and batik as a bottom fashion ensemble.

Batik cloth with the pattern of *Parang Barong* was intended only to be worn by the Sultan. Smaller sizes of *parang* could only be worn by the Sultan's offspring. Batik was worn since the royal baby is still in the womb of the mother. Each ceremony requires different pattern of batik such as the birth, the wedding and the death. It was forbidden for *Abdi Dalem* (servants in the Palaces) to wear *parang* patterned and other Royal patterned batik. This tradition continues today inside the Palace.

Batik's Archipelagic Diversity

Batik was further developed throughout the 19th and 20th century by traders in the sea ports region. Batik from this region is called batik *Pesisiran*. Batik from Pekalongan was designed by the Indo ladies (mixed European-Indonesian ladies), such as Mevrouw Elisa Van Zuylen and Mevrouw Von Franquenmont, who shared deep Dutch

heritage and culture. This explained why their batik patterns were inspired by Western famous fable and culture such as Red Riding Hood and Sleeping Beauty. Batik from Kudus and Kediri were deeply influenced with the sugar barons as they were the richest and most influential people at the time.

Batik from Lasem was known for its rich red colourings. The red colour symbolized culture assimilation between the Indonesians and Chinese as the area was largely inhabited by Chinese immigrants in early 20th century. Until now there is a saying that Lasem's red is the most striking red colour to be found in batik.

Batik from Cirebon was also deeply influenced by the Chinese community since the 14th century, when the Sultan of Cirebon decided to marry off one of his sons with a princess from China. The princess came and finally married the prince. Not only was this marriage successful in strengthening political and commercial ties between Cirebon and China, it also strengthened the cultures of two countries. The ties is reflected by the Chinese porcelain tiles in Kasepuhan palace in Cirebon.



Chinese ceramic walls at Kasepuhan Palace of Cirebon.

Ascension from Local to National and International Fame

Since the independence of the Republic of Indonesia in 1945, President Sukarno requested batik artisan Go Tik Swan to craft a true Indonesian batik. Sukarno's vision was to create a batik that reflects all Indonesian culture and people, and not only the Javanese. Go Tik Swan carried this task seriously and he came up with a number of Indonesian batik's patterns which represented Indonesian culture and nation. During this time, there was a shift in wearing batik. It was not only worn as a *kain panjang* or *sarong* (bottom) but also as blouse or dress (top) for women and shirt for men. Since then, Batik has been closely identified with Indonesia as most Indonesians began wearing batik both for formal and informal events.



Batik further reached its international status and fame during the convening of the Asia Pacific Economic Cooperation (APEC) Summit in 1994 in Indonesia. President Suharto as the host of the Summit specially ordered several hand-painted batik shirts to Iwan Tirta. Tirta, a batik artisan, made an exclusive design for each Head of State, including President Bill Clinton of USA and Prime Minister Paul Keating of Australia. When the photos of all APEC Leaders in batik shirts in front of Bogor Presidential Palace were published, we saw the new era of Indonesia's fashion diplomacy through batik as Indonesia's most well-known fashion ensemble. Bogor Declaration was not the only thing that resulted from the 1994 Summit as for decades to come international spectators would hail this event as a triumph of Indonesia's cultural diplomacy.

This legacy of fashion diplomacy was revived by President Yudhoyono as the Host of the ASEAN and East Asia Summit in Bali in 2011. All attending Heads of States, including President Barack Obama of the United States of America and Prime Minister Manmohan Singh of India were presented with shirts made from Sikka hand-woven cloth from Flores. During the Indonesian-chaired APEC Summit in Bali in 2013, the world once more saw Indonesia's cultural diplomacy when the APEC Leaders wearing shirts and blouses made from traditional Balinese Endek hand-woven cloth.

More recently we saw President Joko Widodo made batik as the dress code for all designated Ministers to attend their official inauguration in Jakarta's State Palace. President Widodo broke an old tradition with this event as the dress codes for previous Ministerial



Inauguration of Work Cabinet, November 2014. All Ministers were wearing batik.

and State inaugurations would be in Western-style suits.

At this auspice event, H.E. Retno Marsudi, the first female Foreign Minister of Indonesia chose to wear an elegant Shanghai-collared blouse made from Batik Tiga Negeri (Three States Batik). The name for this type of batik derived from the origin of this batik when in early 20th century the colouring process of this batik had to be taken place in three cities or states, namely Lasem for red colour, Pekalongan for blue colour, and Solo for dark brown colour.

The world also witnessed a new form of Indonesia's fashion diplomacy by President Widodo when he stepped down from the Indonesian Presidential Aircraft wearing a long-sleeved hand-painted batik shirt in his first foreign trip attending the APEC Summit in Beijing. Previous Indonesia's Heads of States generally wore Western-style suit when they step down from a plane to attend foreign visit.

It is also worthy to note that the late President Mandela was one of international leaders who made batik popular in the international stage as he was often seen wearing a long-sleeved hand-painted Indonesian batik shirt. It is a public knowledge that the late South African President and Nobel



Nelson Mandela were often seen wearing batik.

Peace Prize recipient has an extensive batik collection.

Splendid Rituals and Charms

Batik historians and aficionados believe that it is quite natural that foreigners are attracted in wearing batik as batik is able to make the wearer looks charming. They believe this is largely due to the intricate pattern, vivid colour and wise philosophy behind each batik cloth. Not to mention also the detailed stages of technique in composing a batik cloth that may take months and even years.

Another unique feature of batik cloth is that back in the previous centuries, the Members of Javanese Royal Courts, from Yogyakarta to Solo, from Cirebon to Pamekasan, have to underwent several rituals prior in embarking a batik making process. These rituals would include, among others, fasting and meditation. These rituals are believed to assist the focus of the batik maker during the process of painting the cloth.

Nowadays, although the traditional rituals such as fasting are not strictly imposed, most of the batik makers would still say a short prayer, in accordance to their beliefs, before starting to paint. They believe that by doing so God shall grant them the serene calmness during *membatik* (making batik).

Against this background, it can be concurred that batik is not just a traditional cloth. It is a precious gem of Indonesia's traditional cultural expression. Each hand-painted and hand-stamped batik is going through various stages

before they become an end product which can be presented to customers.

Now, this is what differentiates original batik cloth, which is defined by its technique making process, namely hand-painted batik, hand-stamped batik or a combination of both hand-painted and hand-stamped technique, with the textile with batik pattern or widely known as printed batik. It may sound cliché, but there is no way that any printed batik cloth, particularly the foreign made, can represent the ideas and philosophies behind each batik cloth which is crafted by the most skilful hands of Indonesians and may take months or even years to produce one cloth.

Excellence Comes with a Price Tag

One of the biggest misconceptions surrounding hand-painted and hand-stamped batik is the high price tag. Allow me to make this modest comparison in order to clarify this matter.

If one can spend thousands of dollars for a branded printed silk and cashmere check patterned shawl or a monogram handbag due to its ubiquitous craftsmanship, then why can't one purchase a hand-painted batik cashmere stole by Josephine Komara for Bin House, for around USD500, or a hand-painted batik bag with full cowhide leather trimmings and handle by Novita Yunus for Batik Chic, for around USD300?

After all, batik is a form of Indonesia's folklore. Thus, to own batik would mean to own a piece of this enchanting history of Indonesia.

Now, let us remind ourselves that wearing batik would refer to wearing

batik would refer to wearing a piece of this unique archipelagic State namely Indonesia which spans from Sabang to Merauke. Loving batik equals to loving Indonesia and its culture, people, culinary, and tradition. It is impossible to be adorned in batik without the link to all these essential elements.

A Perfect Gift from Indonesia

As we are often heading festive occasions such as celebrating the Islamic Holy Month of Ramadan, and later holiday seasons of Christmas and New Year, where one would shower gifts for the loved ones, I would like to invite you all to be amazed by various hand-painted and hand-stamped batik cloths offered in Indonesia.

Husband or wife, son or daughter, father or mother, grandfather or grandmother, friend or relative, they will all be enchanted with the splendour of Indonesian batik cloth as a present. Honestly who can resist a beautiful hand-painted or hand-stamped batik silk scarf, or cashmere throws to warm up during the long winter days in the Northern Hemisphere? Perhaps a comforting batik shirt for mild summer day, or a unique batik sarong with matching bag and shoes at that New Year's brunch with your closest ones?

I am certain that you will find a true exquisite batik to your likings. Enjoy a jolly good batik shopping session everyone!

(Ed: Vahd Nabyi M)

¹ The author is an Indonesian Diplomat who is currently pursuing post-graduate study in the University of Sydney, Law School. Prior to the current study assignment, he was stationed in Directorate General for Legal Affairs and International Treaties in Indonesia's Ministry of Foreign Affairs. Previously he served as Second Secretary in Economic Section in Indonesian Mission to the United Nations, WTO and other International Organizations in Geneva. For the past years, he has published a few papers and articles that focus on Indonesia's fashion and cultural diplomacy.



Indonesia Fashion Week: When Tradition Meets Couture

By: Nova Tiara

Surrounded by natural wealth and local wisdom coated with abundant creativity of its people, Indonesia has a long tradition of luxurious, hand-made textile productions that still thrive today. Realizing its cultural richness and diversity, Indonesia Fashion Week (IFW) attempts to explore Indonesia's heritage and standardize the creative sources of Indonesia.

Through the Fashion week, Indonesian designers are eager to draw on their cultural baggage and inspire people to complete their look with pieces in colorful Indonesia's textiles and patterns. With the insurgence of batik into the local fashion scene, designers at the fashion week also explored other indigenous fabrics; *lurik* cloth, *ikat* weaves and *songket*. Collections embodied cultural heritage and style, an awareness of tradition, and an affinity to one's homeland. However, the construction of the clothing was predominantly modern.

A parade
of traditional
Indonesian
fabrics and
chic Muslim
fashion trend
summarized
IFW 2015



"I want to make people see the beauty in Indonesian handwoven textiles in a modern way," said Kara Andarini, founder and creative director of Umbara Indonesia, a brand of premium bag which combines premium leather and handwoven ikat.

For Indonesian fashionistas, fashion week provides unsurpassed opportunity to get their hands on the first and best fashions, as the newest trend and cutting-edge ideas are showcased at the fashion expo. "Indonesia is rich in culture and art, the mix-and-match between traditional heritage of Indonesian fabric or patterns with modern styles can make magnificent designs, not only in fashion, but also in accessories", said Andini Fitri, a visitor of IFW 2015.

Since 2012, IFW has been hold for 4 times successfully. The IFW 2015 involved some 747 top local fashion brands in various categories, and show-

cased 2522 fashion collections from 230 Indonesian and foreign designers (such as India, Japan, Australia, and South Korea). They were all collaborated through 32 fashion shows on 2 runway stages during the four days. Among Indonesia's top designers displaying their masterpieces are Anne Avantie, Poppy Dharsono, Lenny Agustin, Ivan Gunawan, and Itang Yunaz.

Trendy and Creative Muslim Fashion Trends

Another highly anticipated aspect of the event is the chic and creative Muslim fashion trend. In pursuit of establishing real contribution in encouraging the development of Muslim fashion industry, IFW 2015 provided a special exhibition zone for the Muslim fashion product consisting of 160 booths.

Growing in the most-populous Muslim country with increasing number of women opting to wear the *hijab* or headscarves, Muslim fashion has emerged as a promising industry. As a matter of fact, Indonesian Muslim fashion is one that has the strongest charm among others. One can see different kind of colors and materials wrapped with creative styling of scarf that is so irresistible to not fall in love with. We may say that in Indonesia, Islamic fashion has gone very friendly and agile, just like the nation's personality.



With many designers focusing on clothes and accessories that adhere to Islamic principles of covering women's skin and hair, Muslim fashion has a big potential to enter the international market considering there are not many players in this field from other countries.

IFW Believes in Emerging Young Talents

Not limited to Indonesia's top designers who are able to participate at the expo, IFW also provide visibility platforms for new talent, who would otherwise struggle to gather national attention and awareness on their own. Among the 747 brands, a hundred of them were chosen as high export potential and thus located in the B2B area.

The one hundred brands went through a rigorous selection process and curation, selected among others by the uniqueness of the product, human resources, business management, continuity of production, and export readiness.

Speaking about the experience of showcasing at the IFW, Nidiya Kusmaya, one of the founder of Textile Factory stated, "Initially, we got the information concerning the IFW Starting Point from our campus, the Faculty of Art and Design, Institut Teknologi Bandung.

We feel very lucky that students like us can have an opportunity and a platform to present our work to fashion industry professionals during the IFW 2015. It is a great step forward in allowing young talents like us to take the wheel of our careers. It also gives us the opportunities to interact with thousands of potential customers, to test our product-market, and to widen our networks".

Nidiya Kusmaya, Bhaskoro Wira, and Andhika Hariono started Textile Factory at the end of 2014. "As a custom-made textiles specialist, our work is primarily concerned with decorating the flat surfaces of fabric using some of the most unique techniques which can't be done by machine. It is important to develop unique designs unlike those already in the market. We produce wide range of fabrics based on customer demands and designs to be applied as fashion products and interior, and give an attractively minimum product quantity." She added.

Huge Fashion Feast, Huge Success

According to Head of Creative Economy Agency, Triawan Munaf, 119.768 people had attended the IFW 2015, far more than had been expected. "As a market place with huge amounts of visitors and transaction, IFW 2015 is undoubtedly a huge success," added Triawan Munaf.

Learning from the IFW 2015's hit, Indonesian designers seem to have successfully transformed the fashion realm from merely ethnic and religious to modern and chic by combining local and global taste. Suffice it to say, endless local inspiration is a powerful source for Indonesia's very own fashion style.

(Ed: Pilar Ayu Paradewi)

Photo sources:
www.indonesiafashionweek.com



Batik Chic Keeps The Heritage Alive

By: Erma R. Siswosaluyo and Tika Wihanasari

Indonesian modern society is using batik and other traditional fabrics on most fashion items. Batik is applied on shoes, scarfs, hats, children clothes, haute couture products, and of course, hand bags.

The application of batik or ikat on premium quality hand bags has created business opportunities that cater to Indonesian growing middle class in the past few years. The popularity of batik hand bags continues to grow along with the middle class population that is thirsty for premium products.

The demand for premium batik fashion items has created a potential lucrative niche market ready to be explored.

This particular market is coincidentally found by Novita Yunus, a female entrepreneur who created Batik Chic, a household name for premium batik fashion items in Indonesia.

Having worked for nearly 15 years in banking industry, Novita decided to buy herself a gift. She planned to get some luxury designer bags she had always dreamed of, but the expensive price tags hesitated her. That moment inspired her to create her own luxury bags made from batik.

She posted pictures of her very first “designer batik bags” on her Facebook page, which resulted in orders flowing from her friends and acquaintances. Responding to this unexpected demand, Novie, as her friends called her, started her company in 2009. Over a period of 6 years, she managed to establish galleries in Jakarta and Surabaya, in addition to three flagstores in Bandung, Jakarta and Tangerang.

Indeed, the motivation behind Batik Chic was a circumstance, but the passion for luxury bags and the growing supply of traditional Indonesian fabrics were undisputable. Novie’s determination in producing gorgeous handmade batik and ikat leather bags is receiving good response from the market. Batik Chic has been able to penetrate domestic market and to expand to international markets such as Europe and Japan.

“My love for Indonesian traditional fabrics particularly batik stems from my childhood. I grew up in Yogyakarta, the batik capital of Indonesia. As a child I assisted my mother selling batik at the local markets. That was when my love for the fabric grew and is still growing until now,” said Novie, when “INVITES” visited her in her very own lovely Batik Chic gallery, in Kemang area. Kemang

A great example her commitment in promoting vintage fabrics is her innovative creation of *ulap doyo* slippers. *Ulap doyo* is a traditional ikat fabric from East Kalimantan, made from the fibers of doyo leaves (*curliglia latifolia*), and created by weaving and dyeing the fibers.

This technique had been famous since the reign of Kutai Kingdom, and had



Excellent batik bags from Batik Chic.

is a famous multicultural neighborhood in Southern Jakarta, where most foreigners and expats reside.

Novie established Batik Chic out of love for tradition and necessity to preserve the culture. The motto of her company is “Keep the Heritage Alive”. Based on this motto, she wants to raise awareness and foster the popularity of Batik and other traditional Indonesian fabrics. The culture and philosophy behind the fabrics is what keeps her going. Since the beginning, she is committed to create fashionable batik items for all ages.

One of her quests in this journey is to promote vintage batik fabrics or design that is slowly vanishing. She took the task of elevating the profile of these fabrics by using them in her designs. “To use these fabrics in my designs, I feel like I am making contributions to maintaining Indonesian heritage”.

developed since the thirteenth century. In present times, the skill is mastered only by elders of Dayak Banuaq tribe, and is facing extinction.

To obtain ulop doyo for her products, Novie has been visiting East Kalimantan. Hopefully her efforts will keep the tradition alive. Her efforts in preserving traditional fabrics, skills, and knowledge through her design had led Batik Chic to receive the UNESCO Award of Excellence for Handicrafts in 2012.

Craftsmanship, culture, and raw materials to make premium products

Without a background in fashion or design, Novie taught herself by doing some research on fashion and market trends. Research is important and crucial to successfully market her products, particularly in understanding the taste of her target market. She then develops colors and patterns based on the

taste of her potential market. “In addition to being persistent, doing my own market research, hardworking, and having good connections, a company is nothing without an excellent premium product” Novie explained.

She strongly believes that the success of Batik Chic is because all products are made with exceptional Indonesian craftsmanship. “Indonesian craftsmanship, particularly in the business of traditional fabrics, is undeniably one of the best in the world. Products made by the skillful handy works of Indonesian craftsmen are comparable to those made by high-end brands,” she added.

Her relentless efforts to empower skillful Indonesian craftsmen are commendable. When she receives huge orders from foreign investors, Novie travels all around Java to visit every city and village, in order to find handbags craftsmen. After indentifying their capacities, she will negotiate and organize every one of them for 3 three months, before she is able to respond to the order.

Another factor that influenced the success of her business is the rich culture of Indonesia. Novie realizes that her business benefits from a plethora of ideas and inspirations provided by the Indonesian culture. There is always a story, philosophy, or pattern that can be used to draw inspiration from. Every year, Novie will elaborate one of those elements to become her thematic project. This year, the dominant red element in batik peranakan had inspired her to launch a new line of product named Toko Merah. The red themed products succesfully grab the attention of her loyal and new customers.

Besides all her success, Novie humbly admitted that Batik Chic, and similar creative companies in Indonesia, are lucky to have abundant options of materials and methods in producing new premium items. “I can assure you, Indonesia is



Batik Chic's luxurious design.

heaven for raw creative materials and methods you can think of in creative industries. We will never run out of ideas to keep up with new trends, and to cater for everyone's need, locally or internationally."

The words of wisdom that Novita Yunus lives by is "Keep the Heritage Alive". Not only does this motto help to preserve Indonesian heritage, it also helps us to learn something new from every creations. She also empowers small and medium enterprises to develop better business practices, better quality products, and to also contribute to the betterment of local economy and society.

Sharing this conversation with Novie while having an afternoon tea in her lovely gallery full of amazing arrays of fashion products was so inspiring. It made us eager to also join this amazing journey. How about you??

(Ed: Noviasari Rustam)

Batic Chic

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Invites Goes To

THE 7th
PEKALONGAN
BATIK WEEK
2015

A Celebration of Timeless Beauty in Indonesian Batik

By: Novi Dwi Ratnasari and Rezzy Nizawati

Held since 2006, Pekalongan Batik Week has steadily gained recognition and prominence among batik enthusiasts. This year the event was held from 30 July to 3 August 2015 and was inaugurated by Minister for Education, Anies Baswedan and Mayor of Pekalongan, Basyir Achmad. The event is usually held in October, but this year it was held in August.

During this five-day event, a wide range of activities have been convened to promote the art of Indonesian batik. Participants and visitors were welcomed to join the Archipelago Batik Exhibition, Central Java Culinary Festival, Arts and Cultural Festival, Pekalongan Great Sale, Batik Mural Painting and Graffiti Competition, and the much awaited Pekalongan Batik Carnival.

At the Archipelago Batik Exhibition, no less than 120 batik vendors from all over Indonesia participated and elaborately showcased their beautiful batik products. Upon entering the venue, visitors were in awe of colorful batik products, ranges from traditional cloths, ready-to-wear fashion products, accessories, household products, and many more. In addition to getting products at a discounted price, visitors were able to chat with sellers about batik making process, unique features of each batik products, as well as try their hands at batik painting in several workshops.

Aside from the high sales transaction that reached 4.5 billion rupiah (USD 333,000), the highlight of this event is undoubtedly the Batik Carnival.



“Enchanting, Vivacious, and Vibrant”

An estimated 1800 people celebrated the 2015 Pekalongan Batik Carnival. Its participants include various local communities and batik enthusiasts from other cities. The theme of this year's carnival was ‘the Charm of Jelamprang Batik’, a name of a local batik motif.

The carnival is one of the main attractions in Pekalongan. Slamet Prihantono, First Assistant of Region Secretary of Pekalongan City Government, said that Pekalongan Batik Carnival has become a tourism icon since it was first held in 2006, shown by an increasing number of participants every year. The carnival was usually held in October, but this year it was held in August.



The Pekalongan Batik Costumes Carnival.

In the carnival, all participants must wear hand-written batik (*batik tulis*), not printed batik. This distinguishes Pekalongan Batik Carnival from other carnivals. This year's parade started at the city town square to Jetayu field, showcasing wonderful batik works from 104 participants.

For further information on the next carnival, you can contact Pekalongan City Government at sekda@pekalongankota.go.id or call them at + 62 - 285 - 421 - 093.

"This event is one of our efforts to label Pekalongan as the City of Batik. We want people to know that batik culture in Pekalongan is unique. Pekalongan has numerous batik varieties, and we hope this event can attract tourists to visit the city" Arie Dwi Putranto, Regional Secretary of Pekalongan City Government.

Pekalongan's effort in promoting local development through culture and creativity and the distinctive character of its batik has gained international recognition. In 2014, Pekalongan was elected to join UNESCO Creative Cities Network along with 27 other cities from 19 countries.



The Pekalongan Batik Costumes Carnival.

How is Batik Pekalongan different?

Pekalongan is long known as one of the centers of batik in Java. Batik Pekalongan is famous for its coastal batik motif. Different from the royal batik found in Solo and Yogyakarta, Pekalongan coastal batik mainly comes in brown, yellow, black, and blue color.

Batik Pekalongan were influenced by the cultures of China and Netherland during colonial times. Even though it slightly looks like Solo and Yogyakarta batik, Pekalongan batik has more combination and variation of colors.

Batik making skill has been an essential part of the community, especially in supporting local economy. Besides batik, the city also offers interesting cultures while you visit the city.

(Ed: Noviasari Rustam)

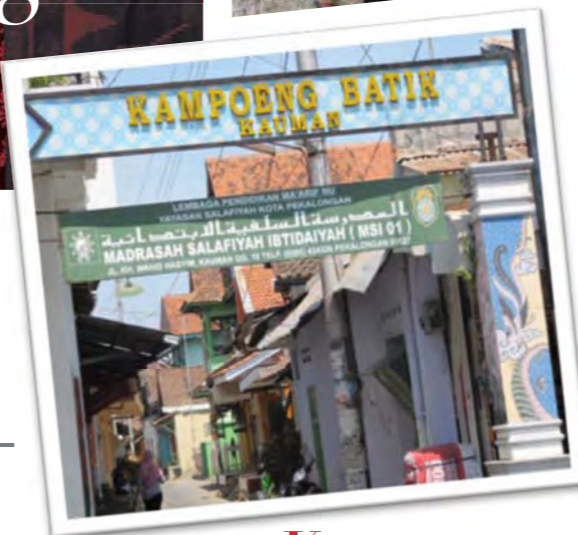


Hot Destinations for Batik Hunting in Pekalongan



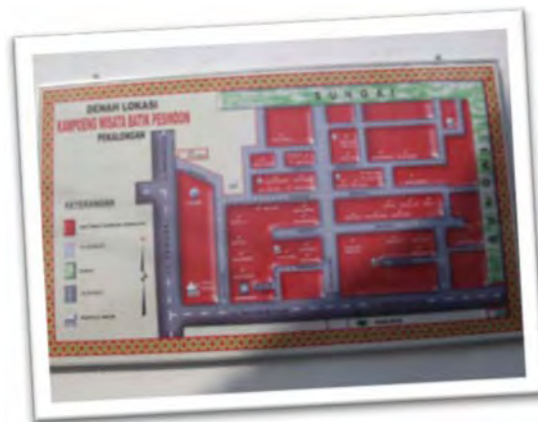
The International Batik Center

Strategically located in Jalan Ahmad Yani, in Wiradesa, the center features one of the most complete and high-quality batik products.



Kampung Batik Kauman

Situated near the city center of Pekalongan, Kampung Batik Kauman has been one of the oldest centers of batik making. Most of the inhabitants in this area have been working in the Pekalongan batik industry and each has their own unique batik signature style as can be seen in their home galleries.



Kampung Batik Pesindon

Located in Hayam Wuruk Street, in West Pekalongan, the Kampung Batik Pesindon is also home to many batik producers in Pekalongan. In addition to buying batik products, visitors could also have the opportunity to see the batik making process in some of the galleries.



Pasar Grosir Sentono

Visitors coming to this market, looking for a wide variety of batik products, will not be disappointed. The choices are endless and the prices are negotiable. So don't be afraid to haggle with the sellers for the best price!

100% Indonesia



Textiles in Torajan Funerals: A tribute to Ancestor

By: Erma Rheindrayani and Agnes Okvanni

To the people of Tana Toraja in South Sulawesi, funeral is the most important ceremony and serves as a tribute to the ancestors. This can be seen through the extravagant and elaborate funeral procession to celebrate life and to assist the deceased towards *puya* or the afterlife.

One of the most important elements in the sacred procession is *ikat*, a patterned hand-woven textile. The one used to cover the coffin in a funeral procession is *ikat seko mandi*, a family heirloom used for ceremonial purposes passed down from generation to generation.

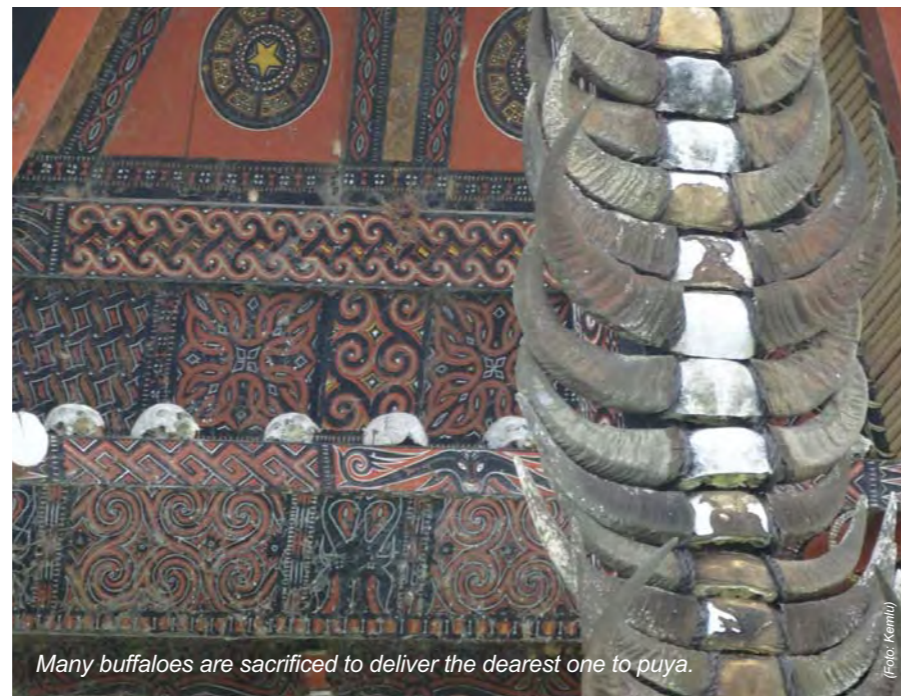
The word *seko* means family, *mandi* means eternal. The main pattern on the textile is called *tobo alang*. It depicts a *lumbung* or a traditional rice barn, to symbolize strong family ties. *Ikat seko mandi* may be combined with other textile to create a shelter for the bereaved family and guests.



Another type of ikat used during the ceremony is *pori lonjong*. It is a long piece of textile hung around the walls and house of the deceased. It is believed that *pori lonjong* creates a pathway to *puya*.

Funeral is also an expensive ceremony, due to the price of the textile and sacrificed animals. This explains why a funeral ceremony is usually performed by wealthy and noble family. The cost of a funeral depends on the social level of the deceased. For instance, a noble family usually sacrifices between 24 to 100 buffaloes. The role of *ikat seko mandi* is so significant that if a family does not possess the ikat, its member will trade their most expensive buffaloes for ikat, to perform the funeral procession.

(Ed: Yuni Suryati)



Many buffaloes are sacrificed to deliver the dearest one to *puya*.



Ikat motifs.

Ikat is a traditional hand woven cloth from Indonesia. The word *ikat* means to tie or bind, which implies to the process of weaving.

There are 4 stages of ikat-making, starting from spinning the thread, binding and dyeing the thread, stringing the loom, and finally weaving the textile.

In Tana Toraja, ikat is made of cotton-woven thread. The thread is dyed with native Indonesian plants. One piece of ikat usually takes 6 to 12 months to complete.



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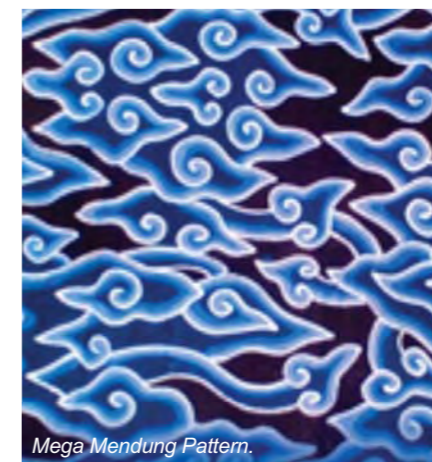
By: Isana Mandasari

Cirebon's Batik

A Mix of Oriental Beauties on a Piece of Fabric

Batik Cirebon is one of Indonesian coastal batiks well known for its vivid colors with patterns and designs influenced by Chinese and local culture. One of the most distinctive patterns of Batik Cirebon is *mega mendung*, which looks like Chinese rain clouds imagery, influenced by Chinese immigrant centuries ago. The clouds depict divinity, while the blue color symbolizes the sky, which also means calmness and fertility.

To create this cloudy design, batik artisans make the gradation effect by applying four shades of blue gradually. This technique requires meticulous patience over detailed precisions, so the result is amazingly beautiful. Until today, this motif is still worn by royal family in Cirebon. In the 16th century, it was also used by the Sufis to represent the world or nature.

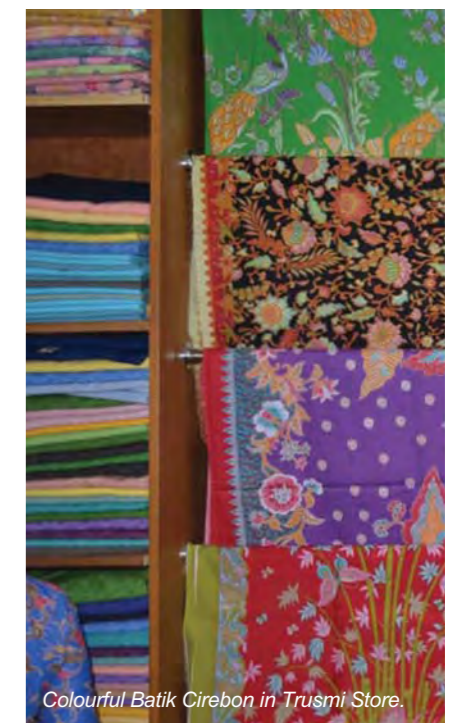


Mega Mendung Pattern.

Aside from the famous *mega mendung*, Cirebon has numerous batik motifs inspired by local culture and influenced by Chinese immigrants.

A well-known batik industry area in Cirebon is located in Kampung Batik Trusmi, Plered subdistrict. It is approximately seven kilometers away from the Cirebon station. There are more than 1000 batik artisans around Trusmi Area and its surrounding village, such as Kalitengah, Kaliwulu, Wotgali and Gamel.

When in Cirebon, you can learn batik painting directly from the master. One of them is a batik artist named Katura. He opens his store for customers who want to see the process of batik making at Jalan Buyut Trusmi number 5.



Colourful Batik Cirebon in Trusmi Store.

To start making batik, a batik artisan needs to sketch a pattern on the fabric. The sketched pattern is redrawn using hot wax made of mixture of bees wax or paraffin, and plant resins. The hot wax can be applied on the fabric with canting or cap.

After applying hot wax, the artisan colors the fabric by soaking it in one color, and removes the wax by scrapping or immersing the fabric in boiling water. If multiple colors are desired, the artisan can repeat the soaking process. The areas drawn with wax-resist will stay in its original color. The final pattern appears when the wax-resist is removed, creating color contrast between dyed and undyed areas.

An employee at Trusmi explained, "The process to create a fine hand-painted batik using only canting may take up to a year. It also requires patience and practice to master. Meanwhile, hand-stamped batik only needs shorter time, and can be produced in a larger number."



Batik in the making.



Beautiful Mega Mendung motif.



Batik Display in Trusmi Store, Cirebon.

Narrative alone would certainly never do justice to the remarkable process of batik making. Like an old proverb says, to see is to believe. The only way to appreciate the meticulous process and artisanal expertise that lies behind a fabulous batik is by visiting the production center, like the ones in Cirebon. By visiting its batik producing villages, your eyes will be pampered with the wonderful colours and motifs of batik.

As various local dialects enrich Indonesian language, local batik motifs from various regions also contribute to the vibrant existence of Indonesian batik. By observing the motif, a trained eye is able to distinguish a Javanese inland batik (*batik kraton/pedalaman*) from coastal batik (*batik pesisir*). Inland batik is the oldest traditional form of batik, and has earthy color such as black, brown, and indigo. Coastal batik has vibrant colors with patterns influenced by immigrants.

Cirebon is located 216 kilometers east of Jakarta. You can drive there for four hours, or take the train from Gambir Station in Jakarta, to Cirebon Station for three and a half hour ride. The train ticket starts from USD 10 to USD 20, depends on the class.

(Ed: Rifana Indira)

Pictures: Batik Trusmi Collection.

The 21st century is a golden moment for Indonesian Batik.

On 2 October 2009, Indonesian *Batik* acquired UNESCO's recognition as a Masterpiece of Oral and Intangible Heritage of Humanity. This occasion was marked as one of the defining momentums in the history of batik. Starting that day, October 2 is commemorated as National Batik Day in Indonesia.



(Foto: Kemulu)



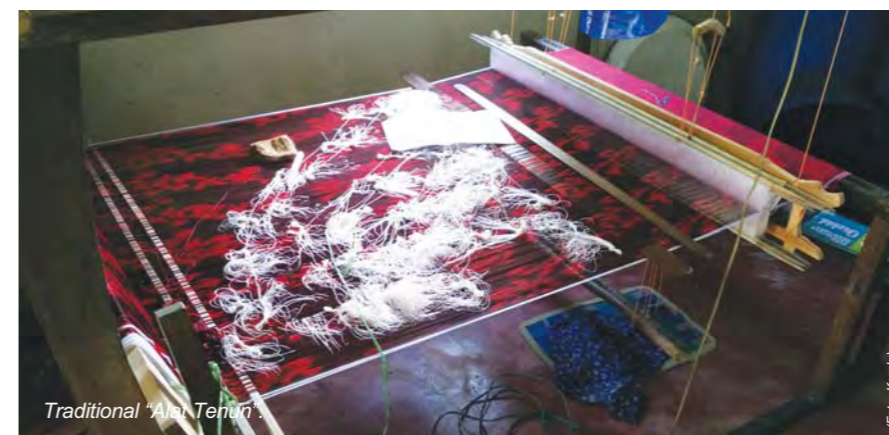
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Sambas Weaving, Preserving the Heritage

By: Restu Anggriawan

The Golden Filigree from the East

Anyone who has the opportunity to see and feel the Sambas woven fabric, will probably could utter just one word to describe it: "Gorgeous!"



Traditional 'Amor Tenun

(Foto: Kemulu)

A collector described the Sambas fabric as "the golden filigree from the East". It was not an exaggeration, because locally this fabric was also known as *Kain Banang Amas* (the golden yarn fabric). This rare fabric has been around for more than 300 years and used to be woven from real golden threads. Today, the faux golden yarn is used as well as diverse types of colourful threads, such as polyester, cotton and silk.

There are hundreds of patterns and designs that have been produced by the artisans of Sambas woven fabric. Some of the famous designs are *Pucuk Rebung*, *Serong Mawar*, *Kote Masir*, *Ragam Banji*, *Parang Manang*, *Rantai Mawar*, and many others. Most of these beautiful geometric patterns are resembling plants and animals.

The Sambas woven fabric comes in bright colours, such as orange, green, pink, blue and others. Traditionally, it can be worn as a sarong by either female or male. The typical sizes of Sambas fabric are 200 cm by 1,05 cm for female and 150 cm by 60 cm for male.

A good quality Sambas woven fabric are sold for around US\$ 100 per piece. This is a reasonable price considering the long and intricate weaving process (it can take up to two months to finish a piece). It also requires considerable skills, as learning to weave Sambas fabric can take long time. Just to gain basic expertise, a student weaver must learn for more than two years. As any form of art, it requires intelligence, creativity and ingenuity to become a master weaver. Only a master Sambas weaver can combine various motifs beautifully and making the fabric that looks interesting.

The Art with Economic Value

One of the production centers for Sambas woven fabric is Semberang village, Sumber Harapan, Sambas district. As in other villages, weaving has become a passed down tradition which is still run by the community. Since young age, children were taught how to weave by their parents. Historically, weaving are dominated by women especially housewives.

In Semberang village, almost all of the houses (approximately 80 houses) have a loom. The economic value of woven fabrics sold is enough to provide for their daily needs. Weaving is a principal livelihood for the villagers, not just activities for their spare time.



Tenun Sambas traditional motifs.

This economic aspect has changed the artisans' way of doing business. In the old days, most artisan will only produce fabrics with traditional motifs to meet the demand for traditional attires. Today, however, the artisans need to keep up with changes in customer's preferences. The traditional motif, for instance, were considered old-fashioned and monotonous which required weavers to modify it, while still maintaining the peculiarities of traditional cloth itself. They are aware that each market has its own requirements and they learn to conform to these various demands. They realize that innovations need to be made continuously.

Another impact of economic values was product distribution. Initially, Sambas fabrics were only marketed around the Sambas District. However, along with the spreading out of people from Sambas to other regions in Indonesia and to other countries, the popularity of Sambas woven fabric was also on the rise. They not only target the local market but also have sent their precious cloth to various regions in Indonesia, even abroad.

Helping hands to preserve marvelous heritage

At first, the market's high demand that requested various innovative design and good quality, was difficult to fulfill by the weavers of Semberang. Initially, the weavers only make woven fabric by traditional technique and skill that they learnt from generation to generation. Using this traditional method, however, has proven to be difficult for the weavers to achieve quantity and quality standards of national markets, let alone the international one.

Thankfully, they received assistance from several parties. A coaching program has been conducted by PT. Garuda Indonesia (Persero), in cooperation with Cita Tenun Indonesia (CTI). In addition, Sambas district government was working with Lembaga Dompot Umat to provide guidance to the weavers in Semberang village.

From the training program, the weavers learnt how to improve the quality of woven material by tidy up the woven structures, the special techniques in weaving, and dyeing yarn with synthetic colors. In addition, the weaver also learnt how to develop and set up their business, and how to determine the price standard for their product.

After the training, the weaver are now able to increase their production. For example, they have been able to dye yarn according to desired color, so the woven they make no longer depend on the availability of yarn in the market/shops. The craftsman is also able to improve the quality of their weaving and creativity. A different point of view and new designs that is introduced have enriched the creativity of the weaver in mixing and matching the traditional motifs with current trend.

Beside being trained, the weaver also participated in national level exhibitions in a hope to promote the beauty of their fabric to wider audience. Public acceptance is promising, as can be seen from the increasing number of sales from time to time. In the past, the amount of fabrics that were sold in an exhibition only about three pieces each time, but now it can reach up to 20 pieces.

Challenges in preserving the Golden Fabric

Inspite of considerable economic value of weaving business, the challenge today is the shortage of weavers who are still actively producing. Weaving is not an easy job that can be done by everyone. It needs techniques and experience to acquire the best of quality and efficiency.

Presently, active weavers are those who have been weaving for years, even decades while the younger generation prefer to go to a bigger city to find a job. The weavers who are mostly housewives, actually do not mind teaching their children (who averagely still in school-age) on how to weave. But the busy activity in school and courses make the children do not have enough time to learn to weave.

To achieve greater efficiency, the weavers established a cooperative.

Today they tend to share the work with fellow weavers under the auspices of the cooperative. For now, it has been a solution to accommodate orders in large quantities.

Another important challenge is how to standardize the quality of the Sambas woven, so it can be more acceptable to a wider market, especially for national and international markets. Until today, the weavers face difficulties to penetrate broader market on their own and still rely on the assistance of third parties that engage them in an event or exhibition.

Preserving the Kain Banang Amas is indeed a challenging task. However, both government and other stake holders are trying their best to assist the artisans, in a hope that this beautiful and marvelous piece of traditional art will not vanish from the land of West Kalimantan.

(Ed: Heru Santoso)



Sambas woven fabrics come in bright colours.

100% Indonesia



Rangrang Wardrobe designed by Priyo Oktaviano in Indonesian Fashion Week, Beijing, China.

Rangrang Woven Fabrics:

From Traditional to Modern Couture

By: Yuni Suryati and Rifana Indira

Bali is not only well known for its beautiful beaches, arts, and dances, but also famous for its traditional handwoven textiles.

Rangrang is one of them.

To visit the original place where Rangrang fabrics is produced, one should made a trip to Karang Village, at Nusa Penida Island. This beautiful small island is reachable by speed boat from Sanur beach or Padang Bai Port, that will take visitors to Buyuk, the village port of Nusa Penida. Immediately upon disembarking from the boat, visitors' eyes will be pampered by the mesmerizing combination of crystal blue waters, sparkling white sands, and the rows of some small boats, against spotless tropical blue skies above. What a breathtaking view.

But the heart of Rangrang fabric industries are still one hour away inland. The journey itself however, is worthwhile, since cool tropical breeze will accompany the trip, combined with the view of various stalls along the road where some women are merrily busy with their looms, weaving rangrang fabrics in an astonishing display of intuitive skills. As busy as they are though, the women will always be more than happy to divert their attention either to show or teach how to weave the cloth, or to have a chat with you regarding anything about Rangrang.

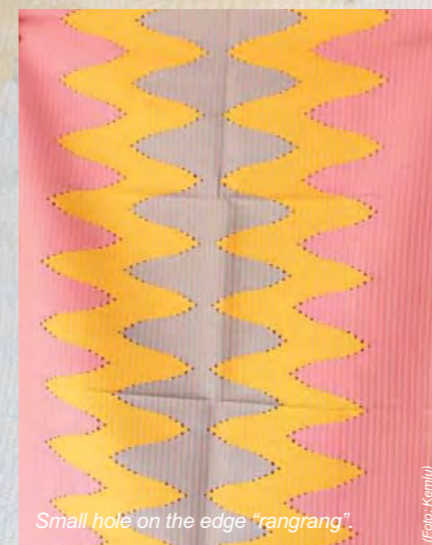
During the visit, we met a lady who is one of the senior weavers in the village. A small scale entrepreneur with two full time employees as she is now, she had been weaving since she was a child. The years of well practised art clearly displayed when the old traditional artist unfurled the recently woven Rangrang fabric. A vibrant display of soothing pinkish gradations, made simultaneously vibrant by the touch of bright yellow in a dazzling waving pattern, as if talking directly to our subliminal senses, conveying otherwise unspoken Balinese natural exuberance.



Rangrang motifs reflect enthusiasm and dynamism.

And that was only the beginning, for she showed us her wide array of collections of Rangrang. We suddenly find ourselves unfolding and unfurling those fantastic piece of arts, and be captured by their brilliance, and even be tempted to wear them. Simply fantastic.

As we dig deeper into Rangrang's trivias, we were even further amazed by the intricacies of its production. In average, it takes 5 weaving days to make a standard 1,6 x 2 meters Rangrang. As for 1 x 2 meters or shawl size, it takes two or three days weaving time. The weaving process use single technique by traditional looms and the dyeing is the complicated one that can take quite long. With natural source of the dyeing, such as certain fruits, skin of woods, which the weaver should first search in the farms or forest, takes about 1 day to produce a well naturally-coloured cloth.



Small hole on the edge "rangrang".

(Foto: Kemi)



Looms to weave Rangrang.



(Foto: Kemi)



Rangrang cloth used for traditional ceremonies.

With their skills and patience, the weaver carefully mix each ingredient in a dye recipe and each step in the dyeing process to obtain bright, muted, energetic, or quiet colors. Along with the demand that need to get cloth in short time, some weavers use chemical colors. The difference between natural and chemical colors of the cloths influence the price. Cloth with natural color usually priced for Rp. 600 thousands, but chemical-color cloth priced for IDR 400 thousands. For the shawl size, the price is IDR 200-300 thousands.

Various research says that the history of Rangrang dates back since the era of Majapahit Kingdom, when it was known by its ancient name, “*cerik bolong*”. Over the centuries, the name evolved into different phonetic known as “nyrangnyang”, until it finally turned into “rangrang”. After almost extinct, Rangrang woven was reproduced again at 2011.

The long history says that Rangrang is not an ordinary fabric. Rangrang handwoven cloth used to wear only for traditional and ceremonies in Nusa Penida. Rangrang is worn as a scarf at ceremonies such as that following the birth of a child, tooth filing, and marriage, for example.

Dancers may also wear rangrang cloth for performing the *Rejang Dance* at the temple. So, besides to fulfill daily needs of the Karang village people, Rangrang production also conserve Balinese traditional culture. With rapid improvement and great demand of rangrang, economic condition in Nusa Penida is also improving. Most people, especially young women, shift their job from farmers to weavers.

Nowadays, rangrang is used in fashion. Unlike most weaving technique, Rangrang has diamond pattern and woven in more difficult way. Its name, Rangrang, was told actually comes from the word “arang-arang” which means seldom or hole, because the cloth has small hole in the edge of its pattern. Rangrang decorated in some motives, usually geometric, M, zigzag, cross and others. Thus these motifs reflect enthusiasm and dynamism.



(Foto: web.id)

Because of its modern motifs and attractive colors, rangrang now adays become famous in all-ages, because the combination of colours suitable for the elderly people till teenagers. The motifs are also improving, from cross and triangle as the original ones to wave (a bit oval or similiar to “8” form). The designers use the cloth not only for dress or clothing, but also for wallet and bag.

Not only does rangrang look nice for ladies clothing, it also looks great for mens shirt. Rangrang is also suitable for all events, formal and informal.

Rangrang creations of clothing have been performed in many fashion events in Indonesia, especially in Jakarta. In runway, rangrang made to variety of ready-to-wear clothing, cocktail dress, and couture.

Some designers use the whole piece of rangrang cloth, but some others use rangrang in certains parts of the clothing, such as on the wrist, chest, or even on foot. Sometimes they also combine rangrang with chiffon, satin silk, taffeta, and accessories. All combination and new design makes rangrang as modern-look clothing. And that, makes Rangrang goes international.

Rangrang wardrobe has been showcased by Indonesian well-known designers and a woven fabric association, Cita Tenun Indonesia, in international stage in many cities, including Tokyo, Beijing, Paris and New York. They receive high appreciations for designing modern haute-couture from hand-and-traditionally made fabrics.

(Ed: Tika Wihanasari)



100% Indonesia

True Beauty of Bukittinggi: Suji Cair and Tenun Pandai Sikek

(Foto: Kamil)

By: Sindy Nurfitri, Shiela Rizqia, Risa Ambarizky

It was four o'clock in the afternoon when we landed in Minangkabau International Airport, Padang (the capital city of West Sumatera Province). It was cloudy due to the rain that had been pouring mildly. After checking out our baggage, we went to a travel agent near the airport to get a minibus that would take us to Bukittinggi.



Bukittinggi landscape.

It took about two hours to reach Bukittinggi from Padang with a minibus. It was already dark when we arrived at our hotel in Bukittinggi, and the rain was still pouring. After a short walk around the hotel, we decided to go back and have some rest. It was a tiring day indeed. The journey to explore the beauty of Bukittinggi and finding the ‘treasures’ of West Sumatera was about to begin the next day.

Bukittinggi: The Dreamland of Sumatera

Bukittinggi is a city located 90 km away from Padang with population of over 117.000 people and an area of 25,24 km². Surrounded by Marapi, Singgalang, and Sago Mountain, the city is rich with numbers of valleys and hilly contour. Situated on 780-

950 meters above sea-level with temperature of 16-24°C during daytime, Bukittinggi offers exhilarating scenery of three mountains and grandeur-yet-catchy view of *Rumah Gadang* (the icon of West Sumatera) just by opening room window.

When you start a day in Bukittinggi, you will wake up to floating prayer calls, breezy fresh air, and crisp morning dew. As you scouted the length and breadth of the city, you will discover that there is so much to see - and, at last, to love.

The city was once the capital city of Indonesia and is rich with numbers of historical sites to visit, such as **House of Bung Hatta**, the birth place of one of Indonesian Founding Fathers, Muhammad Hatta.

Located in Soekarno-Hatta Street, The House is a fascinating place that gives an account of Bung Hatta's life through pictures and other mementos of his early life.

Besides the House of Bung Hatta, there is also a military fortress called **Fort De Kock**. Built by Captain Bauer on Jirek Hill in 1825 during *Paderi War*, The Fort was used as the initial sign of the expansion of Dutch colonization in Bukittinggi, Agam, and Pasaman (West Sumatera). Inside the area, there is the magnificent **Limpapeh Bridge** which will excite you with panoramic hill view of the city. The bridge also connects The Fort with the oldest zoo in Indonesia, **Kinantan Zoo**, where some rare and endangered animals live.





Rumah Gadang.

In this zoo, you can also find a beautiful traditional house of Minang, **Rumah Adat Nan Baanjuang Museum**, in which you can have your own picture as *Minang* bride or groom by trying distinctively beautiful traditional clothing of Minang.

They say you have not officially visited Bukittinggi until you have a picture of yourself with the iconic **Jam Gadang**, a big clock building with 26 meters tall with roof shaped like Minangkabau traditional house. We agreed, so we decided to go there.

To find the historical monument, you can go to **Sabai Nan Aluih Park**, which is located right at the downtown of the city.



Jam Gadang.

Jam Gadang was built in 1926 by local architects, Yazid Abidin and Sutan Gigi Ameh, and cost around 3.000 gulden. The clock planted in it was actually a gift from Queen of Dutch for Rookmaker, the city secretary of Bukittinggi during Dutch colonization era. The clock's machine was made in 1892, and the only twin is now standing tall in far away city of London, widely known as Big Ben. Fun fact: when you look closely, the number 4 in the clock is written IIII, not IV like the usual roman number.

Just few steps away from *Jam Gadang*, you can enjoy the scenic **Ngarai Sianok**, a valley that separates Bukittinggi and the neighboring town, Koto Gadang. To experience the nature's beauty surrounding the valley, you can walk around in a park called **Panorama View** located nearby the *Jam Gadang*. Within a stretch of 15 kilometers along the gorge you may interact with the locals, enjoy the view of paddy fields that look like green velvet blanket beautifully covering the gap. Just around the corner, you will also find thousand stairs of the **Great Wall** of Koto Gadang to climb up. When you make it to the top of the wall, prepare yourself for a breathtaking natural scenery.

Along with the clock, the valley, and the wall, there you also can find

Medan Nan Bapapeh, an outdoor area equipped with observation tower, park benches, parking lot, and food stalls. There are also monkeys that sometimes are being so friendly that they approach you for food.

If you long for an art show in Bukittinggi, you can spend your evening by going to **Medan Nan Balinduang**. One of the shows you can see during the performance is *Tari Piriang* (plate dance), one of many traditional dances from West Sumatra. The harmony of Minangkabau traditional music and bold colors of the dancers' attire is a vibrant package of entertainment which is surely worth to see.

Suji Cair: Finest Embroidery of Sumatera

Other than its magnificent nature and sceneries, shopping should be one of the main reasons of visiting Bukittinggi. To fulfill our mission in finding the treasure of West Sumatera, we drove off 30 minutes away from Bukittinggi to a village called *Koto Gadang*.

Koto Gadang is located in Agam Regency, Bukittinggi. Many Indonesian prominent figures were born in this village, such as Sutan Syahrir, Agus Salim, and Emil Salim. The treasure of this town is stored in one of the oldest galleries, *Amai Setia*. Established since 1915 by the first Indonesian female journalist, Rohana Kudus, *Amai Setia* aspired to teach local people, especially women, in making traditional cloth of West Sumatera, such as **Suji Cair**.

Suji Cair is a traditional cloth which the pattern is made of silk thread in gradation of color. Every thread of *Suji Cair* is embroidered one by one in a particular way so it comes out as beautiful color gradation of flower.



The Colorful and Floral Suji Cair.

The artisans of *Suji Cair* have to be extremely careful when crafting a particular pattern. That is why it usually takes months to make one piece of two meters length of scarf with *Suji Cair* embroidery upon it.

The pattern of *Suji Cair* is mostly affected by Chinese embroidery. Even though the patterns have developed through ages, flowers (such as dahlia, chrysanthemum, or lily) are still the common choice. One petal of flower can consist of three or more different colors. In Koto Gadang, dahlia flower is the most developed pattern because it is the typical flower of Bukittinggi.

The crafting of *Suji Cair*'s embroidery process has a philosophy behind it, "*Alam takambang jadi guru*". It means that nature and environment are the sources of the customs in society.

In the past, Koto Gadang women should master how to make *Suji Cair* embroidery. The process of embroidering was taught from generation to generation, from mother to daughter. Some men were even able to embroider *Suji Cair* as well, and their works turned out no less neat and fine-looking compared to the women's ones.

A piece of scarf with *Suji Cair* embroidery can worth from Rp 500.000,- up to Rp 4.000.000,- or more, depends on the difficulties of the pattern, colors, and the length of the cloth. The cloth is embroidered finely and delicately, picturing the patience and the thoroughness of the embroiderer. No wonder how this piece of work can be so highly valued. For traditional-clothes collectors, *Suji Cair* scarf is one must-have item to enrich the collection.



Suji Cair Ethnic Sandal.

In addition to *Suji Cair*, there are also other signature embroideries from Koto Gadang such as *Kapalo Samek*, *Terawang Kumbang*, *Terawang Kasiak*, and *Terawang Papan*. *Kapalo Samek* embroidery is also known as pinhead embroidery because the embroidery looks like a pinhead. *Terawang* is only allowed to be worn by women in the age of 50 or above.

Tenun Pandai Sikek: The Beauty That Sparkles

Fulfilled with the beauty of *Suji Cair*, we left Koto Gadang and headed to Pandai Sikek Village. It is located not too far from the city, only less than an hour drive from the central of Bukittinggi. In the town, you can witness the making of another famous traditional cloth of West Sumatera, **Tenun Pandai Sikek**.

Magnificent details, delicate fabrics, thousands of meaning are those describing this traditional clothing of West Sumatera, Indonesia. Just mention *Pandai Sikek* in the city of Padang and the people will show you where to get the cloth, such as in **Rumah Tenun Pusako**.

Rumah Tenun Pusako was established in 1975 by Sanuar, a lady who had been keen on crafting and embroidering ever since she was a teenage girl. It was named *Pusako* as the crafting techniques were inheritance (*pusaka* in Bahasa Indonesia) from her beloved grandmother, *Inyik Upik Gadang*.



Tenun Pandai Sikek.

What makes *Pandai Sikek* so unique is how the artisans maintain the use of traditional 2x1.5 m² of wooden hand-weaving machine to craft gold and silver threads that makes them a beauty that sparkles. There are no less than 200 motives of this *tenun* which are much inspired by the nature and philosophy of Minang, such as “*itiek pulang patang*” (*itiek pulang petang* in Bahasa Indonesia, or the duck that goes home in the evening) which reflects the value of togetherness and unity of Minang people.

Not only *tenun*, Rumah Tenun Pusako also displays and sells various kinds of souvenirs, such as wall decorations, wallets, bags, ornament boxes, sandals, and brooches. Price of the *tenun* varies, starting from Rp1.500.000 to Rp10 million per set of *sarong* and scarf, depends on the complexities of the motives and the materials of the threads. The most expensive one, which is made of silk with old and traditional Minangkabau motives, is the most difficult to weave but lighter to wear.



A Clutch Made of Tenun Pandai Sikek.



Smaller souvenirs are much affordable for backpackers, ranging from only Rp10.000 for a brooch to hundreds of thousands of rupiah for a pretty *tenun* hand bag.

Invest and Doing Business in Bukittinggi

According to Drs. Melvi Abra, M.Si., Head of Culture and Tourism Office of Bukittinggi, for its beautiful sceneries, the city has been inaugurated as Tourism Town by the Governor of West Sumatera in March 11th 1984. Since then, the number of starrating hotels in Bukittinggi has been increasing from 5 to around 20, along with numerous hostels and home-stays to equip the backpackers. In 2013, the number of tourists also increased by 33% from the previous year, hitting the number of 48.000 visitors throughout the year.



Mr. Abra said that the Government of Bukittinggi is seeing the opportunity for the city to develop nature-based tourism which includes camping site and outward bound facilities around Sianok Valley. The government is also looking forward to welcoming more tourists and investors in this regard.

So, what are you waiting for? Come visit Bukittinggi, the Dreamland of Sumatera, where the endearing experience await .

(Ed: Pilar Ayu Paradewi)

What's Up

Exhibitions in Indonesia

NO	EXHIBITIONS	TIME	PLACE
1.	MIRACLE WEDDING EXHIBITION	February 10–14	Central Park Jakarta
2.	SUMATRA MINER 2016	March 2	South Sumatra
3.	FHT Bali 2016 (Food, Hotel and Tourism)	March 3 – 5	Bali Nusa Dua Convention Centre, Bali
4.	INDONESIA FASHION WEEK	March 10 – 13	Jakarta Convention Center, Jakarta
5.	IFEX (Indonesia International Furniture Expo)	March 11 – 14	JI Expo Kemayoran, Jakarta
6.	IFFINA (International Furniture and Craft Fair Indonesia)	March 14 – 17	Jakarta
7.	MEGABUILD JAKARTA (Building Construction, Naatural Stones, Home Furnishings & Home Textiles, Architecture & Designing Industries)	March 17 – 20	Jakarta Convention Center, Jakarta
8.	MEGABUILD INDONESIA (Specialized Exhibition for Constructional Engineering and Repair Building)	March 17 – 20	Jakarta Convention Center, Jakarta
9.	INTAX (Agriculture Expo)	March 22 – 24	JI Expo Kemayoran, Jakarta
10.	IW3EX (International Waste, Wastewter, Water, and Energy Expo)	March 22 – 24	JI Expo Kemayoran, Jakarta
11.	TIRE & RUBBER INDONESIA 2016	March 29 – April 1	JI Expo Kemayoran, Jakarta
12.	INAPA 2016 (Indonesia International Auto Parts, Accessories and Equip Exhibition)	March 29 – April 1	JI Expo Kemayoran, Jakarta
13.	CON-MINE (International Construction & MiningMachinery)	March 29 – April 1	JI Expo Kemayoran, Jakarta
14.	AGRINEX EXPO (Agribusiness Exhibition fo Food Security) KERAMIKA (International Ceramics Industry Exhibition)	March (date tbc)	Jakarta Convention Center, Jakarta
15.	CPHI SOUTH EAST ASIA (International Exhibition on Pharmaceutical Ingredients and Intermediates)	April 6 – 8	JI Expo Kemayoran, Jakarta
16.	IIMS 2016 Indonesia Internasional Motor Show	April 8 – 17	JI Expo Kemayoran, Jakarta
17.	LAB INDONESIA	April 13 – 15	Jakarta Convention Centre

NO	EXHIBITIONS	TIME	PLACE
18.	INPOC (International Palm Oil Conference) INPALME (International Palm Oil Exhibition) INTRACONNEX 2016 (Industrial Trade Conference and Exhibition)	April 20 – 22	Santika Dyandra Convention Centre, Medan
19.	TECHNITEX (Indonesia International Nonwoven Fabric, Equipment and Technical Textile Exhibition)	April 20 – 23	Jl Expo Kemayoran, Jakarta
20.	INACRAFT (Exhibition of Gifts and Housewares)	April 20 – 24	Jakarta Convention Centre
21.	INDO DYECHEM (Indonesia International Dyeing and Chemical for Textile)	April (date tbc)	Jl Expo Kemayoran, Jakarta
22.	INDO INTERTEX (Indonesia International Textile and Garment Machinery)	April (date tbc)	Jl Expo Kemayoran, Jakarta
23.	HOSPITALITY INVESTMENT WORLD INDONESIA	April (date tbc)	Jl Expo Kemayoran, Jakarta
24.	INDONESIA SPICES & HERBS EXPO	May 5 – 8	Jl Expo Kemayoran, Jakarta
25.	THE BIG 5 CONSTRUCT INDONESIA (International Exhibition for Building , Water Technology & Environment, Air Conditioning & Refrigeration, Cleaning & Maintenance, Glass & Metal in Indonesia)	May 10 – 12	Jl Expo Kemayoran, Jakarta
26.	INDO LEATHER & FOOTWEAR (International Exhibition on Leather & Footwear Machinery, Manufacturing Technology, Materials and Services)	May 12 – 14	Jl Expo Kemayoran, Jakarta
27.	INATRONICS 2016 INAGREENTECH 2016 (Eco friendly product & Technology)	May 18 – 20	Jl Expo Kemayoran, Jakarta
28.	SOLARTECH INDONESIA	May 18 – 20	Jl Expo Kemayoran, Jakarta
29.	IIME (Indonesia Industrial Machinery & Electronic Products Exhibition)	May (date tbc)	Jl Expo Kemayoran, Jakarta
30.	JAKARTA FAIR	June 1 – 30	Jl Expo Kemayoran, Jakarta
31.	INDO WATER 2016 EXPO & FORUM (Water, Wastewater and Recycling Technology Event)	July 20 – 22	Grand City Convex, Surabaya
32.	I2AT (Indonesia International Airport Technology)	July 25 – 27	Jl Expo Kemayoran, Jakarta
33.	INDONESIA SMART CITY - SMART BUILDING WEEK 2016	July 27 – 29	Jl Expo Kemayoran, Jakarta
34.	MANUFACTURING SURABAYA 2016 (Manufacturing Machinery, Equipment, Materials and Service Exhibitions)	July 27 – 30	Grand City Convention and Exhibition Centre, Surabaya
35.	BEAUTY PROFESSIONAL INDONESIA (Professional Exhibition in Indonesia focussing on the Aesthetic, Beauty and Hair Business)	August 6 – 8	Jakarta Convention Centre
36.	GIAS GAIKINDO Indonesia International Auto Show	August 11 – 21	ICE Serpong

NO	EXHIBITIONS	TIME	PLACE
37.	INDONESIA MARINE OFFSHORE EXPO 2016	August 23 – 25	Batam
38.	INAGRITEXH EXHIBITION INAPALM ASIA 2016 INAGRICHEM INAFODTECH 2016 INAFORSTTECH (Agricultural Equipment and Machinery)	August 25 – 27	Jl Expo Kemayoran, Jakarta
39.	COMMUNIC INDONESIA 2016 (International Communications and Information Technology Exhibition)	August 31 - Septem- ber 3	Jl Expo Kemayoran, Jakarta
40.	INDO BEAUTY EXPO (International Beauty & Cosmetics/ Exhibition)	August (date tbc)	Jl Expo Kemayoran, Jakarta
41.	INDO MEDICA EXPO (International Exhibition for Medical, Pharmaceutical Dental, Laboratory Equipment and Hospitals Services)	August (date tbc)	Jl Expo Kemayoran, Jakarta
42.	INDONESIA FASHION & CRAFT	August (date tbc)	Jl Expo Kemayoran, Jakarta
43.	INDOPLAS, INDOPACK, INDOPRINT (Indonesian International Plastics, Packaging, Processing and Printing Exhibitions)	September 7 – 10	Jl Expo Kemayoran, Jakarta
44.	FI ASIA – INDONESIA Asian Food and Beverage Industry	September 21 – 23	Jl Expo Kemayoran, Jakarta
45.	MINING & ENGINEERING INDONESIA	September 21 – 23	Jl Expo Kemayoran, Jakarta
46.	IFMAC	September (date tbc)	Jl Expo Kemayoran, Jakarta
47.	WORLD TOBACCO ASIA	September (date tbc)	Jakarta Convention Centre
48.	INDONESIA FURNITURE SHOW	September (date tbc)	Jakarta Convention Centre
49.	FRANCHISE AND LICENSE INDONESIA EXPO	September (date tbc)	Jakarta Convention Centre
50.	PATA TRAVEL MART (Pacific Asia Travel Association)	September (date tbc)	Jakarta
51.	INDOAUTOMOTIVE	September (date tbc)	Jl Expo Kemayoran, Jakarta
52.	INDOFASTENER	September (date tbc)	Jl Expo Kemayoran, Jakarta
53.	MINING & ENGINEERING INDONESIA 2016	October 12 – 14	Jl Expo Kemayoran, Jakarta
54.	INDO PORT EXPO & FORUM (International Airport Equipment & Solution Event) INDO MARINE (Indonesia Marine and Port Technology, Shipping Logistics and Security Industry Expo & Forum)	November 02 – 05	Jl Expo Kemayoran, Jakarta
55.	Manufacturing Indonesia 2016 Machine Tool Indonesia 2016	November 30 – December 03	Jl Expo Kemayoran, Jakarta
56.	INDOMETAL (International Metal & Steel Trade Fair for Southeast Asia)	December 13 – 15	Jl Expo Kemayoran, Jakarta
57.	PAPEREX INDONESIA (Indonesia Maritim Conference & Exhibition)	December (date tbc)	Jl Expo Kemayoran, Jakarta

Quick Bite



Rendang

By: Isana Mandasari

World's Most Delicious Food

“I peer into the pot and it almost looks like wet chunks of dark soil, but what catches my attention is the exotic fragrance that is doing somersaults in and around my nose.”

These words were quoted from an online article written by an American chef who just fell in love with the sophisticated and enticing flavours of Rendang, a slowly cooked beef infused with aromatic spices and coconut milk.

The signature dish of West Sumatra – *Rendang* – has gained worldwide recognition and become a favourite culinary dish in many countries such as Singapore, Malaysia, Brunei, Philippines, Thailand, Australia, America

and European Countries. It has been listed as the number one dish of the “World’s 50 Most Delicious Food” issued by CNN International in 2011.

Rendang’s immense popularity is not only came from its unique taste, but also from the *merantau* (migrating) culture of Minangkabau people who spread this delicious dish while they traveled throughout Indonesia and the world. A historian suggests that Rendang began to spread across the region when Minangkabau merchants and

migrant workers began to trade and migrate to Malacca in the 16th century.

Some spices used in Rendang such as lemongrass, garlic, galangal, ginger, turmeric, chillies, and shallots are known to have strong anti-microbial substances. If cooked properly, the rich spices and the low moisture of Rendang will make them durable for up to a month despite the tropical hot weather. Even, the indulging taste of Rendang will only taste better the next day.

In Minangkabau culture, Rendang symbolizes each important part of Minangkabau society. The four essential ingredients in Rendang are meat which represents the nobles and the elders; chili symbolizes the religious leaders; coconut represents the teachers, writers, and poets; and the spices which symbolize the rest of the society. Initially, Rendang was only served at special ceremonial events to honor guests such as weddings, births, circumcision, and Al Quran recitals.



Rendang cooking proses.

Preparing Rendang is a tedious job. It cannot be cooked up in a short time. On the contrary, this flavorful dish takes a minimum of four hours to cook and demands a several cooking techniques and a great deal of patience. Nevertheless, for those of you who have adventurous side to be satisfied, we provide a recipe of Rendang. Let your journey to culinary delight, begins:

- 1,5 kg beef shanks or short ribs cut into large cubes
- 6 cups thick of coconut milk
- 1 cup fresh coconut, finely grated
- 2 tablespoons vegetable oil
- 3 cm turmeric
- 1 teaspoon ground coriander seed
- 6 cloves garlic roughly chopped
- 10 shallots roughly chopped
- 1 ounce fresh chillies
- 2 cm ginger roughly chopped
- 2 stalks lemongrass, crushed
- 2 cm galangal sliced into coins
- 2 kaffir lime leaves or turmeric leaves or lime zest
- 2 slices of tamarind fruit, soaked in warm water to get the juice
- salt, palm sugar or brown sugar, and pepper to taste



Traditional spices.

(Foto: web/erff)



Rendang ready to eat.

Method:

1. Using food processor or mortar and pestle, grind turmeric, ginger, coriander, garlic, onions, chillies, and salt into a smooth spice paste.
2. In a pan, toast the finely grated coconut over low heat, keep stirring until golden brown. Allow to cool, and then using a mortar & pestle, pound into a paste.
3. Heat a heavy bottomed pot on high, add the oil and stir-fry spice paste for 2-3 minutes until very fragrant, add coconut milk, reduce heat and slowly bring to a gentle boil; stir often.
4. Add beef and slow boil for 10 minutes until brown. Add lemongrass, galangal, kaffir lime leaves; or lime zest or turmeric leaves, palm sugar and season with salt and pepper. Reduce heat to low, uncovered, simmer for 2-3 hours; stir often with a spatula and make sure to 'scrape' the bottom of wok, add a little water if it starts to dry up or burnt too quickly.

5. Add the toasted coconut paste during the last 30 mins of cooking when the beef is very tender - the gravy, thickens and oil starts to float on top. The remaining sauce is caramelized by frying it in the oil that meat released during braising. This technique creates an extraordinarily flavoured coating around each piece of beef, giving it a delicious and unparalleled taste because all the liquid and spices are absorbed perfectly.
6. When there is almost no sauce left, remove from heat and discard the lemongrass stalks and turmeric leaves. Finally, rendang is ready to be served with steamed rice, boiled cassava leaves, young jackfruit and sambal.

Bon appétit.

For more comprehensive info click <http://norecipes.com/recipe/beef-rendang-recipe/>

Note: instead of beef, Rendang can also be made from other ingredients such as lamb, chicken, buffalo, eel, duck, jackfruit, tofu, tempe, tuna, and cassava leaves.

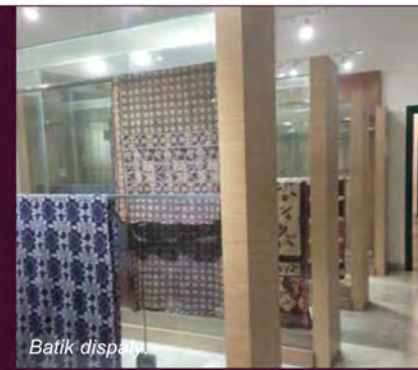
(Ed: Heru Santoso)



Jakarta Textile Museum

By: Laurina Putri Lestari

One of the many ways to keep the cultural heritage of a nation as diversified and as heterogeneous as Indonesia is through preserving its textile collections. Doing exactly that diligent work for so many years is the main business of the Jakarta Textile Museum. Located in the heart of Jakarta's Tanah Abang area, the Museum hosts a number Indonesian traditional textiles that reflect the country's high appreciation of art, history and culture derived from its vast archipelago.



Batik display

Textile has always been an important part of Indonesian life. Whether used as a component of a dress or as a ritual and ceremonial object, Indonesian textile contains a rich aspect of tradition, a testament of the technological expertise and artistic skills attained by its makers. It is also a window to understand local histories of many communities in Indonesia's multi-ethnic groups.

More than just to nurture public appreciation of Indonesia's textile tradition, the Museum continually organize exhibitions, seminars, workshops, researches, and publication to inform and educate the larger community and to attract their participation in the preservation of the national heritage.

The Museum is a non-profit institution. According to its Director, Dyah Damayanti, the vision of the Museum is to become a center of conservation for nature and culture, a media for scientific, art and education activities, as well as a destination for educational recreation. Damayanti also envision the Museum to become a reference for understanding the history and process of the nation's development.

Damayanti further explained that the mission of the Museum is to conserve Indonesian textile cultures. It develops an inventory of natural resources and traditional textile collections gathered from various regions of Indonesia and compiled them into a comprehensive

documentation. It also conduct research activities and present the results to the society.

Milestones of the Museum

The Textile Museum was founded on June 28, 1976. It was established through a joint efforts led by the then Jakarta's Governor Ali Sadikin. By the mid 1970s, the use of textiles, the understanding of their use, and the quantity and quality of production were evidently declining in Indonesia. Some of them had even become extremely rare. These facts had motivated some of Jakarta's leading citizens to establish an institution dedicated to preserve and study Indonesian textiles. A society of textile lovers, known as Himpunan Wasteprema, donated a splendid collection of 500 high quality textiles to this effort. The Jakarta municipality provided accommodation for those collections in a historic building in the Tanah Abang district of Jakarta.



Pendopo Batik.

In 1947, the Museum building was owned by Lie Sion Pin who rented it to the Department of Social Affairs. The property was modified into a home for senior citizens. In 1962 the Department of Social Affairs acquired the property and used as an office. In 1966, it was turned into an employee hostel. Finally, in 1975 the Minister of Social Affairs officially handed it over to the Jakarta City Government. Governor Ali Sadikin decided that Indonesia's textile traditions need to be conserved, and chose the building as the location of the museum. Therefore the Textile Museum was born.



Canting.



Batik dyeing process.

What's In It

As the largest textile museum in Indonesia, the Jakarta Textile Museum has approximately 1,000 kinds of collection. They mostly come from Indonesian traditional textiles, which are grouped into four categories: a collection of woven cloths, batik fabrics, equipment, and their mixture. The visitors of the Museum would be able to see various batik fabrics with simple geometrical patterns as well as the complicated ones such as batiks from Yogyakarta, Solo, Pekalongan, Cirebon, Palembang, Madura, and Riau.

The Textile Museum also host some tools and equipment related to textile production, such as spinning tools for yarn, weaving, woven fabrics, bark fabrics, and animal leather fabrics. There are more than 120 displayed textile objects of nearly 2350 collections. In addition to that, the Museum also provides several services for training activities, including batik-making course, training of textile conservation, natural coloring application on textile as well as the sequin application.

The oldest collection of the Museum is the Cirebon Palace flag, which becomes one of the Museum visitors' most favorite objects. The flag was made



Natural dyes for Batik.

from cotton materials in the form of a batik decorated with Arabic calligraphy. It is quite similar to the plaque, which is supposedly the heritage dated back from 1776 M. In Cirebon, the flag is considered very sacred because it was often used as a symbol of Islamic rituals.

Besides exhibiting a fine collection of textiles, the Museum also has a garden named *Taman Pewarna Alam* (Natural Dye Garden) in its backyard. The Park covers an area of 2,000 square meters with collections of trees that are used as raw materials for making natural dyes. The presence of those trees help educate the community in understanding the origin of natural dyes.

Batik-Making Classes

The Museum provides batik-making courses to teach visitors methods of creating hand-made batiks. These classes are held during the museum's opening days in a building located at the Museum's backyard. The building is a wide home staging with no insulation. All materials of the building are made of wood with dark brown-colored paint.

Learning how to produce hand-made batik in the museum's workshop is indeed simple, exciting and adventurous. It challenges you to be patient and meticulous. All materials and equipment



Batik classes.

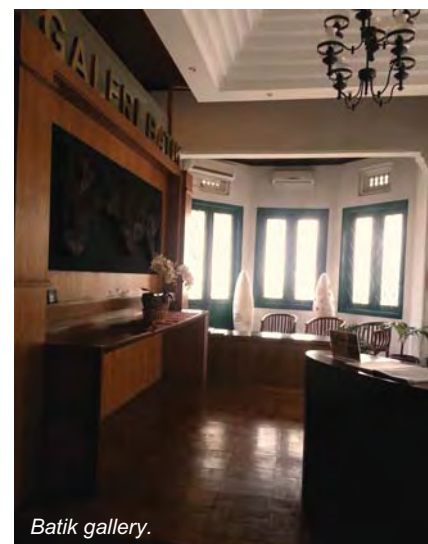
are provided by the workshop, including white mori cotton fabric, various pattern examples, dedicated desks to copy patterns, *canting* (pen-like tool) for soft patterns, wax, and a variety of synthetic colors.

The Museum has two types of batik courses, basic and intensive. The cost for basic course per person is Rp 40,000 (US\$3) for foreigners, and Rp 75,000 (US\$ 6) for Indonesians. The intensive course, which comprises of three levels, costs Rp 200,000 for Indonesians and Rp 325,000 for foreigners. The intensive course allows students to use a wide piece of fabric, which is a 1.5 meter mori fabric.

If the visitors are not experienced in drawing, they can copy the available motifs onto the cloth. After completing of the dyeing process, the wax is boiled off and the batik cloth is sun-dried. Advanced courses would be



White mori cotton fabric.



Batik gallery.

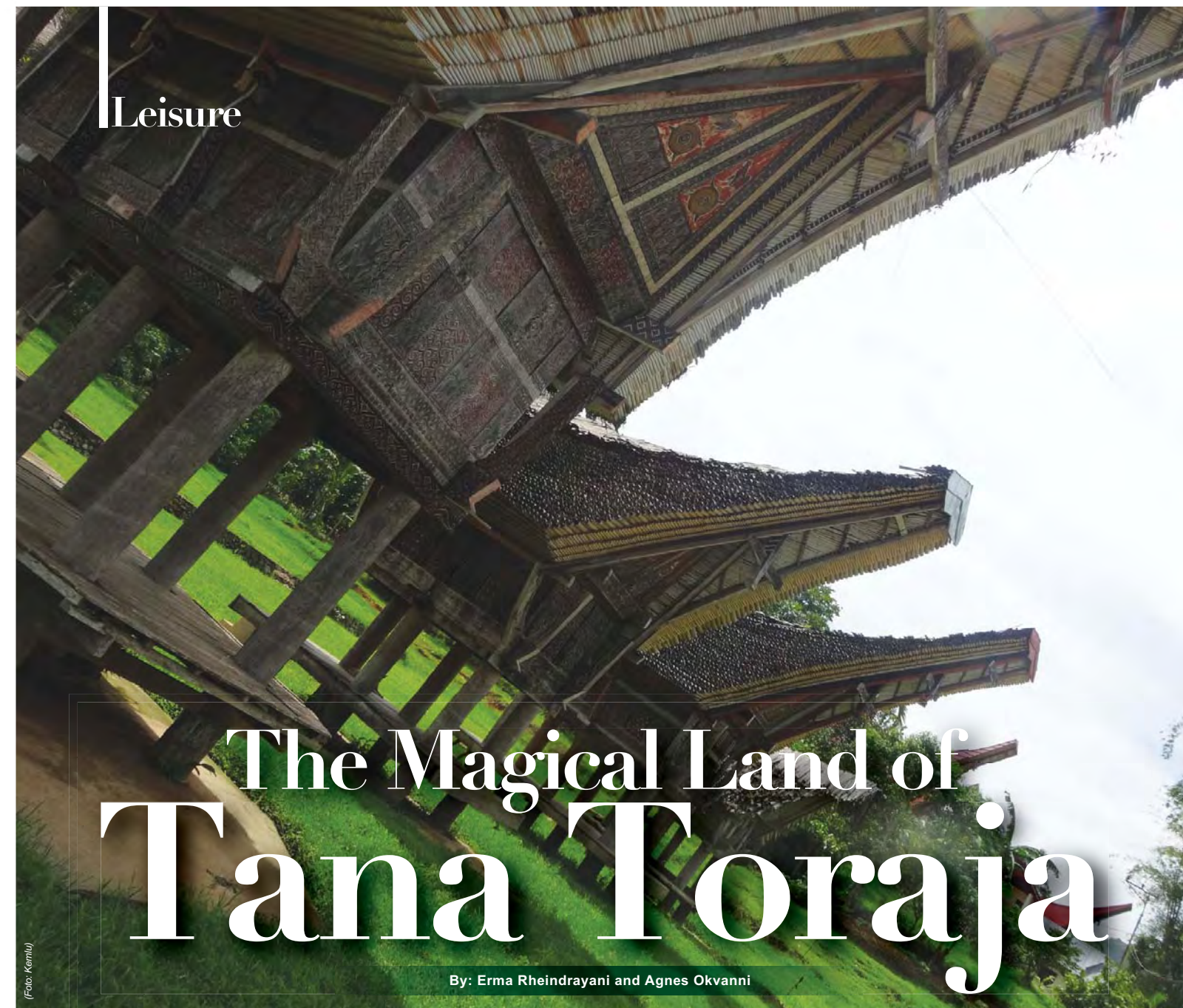
offered if the visitors are interested in mastering the arts. Next to the main building, the Museum has a Batik gallery, a library, a laboratory for safe storage of textiles, and an auditorium. If visitors wanted to purchase some souvenirs from the Museum, they could do so at a gift shop inside.

Textile Museum is open to public from Tuesday to Sunday. On Mondays and Holidays other than Sundays, the Museum is closed. From Tuesday to Thursday, the Museum's opening hours are from 9 AM to 3 PM. On Fridays, the Museum opens from 9 AM to 12.30 PM. And on Saturdays and Sundays the Museum opens from 9 AM to 3 PM.

(Ed: Vahd Mulachela)

Sources:
<http://museumtekstiljakarta.com>
<http://www.jakarta.go.id>

Leisure



The Magical Land of Tana Toraja

By: Erma Rheindrayani and Agnes Okvanni

According to Torajan mythology, their ancestors were celestial beings descended from heaven and landed on the mountains of Tana Toraja.

Tana Toraja regency is located in the southern part of Sulawesi. To reach the famed Land of Heavenly Kings, we flew from Jakarta to Makassar, followed by an approximately eight-hour drive. During our visit to Tana Toraja, we were accompanied by a driver named Juang, and a travel guide named Jojo.

It was a long ride from the lowlands to the mountains. Along the ride from Makassar's Sultan Hasanuddin airport to Tana Toraja, our eyes were entertained by rows of Buginese stilted houses amidst the paddy fields, while listening to Jojo's stories about the people of Bugis and Toraja.

There are four large ethnic groups in Sulawesi, namely Bugis, Toraja, Makassar and Mandar. Most Buginese are fishermen and rice farmers who usually live along the coast line, while Torajan people are farmers who live in the mountainous areas. The name Toraja is derived from the word 'to' that means people and 'riaja' that means mountains.



Buginese stilted houses amidst the paddy.

Another legend of Torajan ancestors tells that their ancestor sailed from the northern land and was caught in a violent storm. Their boats were so damaged that they had to settle in Sulawesi. The damaged boats were used as roofs for their houses. The house became a traditional house called Tongkonan.



Albino buffalos in Bolu market.

Water Buffalo Market

Early morning on the next day, we visited a traditional market providing daily goods, called Bolu market. The highlight of Bolu market is a weekly water buffalo market, selling hundreds of buffaloes.

There were more than 500 buffaloes on the field that day. The price of each buffalo dumbfounded us. Black or grey water buffaloes can range from USD1,200 up to USD2,000, while the albinos can exceed USD80,000. Jojo told us that the rising demand of water buffaloes made the price skyrocketed in the last few years.

Water buffalo is essential to many of Torajan traditional rites, especially funeral ceremonies or *Rambu Solo*.

Water buffalo is the main sacrificial offering in a funeral, to accompany the spirit of the deceased on a journey to the land of the dead or *puya*. The number of buffaloes to be sacrificed is determined by the status of the deceased. The higher the status, the more buffaloes had to be sacrificed. The financing for a funeral ceremony usually comes from working members of the family, who saved their earnings for years.

While struggling to walk through hundreds of those huge water buffaloes, Jojo told us that not so long ago, a noble family sacrificed more than 300 water buffaloes and countless boars for *Rambu Solo* of their deceased grandmother.

He said that Torajan people hold a more extravagant *Rambu Solo* for grandmother or mother, as a respected female figure of the family. The ceremony serves as a tribute to their dedication and endless love for their children.

Rambu Solo

The majority of Torajan people are now Catholics and Protestants, but they still uphold their old belief called *Aluk To Dolo* or 'the way of the ancestors', especially *Rambu Solo* (funeral rite) and *Rambu Tuka* (celebration rites).

They celebrate funerals in a more extravagant manner than weddings or birthdays. *Rambu Solo* is viewed as a ceremony to send beloved family member to *puya*, the afterworld. They believe that if the family does not hold a *Rambu Solo*, the lost spirit of the deceased will cause misfortune to the family.

Funerals can be held from one day to seven days, involving the whole family and countless guests. We had the opportunity to attend the first day of a *Rambu Solo* of a respective family.

It was the opening day of a seven day ceremony. The family told us that the sacrificial ceremony will commence on the third day.

Jojo asked us to bring something as a token for our presence in the ceremony, so we brought them sugar and coffee. The family will receive guests and neighbors and their tokens. A guest may also present water buffalo or other animals as a token. Although it is not considered as debt, the family must one day return the favor in the same value.



The entry point to Tana Toraja was marked by a gate with a traditional boat-shaped roof. It took us another hour drive to reach the center of tourism, the city of Rantepao. We settled in for the night at a hotel in Rantepao.



As we sat inside a temporary bamboo house, Jojo further explained that *Rambu Solo* is a completion ceremony of death. The deceased is not considered dead until the family holds a *Rambu Solo*. After a person die, the family would embalm and lay the corpse inside a Torajan traditional house called *Tongkonan*. It can last for days or years until the family agrees on a specific date the hold the *Rambu Solo*. The family refers to the deceased as a weak or sick person and treats the deceased not as a dead person. They serve the person's favorite food and occasionally talk to the person.

Another important element of the ceremony is the attendance of each family member at the ceremony, and their readiness to part with the deceased. If one of them is not ready, the rest of the family will have to wait until the person is ready, no matter how long it will take. When a funeral date is decided, it is compulsory for the whole family to attend the ceremony. The absent family member will have to face a family estrangement.

An extravagant *Rambu Solo* is also an expression of prestige. However, it is not mandatory. The number of sacrificed animal is determined by consensus of the whole family and elders of the village, based on the family's economic condition. Despite the luxurious manner of the ceremony, *Rambu Solo* is symbol of family ties and love for their ancestors.

At first we could not understand why Torajan people spend their hard earned savings on funeral ceremonies. Now we can see their point view, they invest in heavenly values to ensure comfort in *puya*.

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At first we could not understand why Torajan people spend their hard earned savings on funeral ceremonies. Now we can see their point view, they invest in heavenly values to ensure comfort in *puya*.

Kete Kesu

The next day we visited Kete Kesu, the oldest village in Sanggalangi district of Tana Toraja. It is estimated that Kete Kesu is over 400 years old. The name Kete Kesu means center of activity.

The village lies between paddy fields and monoliths field called *rante*. There are more than 20 monoliths of various sizes, each represents a nobleman. The village has four *Tongkonan* and six granaries. A *Tongkonan* has a boat-shaped and oversize saddleback roof.

The *tongkonan* and houses are built side by side in a row facing north. The granaries are located at the opposite side, also in a row and side by side. The number of granaries represents the wealth of the family. The front poles of *tongkonan* are decorated with heads of water buffaloes. The number of displayed heads represents the number of ceremonies held, thus indicate the wealth and status of the family.



Torajan people considers *tongkonan* as the mother, while granary as the father. *Tongkonan* is used as a residence and center for ceremonial or other social activity to preserve kinship. Each *tongkonan* has a name derived from its founder. Descendants or extended families can recognize their kin just from the name of a *tongkonan*.

Another interesting spot is the cliff behind the village. The ancestors of Kete Kesu bury the dead in wooden casket and hang it on that cliff. The purpose is to prevent grave robberies and attack of wild animals. After decades, the hanging coffin will eventually succumb and tumble down. The cliff side is packed with piles of bones and skulls, creating an eerie yet fascinating view.

Tana Toraja was an exhilarating experience, with a pinch of eerie astonishments. Although one may find abundant articles and pictures depicting the land, but to feel the magic of Tana Toraja, one must pay a visit.

There are several travel agents that can help you arrange for accommodation, transportation and travel guide. Prior to your visit, please equip yourself with a good pair of walking shoes, camera, sweat absorbing wear, and most importantly, an open mind. Your visit is going to be fantastic!

(Ed: Yuni Suryati)

*This article is made possible with the support of Adventure Indonesia (www.adventureindonesia.com)



Riau Islands: The Hidden Gem of Indonesia

By: Muhamad Jaki Nurhasya and Rizky Anugerah Putra

The Province of Riau Islands consists of 5% land area and 95% water area. It is home to more than 2000 islands and countless beaches. Quenching our curiosity, we traveled to three of the archipelago's 394 inhabited islands.

First Day: Galang Island

In less than two hour, our flight from Jakarta's Soekarno Hatta Airport landed at Batam's Hang Nadim airport. We only had three days to explore, so we rented a car and private driver.

It took us an hour from the airport to Galang Island. The two islands, Batam and Galang, are connected by Barelang bridge.

Galang Island is located southeast of Batam. The island once hosted a refugee camp in late 1970s. About 250.000 boat people, mostly Vietnamese, landed in Indonesia. The Indonesian government with the support of UNHCR set up the camp to accommodate the refugees from Cambodia, Laos and Vietnam from 1975 until it was closed in 1996. The last batch of Vietnamese refugees were returned to their homeland or resettled to another country in 1996 when the camp was closed.

We met Mr. Abunawas, one of the museum's staffs. "The number of visitor varies, from only two visitors in one day, to two full busses on other days," he explained.

The front gate is supported by minimalist signs pointing towards the main site. It almost felt like a time travel to the eighties. The entrance fee is Rp. 5,000 per person.



The Quan Ann Pagoda.

Most of the infrastructures have been renovated, including the church, temple, barracks, cemetery, hospital, youth center, school, jail complex, Quan Ann Pagoda, and humanity statue.

The main site of the island is the former Vietnamese camp, now functions as museum. It provides overview of previous life on the Island and displays equipment used by the refugees, from typewriters to motorcycles.



Refugee boat relics was the first site we saw in Galang Island.



View of the Galang Island a top the Quan Ann Pagoda.



Galang Island Jail Complex.

Galang Island jail complex was built following a high number of robbery, murder, and rape among the refugees



Galang Island Catholic Church



Menur Beach is one of the beaches surrounding Galang Island. It took a five minute-drive from the refugee camp.

From Galang Island, we headed back to Batam's Marina beach. The beach is located next to Sekupang Seaport, one of Batam's four international ferry terminals and sea-cargo ports. You can spot huge tankers and busy ships at a distance. It is also located eye to eye with Singapore, so mind the airplanes rushing above you, heading for Changi Airport. It was a marvel for the finale of our first day.



Blissful sea waves and Singapore night lights from KTM Resort café at Marina Beach.

Second Day: Tanjung Pinang

On our second day, we rode an early ferry trip to the Province's capital Tanjung Pinang from Batam's Telaga Punggur port. It is located in Bintan Island, about 60 kilometers east of Batam.

We were comfortably seated in a fully air conditioned ferry. The 45 minute trip felt surprisingly short. We paid Rp. 50,000 for the ferry ride and an additional Rp. 5,000 for seaport charge.

The seaport of Tanjung Pinang hosts numerous fishermen's ships. "Local people depend on the port to support their lives and to feed their families," said our local driver, Pak Dayat, who met us at the port. We also rented a car to stroll around the island.

Our first destination in Tanjung Pinang is to locate the city's cultural trademark, *batik gonggong* or pearl conch (*strombus turturella*). The design was inspired by the shape of the endemic species living on coastal waters of Bintan Island, locally known as gong-gong.



Batik Gonggong's
Kemunting Pattern Iron Print was inspired by Riau Islands native flower.

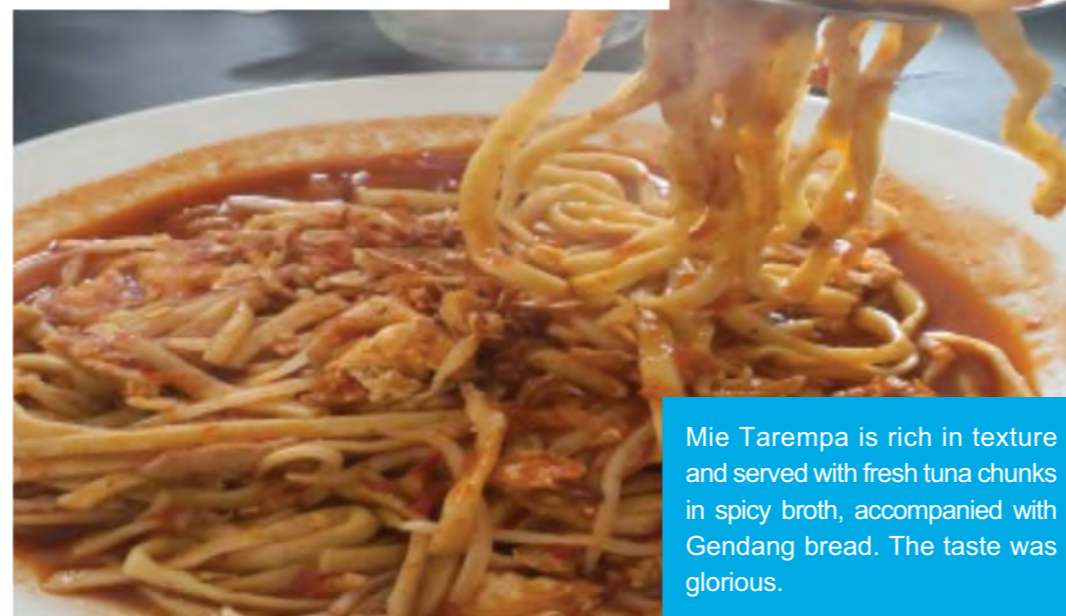
Batik gonggong had taken recognition to the next level when the *kemunting* pattern was worn by the sixth President of the Republic of Indonesia at a national event. It continues to gain popularity and has become a valuable collection of National Textile Museum in Jakarta.



Batik Gonggong is available at Selaras boutique, owned by Onny Kay. The selling price starts from around USD10.

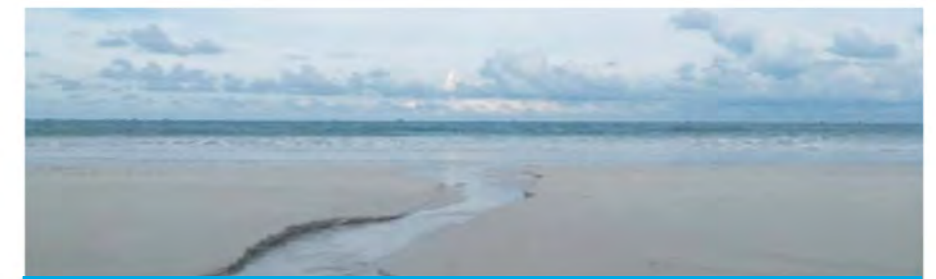
Efiyar M. Amin created batik gonggong on December 2009 and received a patent for the gonggong motif. He believed that gonggong represents the coastal character of the area, and is well-known for its delicious taste.

It was mid-day and we were hungry, so we head off to the famous Tanjung Pinang's Mie Tarempa Seven Island Kak Ango. This widely known noodle is located in Sei Jang.



Mie Tarempa is rich in texture and served with fresh tuna chunks in spicy broth, accompanied with Gendang bread. The taste was glorious.

Our next destination was the renowned Trikora Beach. We need approximately one hour ride from the heart of Tanjung Pinang. The road construction was still on progress, so it was a bumpy ride.



Trikora III Beach, the most beautiful and highly popular beach in Tanjung Pinang. It is a perfect spot to build your sand-castle.



A welcoming beach with enormous rock formation and wide sloping white sand made us soon forgot the bumpy road.

The calm waves invited us for a swim, but some local people warned us about the powerful undercurrent. There was lack of warning signs and lighting at the beach and on the road, but we can fully enjoy the beach during daytime.

Tired and hungry from all the walking and sightseeing, we ventured ourselves to Tanjung Pinang's most hyped food center, The Akau. Located in the very heart of the town, Akau is easily accessible and known to everybody in town.



The Akau is where local people meet for dinner or chat over coffee. It is open starting 5 pm until midnight.

Here is our two cents, don't let your appetite control you. The menu is too tempting and you may end up over-eating. On your first visit to Akau, use the first hour on deciding what to eat. There were too many options, but we would recommend the fish soup, nasi goreng, saté, grilled fish, or the Chinese cuisine. Then have a glass of hot teh tarik or fresh es koteng.



Akau's Well Known Fish Soup.



Gonggong with sweet and spicy Sauce is a must try at Akau.



Gonggong with sweet and spicy Sauce is a must try at Akau.

In Malay and Chinese culture, drinking coffee and having dinner is a ritual of getting closer with the neighborhood. "We can sip one cup of coffee through four hours of non-stop chit-chat," Pak Dayat Said, "And it goes to all levels and ages of people," he added.

Simply said, in Akau, you can have quality talks with five-star quality food. With all it has to offer, Akau is definitely the best place in town to experience the true Malay and Chinese culture of Riau Islands and the real taste of the province's proud culinary.

Third Day: Penyengat Islands

After spending two days exploring popular tourist destinations in Batam and Tanjung Pinang, our last day in Riau Islands finally came. We had nearly half day to tick off the last item on our list before catching our 1 pm flight from Hang Nadim airport. Just enough time to visit the Penyengat Island.

Penyengat is a small island located 6 km across Tanjung Pinang. To get on and off Penyengat, take the Pong-pong boat from Telaga Punggur port. This cruise will only cost you Rp. 7,000 for a 15 minute-ride to the peaceful island.



This gate welcomed us on the island.

The island was quiet because most of the local residents commute to Tanjung Pinang every morning. It is inhabited by more than 3,000 residents who helps preserving the local heritage. We intended to visit the Masjid Raya, the tombs of Raja Jaafar and Raja Ali, the Custom Hall (Balai Adat), and the Istana Kantor (Kantor Palace).

We took a Bentor, a motorized trishaw, to tour around. It costed only Rp. 30,000 for a few hours ride.

We started from the masjid. It was renovated in 1832 by Raja Abdul Rahman and is now painted in bright yellow and lime green. The interior is enough for 100 people at the most. It is always open for daily prayers.

We then went to the royal cemetery of Riau-Lingga Kingdom where six royal families were buried. Their domed tombs were at the center of the cemetery, surrounded by walls.

Masjid Raya Penyengat was originally a wooden structure built in 1803 by Sultan Mahmud Syah. The four towers at each corner were traditionally used for azan, the call for prayer.



There were about 50 graves in the Royal Cemetery. Around the dome were graves of loyal soldiers and followers of the royal families, symbolizing their strong loyalty through time and space.



The Custom Hall is a replica of a Malay traditional house. The original house was used to serve welcoming banquet for honorable guests.

There is a well below the house. It was famous for being the only well on the island, and it never run out of fresh water.



Istana Kantor was a palace built by Raja Ali in 1844 as his residence and office. There were wreckages all around the palace, allowing us to imagine how big and busy it was during its glorious times.



Before leaving the island, we had Mie Lendir Penyengat, a local breakfast menu. The tasty yellow noodle with peanut sauce and poached egg was rich of flavor.

As one of Indonesia's youngest provinces created in 2002, Riau Islands offers numerous unexposed potentials ready to be introduced to the world. This precious tourist magnet spreads from the busy Batam Island, the warm-hearted capital Tanjung Pinang, all the way to the genuine beauty of Natuna northernmost islands. We invite you to visit Riau Islands to enrich your understanding of a remarkable Indonesia, a country united in diversity.

(Ed: Noviasari Rustam)

List of Indonesian batik artisans and galleries

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Your Letters

We received letters from Athens, Bratislava, Bucharest, Helsinki, Kyiv, Lima, London, Prague, Rome. Thank you for your valuable comments, we will gradually improve our contents based on your inputs.

We hope to see more frequent publishing of Indonesia Invites, at least twice a year, focusing on Indonesia's major products (Athens)

- It is also our hope to be able to provide you with more information and frequent publishing.

Is it possible to add an article on success stories of foreign companies in Indonesia? (Bucharest)

- We will do so, thank you for the input.

How can we contact you for further information? Do you have an e-mail address? (Helsinki)

- Yes we do, please contact us at indonesia.invites@kemlu.go.id

When will you have your own website? (London)

- We are currently developing an app for e-magazine to reach out to a wider audience. We also hope that it will be a more convenient way to read our magazine.

The Calendar of Events should provide schedule for a full year (Prague)

- Thanks for the reminder. We are trying to do so starting from this edition.

We need an updated information of Indonesian trade rules and regulations and steps to establish a business in Indonesia (Kyiv)

- We are thinking of the same thing. We are collecting the data and will provide the details soon.

Please provide more detailed information on the local trusted accommodations and travel agents for foreign visitors (Rome)

- Thank you for the idea, we will provide the list on our next edition.

More pictures, please! (Lima)

- We will try to provide more images in our magazine.