

Cultural Exchange and Collaborative Production of Indonesia-Japan Traditional Textile Craftsman



May 2016

Cross-Cultural Artisan Association
(CCAA)

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Introduction

The Cross Cultural Artisan Association (CCAA) aims to promote cultural understanding and new developments in traditional arts and crafts through the exchange of people, techniques, works of art and materials.

Current focus is on revitalizing the art of Batik, the traditional Indonesian art of wax dyeing, by preserving the traditional techniques while concurrently challenging new and innovative ideas. The activities are carried out in cooperation with other organizations in an effort to improve the livelihood of the artisans involved in the creation of this art.

The seven-day study tour formed a part of such activities, organized to introduce the various artisans and workshops creating Batik in the northern coast and the central region of Indonesia. The participants were exposed to the history, the spirit, and the various techniques to gain an overall understanding for Batik and the challenges it faces. They also were given opportunities to exchange opinions at the end of each day to reflect on their learnings which gave us valuable insights to our work.

In closing, I would like to express my sincere gratitude to the Asia Center of the Japan Foundation and the MRA Foundation for their generous support without which this study tour would not have been possible. I am also indebted to all who helped make the tour a success, especially the local Batik workshops and NGOs for their cooperation.

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Chairperson
Cross Cultural Artisan Association (CCAA)

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1. Study Tour



1.1 Project Overview

This project aims to promote interaction between the Japanese and Indonesian specialists in the art of dyeing and traditional handicraft and to create a new aesthetic realm and community of artisans.

As the initial year of the project, a seven-day study trip was organized to major cities closely affiliated with Batik creation in the northern coastal region and central part of Java. Participants came from various walks of life, including those working for local Indonesian NGOs, Japanese residents in Indonesia, artisans of the traditional craft, Batik specialists, scholars and the general public.

The study tour included visits to Batik related facilities and workshops and allowed for firsthand exposure to actually observe and learn about the processes in Batik creation. At each location, opportunities were provided to hear from specialists, workshop owners and their employees to gain a better understanding of Batik. In addition, a meeting was held each evening after dinner to reflect on the day's program and to have the participants share their insights and impressions of the day which allowed to further enhance their experience.

After returning to Japan, two meetings were held to summarize the reports of the study tour. Participants were encouraged to present their opinions and share their impressions of the program.

1.2 Objectives

1. To establish a creative network of people from diverse backgrounds.
2. To provide a comprehensive understanding of Batik to the participants.
3. To lead the way for preservation and sustainability of Batik as an art.

1.3 Targets

1. To set the foundation for forming a new community and environment for creative work by promoting cross-cultural exchange.
2. To have the Japanese and Indonesians learn from each other about the attitude, technique and historical background behind traditional creative handicrafts by way of learning about Batik.
3. To have CCAA identify a set of guidelines to preserve and sustain the art of Batik.

1.4 Overall assessment

1. A sense of community seems to be budding through the networking process. Already some collaborative efforts are in place, making use of local materials as wallpaper and testing creation of new products.
2. An overall understanding for Batik seemed to have been attained by all the participants of the study tour. However, feedback to the organizations and workshops offering cooperation and artisans with whom discussions took place may not have been sufficient. Greater efforts need to be made to fill the gap in organizing programs in the coming fiscal year and onwards.
3. The study tour brought forth frank firsthand opinions from the participants which shed new light to various aspects that the organizers have become too accustomed to notice. The fresh perspective provided hints for areas where CCAA should pay greater attention in continuing to carry on its activities.



1.5 Tour schedule

Day	Route	Tours Schedule	Hotel
Oct 05'15	Jakarta	Departure from Orchard Bandara Hotel to Cirebon City by bus around 04 hours Arrival at Cirebon and visiting : Batik Trusmi Pasar Batik	Amaris Hotel Cirebon
Oct 06'15	Cirebon	Departure from Amaris Hotel Visiting Keraton Kesepuhan - Cirebon Visiting Batik Factory Masnendi Batik Masina Ninik Batik Clean Batik Initiative(CBI) Departure from Masina Batik to Pekalongan City	Sidji Hotel Pekalongan
Oct 07'15	Pekalongan	Start from Hotel to visiting Batik Factory : Batik Warisan Tobal Batik Ridaka Textile Workshop	Sidji Hotel Pekalongan
Oct 08'15	Pekalongan	Departure from hotel to Solo City with visiting : Dudung Workshop Oey Soe Tjoen CCAA Batik Creating Workshop	Indah Palace Hotel Solo
Oct 09'15	Solo Yogyakarta	Hotel check out and transfer to Yogyakarta with visit : Indigo-dyeing Workshop Museum Danar Hadi Solo Lenan Workshop	Duta Garden Hotel Yogyakarta
Oct 10'15	Yogyakarta	Departure from hotel for visiting Bixa Workshop Batik Nyonya Indo Yayasan Dian Desa Dian Mandala Prambanan Temple	Duta Garden Hotel Yogyakarta
Oct 11'15	Yogyakarta Jakarta	Breakfast Hotel check out and transfer to Airport Arrival at Airport Departure from Adi Sucipto Airport Arrival at Soekarno-Hatta Airport End of Trip	

Optional Tour

Day	Route	Tours Schedule	Hotel
Oct 11'15	Yogyakarta Jakarta	Breakfast Hotel check out and transfer to Airport Arrival at Airport Departure from Adi Sucipto Airport Arrival at Soekarno-Hatta Airport Exhibition at the Japanese Embassy in Indonesia	Fave Hotel
Oct 12'15	Jakarta	Free time	Fave Hotel
Oct 13'15	Jakarta	Hotel check out and transfer to Airport Arrival at Soekarno-Hatta Airport End of Trip	Fave Hotel

Traditional beauty of Batik

Batik is one of the most famous traditional cultural asset of Indonesia. It has gained wide recognition, especially since being designated by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity. However, opportunities to chance upon a quality batik has become very limited in our contemporary society, such that even batik lovers base their image of batik on low quality items that are more readily available.



Coloring born of constraints

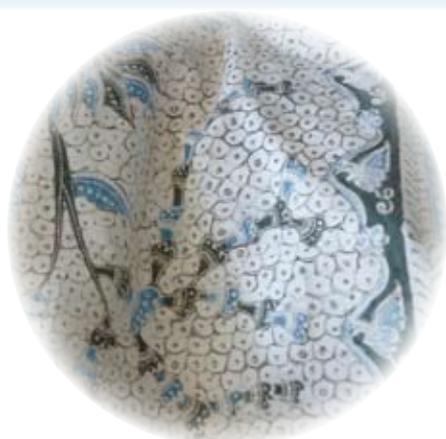
1

In the early days, colors used for dyeing batik were few and limited. The unique beauty of the batik emerged in the process of making the best of the small selection of available colors.

Designs depicting history and philosophy

2

The vivid designs incorporate a wide mixture of indigenous culture, religion, folklore, nature, still life and various aspects taken from ancient Javanese history to the modern times, reflecting the complexity of their influence upon each other and their coming together. The style of traditional designs, despite the rich diversity in color and patterns, can be broadly categorized by different regions, demonstrating the wealth and depth of Indonesian culture and history.



Highly developed waxing technology

3

Using a unique method by hand, the wax is applied on both sides of the cloth to ensure identical pattern on both sides. From the bold to the very intricate details, the waxing requires highly trained skills to create the best of batik, such that batik waxing has come to be synonymous to waxing technology in general.

About Batik or “Java sarasa”

Batik is a name given to cloth with dye resistance patterns made in Java, Madra and part of Sumatra islands of Indonesia. It is more familiarly known as “Java sarasa” in Japan. “Sarasa” is a name given not only to dyed cloth made in Java, but includes a wide range of dyed cloth such as the Indian sarasa, Siamese (Thai) sarasa, Persian sarasa, Russian sarasa, the copper plate dyed European version and the wa-sarasa of Japan. The design and method of dye differ by the origin of nationality, but all share in common brilliant colors dyed mainly on cotton to depict exotic flowers, birds and people. The term is of foreign origin, first introduced to Japan through commerce with Portuguese and Spanish traders in the late Muromachi Period (1392-1573), and later by Dutch ships when Japan closed its doors to foreign countries. Of the many kinds of sarasa, the Java sarasa flourished as the wax-resist technique was pursued to perfection and the Indonesian name for the cloth, batik, became known throughout the world as the term synonymous to wax-resist dyeing technique; a tribute to the high esteem given to batik in the traditional wax-resist method.

The earliest appearance of the word batik used to designate the wax-resist technique is not until the late 18th century. There is little record left of batik before the 18th century and even if it had been created earlier, nothing is known of the kind of cloth the word designated. Most of the existing historic pieces of batik are from the 19th century and onwards. However, in the 19th century, there is a sudden surge in the creation of Java sarasa all over the island, traded throughout Indonesia and neighboring countries. The production was mainly by the local Javanese residents, but assisted by the Chinese, Arabs and Europeans having moved to the island. The intermingling of nationalities left its mark on the designs reflecting the various nationalities, expanding the variety of motifs to include ancient to contemporary Java culture, religion, folktales, nature, objects and trends. The designs flourished to show an unimaginable combination of motifs as well as adhering to strict interpretation of the traditional patterns.

Thus batik comes in all sorts of colors and designs, but can be largely grouped into regions by their traditional designs.

Batik as garment

Batik is usually worn as a garment wrapped around the waist, draped from the shoulder or as head cover.

■ Kain panjang (100-115cm x approx. 260cm)

Formal wear for Javanese women to be wrapped around the waist. Designs differ from those created in Central Java and the north coast.

■ Salon (100-115cm x 185-225cm)

Sewn into a circular skirt to be stepped inside and wrapped around the waist.

■ Slendan (30-90cm x 200-220cm)

Stoll for women to be folded and draped on the right shoulder.

■ Kain kumpulan (100cm x 100cm)

Head cover worn by men in Central Java.

■ Gendongan (approximately the same size as kain panjang)

Used for carrying, such as babies and things.



Formal attire for woman wearing a kain panjang around her waist, with a kubaya(jacket) and a slendan draped on her right shoulder.

Dyeing process

The following is the basic steps in dyeing and will vary depending on region, quality and price.

1 Create a sketch of the general design on paper.

2 Cut and prepare the white cloth in a manner to facilitate wax application. Sketch design in pencil on the cloth.

3 Apply wax



4 Soak in dye bath



5 Let dry

6 Remove wax



7 Let dry

8 Final stage

9 Completion

※ Step 3, 4 and 5 are repeated



※ Steps 3, 4, and 5 are repeated several times, in order to soak in different color dyes.



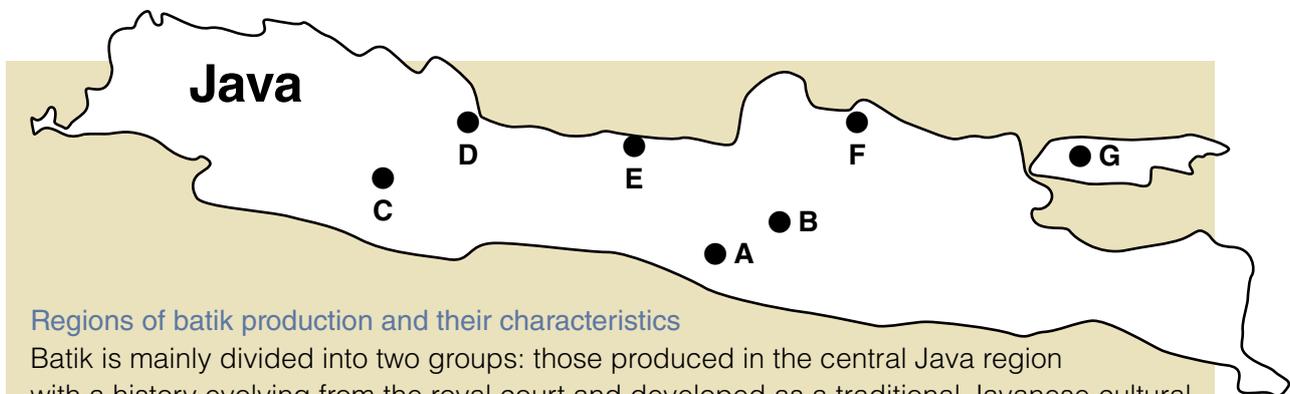
A - Yogyakarta

The batik of Yogyakarta has its roots in the great Islamic empire of the Mataram dynasty in the late 16th century. Some motifs are permitted only to the royal or aristocratic members of the court, with close linkage to ceremonial usage and ruled by strict dress code. The typical colors are brown and navy, using soja dyes (reddish brown hue made of natural plants) and indigofera .

This type of batik is called kain soja. The batik of Yogyakarta is characterized by the clearly outstanding white background.

B - Surakarta

More popularly known as Solo, the Surakarta style came to existence after separating from the Yogyakarta dynasty in the mid-18th century. A large batik producing house was created in the 19th century by a Javanese and led to the creation of a series of fashionable batik. With a highly refined technique of wax application, the color gradation is said to surpass those using multiple colors. The motifs are mainly of traditional design, but with a playful touch with willingness to incorporate new ideas.



Regions of batik production and their characteristics

Batik is mainly divided into two groups: those produced in the central Java region with a history evolving from the royal court and developed as a traditional Javanese cultural product, and those created in the northern coastal area as a produce for trade. The former includes the areas of Yogyakarta and Surakarta while the latter is around the coastal communities of Cirebon, Pekalongan, Lasem, Madura, Garut, Indramayu, and Jambi.

C - Garut

The batik created in Garut is classified in between the central Java and northern coastal creation and has some unique aspects only found in this area. The motifs take after the traditional patterns of central Java, but simplified and highlight the ground color without too many intricate details.





D - Cirebon

Cirebon is the former capital of the Cirebon kingdom in the 16th century. It served as a hub of cultural activities between the East and the West. With a strong influence from China, it is famous for the motifs depicting palace gardens and literature (called wadasan). It is also known for the fine lines created by a special wax resist method and those without any color in the areas without a pattern are considered of high quality.

E - Pekalongan

Pekalongan is considered the center of northern coastal batik. With floral patterns using multiple colors, the production goes back to European ancestry which arranged designs originally created for picture cards, pottery and wallpapers. Some even incorporate motifs from Western fairy tales and introduced new trends in the patterns and configurations of batik designs. The batik of this region is brighter and more colorful compared to those created in the other regions and have been shipped in great quantities domestically and abroad. It is available in a wide range of choices from the very expensive with highly intricate designs to simple inexpensive types.



F - Lasum

A small port town, Lasum flourished as a trading center for the many Chinese migrating from the mainland. Until the middle of the 20th century, the location housed many batik producers and was a favorite of many from Java, Sumatra, and Surawesi islands under the term of "laseman."

F - Madura Island

Called the "dry land," the island is not suited for agriculture and thus the people resorted to producing tobacco and trading via the sea route. The best batik is said to be created in a village mostly inhabited by sailors whose wives left behind alone on the island for periods of one to two months needed means of earning and occupied themselves in the creation of the batik. The colors and technique used is typically of the northern coastal batik, but the patterns are known to depict mainly plants and marine products closely related to their daily lives.



Classification by method of wax application

■ Hand-drawn waxing method: Batik tulis

Wax is applied using a tool called canting. Several pieces can be finished in a day for batiks with a very rough design of lines sketched by hand on only one side of the cloth. More intricate patterns created on both sides of the cloth can take several months before completion. The spout of canting used for drawing lines comes in different sizes from diameters of approximately 0.5 to 2mm. Different sizes are selected by materials to apply the wax and depending on the quality of finished product. The shape of canting comes in two variety: the Central Java type and the Pekalongan type. Both types are made by hand using thin sheets of copper.



■ Stamping method: Batik chap

Wax is applied using a stamp. The copper block for stamping comes in a paired set for the front and back of the cloth; one such set is for drawing lines and another for patterns. The pattern set of blocks sometimes is divided into two sets to separately draw the contour and the interior part. The cheaper priced batik chap often undergoes only one stamping process on only one side of the cloth.



■ Print method: Batik printing

The dye is applied directly to the cloth using silk screens without using wax.

■ Combination batik

Some batik combines the different methods described above, such as stamping and hand-drawing; printing and hand-drawing; printing and stamping; and printing, stamping and hand-drawing.

Some of the carefully finished batik using the stamping method with dots applied by hand is hard to distinguish from the traditional highest quality batik made by hand. Earlier print products were easily identified as the reverse side of the cloth remained white and patterns were repeated in exact same color application, but the advancement in printing technology has enabled reproduction of even the marble effects of faded coloring.

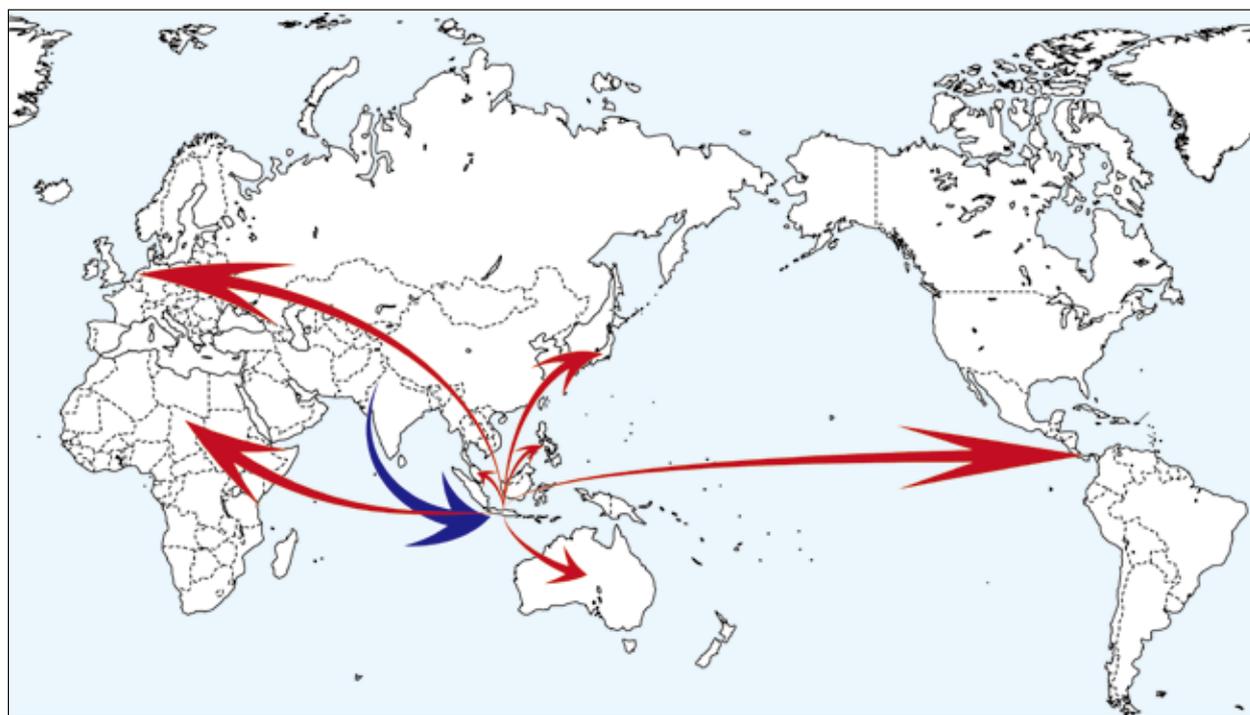
History of batik

Batik or Java sarasa is said to have been created to respond to the strong desires of high ranking Indonesians who cherished Indian sarasa and wanted to have their own kind created. The original Indonesian sarasa developed to reach its high point in the early 20th century, reaching far and wide from the neighboring countries of Malaysia and Australia to African countries via the Dutch traders and even to Japan. The term batik becoming synonymous to the wax-resist method shows the extent of its wide recognition gained throughout the world.

However, while the Indian sarasa was able to adapt to modern society by artists seeking to merge the traditional with the modern in the 1970s, the Java sarasa rapidly fell to obscurity in the 1980s and 1990s. The major reason attributing to this decline is that the Indonesians themselves believed batik to be old-fashioned. At the same time, introduction of printing technique permitted mass production of cheaper priced batik design cloths to inundate the market. The decline of batik in the 1980s led to printed fabric replacing batik during the 1990s, such that most of what was called

batik was in fact printed fabrics.

Efforts to preserve the traditional art of batik sprung in the 2000s and led to the designation of batik as an Intangible Cultural Heritage by UNESCO. Moving into the 2010s, European fashion designers started to pay attention to batik, which further spread the popularity of batik.



2. Site Visits



※ All reports summarized

Batik Trusmi & Pasar Batik



Overview

Batik Trusmi is a mass merchandise outlet for Batik in Indonesia. Targeting the public at large, the mainstream merchandise is in the lower price range. Pasar Batik is a public market created to promote Batik. Under the leadership of the local municipality, the Pasar (meaning "market") is made available as an outlet to sell Batik for those who are involved in the creation of Batik. The Pasar resembles a Japanese shopping district with over one hundred shops gathered in one area.

Study themes

1. To learn the sales method of inexpensive Batik and shop displays.
2. To become familiar with the characteristics, price range, motifs and color of Batik created as mass merchandise.

Comments

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● I learned that Batik is deeply embedded in the lives of people in Indonesia. I never imagined it to be so penetrated throughout the entire city. The first day left a strong impression of Batik patterns. (Wallpaper manufacturer)

.....

● I received the impression that even among the Indonesians, very few seemed to understand the difference in Batik from region to region. Most people simply wear Batik without knowing the difference in quality, material, about cap or tulis, or how to distinguish such differences when they make a purchase. Because of this lack of knowledge, many do not seem to understand why Batik tulis has a higher value because of the craftsmanship and technique employed in its creation. I started to wonder if such a process could be introduced through television or the website. Is there such a program already being shown? (Resident of Jakarta)

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▲ Batik Trusmi



▲ Pasar Batik

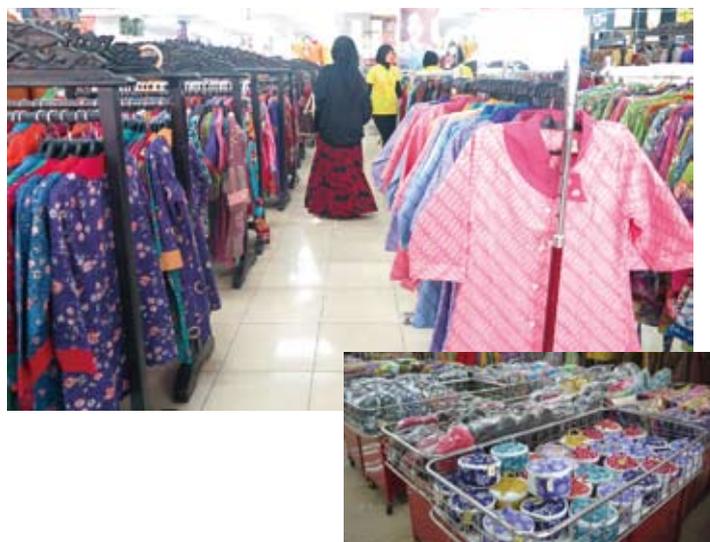


Batik Trusmi

● Batik Trusmi was simple and clear for a tourist. One could take an item into one's hand; the price was reasonable; and it was an ideal place to look for a souvenir within a limited time. (Specialist)

● Batik Trusmi was unique and thus more interesting than Pasar Batik. There were Batik items which appeared to be more closely intertwined with the lives of ordinary people. (Resident of Jakarta)

● Inexpensive Batik were crammed together as in a bargain sale. Printed Batik were mass produced by machines and were not appealing. Upon really looking carefully, I found towards the end of the tour that Batik Trusmi also offered hand-drawn Batik in a far off corner of the shop. (Artist)



Pasar Batik



● I was disappointed that there were not great many shops, nor were there much uniqueness to each of the shops. I would like to have seen each shop to show more individuality. The shops were not known to us, even though we reside in Jakarta, and Cirebon is only a short distance away to be easily visited on a day trip. It would be nice if these shops could be introduced in Japanese language magazines and leaflets available in Jakarta.

(Resident of Jakarta)

● It was refreshing to see inexpensive Batik rich in design variety. The sewing and finish of the products were of low quality, so even though the price was cheap, the finished clothes had much to be wanted. Compared to large stores, the small individual shops allowed for easier selection of products since the owners' thinking was reflected in their choice of products displayed. Perhaps it is better to place greater emphasis on regional characteristics of Batiks and strengthen efforts to promote Pasar Batik. Many of the inexpensive clothes were cute and some could be considered attractively designed, but without the durability due to low quality finish, it would appear difficult for the market to expand. A disposable image leading from lack of durability could lead to undermine the value of the overall quality of Pasar Batik.

(Art University Professor)

● There were many shops which were closed. Although each shop seemed to be interesting in itself, there were too many and I was too tired and did not have the stamina to go around all of them.

(Artist)





● I was surprised that there were materials sold under 2 meters length and many finished products ready for wear. I was told that many were made of printed materials. They lacked in subtlety, but appeared to be practical.

(Resident of Jakarta)

● The place resembled Thamrin City in Jakarta. The price was slightly lower than in Jakarta, but because printed and hand-painted Batiks were displayed together, it was a bit difficult for a layman to distinguish between the two.

(Resident of Jakarta)

● Many shops were closed in Pasar Batik and gave the impression of lacking in energy. I thoroughly enjoyed making a purchase after being able to converse with the creators of the Batik together with the experts who accompanied us, understand the process, appreciate the value, and then negotiating the price at the end. This trip was very special in traveling with someone who spoke Indonesian, and in offering an experience that could not be gained on a sightseeing tour.

(Specialist)



Conclusion

After the visit, many comments were made by the participants on the design, sales method, management of cheap Batik, etc. Many were about the printed version of Batik, with some striking observation pointing out the declining interest and appreciation for “Batik as a traditional craft” even within Indonesia. For the enormous Batik Trusmi market place, many expressed their observation on the way Batiks were displayed.

Although there were good quality Batiks, it appeared difficult to find them among the massive amount of merchandise offered.

Kraton Kesepuhan



Overview

Kraton Kesepuhan is a palace built in the middle of the 15th century. Embedded in the walls of the palace are stamped plates and tiles from Europe, glazed plates from China, and other items which offer a glimpse of the rich mixture of culture in the Indonesian history. Many of the scenes and objects found in the palace are used as motifs of Batik, especially playing a significant role in the origin of Cirebon Batik.

Study themes

1. To learn the origin of Wadasan motifs which characterize Cirebon Batik.
2. To gain a perspective of the world (of religion) that is at the base of Java culture.

Comments

● I learned that motifs for Batik pattern came from architectural and related designs of royal palaces.

(Wallpaper manufacturer)

● I learned about the Wadasan motif.

(Resident of Jakarta)

● Learning about the history, I felt the influence of various culture (religion, China and the Netherlands).

(Specialist)



▲ Kraton Kesepuhan





▲ Wadasan motifs



A royal carriage flanked by the imaginary animal of peksi naga liman (bird, dragon and ganesa). ▼



◀ Depicting peksi naga liman as design motif, similar to that seen on the carriage to the right.



▲ The statues of lions (restored) at the Kesepuhan Palace, often used as motifs for Batik design as in the right. ▶



Conclusion

Comments from the participants revealed their surprise at realizing the Indonesian history to have developed through intermingling of various cultures. After the initial exposure at this palace, there were numerous other occasions during the tour to see the traditional Batik motifs of Wadasan, Semen, and Mega Mundung. The visit was worthwhile in providing the participants the opportunity to see the architecture and its content found at the origin of these motifs to truly appreciate their significance.



▲ The Mega Mundung design of Cirebon depicting rain clouds, usually dyed in different shades of red and blue.

Masina Workshop



Overview

The workshop is a long-established producer of Batik in Cirebon known for exquisite style and high value added works. The former master of the workshop was called the king of Batik. After he passed away, his children succeeded the workshop and continued to create original works of Batik. The technique is now being carried on by his grandchildren' s generation. The tour arranged for a visit to Ninik Masina and Masnedi Masina which create some of the finest Batiks in Cirebon.

Study themes

1. To see the best works of traditional Batik at one of the oldest and well-established Batik workshop in Cirebon.
2. To actually witness the process and the environment in which works are created inside a Batik workshop.
3. To compare cheap mass produced Batik with highest quality hand-painted Batik.

Comments

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● I learned about the adherence to using dyes of plant origin. I was particularly struck by the commitment of artisans in creating Batik and passing down the tradition to future generation. I was able to be exposed to a great variety of the more delicately created Batik and thus gain greater understanding. (Wallpaper manufacturer)

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● I was deeply moved by the opportunity to see firsthand how an authentic Batik was created. Since each piece I saw was attractive, it was difficult to choose. Quality pieces were truly of high value. But as a layman without much eye for value, I decided to purchase a work guided by my instinct of whether I liked it or not. For me, the criteria for choosing was color. It was the first time for me to walk into a workshop and the living quarters in Indonesia and I found them to be well-ventilated and the tree shades very comfortable. (General)

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● I was struck by how detailed the work was, requiring enormous amount of concentration on the part of the workers who had to keep a rigidly fixed position right by



▲ Masina workshop



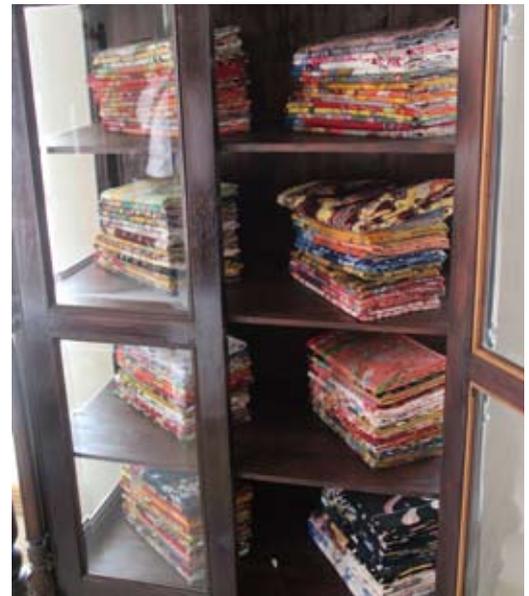


the wax melting pot. I wanted to know what the female workers were thinking and how they gained satisfaction in their work. It was such a surprise to see so much wax accumulated and hardened on their laps as a result of spilled wax. After seeing two different coloring of the same design, my thoughts were only of those workers hidden deep in the back of the workshop. It may be sentimental, but I sincerely hope that those workers are rewarded fully, both in material terms and mental satisfaction. To do so may be beyond the capacity of one workshop. Assistance should be extended at the regional and national levels, especially in providing them with new incentives for ideas and production. Realistically speaking, however, there should be support coming from the private sector to synergize with the slow public support in order to bring about any change in the sector. I have to admit this is but an ideal dream at the moment.

(Resident of Jakarta)

● It was the first time for me to see a work of Mega Mendung which had undergone approximately ten stages. I felt a sense of depth that was very impressive. I thought many of the designs were quite colorful. (Resident of Jakarta)

● I received the impression that there were quite a number of artisans capable of creating hand-painted Batiks and that the designs were also very intricate. However, I wondered if that amount of intricacy and detailed finish were being called for. For example, I could not help but wonder if it was truly necessary to complicate the traditional Mega Mendung originally created by three-layered ombre-dyeing process into six and nine-layered work. Or whether it is better to have finer dots. It seemed as though such details could be easily done by machine



▲▼ Ninik Masina



printing. I felt that we should not be seeking machine-like details, but rather try to move in the direction of emphasizing the uniqueness of hand-drawn beauty and lively rhythmic lines. (Specialist)

● There were many works of wonderful design. It was a place I would wish to visit again. Small items also showed special features that could not be found elsewhere. There were many designs representative of Cirebon. The workshop offered reliable good quality items for a reasonable price.

(Art University Professor)

● There were many people working in the workshop, each with a clear division of labor which appeared to make for an efficient creation of the Batik. I was surprised that there were so many steps in the process of creating a Batik. And there were many tools and different kinds of wax being used, all of which were very unique. (Dyer)

● I was shown a work of very intricate hand-drawn design. It appeared to be a Japanese brand, but the price was so expensive I could not see to whom it was targeted. The price was in the range that I would be willing to pay for a kimono, but I would not know what to do with a measurement for a kain. So I personally did not feel prompted to make a purchase. (Resident of Jakarta)

● I was very surprised to see a Batik workshop for the very first time. The place was creating



▲ Meticulously tracing the design with wax from paper to fabric – the traditional method still often observed in Cirebon.

Batik using canting to apply the wax. I also use canting, but never imagined that so much time and effort were put into the wax-resist dyeing method. It was a huge surprise. (Dyer)

● I was able to see works of intricate hand-drawn Batiks. I felt a resemblance between this place and that of a Javanese sarasa/Batik shop in Jakarta, perhaps because there were works produced by Japanese targeted to the Japanese consumers. If the target audience is the Japanese, it would be best to create works in Japanese taste, and the size should be preferably available in scarves and the like for easier use. (Resident of Jakarta)

● It was the first time for me to see the dyeing process using naphthol. I found the mobile mechanism of the wooden dyeing container fascinating, but worried if the workers might suffer some ill effect for laboring in a dark, enclosed place without even wearing gloves. (Artist)

■ Conclusion

Most comments praised the exquisite design of the Batik. As this was the first visit to a workshop actually in the process of creating a Batik, many mentioned their observation of the tools and process by which a Batik is made. Many were particularly struck by the intricate techniques of wax usage and the amount of work involved, at once in awe and admiration for the craftsmen. While highly impressed by the high quality craftsmanship, there were observations that the difference in lifestyle and culture made it difficult to have the participants want to make a purchase and that they wished to see other items that can be more practical. There were also opinions questioning ways to reward the hard work and the high techniques of the craftsmen, and whether further encouragement to attain higher techniques would lead to the development of Batik. Some of the comments addressed the challenges facing the decline of Batik and were useful in reflecting on how we should think about our own activities.

Clean Batik Initiative(CBI)

Overview

Clean Batik Initiative (CBI) is a project promoted by EKONID, an organization created jointly by the German Chamber of Commerce and the Indonesian Chamber of Commerce. With funding from the European Union (EU), the project aims to promote the preservation and development of Batik by looking at ways to improve the use of natural dye ingredients, the working environment and the techniques of the craftsmen as well as encouraging the creation of labor unions for Batik workshops. The activities target over 500 Batik workshops in the six provinces of Indonesia.

The original intention was to have the tour participants meet with representatives of EKONID for a hearing. However, since the meeting did not materialize. Instead, workshop owners in Cirebon who have taken part in the CBI project were invited to talk about their dyeing process using natural ingredients.

Conclusion

The participants were able to see the actual works created by the artisans involved in the CBI project and hear about their activities, followed by a question and answer session.

According to their explanation, the workshop owners were introduced to Indonesian specialists in natural plant dyes by participating in CBI and learned about indigo dyeing. However, they still face challenges in attaining the desired coloring. Through the open exchange of opinions, there was a suggestion to review the oxidization process to find a solution to improving the dye. The suggestion remained at a hypothetical stage since the dyeing method was explained only verbally.

The discussion on CBI gave a glimpse of the difficulties of how to pass down the techniques and make them known more widely. The process requires not only clear explanations of the actual technical methods and procedures but also the reasons behind each step and their significance as well as an accurate assessment of the historical background. Such awareness is a perspective CCAA would also like to keep in mind as it pursues its activities.



▲ Workshop owners participating in the CBI project.



▲ A question and answer session in progress.



▲ Fabric dyed by CBI using indigo blue.

Batik Warisan



Overview

Batik Warisan is a newly emerging Batik workshop which received the first and second prize at the 2015 Batik Nusantara, a major Batik exhibition held in Jakarta. The workshop was newly created by a group of people fearing the eventual decline of Batik technique, although not necessarily having been Batik creators themselves. The Batiks produced at this workshop are mainly the Hokokai Batik known for highly intricate designs.

The head of the workshop, Mr. Henki, gave a presentation and gave a guided tour of the workshop.

Study themes

1. To learn about the creative aspects of Pekalongan Batik ①.
2. To be exposed to new undertakings promoted by an emerging workshop.
3. To see Hokokai Batik.

Comments

Being only four years since its establishment in 2011 and seeking to gather craftsmen of Pung Batik and dyeing, there were many young people at work. Every day appeared to be a repetition of the same simple routine and no rotation seen among the workers. I wondered if there were any differences in wages depending on experience and skill, or if there could be any way to make them gain confidence in themselves. (Resident of Jakarta)

The presentation and insertion of the workshop and artisan name in the work appeared to me as a conscious effort to better express one's self and an outlet for young power. (Specialist)

The presentation demonstrated the many innovations made in an effort to successfully sell Batik. The workshop seemed to place great confidence in having the technique to create intricate details and thus add value to their product, but personally, I felt doubtful whether the products would sell at the price indicated. It may be that from a Japanese perspective it is hard to imagine how to incorporate the works into our daily lives and thus cannot ascertain what would be a reasonable price.





▲ Tracing the design by pencil.



▲ Putting in the color dye.



▲ The first dyeing process.

Within the workshop, young people were cheerfully working despite the heat and clustered environment. The system in general appeared to be well organized. ◦ (Resident of Jakarta)

● Mr. Henki's presentation was well summarized and I felt we had a lot to learn from him. I was curious as to how he could attract so many young people in an era when wax dye experts were rapidly disappearing. Could it be the wage, or the working conditions? I came away with the impression that the system was well thought out. It seemed like a model workshop for CCAA to consider as it pursues its activities, to learn both the positive and negative aspects. (Artist)

● The Batik was of high quality, but the design was not exactly to the Japanese taste. I was attracted by a modern design using a bird motif. I would have purchased it had it been the size of a scarf. (Resident of Jakarta)

● The various standards to ascertain the products were clear and easy to comprehend. How to distinguish them was another matter. To discern whether a piece should be considered a commercial product or a work of art requires careful consideration. The working environment at Batik Warisan was good. (Art University Professora)



▲ Additional dyeing process.



■ Conclusion

The participants were taken around the workshop after having been given a presentation. Many commented on the well-prepared powerpoint presentation which was rare during the tour, and how it helped facilitate understanding about the workshop and serve as an effective way to convey the characteristics and quality of their crafts.

Having toured inside the workshop, the participants came away with a favorable impression of the many young artisans at work and the well-organized workshop system. Some harsh comments were made of the actual works, but the forward-looking efforts of the emerging workshop appeared to have left a strong impact as reference was made from time to time throughout the tour on various occasions.

* Hokokai Batik is a type of Batik characterized by finely depicted motifs, pastel colors and two different designs set diagonally on one piece of cloth called Pagi Sole. It was created during the era of Japanese occupation, with several various anecdotes to its origin, but said to have been strongly influenced by the Japanese army.

Tobal Batik



Overview

Tobal Batik is a well-established Batik workshop in Pekalongan, focusing on creation of Cap Batik for export to the U.S. and European countries. A large scale workshop, it employed several hundred employees at its prime. It owns a sewing factory which enables it to export finished products. Today, the scale has been diminished and the workshop now produces mainly for the domestic market. The owner of the workshop is the daughter of Mr. Kadel who founded Ridaka described on the next page.

Study themes

1. To learn the creative aspects of Pekalongan Batik ②.
2. To see the difference between Batiks produced for export to Western countries and those geared for the domestic market.
3. To observe the various techniques in design creation, dyeing, wax application and the use of cap (copper stamp).

Comments

.....

● I was totally overwhelmed. I knew about cap, but I was struck by the use of bamboo brushes to apply colors by rubbing or splashing, or tying a cloth at the tip of a canting to apply wax to a larger area. I wondered if these techniques were necessary for mass production.

(Resident of Jakarta)

.....

● We were able to see firsthand the wizard-like use of cap, the veteran skills, dyeing process using gloves and boots, and the heavy physical labor entailed in removing the wax.

(Specialista)

.....

● It was the first time during the tour to see the use of cap and I was intrigued by the process of applying the cap after first spray dyeing the fabric to create the various designs. In the large workshop, the girls were working very hard at their tasks, in a well-ventilated room despite it being dark inside. They seemed to recycle the melted wax after it hardened. The large workshop was very quiet and the place looked just like a picturesque scene in a painting with the many large



▲ Tobal Batik





▲ Stamping process using the cap.



Various caps ▶



▲ Dyeing by using a spraying method



▲ Putting in colors using a bamboo stick with a crushed tip.

jackfruit ripening in the inner courtyard. (Resident of Jakarta)

● It was very interesting to be able to see firsthand how the design was hand-painted using canting, cap, pattern dyeing, hand coloring, and various other processes. (Artist)

● Maybe because of the workshop being export-oriented, the designs appeared striking and bold. They looked a bit Hawaiian. (Resident of Jakarta)

Conclusion

The various techniques employed and consideration for details caught many of the participants' attention. Comments referred to the rich variety of technique such as the use of cap, color application, and dyeing with air spray. This was the first workshop where the participants saw the stamping process using the cap. The high level of technique required to make even application of wax after carefully matching the patterns was highly praised.



Ridaka Textile Workshop



Overview

This workshop is known for weaving highly creative textiles. It has revived the once lost traditional weaving technique of Sumatra and also creates hand-woven textiles using special fibers, such as those made from banana, pineapple, abaka, etc., as well as kasuri and towels. The late Mr. Kadel who founded the workshop had been a member of the delegation dispatched by the Indonesian government to neighboring Southeast Asian countries after the war to promote local industries. He launched the creation of various original and innovative textiles in his native Pekalongan upon his return and the workshop continues to carry out his will after his death.

Study themes

1. To learn about the various creative efforts in textile.
2. To seek potential application to Batik.

Comments

There were many handicraft items, all of which were very interesting. I placed an order to convert those made of banana peels into wallpapers. I have already obtained samples which were dyed at our factory and shipped to the U.S. (Wallpaper manufacture)

There were textile created from various kinds of materials. Some even used shredded newspaper as the wool; others had textures like towels. (Artist)

We first visited an area where the people were weaving. I was surprised that names were being woven on to the towels by hand. The weaving is a time-consuming process, and I wondered what would be a fair trade-off for these people creating affordably priced scarves which were great for us consumers. Jackets made of newspapers were interesting. (Resident of Jakarta)

The textile using newspapers was innovative. From the perspective of recycling, it should be attracting a lot of attention. (Resident of Jakarta)



▲ Ridaka





▲ Adjusting the warp.



▲ Getting the thread on the spool.



▲ Kasuri pattern woven by machine.



▲ Weaving a dobby pattern.



▲ Adjusting the number, length and tension of the warping.

■ Conclusion

The participants were able to see textiles created from a variety of different materials. Some were native to Indonesia, be it the fibers used or the origin of the idea, while there were also items truly unique to the workshop such as jackets woven with newspaper as warp. Comments mainly pointed out the uniqueness of the workshop and the free thinking behind its creativeness.

Dudung Workshop



Overview

The owner of this workshop had originally adhered to traditional and intricate Batik creation. Now, the workshop makes use of the traditional motifs and also attempts to incorporate them into more modern and avant-garde designs.

Study themes

1. To seek new potential for Batik by looking at new kinds of Batik founded on a long-established tradition.
2. To think of new application of Batik that can be used in our present-day life.

Comments

.....

● A most interesting workshop that had original and innovative new designs with a unique aura not seen anywhere else. (Dyer)

.....

● I felt a strong dynamism in the originality of design and size as well as in works based on traditional design. (Specialist)

.....

● My attention was caught by the very innovative and new designs in Batik. The newly created pieces were very impressive. (Wallpaper manufacturer)

.....

● I was awed by the innovative new designs. There were many items like shawls and tapestry that one would want to buy and use right away. They were very enticing to consumer appetite. (General)

.....

● There were many motifs not seen previously. Many were modern, and some were like patterns used for kimonos. I am excited to see how these new Batik designs will continue to develop. Dudung was especially appealing to my taste. (Resident of Jakarta)

.....

● I was particularly struck by the dynamic impact of the work which incorporated the traditional yet seemed to leap forward with an innovative spirit. I appreciated



▲ Dudung workshop



having been shown a wonderfully attractive series of Batik works. The works were very artistic, yet not so remote to create a distance from daily life. It was just the right distancing. The uniqueness and dynamism were totally different from the works seen the previous day.
(Resident of Jakarta)

.....
● The bold and dynamic works of Batik incorporated the traditional as well as artistic elements with a new image to create a whole new world of Batik. I am looking forward to see how it develops.
(Art University Professor)

.....
● There were many attractive Batiks, some with bold arrangements of traditional motifs, others making effective use of the white background for a clear-cut impression. I found them to be attractive as fabrics for interior decoration.
(Artist)

.....
● I saw some very unique and bold designs. I was rather overwhelmed by the others rushing to purchase that I did not buy any piece myself.
(Resident of Jakarta)

.....
● I saw some work of Batik which had modern motifs. They appear to fit right into our contemporary living environment. It may be difficult to discern them as Indonesian Batik at first glance, but they appeared to be able to blend right into the Japanese environment as well.
(Resident of Jakarta)

.....
● The designs of clouds and water that differ from the typical traditional Pekalongan Batik were refreshing. There were serene works that arranged the traditional motifs and gave the impression that with greater innovation in the combination and coloring, the works can become more refined.
(Specialist)

■ Conclusion

Many gave favorable comments to the modern and unique designs. Although the works were quite striking at first glance, closer observation revealed a solid foundation in the historical context of the Indonesian tradition, sharing common motifs with other traditional works. What was unique to the comments referring to this workshop was that the participants found the products of this workshop to easily blend into their daily life and had the impression of being practical. Since one of the aims of CCAA is to have more people realize the traditional beauty of Batik and be able to incorporate its beauty into modern day living, this workshop gave hints for a potential in this direction.



Oey Soe Tjoen



Overview

A major workshop in the creation of Batik in Pekalongan, it is well known throughout Indonesia and abroad. Its Batiks are extremely detailed. The founder of the workshop had been influenced by Batik Brenda and created salon and kain with intricate flora designs. The current third owner has started to create Batik depicting a tale, in addition to elaborating further on the original floral motifs. At the moment, the main activity is focused on the management of the shop while the creation of Batik is operated only on an irregular basis. As such, a special arrangement had been made to have the artisans gather to demonstrate the wax application to the tour participants.

Study themes

1. To see the exquisite technique of wax application in Batik creation representative of Pekalongan.
2. To see firsthand the beauty of detailed dots and lines which are at the foundation of various design motif.

Comments

.....

● The third generation successor is faithfully maintaining the traditional technique as the workshop approaches its centennial anniversary. I hope that the tradition will continue to be passed down to future generations to come. It was really a very impressive technique. The Batiks were the greatest that I have ever seen. (Dyer)

.....

● The finished dyed cloth was beautiful. The atmosphere of the workshop appeared very calm. The design depicting the life of Christ was interesting and made me want to see the finished product. (Artist)

.....

● I realized that each workshop had its unique way of applying wax and using canting to draw the intricate designs. I was especially struck by the suppleness, the thinness and the sturdiness of wax. (Resident of Jakarta)

.....

● The beautiful works of Oey Soe Tjoen and Batiks that can be used in two different ways were attractive. I was



▲ Oey Soe Tjoen





▲ Intricate wax drawn floral design using lines and dots to create a detailed nuance.

also struck by the commitment to carry on the traditional Batik making method by the third generation owner. I also sympathized with the difficulty in trying to preserve the inherited beauty and develop it into something more refined. It was very good of the three artisans to come to work on their day off just for us and demonstrate the technique of Batik creation. I was told that they created Batik on the side while doing farming and other tasks to make a living. I could not even begin to imagine their mentality in being able to create such beautiful works.

(General)



.....
● I was particularly impressed by the enormous amount of effort put in by the previous owner and predecessors in preserving the traditional technique. I was told that in ten years, they will be celebrating the centennial anniversary and hoping to hold a special event. I wish them the very best. The Batik works shown appeared to be typical of the traditional kind representative of Pekalongan, and I feel very lucky to have been able to see an authentic work and to learn about the coloring and the highly demanding level of skill entailed.

(Resident of Jakarta)

.....
● The method of creation was such that it would require two years for an order to be delivered. In an age where the number of people skilled in applying wax is decreasing, there seemed to be a huge challenge in trying to continue creating works of high standard. I plan to



place an order of the size that can be put in a frame.
(Resident of Jakarta)

● The intricacy of the work was beyond imagination. I could understand the long delivery time required for the work to be created after receiving an order. I strongly hope that the tradition will be passed down to future generations. I really wanted to see the completion of the work depicting the life of Christ.
(Resident of Jakarta)

● The products were truly works of art, with an air of serenity and a depth in design and technique that cannot be imitated. We were given an opportunity to meet with the young owner who seemed to want to challenge new designs. I found this place to excel in the traditional motifs and techniques and the works produced to be worthy of being displayed in museums.
(Art University Professor)

● I was able to see for myself the floral patterned Pagi Sole considered to be a representative work of the Pekalongan Batik, dyed by the the previous master of the workshop. The intricateness of the design and the pastel color made me think that the work could have been printed, but having actually been shown the process passed down from the previous master, the beauty of the delicately laid out wax was of striking beauty. The granddaughter of the founder, who is now the third master of the workshop, is creating a special Batik along the line of Kain Company incorporating depiction of people in preparation for the centennial celebration of Oey Soe Tjoen in 2025. Specialist
(Resident of Jakarta)



▲ Intermediate stage of the dyeing process showing the detailed application of wax.



Conclusion

The very detailed creation in drawing the small dots, the high standard of technique, the beauty of the design, all had greatly impressed the participants. Many commented on how they were moved by the exquisiteness of the works and the commitment of the artisans to preserve the tradition. The special qualities of a traditional Batik definitely left a strong mark on each of the participants. Even though the workshop holds such high standards in the creation of Batik, their main operation is in the management of the shop and not in the creative business. The reason for this may be attributed to the fact that the shop is making sufficient profit, but it also brings back the awareness of how difficult it is to pass down the tradition and make an effort to actively maintain the craftsmanship.



◀▲ A work depicting the story of the birth of Jesus, to be completed for the centennial anniversary.



CCAA Batik Creating Workshop



Overview

A visit was arranged to the Batik workshop operated by CCAA in Solo. The operation is as shown by the photos and includes the dyeing process. Since the visit was optional, offered during the night hours, it was difficult to have a thorough tour of the workshop.



Indigo-dyeing Workshop



Overview

The workshop specializes in indigo-dyeing in Solo. At the time of the visit, the workshop was temporarily closed and did not allow the participants to observe the actual dyeing process. Instead, the participants heard from the owner about the facility and the materials used while being shown the works being produced at the workshop.

Study themes

1. To learn about the dyeing process in the creation of Batik.
2. To see indigo-dyeing of the Central Java Batik.
3. To consider the difference in method, technique and ingredients as compared to Japan.

Comments

● It was a pity that the workshop was not operating. There were issues of Ph, methods of dyeing, and other aspects that needed to be addressed as to whether the Japanese method could offer any improvement. At the same time, we cannot simply deny their efforts to date in keeping up the process.

(Artist)

Conclusion

Although the participants were not able to observe the actual dyeing process, they were able to exchange opinions and make a comparison of Japanese and Indonesian dyeing methods. Some of the questions arising during the discussions could not be answered at the time of the visit, but were later clarified at the reporting session after returning to Japan.



Museum Danar Hadi Solo



Overview

The museum contains the collection of Danar Hadi. The enormous collection allowed a first-hand exposure to the different characteristics of Batik by region, their transition through history, the unique qualities of various workshops and a comprehensive understanding for the Batik as a whole. The museum also displays rare works of Batik no longer being created. Photography became prohibited. However, some photos are available from a visit two years ago when the museum had a workshop in operation.

Study themes

1. To gain a comprehensive understanding of Batik.
2. To learn the history of Batik.
3. To learn the regional characteristics of Batik.
4. To see the unique characteristics of different workshops.



Comments

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 ● I was able to gain a very thorough understanding of the history of Batik. At the same time, I found it interesting to learn about Indonesia having been long under the Dutch control and the regional differences in Batik. I also learned about each Batik workshop having a strong pride in the work it creates. (Wallpaper manufacture)

● We were exposed to beautiful displays, with explanations on the influence and acceptance of foreign culture. It was interesting to see that some designs were common with those used in pottery. I was sorry that we did not have enough time to hear more about them. (Specialist)

● It may be that in the past Batik was created in the comfortable environment of the royal palace. As such, the paintings show the dyeing to be conducted using a much large container than the contemporary ones. The waxing process likewise seemed to have been done seated in a chair of more normal height in a more comfortable



▲ Exhibition of North coast Batik.



▲ Wax application process in a workshop (photo taken 2 years ago).



▲ Section handling the dyeing process (photo taken 2 years ago).

posture. I would like to reconfirm my impression by looking again at the paintings and photos depicting past workshop scenes. (Artist)

● I was able to gain an understanding of Batik being truly confined to creation within the royal palace and of the motifs to have completely opposite meanings between those created in Solo and Yogyakarta as the areas were antagonistic to each other. I was able to see real works of Batik which were carefully created without concern for commercialism as they were made in the palaces and some of the old works using only natural ingredients for the dye. We were also able to see various designs that were influenced by historical transition and depicting special features characteristic to different regions, allowing me to digest and sort all the works seen throughout the tour. (Resident of Jakarta)



▲ Wax application at the present day as shown for demonstration.

● It was interesting to see Batiks categorized by themes. But all in all, I was happy to see many works depicting the royal motifs, the Solo Batik with its brown base color, and the antique Batiks of Yogyakarta. All were very attractive, be it those with Indian origins, others with Dutch influence, or created for China, as each and every piece appeared to have gained a special air of having survived through history. (Resident of Jakarta)



▲ Java Batik of the central region with parang motif. the

● It was the second time for me personally to visit the workshop, but there were so many interesting pieces and some so intricately designed that would require much longer visits that I hope to come again. I was able to see various Batik works created in Java in a historically comparative context. I find this place to be a must visit every time I go to Solo. (Art University Professor)

Conclusion

Many comments were received comparing the regional characteristics and influences of foreign cultures and regarding the overall understanding for Batik. The visit offered an opportunity to clarify understanding of Batik gained throughout the tour, and also appreciate the works of the past and the present as well as trends in the creation of Batik.

Lenan Workshop



Overview

The workshop is located in Kraten and operates on a comprehensive scale, from weaving to the creation of Batik, tie-dyeing, and embroidery. Its products are also sold in Japan through exhibitions. Some of the processes such as the creation of pongee and tie-dyed fabric were observed for the first time by the participants.

Study theme

1. To see the process of textile creation incorporating the art of Batik.

Comments

There was no litter to be seen and the garden was large and beautifully tended. Various aspects of Batik creation could be seen, from weaving, use of tulis, tie-dyeing, to embroidery, with a clear distinction between each process. I was able to obtain a beautiful shawl by pointing to a work being dried and negotiating for a discount by offering to iron the work myself. It is my favorite shawl at the moment, which made the visit all the more worthwhile. (Resident of Jakarta)

We were able to observe the entire process, starting with the spinning of the thread to the weaving of fabric, all the way to the tie-dyeing and wax application before a product reaches the consumer. It was an opportunity to seriously consider what we should be paying to compensate for the hard labor before a fabric takes shape and the numerous steps repeated to complete the wax dye. (Resident of Jakarta)

We were able to observe the process of weaving with variegated weft threads called 'yokogasuri.' They were using an overlapping technique for the warp thread, which I believe would allow them to change colors and enjoy a wider variation of colorful products. (Artist)

The environment of the workshop was very good. (Specialist)





▲ Tying threads in preparation for tie-dyeing.

● It was very, very interesting to see the actual processes of tie-dyeing, embroidery, hand-weaving, etc. They all required very detailed and intricate skills that I strongly hoped would be carried on to future generations and also find applications in other areas.

(Wallpaper manufacturer)

● The main feature of the workshop was observing the weaving process, using a warp to create jacquard fabric. While the Japanese weaving machines are operated by foot pedal, those in Indonesia required manipulation by hand and appeared to take longer. The machine was equipped with 16 looms. Usually, the image of an Indonesia woven fabric is the ikat, but the work produced at this workshop appeared to be much more refined. The warp is made of 3,000 threads. The kasuri was also of very refined quality. And the threads seemed mostly of silk. The workshop also created Batiks and tie-dyed items, but the designs were mainly very simple. The workshop itself was well organized and well kept. I had the impression that if greater efforts were to be put into the design aspect, their work would become more attractive.

(Art University Professor)

■ Conclusion

The visit allowed the participants to see the entire process of how a textile is created, from weaving the thread to the finishing touch added by embroidery. Many comments were received on the impressions of having been able to watch the entire process. Also comments referred to their being impressed by the amount of work put into the creation of textile works that they usually see only as completed products in the store.



▲ Weaving a Jacquard.



▲ Dyeing process.



▲ Marking the thread to create a kasuri pattern.

Bixa Workshop



Overview

Use of plants as dye material is gaining attention and becoming popular in Indonesia. The Bixa Workshop uses such natural ingredients for its dyeing and offered an opportunity to see firsthand the process of dyeing from plants in Indonesia. The workshop owner is one of the authorities in the area. The workshop also allowed observation of the indigo-dyeing process.

Study theme

1. To learn about the color dyes of Batik.
2. To observe firsthand the process of natural plant dyes.
3. To compare methods between dyeing in Japan and in Indonesia and ascertain the difference.

Comments

.....

● The workshop was in the midst of indigo-dyeing. I was surprised by the very mysterious way of dyeing. They said they were using natural ingredients, but using a very small pot to dye a huge amount of fabric. It was so different from the common practice of Japan that I found it most interesting. (Dyer)

.....

● I received the impression that the workshop was very committed to using dyes made from plants. I was very impressed by the beautiful colors produced by natural ingredients upon having this opportunity to take a close look at the traditional technique. I look forward to seeing high quality works being produced at this workshop which has close ties with Japan. (Wallpaper manufacturer)

.....

● There were interns appearing to be from civil service. It seemed that the use of natural dyes which are environment and people-friendly was attracting attention. Even the texture appeared to be gentle and people-friendly. (General)

.....

● It was interesting to hear the other participants compare and discuss the difference between Indonesian



▲ BIXA Workshop



and Japanese indigo-dyeing. (Resident of Jakarta)

.....

● It was the first time for me to visit a dyeing workshop. Without any previous knowledge, I was able to see firsthand the plants being used to create the dye. It was beautiful to watch the indigo-dyed fabric spread in open air turning from a greenish hue to dark blue. The view of the fabric being dried in the breeze after removal of the wax was very refreshing. (Resident of Jakarta)

.....

● I was impressed by the energy of the young generation with their commitment to using natural ingredients and plants to dye the fabric. And I was strongly touched by the pro-active attitude to receiving interns. (Specialist)

.....

● Indigo-dyeing was conducted using a very small container. I was worried about whether sedimentation could become an issue. It was most interesting to learn that the waste liquid after dyeing could be used as fertilizers. The work space for dyeing by the wall looked like a comfortable area to work. (Artist)

.....

● It was beautiful to watch the indigo color change as it breathed in open air. It appeared that behind the mass production was the use of many dyes that could be poisonous to mankind. There were many items I wanted to purchase, but had to give up because of the lack of time. (Resident of Jakarta)

.....

● The color was brighter than I had thought. (Resident of Jakarta)

.....

● The workshop was in the process of dyeing a modern but traditional design using Soga dye and indigo dye. They were using alum as mordant of the indigo dye, giving the impression of their wanting to adhere strictly to natural plant ingredients. This was one characteristic. They were also using canting and cap. They also appeared to be keen on training young people as I saw some interns. (Art University Professor)

Conclusion

The visit allowed for firsthand observation of dyes using natural plant ingredients and also that of indigo-dyeing in Indonesia. For some of the participants, this was the first opportunity to observe indigo-dyeing. This workshop also had interns from various other organizations and invited comments on that aspect. As for comparing the difference in methods between Japan and Indonesia, several questions were raised and later addressed upon returning to Japan.



Batik Nyonya Indo



Overview

The workshop creates hand-painted Batiks for the wealthy clientele, with a flagship shop in a luxurious hotel in Yogyakarta. It is currently one of the most popular Batik workshop. The shop name means "Indonesian woman." The visit was aimed to see the types of Batik sold and how they are displayed at the high end as well as observe embroidery being done by a sewing machine.

Study themes

1. To observe the sales strategy and display of luxury Batik for the wealthy.
2. To learn the characteristics, price range, designs and colors of high-end Batik and how they are sold.

Comments

.....

● I saw some very beautiful works of Batik. I was told that they were very popular among the rich, but they were very expensive. I thought it was wonderful that a high quality item could be appreciated for its value and sold at such high price range. (Dyer)

.....

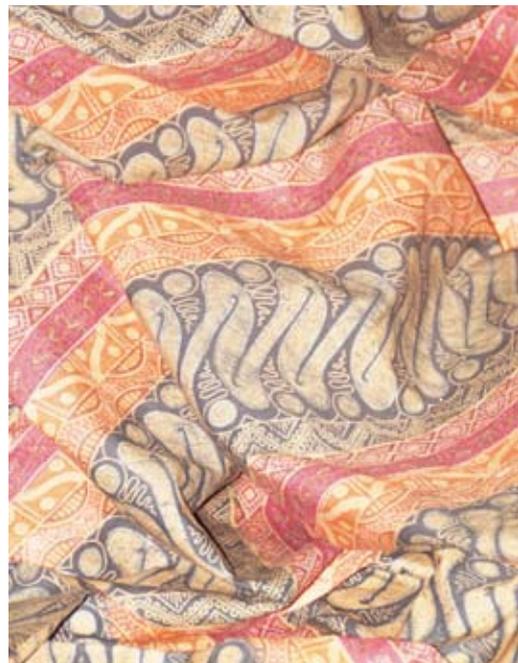
● I was impressed by the high quality skill of the embroidery, the care taken in the sewing process, the beautiful designs, the attractive display, and the clean environment of the workplace. I took photographs in order to refer to them when I create my own clothes with the fabric purchased upon my return to Japan. I received the impression that the place was a top quality enterprise. (General)

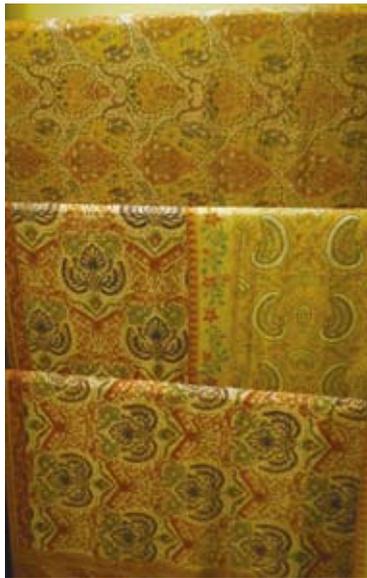
.....

● Looking at the high-end Batik made of silk and cotton and the various embroidered products, I could understand how they would be appealing to the rich as luxury items. I was particularly impressed by the speed and accuracy of the embroidery being done by machine upon watching the process. (Resident of Jakarta)

.....

● The machine stitched embroidery was incredibly detailed. (Artist)





● I was surprised at the process of watching how the Kebaya lace was being made by machine. A finely created Kebaya lacework is very expensive in Jakarta, but I found it be to just as expensive here. There were dresses and scarves finished for ready wear, and it is only now that I am starting to regret not having purchased them. (Resident of Jakarta)

● I wanted to purchase a Batik of brownish coloring typical of Solo and Yogyakarta but could not find any at Nyonya Indo Batik. (Resident of Jakarta)

● Beautiful coloring. Could it have been new coloring used? I felt a sense of Batik being a product for consumption. From the workshop to display, even to those selling the products, they all appeared cosmopolitan. (Specialist)

Conclusion

Comments were mainly about the display and the color selection of Batik. The sales method of Nyonya Indo seemed to have impressed the participants as up-to-date and sophisticated. The workshop being located elsewhere, the artisans were called instead to the shop for this tour. The observation of the machine embroidery also seemed to have attracted much attention among the participants.



▲ Cutting out parts for a kebaya.



▲ Preparing for embroidery by machine.



▲ Embroidery using a sewing machine.

Yayasan Dian Desa & Dian Mandala



Overview

Dian Desa Foundation is a counterpart organization working with CCAA to help the poor. Its head office is in Yogyakarta. The name means "light of the village" and was founded in 1972 by Anton Soedjarwo, a recipient of the Ramon Magsaysay Award and current director of the foundation. Its main areas of activities are in clean water and sanitation, renewable energy, agriculture and aquafarming, micro finance and small industry, waste disposal and waste water treatment.

Dian Mandala is a subsidiary organization under Yayasan Dian Desa. It uses the ray skins discarded as wastes and recycle them to create bags. A tour was organized to observe the processing of ray skin, the shop where the products are sold, the waste water treatment facility and the training facility of Yayasan Dian Desa.

Study themes

1. To introduce the counterparts to CCAA activities.
2. To visit influential NGOs in Indonesia and consider ways for furthering social development through Japan-Indonesian interaction.

Comments

● The use of ray skin was an eye-opener. I was surprised to see what might have been otherwise discarded turned into beautiful bags, purses and even furniture. The workshop had a clear division of labor and systematic organization. (General)

● The site was very spacious and appeared to be well organized. (Artist)

● I sincerely hope that the work will develop befitting their name that means "the light of the village." They seem to be doing a very good job at providing the quality sought by consumers in their processing of ray skin and other products. The new type of cooking stove is a totally different kind of product, but their commitment to challenge and seek new business opportunities should be



▲▼ Processing the ray skin at the workshop



▲ Ray skin being treated with salt.



▲ Participants looking at the bleached ray skin.



▲ Equipment used for treating the ray skin.



▲ Site visit of the waste water treatment facility.

highly commended. From both the viewpoint of product development and creation of job opportunities, I hope that their efforts will light the way for this region.

(Resident of Jakarta)

● I was told that the salt-preserved ray skin was treated to remove any extra meat or protein and bleached before being dyed, but I was appalled by the terrible smell. I was told that the workshop was tackling the issue of creating jobs. I purchased a small bag at this shop.

(Resident of Jakarta)

Conclusion

The visit enabled the participants to learn about the activities of Yayasan Dian Desa, one of the leading NGOs in Indonesia. The tour was mainly to Batik-related sites and dyeing process, but many commented on being struck by the foundation's efforts to tackle social issues for the betterment of the society. Their activities offered many lessons for us to keep in mind as we pursue our work. Likewise, their presence is invaluable in our relationship with Indonesia.



CCAA Exhibition at the Japanese Embassy in Indonesia



Overview

By courtesy of the Japanese Embassy in Indonesia, an exhibition of Batik works was held at the Ambassador's residence. The exhibition was of a small scale, but was well received by those who visited. The blending of the "delicate Japanese sensitivity" and the "traditional Indonesian sense of aesthetics" appeared to have had a particular appeal.





2. Site visits Oct 10/15





Overview of the tour

As part of the tour program, a brief comment was submitted from the participants after visiting each site. In addition to the individual comments, some had given a more extensive reflection on the overall content of the tour as given below.

[Resident of Jakarta]

The study tour offered a unique experience of looking at Indonesia from the viewpoint of Batik. Being a total layman in this field, I was hesitant at first to join, but found the visits extremely rewarding.

I was particularly interested to find out the amount of wage earned by those working in Batik workshops. We did not have the opportunity to hear firsthand from the employers on how they viewed their workers. There seemed to be many wealthy people living in Jakarta looking for high quality goods. If more efforts are paid to make an appeal on the safety of the dyes used, the high level of skill, and the quality of the products, it may not be difficult to sell quality items at a high price range. Because there is a huge gap between the wealthy and the poor in Indonesia with only a handful in the top rank, it is understandable that mass production at cheap price would be the popular course for market business. It may take more than 30 years for the people to appreciate and seek quality over quantity.

Cheap clothes at the fore of “fast fashion” seem to be the trend in India as well, but we need to educate people that cheap labor is not to the benefit of society. We need to better educate all who take part in the entire consumer process, from those operating the workshops, those creating the products, and those making the purchase, on the value of the products and take pride in their cultural heritage. To do so, the working environment should be such that the workers can feel pride in what they are doing. We all need to keep in mind the value of tradition and not repeat the tragedy of losing everything as was the case during the Cultural Revolution in China. Japan has already moved out of the age of mass consumption. More market survey for deeper understanding of overseas demands is needed in order to reach out and sell at the high end.

I am also interested in ikat and songket, so I hope there will be other tours organized on such subjects.

[Specialist]

Being able to see firsthand the process of creation on the ground, I was struck by the dynamic power of handiwork. I hold a strong belief in the richness obtained through repeated buildups. I wonder how much of the beauty and quality of the works are truly reaching the people the way they should. I cannot help having a feeling of disquietude about the direction in which the Japanese today, or more broadly speaking, mankind in general,



are headed and what the impact of the changing set of values would bring. What CCAA is trying to do and calling out to gather more supporters is probably a huge task with many challenges. I hope to be able to support the efforts along with others placing faith in their objective.

[Art university professor]

I had joined the study tour to gain understanding from the point of view of fine arts (oil painting in particular) where my interest lies. With no expertise on dyes, everything learned during the tour was a new and interesting discovery. It struck me that “dyeing” is about chemistry. The balance between acid and alkaline, in combination with temperature and humidity, all affected the coloring and degree of dyeing. The importance of the ingredients had much in common with oil painting.

The tour had on average, visits to approximately three workshops a day, comparing the characteristics by region and by individual workshops. Wherever we went, the process of soldering by canting was mostly done by women. At first, I found it rather odd, but came to understand that the custom came from lifestyles passed down from generation to generation. It was striking too see the way elderly women and the young female workers, who were closer to being girls rather than women, sat around the melting beeswax in a circular fashion. Together with the beauty created by their techniques, I felt that photographs of such scenes would serve as a great publicity for selling the Batiks they create. The techniques of the male workers using cap and other stencils were also wonderful to watch and would appear to similarly enhance greater commercial appeal of their works.

Throughout the tour, there were many discussions on ways to preserve and further promote Batik. My opinion is that showing the faces of the above mentioned multi-generation of women at work could serve as a strong sales point. In addition, seminars and workshops could be held at various locations to attract more attention from those outside the industry. Batik is very much imbedded in the lives of the Indonesians, but can have a different appeal to others outside the country. For example, Japanese might be interested in Batik in relation to the tradition of kimono while the non-Japanese might have a different appreciation for special fabrics created for kimono, perhaps more so than the Japanese. The difference in culture could introduce a new way of looking at Batik which could lead to a totally different approach and potentials for promoting Batik.

I also found the Batik motifs very interesting in the way they depict the flowers, plants, animals and people of Indonesia that stem from their natural, historical and social background. I am curious to see if such motifs can be created into paintings and tableaus. From the perspective of a specialist in fine arts, it seems that there are potentials to have artistic collaborations in which art works, such as paintings, are made into Batiks.



[Professor of Joshibi University of Art and Design]

The main focus of this study tour was to visit and conduct research on Batik workshops and production sites in Java where Batik once flourished and try to consider future directions in which the industry can move forward.

We were able to exchange opinions with the Indonesian artisans on the difference between the local Indonesian and Japanese dyeing techniques and the thinking behind each culture. We were also given the opportunity to hear from the upcoming leading Batik designer, Mr. Warisan, about his innovative and original works of Batik.

Being able to observe firsthand the process of Batik creation and participating in discussions on the topic were very rewarding. The tour started in Jakarta, then went on to Cirebon, Pekalongan, Solo (Surakarta) and Yogyakarta, covering in turn the northern coast to central Java for an overall grasp of the current situation of the Batik industry.

Many questions were raised throughout the tour, pointing at times to various challenges such as the preservation of traditional techniques, inspirations for designs, choice of hand-painting or printing, even including issues surrounding the working environment and wages.

The schedule was rather strenuous as each day started with a visit to two or three workshops or sites, then moving to the next location in the evening.

The participants included a variety of professions, including a visiting researcher at a national museum (professor emeritus of Japan Women's University), an artist specializing in indigo-dyeing, an employee of a wallpaper company, staff from the Indonesian embassy, alumni of Joshibi University of Art and Design, and others. Each had their interpretation of Batik and contributed to the discussions held almost every evening during the tour. Opinions most frequently raised pointed to the various challenges of the Batik industry and where it is headed, concluding in the recognition that training of artisans, preservation of techniques and securing of distribution channels were common issues generally shared by artisans in Japan as well as the Indonesians involved in the creation of Batik.

Upon visiting the workshop of Batik Bixa in Yogyakarta, it turned out that the current head of the workshop, Mr. Hendri Suprpto, had participated in the intangible cultural heritage project jointly organized by Joshibi University of Art and Design and the Asia-Pacific Cultural Centre for UNESCO (ACCU) in 2007. He showed me the meeting minutes recorded by Joshibi during the visit. He had taken part in the project as a member of the Indonesian trade ministry's special study group on the research and development of Batik and other handicrafts, and had given lectures on Batik and demonstrations of the actual process of Batik creation to the university students. He still continues to create beautiful works using plant dyes at the Bixa workshop.

The visits allowed for exposure to numerous works, being able to actually see and touch them and learn how they were created as well as gain insights about Batik. I feel that I was able to learn a great deal from participating in the program. It is now up to me to keep up the network established with the other tour participants and think of ways to apply the new knowledge in my work.

3. On completion of the tour



3.1 Debriefing

■ Overview

Two debriefing sessions were held: the first on November 25, 2015 in Kyoto and the second on November 28, 2015 in Tokyo. The tour participants gathered to reflect on the tour, reconfirming the objectives and places visited while looking at the photographs taken and exchanging opinions on their learnings and impressions. For the Kyoto meeting, two guest speakers were invited to further shed light on the content of the tour. The presentations given by Professor Satoshi Ushida of Mukogawa Women's University, an authority on indigo-dyeing, and Mr. Tadayoshi Sato, a specialist in textile, were shared at the meeting held in Tokyo.



3.2 Reflections upon returning from the tour

The study tour on Indonesian Batik was organized mainly to have the Japanese participants gain a better understanding of the art of Indonesian Batik. At the same time, the tour also incorporated visits to historical architectural sites and museums to enhance appreciation for the overall Indonesian culture from the perspective of Batik.

The degree of interest and objective for wanting to learn about Indonesian Batik differed by individuals as the tour participants were of diverse professions and backgrounds. However, this tour succeeded in having them form a network to promote exchange between the traditional artistic cultures of Japan and Indonesia as well as build a foundation for enhancing joint cooperative undertakings. It gave me great pleasure to find that some of the participants had immediately started planning for collaborations in manufacturing and educational programs with the Batik workshops visited.

Throughout the tour, opportunities were provided to encourage active discussions, in which the participants eagerly partook. Comments from the participants all indicated the study tour to have been very productive and to have offered them a fruitful experience. The same could be said for the organizer where the inputs from the participants were invaluable. Thus the original purpose of this tour could be said to have been successfully achieved in searching for the very essence of Batik and how to help conserve and further promote the works of Batik.

Batik is an art of wax dyeing that Indonesia can take pride. The very essence is in the technique of wax application that aims for aesthetic perfection passed down from generation to generation. This “aesthetic application of wax” is not only about precise drawing of motifs and attention given to miniscule details. One of the questions arising from the discussions was whether attaining perfection of techniques for very precise and intricately detailed application of wax was essential in making beautiful works of Batik.

At the time of the tour in 2015, many workshops and organizations stressed the importance of preserving the traditional techniques in fear of an eventual loss if no active effort was made. Among them was one workshop trying to train mainly the younger generation to master the art of extremely intricate hand-drawn patterns. The level of details sought was such that the process required incredible amount of patience, and was received with mixed appraisal from the participants. Comments were raised as to what differentiated the accurate depiction of details by hand and that of prints. Many questioned the need to accomplish such intricacy by hand when the same can be done by machine. The discussions eventually evolved to ask whether perfecting detailed patterns and designs were really the ultimate goal in the creation of Batik.

One response to such questions that became clear during the tour was the importance of “expressive lines.” When such lines were found, the work clearly stood out as a hand-drawn piece of Batik, no matter how detailed the design.

In fact, the participants were all drawn to the beauty of the lines and the dots and the movements felt by them. All the participants commented on the aesthetic essence conveyed by the lines and the dots.

In the traditional hand-drawn Batiks, how to draw the lines and the dots were given the highest priority in the creation of a work. The idea closely resembles the Japanese sense of aesthetics in calligraphy where close attention is given to the beginning and ending of brush strokes as much as to the very size and balance of the characters drawn. The expressiveness of lines is also characterized by regional differences and sense of beauty.

At one place, for example, where value was placed on peace of mind and quiet beauty, carefully drawn smooth lines were considered of the highest quality. For works created in the fishing island of Madras, prayers for the fishermen's health and good catch took the form of dynamic lines full of energy.

The more intricate the design, the harder it becomes to grasp the expressive nature of the lines. However, how the lines are drawn affect the overall impression of the finished works. This attention to the expressiveness of lines is at the very essence of having hand-drawn Batiks. There can be no better way to express the aesthetic feeling of an artisan at a given moment than how a line is drawn by hand. Techniques to preserve this rich tradition of artistic expression through the drawing of lines are often neglected in the conservation of the art, but compose an essential aspect that merits greater attention.

As the next step, many of the participants saw a potential in leaving the wax on the fabric in order to better appreciate the application and not removing it upon completion of the process. Since the very essence of Batik is on the aesthetic application of the wax, it would make sense to leave the wax in place so that its application is obvious. The uneven finish would be quite similar to the Japanese works of Inden. However, the designs are much larger in scale and the flowing expression is distinctly different from that of Japanese Inden.

This suggestion might be difficult to implement as wax would melt at 50 degrees Centigrade. However, if a breakthrough can be found to preserve the wax in the finished product, there could be a totally new world of creation stemming out of the traditional craft of Batik.

Yoichiro Ito

Managing Director
Cross Cultural Artisan Association (CCAA)



In closing

The tour included visits to both types of Batik workshops: those adhering to traditional techniques and those challenging innovative ways to create new works of Batik. I have enjoyed a long relationship over the years with the workshops of Masina, Ridaka, Tobal, Oey Soe Tjoen, and Dudung. They each have a unique history of preserving the traditional method of creating hand-painted Batik, specializing in weaving, or promoting the use of cap. On the other hand, the workshops of Batik Warisan, Nyonya Indo and Lenan are known for creating new types of Batik and for their proactive pursuit of business opportunities.

The former group of workshops follows the traditional method and tries to preserve the technique passed down the generations. Their clientele is also composed of people seeking the traditional kind of Batik. The latter group of workshops creates products to reflect their uniqueness. Their business makes use of the Internet and targets the wealthy in search of something new. Both groups, however, share in common the need to find artisans skilled in wax dyeing and train them to the standards required.

The visits organized by the study tour gave the impression of such artisans as being successfully trained and the highly demanding technique of wax dye carried forth. However, the reality in Indonesia as a whole may be different as only a handful of selected workshops were visited when in fact there are so many Batik workshops throughout the country. Numerous new workshops were created with government incentive, in and even outside Java, after Batik was designated as intangible cultural heritage by UNESCO in 2009.

These new workshops are producing Batik items and selling them at various places. However, many of such products appear to give higher priority to sell in quantity at low price range, rather than to offer quality items. Even for hand-painted Batik, attractiveness for popularity is favored over taking time to create products unique to each region. Artisans involved in the wax drawing process themselves also seem to prefer quickly finishing several works at once rather than exerting long hours over one piece of fabric. There is thus serious concerns for ensuring the preservation of high level craftsmanship. The harsh working environment and the low social status, furthermore, are turning away the young from choosing this profession.

Recently Batik appears to be seen everywhere, from Batik patterned fabric to clothes, giving a general impression of Batik being on the revival. In truth, Batik workshops which can create true quality Batik are on the decline. That is why those seeking authentic works of Batik rarely have the opportunity to find a workshop that meets their demand. At Oey Soe Tjoen, those at the workshop said, "What we want most is to hold an exhibition of Batik together with only workshops creating authentic pieces and be able to interact directly with the consumers who seek them." For Oey Soe Tjoen to openly express such desire in front of all the tour participants, with a view to looking at the future, was very inspiring as just prior to the tour, they had confided to me of their concern on how much longer they could keep up.

It gives me great pleasure that this study tour served to bring together those who are genuinely interested to seek and purchase authentic works and those workshops which aim to maintain a high quality craftsmanship. There were also many valuable opinions and inputs gained from discussions throughout the tour which will surely contribute to efforts in the preservation and promotion of Batik.

My heartfelt appreciation goes to all who have contributed to this study tour; for the valuable opportunities offered and the frank and constructive opinions expressed. I hope to be able to reflect and incorporate the learnings in our activities as we continue to build and interact with our partners, both in Japan and in Indonesia.

Fusami Ito

Chairperson
Cross Cultural Artisan Association (CCAA)

What is Cross Cultural Artisan Association ?

Cross Cultural Artisan Association (CCAA) was founded in October 2014 to promote cultural activities that help produce high quality artworks through mutual understanding and collaboration between Japan and other countries with a goal to refine aesthetic awareness and techniques in all countries involved.

CCAA Projects

Projects to introduce culture, arts and craftwork of Japan to other countries and vice versa so as to develop mutual understanding and learning.

Projects to promote exchanges between Japanese and foreign creators and artists to help them collaborate with one another and be engaged in creative activities that reach a higher level.

Projects to boost small-scale creative activities of traditional crafts in Japan and other countries to a professional level and promote their gradual financial independence, and others that are needed to achieve the objectives described above.

Board Members

Chairperson: Fusami Ito

Board Members: Matsuo Mitsunori

Reiko Sadiyah Barack

Sae Ogasawara: Hon. Prof. of Japan Women's University

Yuki Yanagi, Dyeing and Weaving Professional

Yoichiro Ito

Kyoko Shimizu, Board Member, Asian Community Center 21

Secretariat: Yoichiro Ito, Executive Director

Maiko Usui



Brief History of Cross Cultural Artisan Association (CCAA)

2011.08	At the request of Mr. Rachmat Gobel, the former Minister of Commerce of Indonesia, the Eco Batik project was launched with Ms. Reiko Sadiah Barack, Mrs. Fusami Ito and Mr. Yoichiro Ito as the founding members.
2011.12	Produced a stuffed mascot for the 26th South East Asian Games (SEA Games), held in Parenban, Indonesia. The stuffed animal was made using sonket, a traditional woven fabric of Parenban.
2012	Established an experimental Batik workshop in Solo, Indonesia, and started production. Fusami Ito offered a workshop and instructions in Batik production at Joshibi University of Art and Design. Finished products were displayed as the part of an exhibition at the Joshibi Art Museum in Sagamihara.
2013.08	Produced and gifted Batik yukatas (Japanese summer cotton kimono) to Yokozunas (grand champions) and Ozekis (second highest ranking wrestlers) on the occasion of the Japanese Sumo Wrestling Jakarta Tour.
2013.12	Refine Batik products were exhibited in the Monozukuri (Creative Production) booth at the Japan-Indonesia Expo 2013, held in Jakarta, Indonesia. The exhibits that incorporated the Japanese sense of colors in Indonesian traditional patterns impressed the Expo visitors.
2014.02	Refine Batik products were exhibited during the Indonesian Fashion Week. Organized a cross-cultural classroom project in collaboration with Joshibi University, inviting students from ISI JOG University of Arts. Helped with preparation, translation, presentation and instruction.
2014.10	Offered help to a cross-cultural program of fashion collaboration, cosponsored by Jakarta Fashion Week and Japan Foundation, by providing three designers from Japan and Indonesia with traditional Batik fabrics.
2014.10.31	Established the Cross Cultural Artisan Association (CCAA), a general incorporated association, in Tokyo, Japan.
2015.05.07	Refine Batik Exhibition was held at the Indonesian Ambassador's residence in Tokyo inviting many guests including Mr. & Mrs. Yasuo Fukuda, the former prime minister of Japan, and Yokozuna Hakuho, wearing Batik Yukata of white phoenix.
2015. 10.05-11	Study Tour was conducted by the subsidized support of the Japan Foundation and MRA Foundation
2015. 10.13-14	Batik Renaissance Exhibition was held at Plaza Indonesia



Cultural Exchange and Collaborative Production of Indonesia-Japan Traditional Textile Craftsman

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