

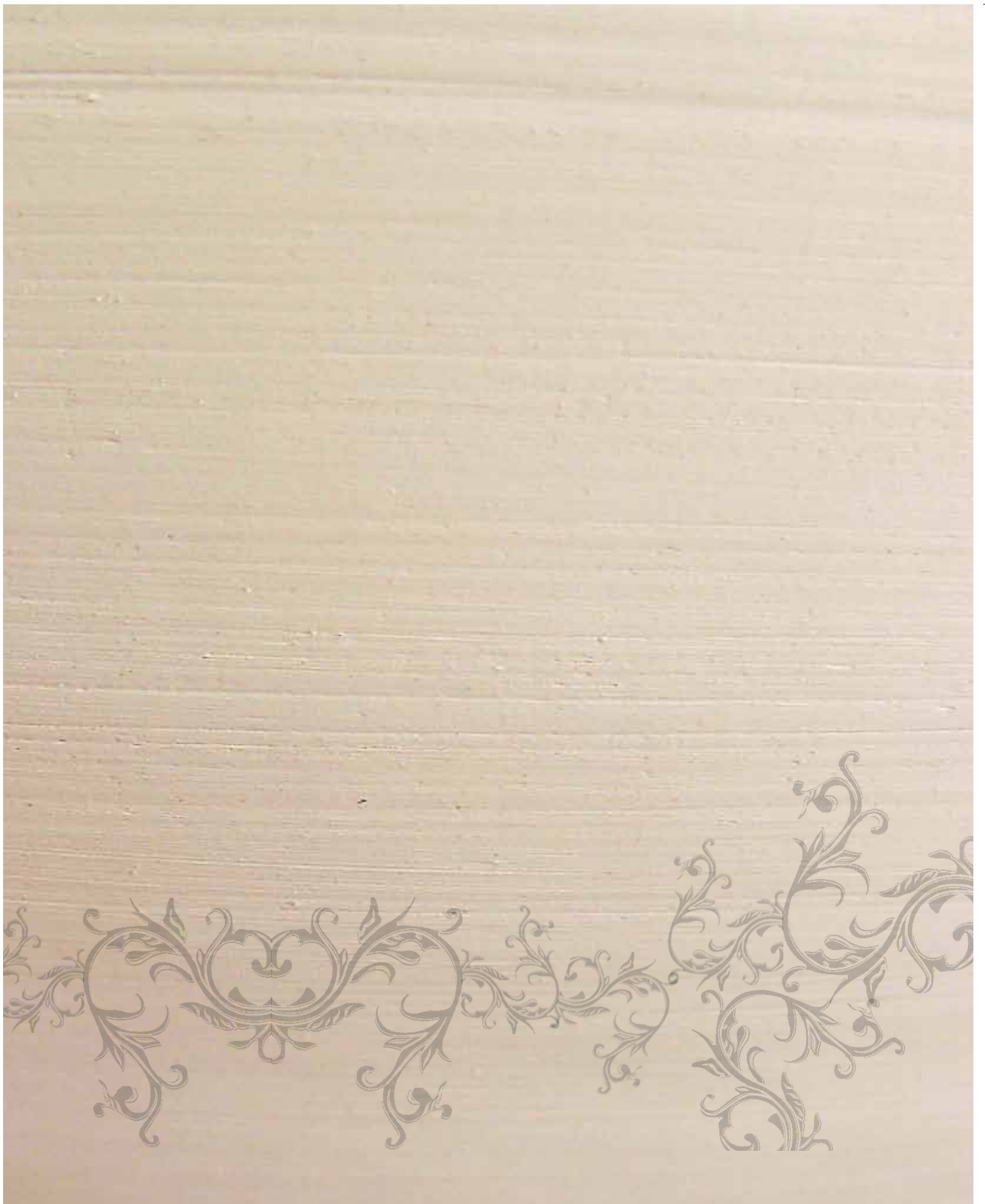


DEPARTEMEN PERDAGANGAN
REPUBLIK INDONESIA

Indonesian Pottery

Uniquely Beautiful

MINISTRY OF TRADE OF THE REPUBLIC OF INDONESIA





Introduction

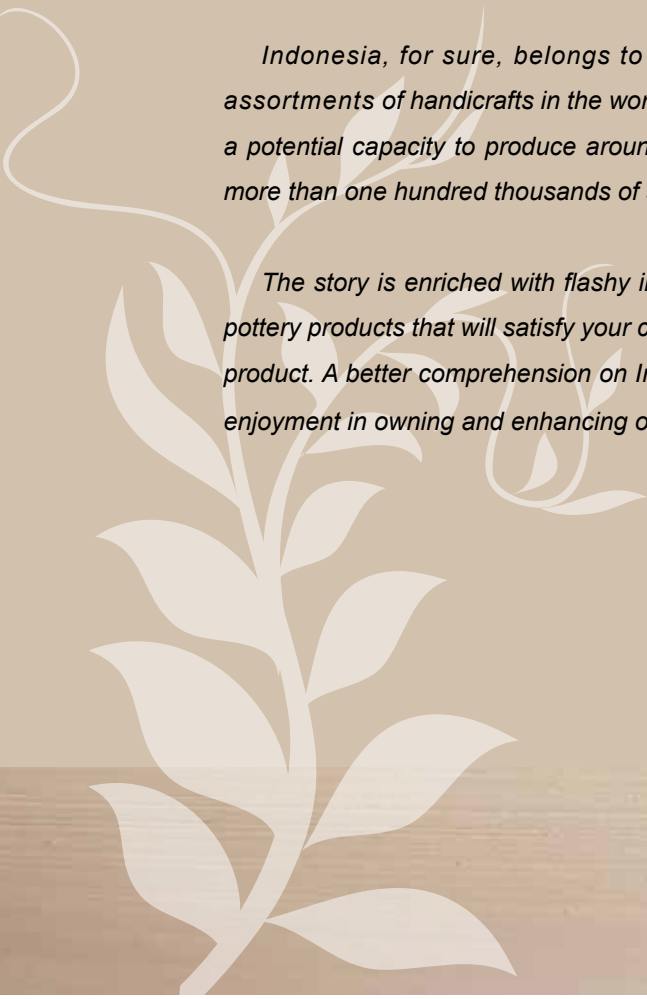
To introduce Indonesia's potential products which are spread in almost every province, TREDADA provides information about those products so that the general public will be more familiar with them. For this purpose TREDADA has organized an effort to collect and analyze relevant information related to the potentials and specific advantages of each of the products.

This booklet entitled "Indonesian Pottery, Exotic Medium of Ethnic Expression" presents a complete account on Indonesian pottery products. The reader is invited to a journey around this elegant cultural product, starting from the preparation of rough raw materials up to being created into elegant pieces of pottery.

Indonesia, for sure, belongs to the group of countries with biggest number of types and assortments of handicrafts in the world with a substantial potentiality. Indonesia is estimated to have a potential capacity to produce around 37,523,000 tons of pottery products per year, supported by more than one hundred thousands of skilled potters and artisans.

The story is enriched with flashy illustrations to convey meaningful and attractive information on pottery products that will satisfy your curiosity and give better understanding on this attractive cultural product. A better comprehension on Indonesian pottery will lead to a better appreciation and greater enjoyment in owning and enhancing one's home with this exotic cultural product.

*Erwidodo.
Director General
Trade Research and Development Agency (TREDADA)*





Minister of Trade
Republic of Indonesia

Message

It is our great pleasure to share with you the wealth of our cultural products. As a country with rich cultural heritage, handicrafts produced in Indonesia also display a high level of diversity. Each province, even each production center has its own specialty and uniqueness. It can be said that Indonesia belongs to the group of countries with biggest number of types and assortments of handicrafts in the world. Following the nation's motto of "Unity in Diversity" ("Bhinneka Tunggal Ika"), the diversity of Indonesian handicrafts is united by a single underlying characteristic: uniquely beautiful that epitomizes the essence of Indonesian culture.

Indonesian pottery products with attractive ethnic touches are well positioned to supply the global market needs for ceramic gifts and decorative articles. Indonesian products offer features with creative ideas for interiors and home improvement. A great variety of Indonesian pottery products will enhance the home ambiance and support the aura of peace and relaxation in and around the garden.

The traditional features of Indonesia pottery with the attractiveness of hand made ethnic designs are well suited to cater the market trend towards ethnic products. As proven through a long historical record, Indonesian potters are ready to adapt to any shift in market taste like the trend to give pottery the effect of wood by modifying the texture of the product or adding a relief on the surface. This book is dedicated for those who enjoy pottery products enriched with elegant ethnic touches to enhance the ambiance and aura of peace in their homes.

Mari Elka Pangestu



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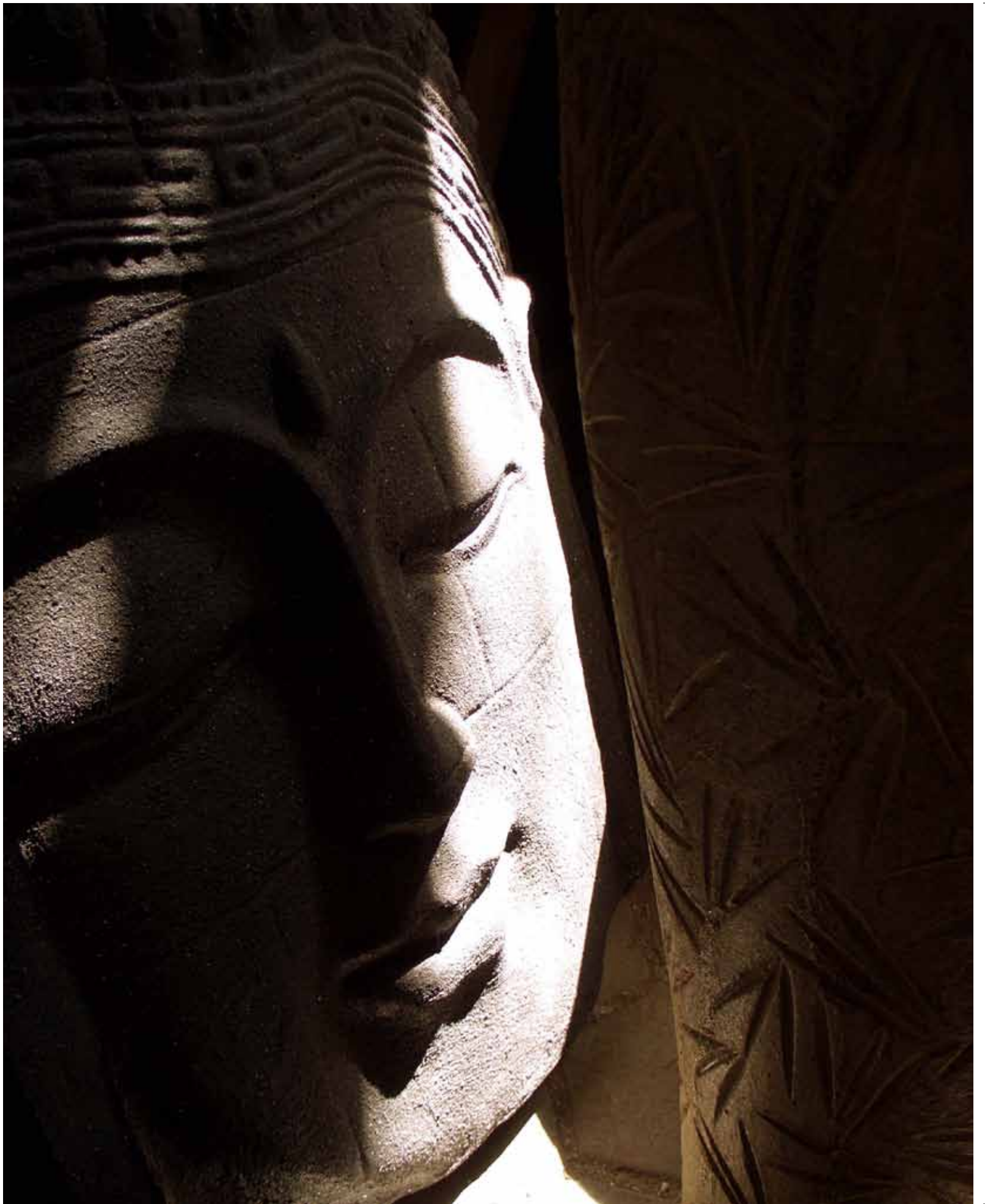
INDONESIA, THE EXOTIC LAND

Indonesia, with more than 17,000 luxuriant tropical islands, is the biggest archipelago country in the world. It is an archipelago that lies across the Equator and spans a distance equivalent to one-eighth of the Earth's circumference. The chain of islands extends 5,100 kilometers from the West to the East and 2,000 kilometers from the North to the South. Situated south-east of the Asian mainland and north and northwest of Australia, this string of emeralds is cast between the Indian and the Pacific oceans. This equatorial country represents a unique combination of geographical features and geo-economic position. Indonesia is encompassed by a major juncture of the Earth's tectonic plates and encircled by "the ring of fire" of the world. These factors have created a highly diverse environment that is rich in natural resources (oil, iron, gold, tin, nickel) as well as in terms of both terrestrial and marine biodiversity.

Thanks to its unique geographical position, Indonesia has always become the meeting point for the peoples and cultures of mainland Asia and Oceania. Indonesia is central among ancient trading routes between the Far East and the Middle East, resulting in many cultural practices being strongly influenced by a multitude of religions, including Hinduism, Buddhism, Confucianism and Islam. As such Indonesian culture has been shaped by a very long interaction between original indigenous customs and multiple influences from all corners of the world. The result is a complex cultural mixture which is very different from the original. Indonesian art-forms express this cultural mix. The creativity and innovativeness of Indonesian people have created Borobudur, one of the masterpieces produced by Indonesian exotic cultural mix.

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THE VESSELS

WITH THE MOODS

Pottery Through The Ages

Archaeological findings suggest that earthenware started to evolve when nomadic men settled down and discovered fire. The pinch pots might have been the first type of pottery made. The sedentary ancient people made pinch pots from balls of clay into which their fingers or thumbs were inserted to make the opening. Objects made by hand using manual skills, now known as handicrafts, were created in response to the needs to facilitate their daily life. The ancients had to create various implements and household wares from raw materials available in their immediate environment. They also had to develop techniques that enable them to form and shape the materials in order to serve certain functions. Therefore, at the very initial phase, handicrafts, including earthenware, pottery and ceramics, were more practical rather than ornamental.

As from the beginning, ancient people have used clay to cater more purposes to serve different needs of their daily like. Pottery provided them with useful containers to boil vegetal foods and make them edible. In addition to pottery usage as domestic wares, earthenware products were also used for ritual tokens and decorative items. Being creatures who love beauty (“A thing of beauty is a joy forever”), our ancestors started to beautify the wares, tools, and implements they made manually. They decorated everything they made, even their bodies. (Tattooing is the remnant of that tradition). There is truth in the statement “Beauty is in the eyes of the beholder” (that is said to be expressed by Shakespeare). The eyes of the beholders are influenced by the society where they happen to live. The world-view and view of life determine how people see any articles.



Water jar are household utensils that are stil use today. This pottery product is also atractive to the global market.

Decorations on handicrafts are meant to beautify their looks. Beautification serves two purposes. First objective is as a solemn dedication to the All Powerful Being. The dedicated article shows one's humility in front of the Almighty Being. The second one is the mundane goal, namely to please the eyes of other people in the society. Hence, handicrafts with aesthetic decorations carry symbols that have religious and cultural meanings.

The craft-persons doing handicrafts accumulate skills and knowledge through years of practice. The accumulated skills are then incorporated into each handicraft article he or she is creating. Time consumed for handicraft-related activities (like cutting, shaping, forming, painting varnishing, dyeing, etc a piece of handicraft) show dedications as well as the level of craft-person's technical expertise. The skills so accumulated are then transferred from one generation to the next. Handicrafts techniques and skills are transferred from the masters to the apprentices from chest to chest through watching, imitating and learning by doing whilst being trained.

Different Methods Give Distingtive Products

There are essentially three different kinds of pottery: earthenware, stoneware and porcelain. Earthenware is one of the most commonly used ceramics. Earthenware is porous pottery, usually fired at the lowest firing temperatures (900°-1200° Centigrade). Depending on the clay used, earthenware may turn a buff, red, brown, black or baked color such as terracotta (which translates to baked Earth) when the product is fired. A substantial portion of Indonesian pottery products belong to earthenware category, particularly those produced in Lombok.

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Stoneware is more durable than earthenware as it is fired at a higher temperature (1200°-1280° Centigrade). The clay turns white, buff, gray, or red and is glazed for aesthetic purposes. Stoneware has a more opaque appearance than other ceramics and is often available in murky grey brown tones due to impurities found in the clay used. Glazes can be applied before

the second firing at an alternative temperature to create different effects. Most of Indonesian pottery products made by Jogjakarta's potters belong to stoneware category.

Porcelain is one of the purest forms of ceramics. Porcelain is made from kaolin that is a type of clay formed from decomposed granite. This form of ceramics was originally developed by ancient Chinese potters experimenting with adding additional materials to stoneware compositions. Porcelain is fired at 1280°-1400° Centigrade. Porcelain is white and often translucent. In Indonesia, porcelain is made mainly for tableware and other household utensils.

Appreciating Hand Made Products

The quality of earthenware product can be judged through a number of ways. Since handicraft is a product to be enjoyed through its external appearance, the first way to appraise the earthenware is through the smoothness of its surface. Smooth surface is the indication of skilled craftsmanship, mature firing and excellent finishing. The status of firing maturity can be evaluated through "ticking test". A ticking on the surface that creates a loud and clear sound indicates a product with good quality. Earthenware for use as eating utensil should be water-proof which can be tested through, obviously, by pouring water and observing whether it creeps.





CREATING BEAUTIFUL ARTISTRY

The Development of Pottery

Pottery has a very long history in Indonesia. According to a study by Bonzan Eddy Rochasliadi Setyo, a researcher from Bandung Institute of Technology, pottery making has been known in what has now become Indonesia from the time of the invention of farming, from around 2500 BC to 2000 BC. Around this time, prehistoric Indonesian has started to settle down and make their living by farming for at least one harvest per year. The farming cycle leaves much spare time for prehistoric peoples. Having a guarantee of enough food after the harvest, prehistoric Indonesians are provided with enough spare time to pursue and develop other activities and skills. Among these is pottery making.

Pottery making in prehistoric Indonesia still utilized simple or no tools. Early techniques relied on pottery making by hand without any tools. Pottery was made by hand pinching and coiling technique or both. Later developments saw the introduction of the hand wheel tool, which later supplemented by the use of paddle and anvil tools. Paddle and anvil tools are still used today due to their simplicity of use and manufacture.

In a book by Santoso Soegondho (Tradisi Gerabah di Indonesia dari Masa Prasejarah Hingga Kini/Pottery Tradition in Indonesia from Prehistoric to Modern Times) details the development of Indonesian pottery making following the spread of the influence of Hinduism, Buddhism, Islam and up to its development in the modern era. It is suspected that early pottery making models after stone or wooden utensils and vessels, which later develops into basket forms. Early pottery making models are typically in the form of simple boxy flat baskets.

During the metal (bronze/iron) age, pottery in the form of round cups and pots were beginning to appear. These were usually made with smooth and

Indonesia offers a great variety of pottery products with unique ethnic touches.

plain surface finishes, while a few incorporate decorative motives. The potteries of the metal age were usually used for cooking and burial ornaments. Indonesian metal age potteries were developed during 1600 BC-1000 BC. This is comparable to potteries developed during the Shang and Zhou Dynasties in ancient China (1600 BC) and potteries developed during 750 BC-1000 AD of the Sahoin Kalanay and Bau Malayu cultures.

Potteries were still widely used after the development of writing (the beginning of historic times). During the early times of Common Era (after 1 AD) potteries are beginning to change. Decorations are added, such as glazed surfaces. In Indonesia, glazed potteries were introduced during the Hinduism and Buddhism era, which can be seen at the archaeological sites of the Majapahit Kingdom in Trowulan, Mojokerto East Java and other sites.

As a country with rich cultural heritage, handicrafts produced in Indonesia also display a high level of diversity. Each province, even each production center has its own specialty and uniqueness. Following the nation's motto of "Unity in Diversity" ("Bhinneka Tunggal Ika"), the diversity of Indonesian handicrafts is united by a single underlying characteristic: uniquely beautiful that epitomizes the essence of Indonesian culture.

Indonesian handicrafts are famous for its unique beauty that comes in a big variety of assortments. Some Indonesian handicrafts have established their marks among the global audience. A big number of different types of handicrafts are practiced and produced in Indonesia. It can be said that Indonesia belongs to the group of countries with biggest number of types and assortments of handicrafts in the world.



Traditional potter is manually shaping the forms using her skilled hands



Special Features

Indonesian pottery products with attractive ethnic touches are well-positioned to supply the global market needs for ceramic gifts and decorative articles. Indonesian products offer features with creative ideas for interiors and home improvement. A great variety of Indonesian pottery products will enhance the home ambiance and support the aura of peace and relaxation in and around the garden.

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Pottery Variety



Basically, Indonesian pottery industry offers the global markets four major types of products: statuettes, vases, pots, and various types of decorative articles. Indonesian potters produce statuettes that may be put on a table, shelf, etc. to enhance the interior of a room. Statuettes made by Indonesian potters come in many attractive shapes and appealing colors that may depict animal, object, etc. as a representational decoration. The representation can come in the form of figurative products and non-figurative products (abstract forms and shapes). The sizes produced depend on market requirements. Products for interior decoration may have a height reaching up to approximately 40 centimeters, whereas the ones for garden decoration which are bigger may range from 30 to more than 150 centimeters in size.



Export products from Indonesia also include vases, namely open containers, both for decorative and functional purposes. Water-resistant vases are produced to cater the needs of the florists sector. The shapes of Indonesian made vases have evolved to adapt some aspect of modern designs whilst still maintaining the traditional ethnic roots. As such, Indonesian vases have become the medium to express ethnic cultural arts that make them more attractive.



Indonesian pottery industry also produces pots with many different shapes and applications. Two types are made available. The first type is pot for plants which is a container for a plant usually made of baked clay used at home or in gardens for practical and decorative purposes. The second type is pots to be used as bowls – a dish, bowl, plate or other container that is made by shaping clay, usually used for storing different types of food and for aesthetic reasons.

Decorative articles produced include candle holders, lamps and shelves.





The Research and Development Institute for Ceramics under the Ministry of Industry provides technical services to the pottery industry. The equipments shown above are used to test the composition of the clay and the strength of finished pottery products

COMMERCIAL ACTIVITIES TO SATISFY MARKET NEEDS

Pottery as Economic Activities

Indonesian pottery industry belongs to the category of Small and Medium Enterprises (SMEs). This sub-sector is clearly supported by availability of abundant raw materials and more than one hundred thousands of skilled potters and artisans. In 2006, there were 31,153 SMEs that produce pottery with an estimated production capacity of 37,523,000 tons. This sector is supported by 135,331 employees and workers.

Shaping The Dough Into Artistic Crafts

Raw Materials and Tools Used

Raw materials required for making pottery products include: clay, feldspar, some sands, other materials and water. Clay, which is soft when wet and hardens when dried or heated, is the most important material for making pottery. Feldspar is a common alumino-silicate mineral which contains varying proportions of calcium, sodium, potassium, and others, found in most igneous and metamorphic rocks and many sediments. This substance is required to bind other materials in order the structure formed becomes stronger. Sand is included to help the shaping of the body. Sand keeps the clay body more open and prevents the clay particles from binding too tightly together, which could result in cracking while the pot dries or during the firing. Water is required to make slurry that is a liquid mixture of water and an insoluble solid material (the soil, clay, feldspar, sand, etc.). Water induces chemical reaction among the ingredients, particularly at the firing stage. Some other materials are added to the mixture for a number of purposes. An example is gyp



A Traditional mixing of raw materials pottery, here Sand keeps the clay body more open and prevents the clay particles from binding too tightly together



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sum, a naturally occurring colorless or white mineral, hydrated calcium sulfate which is used to smooth the earthenware surface.

The proportion of each raw material depends on the types of pottery to be made as being learned through life-long experiences of respective traditional craft-persons. On the average, soil will take around 60% to 70%, clay around 15% to 20%, sand around 10% to 15%. Water is to be added with a common formula of 1.5 liters for 5 kilograms of solid materials.

Traditional tools for making pottery objects include: traditional hoe, knife, a hammer, a scraper made of small iron pipe and objects found in the immediate environment such as seeds and river pebbles or are made from bamboo, wood, coconut and sea shells. More recently, several manufactured materials are also put to use.



The Process of Making Potteries

First, coarse foreign matters natural to clays must be removed. Then water is showered on the materials to make a wet dough. Thereafter, the mixture is rolled and milled to make it clayey (i.e. heavy sticky wet dough). Milling and rolling can be done either manually by trampling with bare foot soles, or mechanically by a milling and rolling machine.

Pottery body can be formed and shaped from clay dough in three ways: 1) paddling which is used for making round-bottomed pots such as rice cooker: the clayey doughs are beaten out from a single ball of clay with a stone and wooden paddle. 2) assembling that are applied in making products comprising of several parts like making kettles. 3) coiling that is applied by making pottery products from rolls of clays such as making water jars.

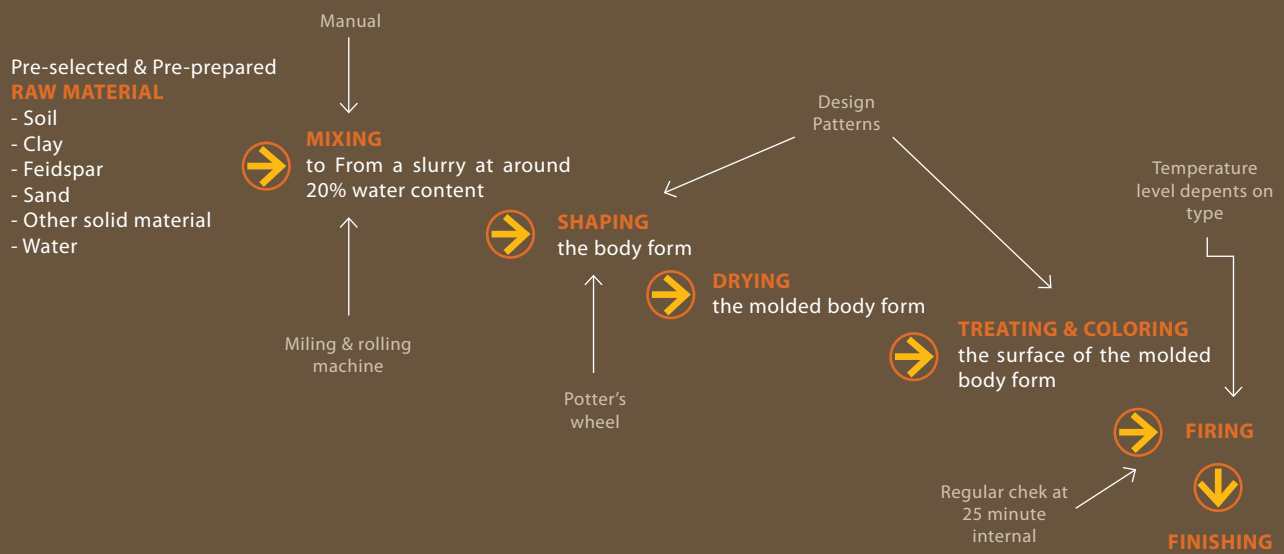


In the traditional method, there are no mechanized tools except for simple turntables, or banding wheels. Through development programs, the Indonesian Government has distributed various types of mechanized tools to increase the traditional potters' productivity.



Maquette for making roof tiles & pottery blocks

POTTERY MAKING PROCESS





“Applied decoration” technique is done the day after the pot is made, by pressing and stroking small coils or balls that have been rolled on a board onto the damp surface with moistened fingers. Some applied decoration is a functional part of the construction process like bands of applied clay that function to reinforce weak joints in the construction of kettles or water jars..

Before being fired, the clay body must first be air dried for some days to prevent it from breaking. Firing can be done either using traditional fuels like firewood, dry coconut husks and dry husks or by using gas stove. Regular checks on the progress of the firing are conducted at regular interval of around half an hour. The Indonesian Government has gradually introduced modern way of monitoring temperature through thermocouples as well as pyrometric cones.

When the pots are all “cooked” or “ripe”, the fire can be left to slowly cool. If the pots remain in the stack they will be colored a rich reddish brown with fire marks ranging from black to yellow and purple caused by the random effects of proximity to fuel or other pots. A long, slow cooling time ensures the greatest strength but potters often need to pull the pots out earlier.

a traditional firing
metod, the potters use
wood to make a fire.







Government Policies and Programs

The Government of Republic of Indonesia has laid down a set of integrated programs coordinated among relevant departments to support pottery industry. On the marketing aspect, the Government through the Ministry of Trade facilitates promotional activities through trade fairs both within the country and in export destination countries. Information portals are also created and managed to cover both domestic and overseas markets. Indonesian artisans and potters are encouraged and supported to participate in international competition for ceramic designs.

On the production side, concerted efforts are aimed at strengthening the quality management systems through the introduction and subsequent application of ISO 9000 and CE Mark. The Government through the Ministry of Industry initiates cooperation between pottery industry and universities to develop design capabilities and to improve pottery making techniques. The Government also supports the industry efforts to modernize and update production technology through increased activities of Technical Service Units.

For the purpose of building and increasing the competitiveness Indonesian pottery industry, most of which comprises of SMEs, the Indonesian Government through the Ministry of Trade and Ministry of Industry initiated the creation and development of pottery handicraft clusters in 3 (three) regions in Indonesia: 1) DIY, Daerah Istimewa Yogyakarta/Yogyakarta Special Administrative Region), 2) West Java, 3) West Nusa Tenggara. Within each pottery/ceramic cluster in respective region, the Government helps cooperative activities among businesses, suppliers, service providers, business support organizations related to pottery/ceramic. The Government has identified the initial drivers for the development of each respective cluster. They are the major players in the production side, the major traders as the intermediary and the major exporters. With such arrangement, each and every participant and member of the pottery/ceramic shall be in a very good position to maximize the advantages of location proximity.

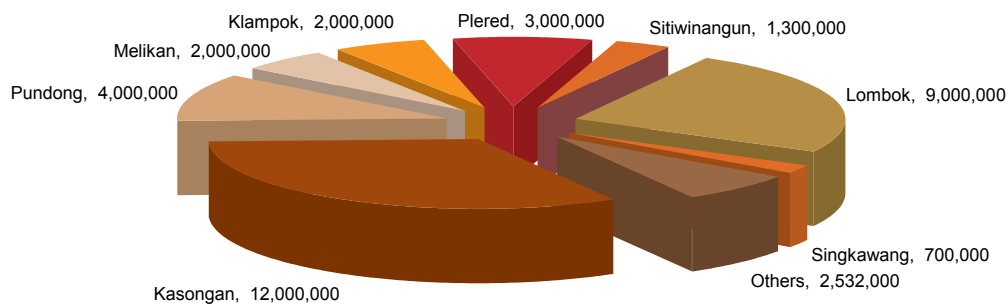


Packaging system of pottery production before shipping.

Production Centers in Indonesia

There are 8 (eight) major production centers for pottery in Indonesia: Kasongan and Pundong (both are located in DIY, Daerah Istimewa Yogyakarta/ Yogyakarta Special Administrative Region), Melikan (near Klaten, Central Java), Klampok (in Banjarnegara, Central Java), Plered (in Purwakarta, West Java), Sitiwinangun (in Cirebon, West Java), Lombok (West Nusa Tenggara), and Singkawang (West Kalimantan).

ESTIMASI POTENTIAL CAPACITY OF MAJOR POTTERY CENTERS
(PRODUCTION CAPACITY IN TONS)



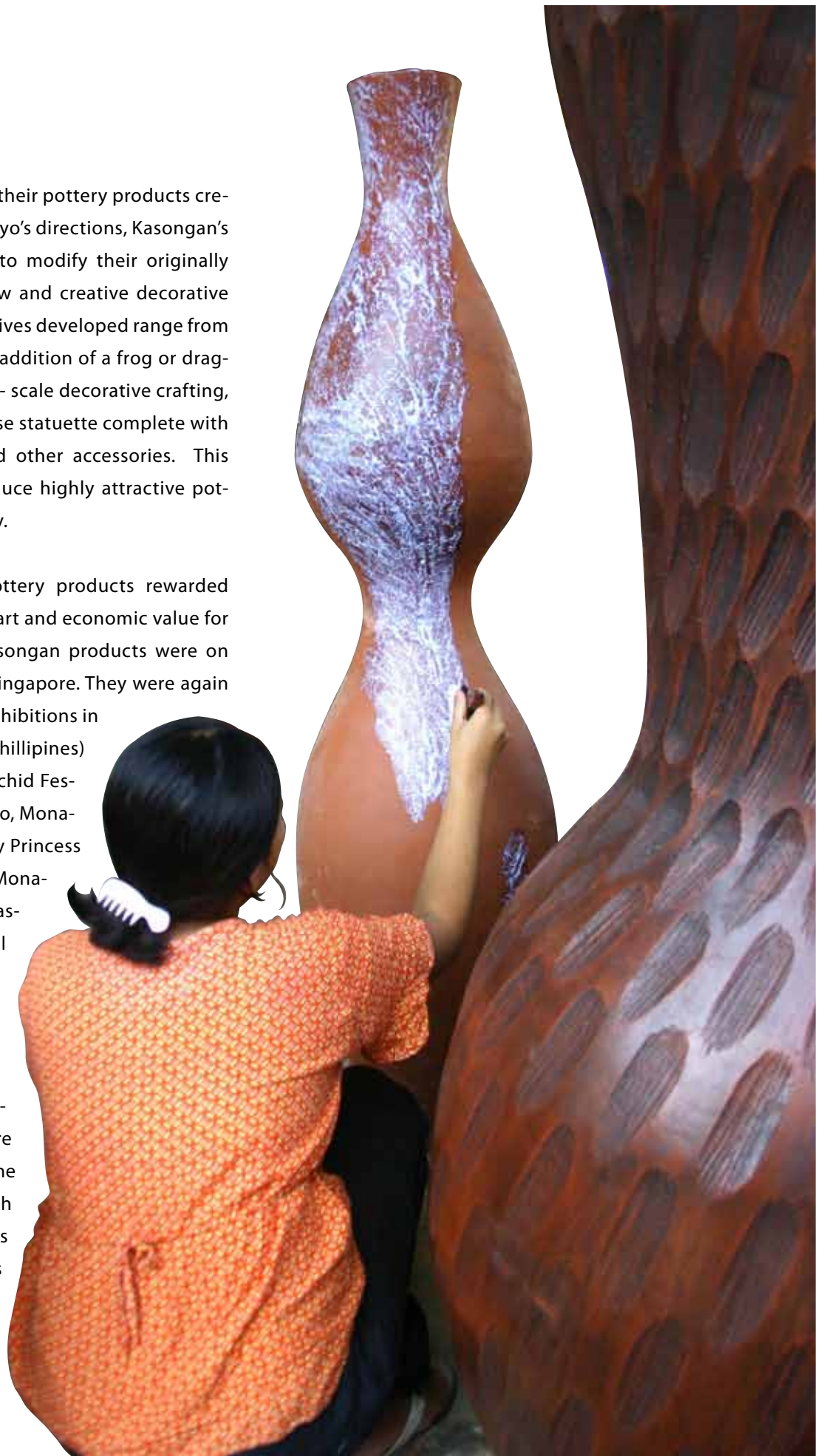
Kasongan

Among the many pottery making centers spread across the country, Kasongan stands out on its own. This pottery production center is located approximately 6 kilometers south of the city of Yogyakarta, at the Kasongan village, Kasihan county of the Kasihan reGENCY in the Central Java Province. Kasongan's pottery products have been well known for a long time within the country as well as abroad.

Historically, as from the 1970's, Kasongan's pottery industry has grown rapidly, especially since the emergence of the great artisan Sapto Hudoyo. Sapto Hudoyo was able to organize and direct local pottery

crafters to modify/decorate their pottery products creatively. Through Sapto Hudoyo's directions, Kasongan's pottery crafters were able to modify their originally plain pottery by adding new and creative decorative motives. The decorative motives developed range from ornamentation, such as the addition of a frog or dragonfly motive pictures, to full-scale decorative crafting, such as the crafting of a horse statuette complete with realistic looking saddle and other accessories. This way they were able to produce highly attractive pottery products of high quality.

Creatively decorated pottery products rewarded the crafters with additional art and economic value for their products. In 1971, Kasongan products were on display at an exhibition in Singapore. They were again displayed at international exhibitions in 1974 (Hongkong), 1978 (Phillipines) and in 1980 at the World Orchid Festival then held at Monte Carlo, Monaco, via a special invitation by Princess Grace of Monaco. It was at Monaco that Kasongan pottery vases first earned international fame by being awarded the Grand Prix "The General" grand prize. Further fame was gained by Kasongan vases at the 1982 orchid festival in Paris, France, where they were again awarded the grand prix. It was through these international events that Kasongan products gained international renown to this day.





Pundong

Pundong is located only some 7 kilometers away from Kasongan. The Pundong pottery center are spread among gunung Puyuh Village and Panjan- grejo and Srihardono Counties. Unlike Kasongan that has a long history of pottery making, pottery making in Pundong has only started since 1975. Pot- tery making in Pundong began when Mrs. Soelaiman of Kasongan introduced pots and vase pottery making to a number of Pundong villagers.

Compared to Kasongan's potteries, Pundong's potteries are typically smaller in size. Their designs and product variations are also not as complex as Kasongan's. For example, some Kasongan's products are larger than one meter tall, whereas Pundong's largest are at around half a meter. Also, Kason- gan's products has employed complex decorative motives with many differ- ent materials, whereas Pundong's are typically plain in comparison

Melikan (Klaten)

Melikan is located some 15 kilometers from the Wedi County of the Klaten Regency in the Province of Central Java. Melikan's products are at least as famous as products from the more established Kasongan. The quality and design features of most of Melikan's pottery products are barely distinguish- able from Kasongan's. In fact some of Kasongan's products were reportedly supplied from Melikan. As such, the high quality of Melikan's products has made them potential export commodities. Today, 50% of Melikan's products are exported to countries such as Australia, Netherlands, Germany, United States and Canada.

Melikan's pottery industry has been around since 600 years ago (Supan- tono, 2005). The earliest evidence of pottery making in Melikan is found in the "Gentong Sinaga". The Gentong Sinaga is a water container pot used by the ancient cleric Sunan Padang Aran and his friends to wash before praying. Local legends state that Melikan pottery got its start by making water bottles for the said cleric who brings these bottles in his journey to spread Islam into the areas surrounding Melikan.

Melikan's pottery products can be categorized into two types, (1) traditional house wares, such as pots, coin stores, vases, pans and (2) decorative house pottery, both indoor and outdoor ones. Melikans' decorative pottery includes souvenirs, vases, water vessels, and various garden seats. Melikan's potters take their clay from the Jabalkat Mountain. The Jabalkat Mountain stretches from north to south and is made of two smaller mounts, one of which is called Mount Gede, a popular hiking and climbing destination.

Klampok (Banjarnegara)

The Klampok pottery production center is located in the Banjarnegara Regency of Central Java Province, at the Klampok Village, approximately 25 Km south of the city of Banjarnegara. Klampok is located by a roadside on the Banjarnegara - Purwokerto road. The potteries of Klampok are sold and displayed in large showrooms along the said road.

Klampoks' potteries are rather varied and include but not exclusive to tea-pots, dining plates, bowls, ashtrays, flower pots, vases and statuettes. It is rumored that Klampok's potteries are stronger than Kasongan's since they are fired in kerosene-fueled ovens. Pottery making in Klampok started in 1957 when a local businessman, Mr. Kandar, ran a pottery-making company "Meandalay" employing 50 local workers. Mr. Kandar's company served as a catalyst for the development of a pottery making industry in Klampok. After a while, artisans who were previously employed at Mr. Kandar's company slowly began to leave to start their own pottery businesses. By 1970's the pottery industry in Klampok started to take-off, with a large number of pottery houses.

Plered (Purwakarta)

Plered is one of the oldest villages in the Purwakarta area. Historical records indicate that Plered and its pottery products have been around at least since the Neolithic age. During the Neolithic age settlers have started to come and populate the area around what is now Plered.

The name Plered comes from the time of forced farming during the Dutch



colonial era. During this time, the area of Plered was assigned to plant coffee. The harvested coffee beans were transported out of the area by oxen carts, which were called palered, hence came the name Plered.

Organized pottery making has been around in Plered area since the Dutch colonial era, beginning from around 1795. Evidence of this can be found in the Lio-lio artifacts (roof and brick-making molds) found in the area. Beginning in 1935 pottery products were made by homes in Plered. Industrialization of pottery making also began in 1935 when the Dutch company Hendrik De Boa started making Glazed pottery products in its factory in the Warung Kandang area of Plered.

During World War II the pottery industry in Plered was severely affected by the Japanese occupation. During this time the Japanese enforced the forced labor policy Romusha which took many pottery makers. The Dutch pottery factory was also seized to serve Japanese war efforts and had its name changed into Toki Kojo. Pottery making in Plered did not start again until after the Indonesian independence struggle. During the independence struggle of 1945-1949, many Plered pottery makers participated in the Independence War. In 1950, the vice president of the newly independent Indonesia, Mr. Hatta, opened a pottery making center in Gonggo, Plered.

In 1965, Plered pottery making industry had a difficult time. This is due mostly to the massive influx of metal and plastic products which were beginning to replace pottery products. In response to this development, the local government created a local pottery organization, the Badan Musyawarah Keramik Plered. It was found that in order to survive, Plered's products from then on has to rely on strong, artistic concepts and designs, not merely functional ones. Designs such as Stonewash Terracotta, Traditional Terracotta and Contemporary Terracotta were encouraged in order to give Plered's products an added value and attractiveness.

Sitiwinangun (Cirebon)

Sitiwinangun pottery products are well known for its traditional production techniques. The traditional techniques applied to Sitiwinangun's products include open firing processes and simple decorative motives. Pottery making in Sitiwinangun utilizes pinching and coiling techniques or a combination of both, without using any tools. Sitiwinangun pottery artisans



typically make statuettes, flower pots, water vessels and other rather large-sized pottey products.

Sitiwinangun artisans typically utilize potter's wheel with paddle and stone base to make rounded pottery products. The firing process is usually done in open air and on open ground on top of brick walls with hay-fueled fire.

Among Sitiwinangun pottery's unique characteristics are its traditional decorative motives and its rather bright reddish color texture. The bright color results from the low temperature firing process, without glazing process. Recent developments however, have seen pottery products that are glazed, with more modern decorative motives. Sitiwinangun pottery products are also usually rather large, which traces back to its traditional past as common household wares such as water or rice containers.



Lombok (Nusa Tenggara Barat Province)

Lombok is an island located east of the world-famous Bali Island. The rapid rise of tourism in its neighboring island of Bali has brought much positive influence to this island's economy. Pottery is one of the industries based in Lombok that has gained considerably. Lombok boasts a number of pottery processing centers. These are located in Banyumulek of West Lombok Regency, Panunjak of Central Lombok Regency and Masbagik of East Lombok Regency.

Lombok's pottery is one of the island's primary international exports. Pottery making in Lombok is a hereditary occupation passed down from generations of Lomboknese. Early pottery making in Lombok were geared toward manufacturing household wares. However, since government encouragement and support, the pottery industry in Lombok has grown considerably. Today, Lombok's pottery products have become beautiful works of art that attract buyers and collectors.

Pottery making in Lombok mostly utilizes traditional methods. Most Lombok potters still utilize potter's wheels aided by simple tools. Pottery firing

Production Centers of Indonesian Pottery



ESTIMASI POTENTIAL CAPACITY OF MAJOR POTTERY CENTERS
(PRODUCTION CAPACITY IN TONS)



Kasongan	12.000.000
Pundong	4.000.000
Melikan	2.000.000
Klampok	2.000.000
Plered	3.000.000
Sitiwinangun	1.300.000
Lombok	9.000.000
singawang	700.000
Others	2.532.000



process is also still mostly done by open fire, fueled by hay and other natural fuels. The use of these traditional pottery making and firing methods (known to the local potters as the Lendang Penunu method) creates uniquely Lombok pottery products that retain natural colors and textures. Pottery products of Lombok range from house wares to office, hotel and household interior and exterior accessories. Due to its unique nature, Lombok's pottery products are very attractive to foreign tourists looking for souvenirs. Despite of the traditional methods of pottery production, Lombok's pottery products have been widely exported. Countries such as Australia, New Zealand, Belgium, Poland, Ukraine, France, Netherlands, United States, Japan, Malaysia, Brunei Darussalam and countries in the Middle East have long been export markets for Lombok's potteries.

Singkawang (West Kalimantan)

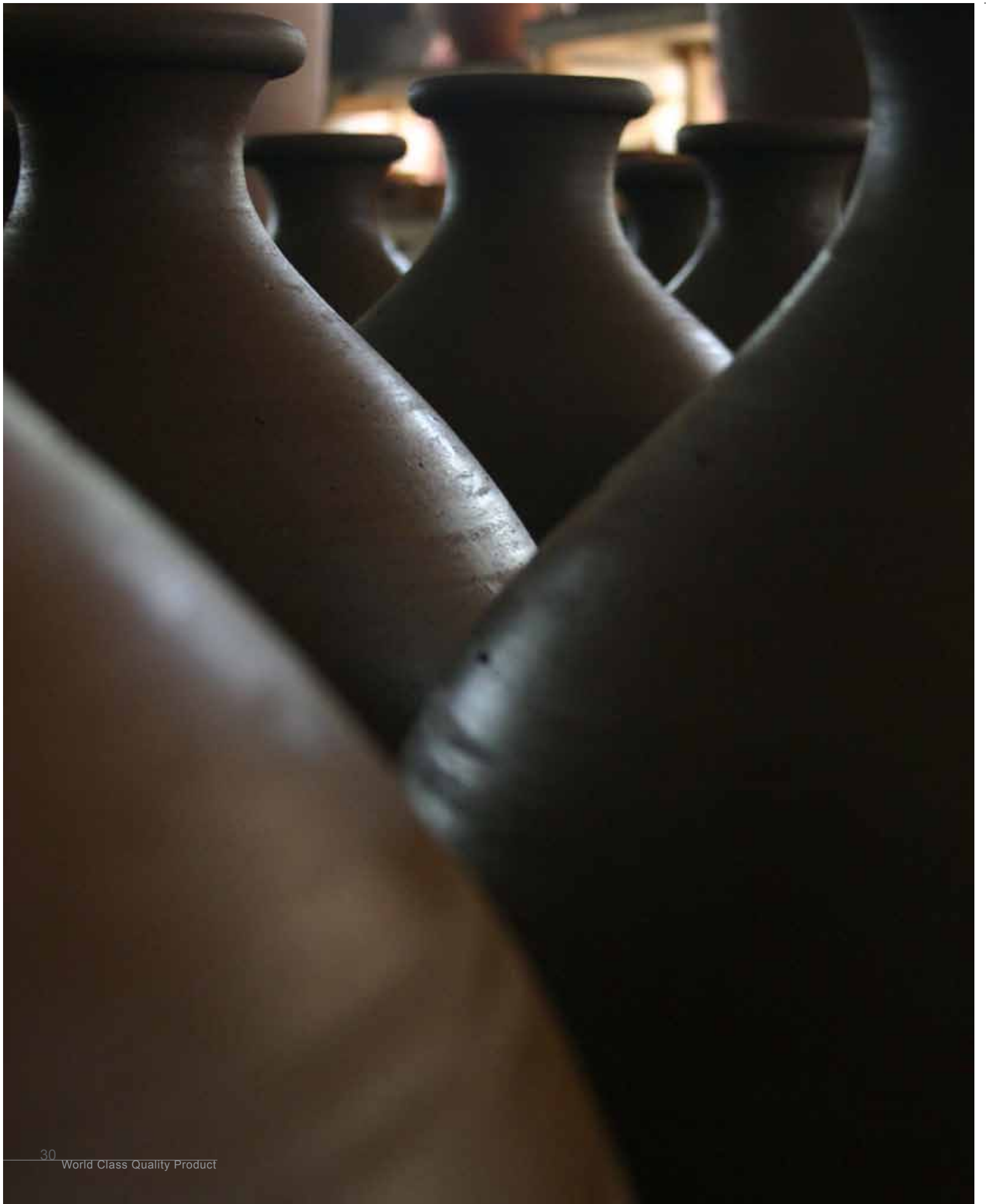
The name of the city of Singkawang comes from the Chinese words "San Kew Jong", meaning a city by a mountain side, beside a river and the sea. Singkawang is surrounded by Mounts Pasi, Sakok, Poteng and the Natuna sea. Singkawang is populated mostly by Chinese Indonesian, which account for almost 70% of its population.

The pottery-making center of Singkawang is at the village of Sakok. Pottery making process in Sakok conforms to traditional methods and has a long tradition. For example, the first pottery foundry in West Kalimantan was built in 1895 in Singkawang. The pottery making process of Singkawang is one of only two sites in South East Asia that still employ traditional Chinese methods. In fact, in addition to more modern designs, Singkawang potters also produce replicas of Chinese Ming Dynasty potteries.

The predominantly Chinese culture of its inhabitants has a strong influence on Singkawang pottery. The influence of Chinese culture can be seen not only in the pottery's decorative motives, but also in its traditional Chinese production methods. For example, Singkawang's pottery firing oven are shaped exactly like the ones used by Han Dynasty potters. The pottery making processes that Singkawang potters employ can also be traced back traditional Chinese roots. Some of the pottery products that are modeled after the ancient Chinese ones include water jars, teapots and vases. Due to their profound likeness, Singkawang's Chinese replicas are highly prized among antiquarians.







INDONESIAN POTTERY IN FIGURES

Exports by Country of Destinations

Indonesian exports of pottery products (HS 691490) shows upward trend with an increase from more than US\$ 2 millions to reach higher than US\$ 4.3 milions in 2005.

Indonesian Exports of Pottery Products

(HS 691490)

Thousand USD

	OTHER CERAMIC ARTICLES	2002	2003	2004	2005	2006	TREND (%)	JANUARY-JUNE 2006	2007	CHANGES (%)
1	AUSTRALIA	326,776	476,190	536,329	330,015	589,525	8.47	236,576	237,354	0.33
2	UNITED STATES	277,380	170,303	1,428,082	810,740	541,456	33.62	250,819	222,943	-11.11
3	ITALY	12,488	106,125	173,370	279,669	428,446	123.44	338,336	109,886	-67.52
4	SINGAPORE	29,471	16,464	264,996	791,659	427,033	151.43	302,320	22,630	-92.51
5	SPAIN	54,532	181,178	164,911	193,783	351,698	46.16	147,496	111,881	-24.15
6	NETHERLANDS	359,929	376,950	330,269	284,025	237,383	-10.56	149,777	128,918	-13.93
7	JAPAN	92,984	475,617	120,859	122,721	214,826	3.25	125,457	113,118	-9.84
8	MALAYSIA	25,515	537,041	50,800	61,859	197,132	21.26	25,266	18,406	-27.15
9	FRANCE	76,577	168,330	222,998	169,571	181,241	18.89	80,617	127,109	57.67
10	OTHERS	1,134,066	816,387	1,099,041	1,260,186	1,568,874	8.45	696,190	938,161	34.76
	TOTAL	2,389,718	3,324,585	4,391,655	4,304,228	4,737,614	17.67	2,352,854	2,030,406	-13.70

Source: Intracen, WTO, 2007

USA is the biggest export destination (19 %) for Indonesian pottery (HS 691490), followed by Australia (11 %) and the Netherland (10%).

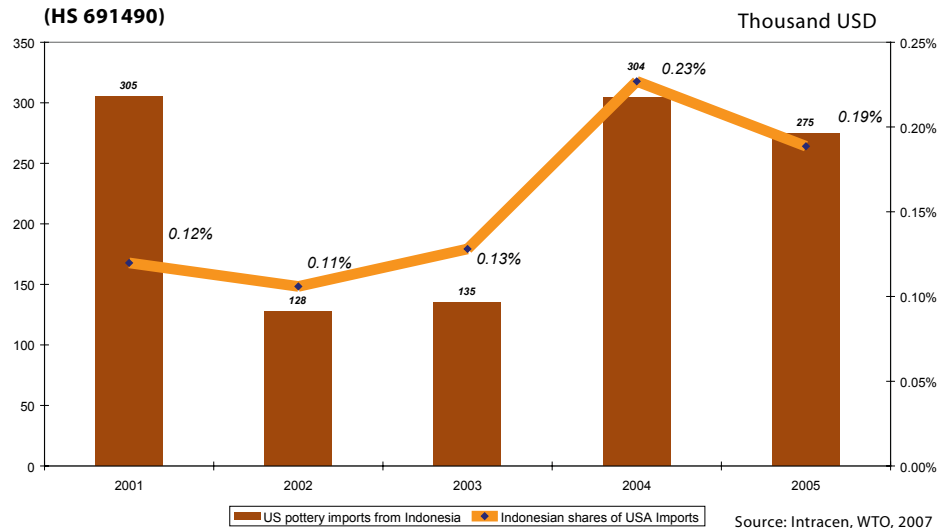


Shares in Major Importing Countries

Indonesian share in the US imports of pottery (HS 691490) shows an increasing trend, albeit from a low level.

USA

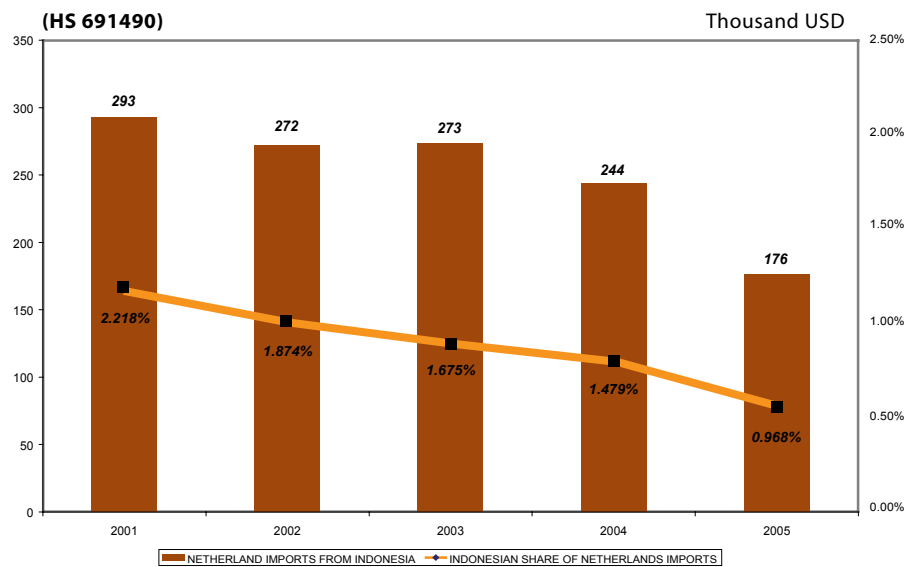
Value & Percentage Share of Indonesian Pottery



In Australia's imports, Indonesia is the ninth major sources for imports of pottery (HS 691490) with a cumulative value share of 2% (2001-2005)

Australia

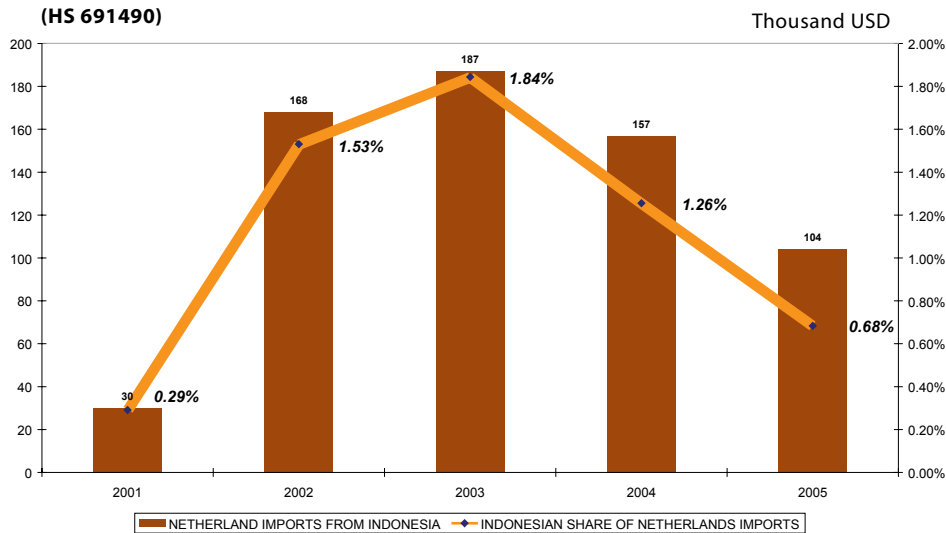
Value & Percentage Share of Indonesia Pottery



For the Netherlands, Indonesian pottery shows an average value share of 1% .

The Netherlands

Value and Percentage Shares of Indonesian Pottery



Exports of Pottery Products by Provinces

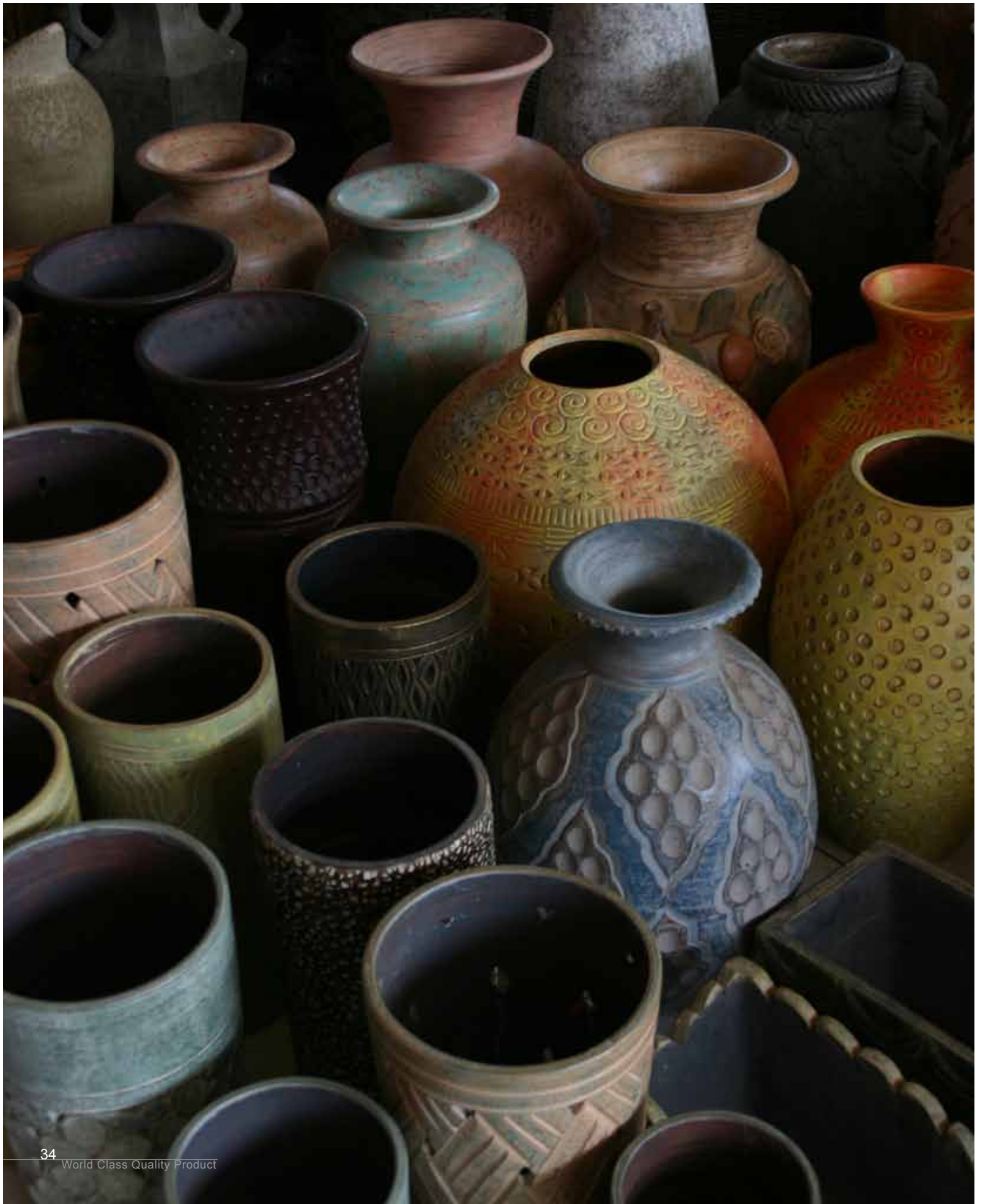
The biggest exporter is Central Java, followed by East Java (most of which would be highly likely originated from Lombok, West Nusa Tenggara).

Pottery Exports by Province

(HS 691490) USD

	PROVINCE	2002	2003	2004	2005	2006	TREND (%)	JAN - JUNE		CHANGE (%)
								2006	2007	
1	CENTRAL JAVA	1,218,498	2,175,117	2,445,490	1,649,988	2,782,655	14,74	1,312,941	1,063,736	-21.82%
2	EAST JAVA	326,074	376,075	1,356,263	1,410,127	1,044,704	44,06	473,473	653,046	53.01%
3	D K I JAKARTA	285,415	675,806	289,512	293,171	676,022	9,30	437,366	113,875	-66.50%
4	B A L I	13,689	6,676	72,125	89,491	192,630	119,99	105,582	199,007	51.41%
5	R I A U	541,571	83,789	221,844	858,178	23,002	-32,91	23,002	-	-100.09%
6	OTHERS	4	7	6	3	19	23,04	0	1	38.16%
TOTAL		2,390,247	3,325,762	4,392,429	4,304,457	4,738,734	17,67	1,604,156	1,392,246	-13.22%

Source: Indonesian Central Bureau of Statistics , 2007



The World Demand

The world demand for articles of ceramic not elsewhere specified (HS 691490) which covers pottery made of earthenware shows an increasing trend after a dip in 2002 to reach more than US\$ 800 millions in 2005. The upward trend has been driven by increasing public interest in interior design, led by increasing circulation of interior decoration magazines and the popularity of television programs featuring creative ideas for interiors, home improvement suggestions, interior architects, "home makeovers" and designer talk-shows etc. In addition to the annual national home interiors fairs for consumers, there are numerous regional home and garden fairs, which serve as a source of inspiration to many people.

Major Importing Countries of Pottery

(HS 691490)

Thousand USD

	IMPORTING COUNTRIES	2001	2002	2003	2004	2005	TREND (%)	2001 to 2005	CHANGE (%)
1	JAPAN	223,003	108,097	105,067	144,529	133,070	-7.15	713,766	-12.1%
2	CHINA	87,074	101,286	96,817	128,559	144,309	13.30	558,045	13.5%
3	USA,PR,USVI	82,814	54,780	52,227	53,958	62,895	-5.50	306,674	-6.6%
4	VIET NAM	31,458	40,628	57,872	81,320	85,518	30.92	296,796	28.4%
5	ITALY	48,395	51,502	60,523	62,250	57,455	5.47	280,125	4.4%
6	GERMANY	42,499	48,436	47,300	55,587	63,365	9.82	257,187	10.5%
7	MALAYSIA	19,198	31,713	31,733	30,479	30,223	9.08	143,346	12.0%
8	MEXICO	39,798	27,757	13,385	16,183	18,915	-18.35	116,038	-17.0%
9	NETHERLANDS	14,141	15,754	19,845	24,246	20,989	12.99	94,975	10.4%
10	OTHERS	138,317	137,797	155,065	175,924	188,438	9.01	795,541	8.0%
	WORLD	726,697	617,750	639,834	773,035	805,177	4.39	3,562,493	2.6%

Source: Intracen, WTO, 2007

People's growing interest of their homes and their general living situation has also benefited gardening. People often treat their garden as an extension of their house. It is considered to be a place of peace and relaxation. Gardening is also considered as one of amongst the hobbies that are becoming more popular. As such, more and more people require articles that will enhance the look and ambience of their homes and residence for which pottery products offer good solutions.

World Supply of Pottery

Major Exporting Countries of Pottery

(HS 691490)

Thousand USD

	EXPORTING COUNTRIES	2001	2002	2003	2004	2005	TREND (%)	2001-2005	CHANGE (%)
1	USA,PR,USVI	148,932	112,987	115,707	142,282	139,440	0.99	659,348	-1.63
2	GERMANY	69,627	75,078	74,318	82,319	79,767	3.71	381,109	3.46
3	UNTD KINGDOM	57,297	49,930	47,499	47,585	32,074	-11.38	234,385	-13.50
4	FRANCE	39,729	40,260	44,748	59,815	41,153	4.77	225,705	0.88
5	MEXICO	45,531	67,106	14,011	24,466	32,074	-15.72	183,188	-8.39
6	MALAYSIA	110,449	51,328	4,130	4,851	5,011	-57.45	175,769	-53.85
7	JAPAN	32,473	35,907	30,205	31,295	36,027	0.70	165,907	2.63
8	NETHERLANDS	24,805	26,149	24,475	29,986	25,432	1.89	130,847	0.63
9	INDONESIA	1,280	994	3,005	2,935	2,470	27.09	10,684	17.86
10	HONG KONG	14,329	11,817	15,338	17,577	27,389	18.44	86,450	17.58
11	ITALY	14,226	13,490	15,800	19,578	18,176	9.01	81,270	6.32
12	BELGIUM	11,874	12,356	19,550	15,946	21,049	15.03	80,775	15.39
13	SWITZ.LIECHT	15,060	14,950	15,418	16,760	14,185	-0.05	76,373	-1.49
	OTHERS	162,568	158,419	185,587	209,612	244,074	11.55	960,260	10.69
	WORLD (Total)	748,180	670,771	609,791	705,007	718,321	-0.32	3,452,070	-1.01

Source: Intracen, WTO, 2007

The biggest supplier of pottery products (HS 691490) is the United States of America (at 19% share), followed by Germany, United Kingdom and France.





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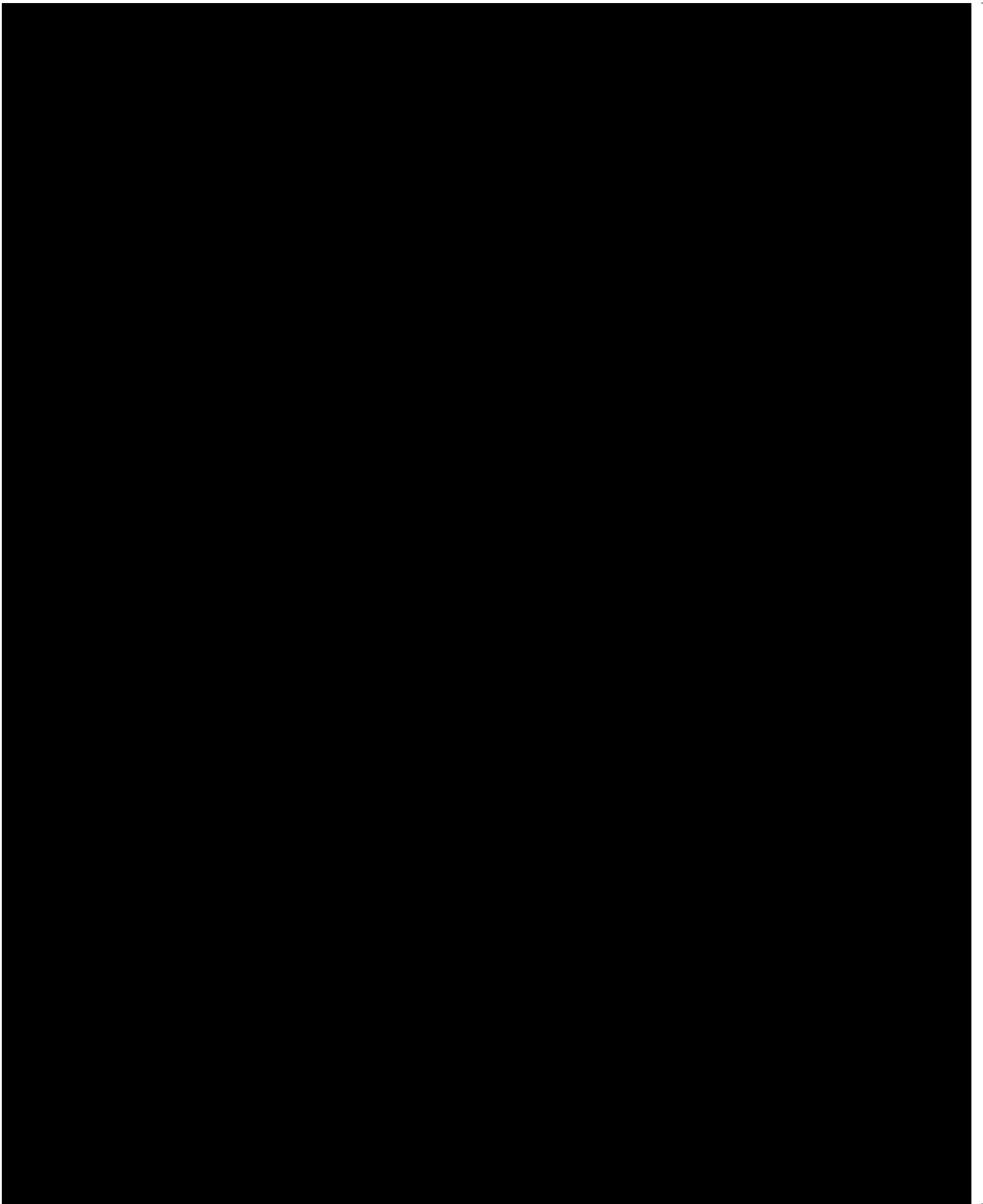
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