

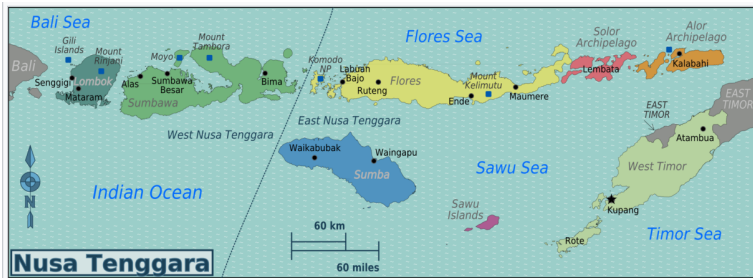


retreat | recreate
Indonesia Textiles & Handcrafts Tour
28 June – 11 July 2026

Useful Information

As at April 2026

Please make a point of re-reading the Trip Notes prior to departure for details of currency, weather, general health, vaccination, safety, mobile phone and WIFI communication (eSIMs/SIMs/roaming/data etc), etc.



GENERAL OVERVIEW

Most of our time on this trip will be spent on the islands (pulau) of **Lembata** (pink) and **Sumba** (blue) with one night stops in **Larantuka**, on the eastern tip of Flores (yellow), **Kupang**, West Timor (pale green) and a day on the island of **Solor** (pink). All are within Indonesia's Nusa Tenggara Archipelago.

Lembata, previously known as Lomblen, is the largest of the islands that form the Solor Archipelago, a scattering of islands between the island of Flores to the west and the Alor Archipelago to the east. Lembata is known for its dramatic coastal landscapes, crystal clear waters, lush green hills, rich textile and cultural heritage.

The island's capital is Lewoleba, a small town that's also home to the island's only real harbour and domestic airport.

English is not widely spoken outside of Lewoleba. After Indonesian, Lamahalot is the most widely spoken. The Lamahalot or Solorese people are an

indigenous tribe located on the islands of Lembata, Flores, Solor and Adonara who speak different dialects of the Lamahalot language. The Kedang people live in the north-east of Lembata island, around the foot of the volcano and speak their own language.

Sumba is the third island in the chain that stretches east of Bali and is one of the most southern islands in the Indonesian archipelago – located just 700 kilometres from Australia. Sumba is known for its rich ancient culture and stunning landscapes – from beautiful beaches, dramatic coastal cliffs and limestone formations, tropical rainforest in the south and national parks which boast an abundance of bird life.

Waingapu is Sumba's capital and its largest town. Waingapu is also the capital of East Sumba Regency which has a dry climate and mountainous landscape, mostly dominated by savanna grasslands. The capital of West Sumba Regency is Waikabubuk. The west receives more rain and is mainly comprised of flat fertile plains with rice terraces and valleys of jungle.

USEFUL CONTACTS

Please install WhatsApp and add these contacts to your phone.

- The retreat|recreate host on this trip is Susan Keeble. The WhatsApp number for Susan is +61 407 835 922.
- The contact number for Mr Tony Labuan, our tour leader in Indonesia will be added to our WhatsApp group on day 1.
- The ISD code for Indonesia is +62

EMERGENCY CONTACTS

Even if you have a data-only eSIM/plan, you can call these numbers providing there is network coverage.

General Emergency:

- **112:** (or +62-361-112)

Specific Services:

- **Police:** 110 (or +62-110)
- **Fire:** 113 (or +62-113)
- **Ambulance/Medical:** 118 or 119 (or +62-118, +62-119)
- **Search and Rescue:** 115

MONEY

- A reminder to carry cash (Indonesians Rupiah) as many local vendors don't accept cards.
- The most reliable ATMs are BNI or Mandiri. Avoid BRI AND NTT as they don't always give money.
- Refer to the Trip Notes for more information on tipping etc

HEALTH & SAFETY

- Consult your travel doctor regarding recommended **vaccinations and medications** (eg typhoid, Hep A, Hep B, malaria etc). See also: <https://www.traveldoctor.com.au/d/estinations/indonesia>
- Take sensible precautions with foods you are unused to, to avoid travellers' diarrhoea.
- If you suffer from motion sickness, consider bringing ginger tablets, Travacalm, Kwell etc.
- Do not drink tap water or use it to brush your teeth. Please bring and carry a reusable water bottle or filter bottle and refill it as you travel.
- **Stay hydrated!** Drink water and carry hydration salts with you every day.
- Carry and wear insect repellent, particularly in the evenings.
- Carry and wear sunscreen, sunhat and sunglasses.
- Carry your own full medical kit at all times - refer to the Packing List for this trip.
- Please also refer to the Trip Notes

ETIQUETTE

- Indonesians are famously polite and patient. Avoid confrontation and negative feedback.
- Remove your shoes indoors and at places of worship.
- Avoid showing the soles of your feet, using your foot to point at something or touching someone with your feet.
- Wear modest clothing at all times. At religious sites, a long skirt, long trousers or a sarong is appropriate.
- Respect local customs, religion, places of worship, traditional ceremonies and religious offerings.
- Take care not to offend.

PHOTOGRAPHY

- On all retreat|recreate tours we aim to be responsible travellers and as culturally sensitive as possible. The question of 'if and when' it is appropriate to take a photo is high on our list of considerations.
- Please **always** ask permission before taking a photo of another person and if the answer is 'no', fully respect this.
- If you wish to photograph children, you should always seek permission from their parent or guardian.
- If you do receive permission to take photos of people, please carefully consider whether it is appropriate to post them on social media, particularly if the photo is of a child or children.
- Hindus are very superstitious about taking photographs of images of deities and inside temples; if in doubt, desist.
- Never take photos of funerals or cremations.
- Photography in some locations is not permitted or is culturally inappropriate. Our local guide will be able to provide advice and guidance during the tour. If in doubt, it is better to forfeit the photograph and capture the moment in memory.

BASIC INDONESIAN PHRASES

Selamat pagi	Good morning <11am
Selamat siang	Good day (11am-3pm)
Selamat sore	Good afternoon (3pm – sundown)
Selamat malam	Good evening (sundown – midnight)
Malam Bhai	Good night (at the end of the night)
Sampai jumpa	Goodbye/Farewell and thankyou
Apa Kabar?	How are you?
Terima kashih	Thank you
Makasih	Thanks
Terima kasih banyak	Thank you v much
Sama-sama	You're welcome
Permisi	Excuse me
Iya	Yes
Tidak	No
Siapa nama kamu?	What is your name?
Nama saya xx	My name is xx
Saya dari Australia	I am from Australia

Bapak	Mr/father (polite way to address a man who is older than you)	1, 2, 3, 4	satu, dua, tiga, empat
Ibu	Ms/mother (polite way to address a woman who is older than you)	5, 6, 7	lima, enam, tujuh,
		8, 9, 10	delapan, sembilan
	Use mas for men and mbak for women if you and the other person are both young, or you're much older	10	sepuluh
		11	sebelas
Selamat makan	bon appetite	12	dua belas
Enak	Delicious	13	tiga belas
Enak sekali	very delicious	14	empat belas
Saya mau makan	I want to eat	15	lima belas
Goreng	fried	16	enam belas
Nasi	rice	17	tujuh belas
Nasi Putih	plain white rice	18	delapan belas
Mie	noodles	19	sembilan belas
Ikan	fish	20	dua puluh
Ayam	chicken	30	tiga puluh
Kambing	goat	31	tiga puluh satu
Sapi	beef	42	empat puluh dua
Babat	tripe / offal	66	enam puluh enam
Berapa?	How much?	85	delapan puluh lima
		99	sembilan puluh sembilan

A FEW SUGGESTIONS FOR
PRE/POST-TOUR FREE TIME IN
DENPASAR, NEAR THE AIRPORT

Bali Museum

Jalan Mayor Wisny No 1. Denpasar.

Open daily: 7.30AM -4.30PM

<https://bali.com/places/bali-museum/>

Artwork, ethnographic items, ancient texts (inscriptions), ceramics, porcelain statues, household appliances, agricultural tools, weapons, ceremonial tools, paintings, shadow puppets and more.

Jalan Sulawesi, Denpasar

There are numerous fabric shops selling traditional and modern textiles in this street in the old city.

Klungkung Market -Semarapura

Kangin, Klungkung. Open 8AM – 4PM

Traditional market selling fresh food, temple accoutrements, handcrafts, textiles and more.

GENERAL INDONESIAN TEXTILE &
HANDCRAFT TERMS

(not specific to Lembata and Sumba)

Appliqué – the application of an accessory fabric, or other objects such as sequins, onto a ground fabric, usually by stitching, for patterning purposes. Shadow appliqué refers to the process whereby a translucent accessory fabric is stitched in place allowing the ground fabric to remain visible beneath. Patterning effects of appliqué vary from abstract geometric designs to bold, figurative motifs.

Batik – batik textiles are created by applying molten wax to the smooth surface of finely woven cotton cloth. On setting, the wax resist prevents the cold dyes from entering areas of the design to which it has been applied. The wax is then scraped and boiled off. To create a complex batik pattern the process of waxing and dyeing may be applied a number of times. On the finest and most valuable batik textiles, the molten wax is applied with a fine pen-like instrument known as a canting. In the mid-19th century the development of a metal stamp known as the cap allowed for a faster though less flexible waxing of designs. The most refined batiks are waxed equally on both sides of the fabric and are thus completely reversible. Hand-drawn batik is largely the art of women, while it is only men who create the commercial batik cap.

The colour and designs vary from one batik region of Java to another.

Bead weaving – the threading of small beads on to the weft yarn before they are woven with the warp yarns.

Bead-work – a general term referring to the application of beads to a ground fabric for decorative purpose. The beads may be applied individually or as strips of beads, sewn or glued into place. Red, black and white beads are common in several regions of Indonesia, while prized shell beads and ancient glass beads were traded from coastal areas and distant lands. In the case of some textiles, it is the applied beads that embody the greatest protective power – when the fabric becomes worn or damaged, the bead-work is removed and re-applied to a new cloth. Bead-work may be applied randomly as simple decoration, in highly symbolic geometric formations or in bold, expressive figurative forms.

Block printing – the use of carved wooden blocks to apply mordants or resist substances, such as hot wax, to the surface of a woven cloth prior to dyeing.

Brocade – a general term referring to a woven fabric patterned by using supplementary threads. The term is usually applied to silk fabric richly patterned with gold or silver weft thread.

Couching – a method of embroidery in which decorative yarns are laid on the surface of a textile and then tacked in position with small stitches.

Embroidery – stitching is applied to the base fabric after weaving to decorate or embellish a fabric, usually by means of needlework. The stitch type is

variable with the most common types including satin stitch and chain stitch.

Geringsing – sacred double ikat cotton textile woven only in Tenganan Pageringsingan, Bali. The geringsing is considered the most magical and powerful of all Balinese fabrics and is highly valued for ritual use. The geringsing is used by the nobility of Bali during important ceremonial rites, such as tooth-filing, for funerals and as part of the offerings made to the gods. The cloth is also used to treat people in times of sickness, when a small fragment of the cloth is sometimes removed and burned during a curative rite. In Balinese gering refers to illness or evil coming from the sea to the south of Bali or from Nusa Penida which lies off the coast, the realm of a powerful spirit associated with cholera and other epidemics, and gering means without.

Gold leaf glue-work [prada or telepok] – gold leaf is added to different types of fabric to create a luxury object for ceremonial occasions. The technique is widely known in Indonesia as prada (or pinarada), and sometimes as telepok. In this royal textile it is applied to a hand-drawn cotton batik. In other instances, it embellishes plain fabric, tie-dyed and stitch-dyed silks, Indian trade textiles and even ikat cloth.

The gold is attached to the smooth surface of the cloth with a liquid adhesive, often a fish-glue. The glue patterns are first hand-drawn or stamped onto the cloth with wooden blocks, and then the fine gold leaf or gold dust is applied, adhering only to

the glue-work design. Unlike most Indonesian textile techniques, gold-leaf prada was the work of men.

Ikat – the distinctive look of an ikat cloth is achieved by tying and dyeing patterns onto the threads before they are placed onto the loom and woven. The effect of slight ‘bleeding’ of one pattern into another is a valued part of the ikat design and has even been copied by machine printed versions.

Warp ikat – the threads that will be placed on the loom to become the warp are carefully measured before being grouped into small bundles. The parts of the pattern that the weaver wants to remain undyed are tightly tied with a resist fibre such as palm-leaf, waxed cotton string, or, today plastic raffia, before immersing the bundles in the dye. This process may be repeated by opening and closing some of the resist patterns before dyeing in another colour.

Weft ikat – the weft threads that will be interwoven into a plain warp are resist dyed. The weft threads are carefully measured out on a frame that is the exact width of the intended textile. The threads are then grouped into small bundles. The parts of the pattern that the weaver wants to remain undyed are tightly tied with a resist fibre such as palm-leaf, string or plastic raffia, before the threads are immersed in the dyes. This process may be repeated by opening and closing some of the resist patterns before dyeing in another colour. Some additional small areas of colour are sometimes painted onto the patterned

weft threads before all the bindings are removed.

Double Ikat – the most difficult ikat technique in which both the warp and weft threads are pre-dyed. Known as geringsing in Indonesia. The technique has traditionally only been practised in Gujarat in west India where it is known as patola, in Tenganan in east Bali, where the famous cloth is woven with cotton and at Kurume in Japan where it’s called kasuri. During the weaving process the weaver takes great care to align the motifs as the final design takes form. The loom is set up so that both the warp and the weft are visible on the final woven cloth. The cloth is reversible with the designs appearing equally clearly on both sides of the cloth. While the sombre Balinese double ikat geringsing are always woven from hand-spun cotton, the brightly coloured double ikat patola (singular, patolu) from Gujarat are always made of silk. In this case the usual sari size has been modified to suit Indonesian use and the open weave is typical of some export patola. There are many taboos and customs connected with both the weaving and wearing of this precious cloth as it is considered to have magical powers. Double ikat cloths were used in rites of passage ceremonies and offered to the Hindu gods. On Lembata, double ikat/patola is also known as **Ketipa**.

Mirror work – thin pieces of mirror glass, often lead-backed, or slivers of mica, are sewn onto a base fabric using a framework of stitches.

Mordant – a chemical which, when combined with a dye, causes the colour to fix to the fabric.

Mordant painting and printing – many of the Indian cotton textiles traded to Indonesia were decorated by a technique in which mordants (the chemicals that fix the dyes) were applied to the surface of the cloth before dyeing. In this process, the application of chemically different liquid mordants – either with a series of carved wooden blocks or a slim pen-like instrument – resulted in design elements of different colours appearing when combined with the same dye substance. The famous Indian natural alizarine red dyes used in this process were renowned for their colourfastness and brilliant colours. In some examples, block-printed iron oxide mordants created black dyes and potassium oxide led to bright red colour, whilst other substances and combinations resulted in browns and purples.

Plangi / Pelangi – a resist tie-dyeing process. Patterns are usually built up from small circles.

Patola – the brilliantly coloured Indian cloths known as patolu (known by its plural form, patola, throughout Indonesia) are created by the intricate double ikat technique. The patola quickly became a symbol of high status and a clan treasure. While popular motifs include eight-pointed stars and large elephants, in recent years, previously undocumented patterns have emerged although the same designs were already well-known on Indian cotton block-printed cloths.

Songket – a term popular in Indonesia referring to textiles which include gold or silver wrapped thread as the major supplementary weft element. The wearing of textiles woven in gold-wrapped thread and expensive imported silk was the prerogative of the aristocracy throughout insular and peninsular Southeast Asia. The custom of wearing luxurious clothing as a symbol of power and high rank was probably established in the first millennium AD, when Hindu and Buddhist kingdoms dominated the region. These textiles remain a status symbol in Hindu Bali and this textile form was also adopted by many Islamic regions in Indonesia.

Stitch-resist dyeing – a resist dyeing process in which designs are made by sewing and gathering the textile before dyeing. This technique is known as **tritik**.

Supplementary warp or weft – in a woven fabric usually two sets of threads, the warp or vertical threads and the weft or horizontal threads, are interlaced. During weaving a further group of threads may be introduced in either direction: these extra threads are known as a supplementary warp or weft. They provide a decorative element on the textile surface and often appear as groups of long strands or floats creating blocks of colour, patterns and motifs. The technique of supplementary weaving is used throughout Indonesia, most spectacularly on the silk textiles made for the region's courts. Intricate brocades are created with supplementary weft patterns in gold and silver metallic thread, and is widely

known as songket. Some important hand-spun cotton textiles are also decorated with supplementary threads. Among the best known are the tampan and palepai shipcloths of Lampung (in southern Sumatra), where ship and animal motifs are created with floating supplementary cotton wefts.

Supplementary weft wrapping – discontinuous coloured wefts are wrapped around plain warp. In Borneo this method is known as sungkit.

Tritik – see stitch-resist dyeing.

Twill weave – weaving or cloth patterned by a regular diagonal alignment of floating threads.

Twining – two or more weft (or warp) elements are worked together by spiralling round each other while encircling successive warps (or wefts).

Source:

<https://nga.gov.au/art-artists/indonesian-textiles/>

LEMBATA TEXTILE TERMS

Batek Haran/Petek Haren - Traditional textiles or the three part ikat textiles which are essential to the ritual gift exchange at marriage.

Giling - a small hanging vessel woven from palm leaf, to store and carry traditional cigarettes (koli tebako).

Kedese - Basket woven from palm leaf to carry the rice or corn. The women carry it on their head when coming back from the farm.

Kenire - ikat pattern after weaving

Ketipa – double ikat cloth

Mowak - pattern in the ikat before weaving

Nawi – a vessel made from bamboo for storing tuak (a traditional fermented drink – palm wine).

Nehak - a traditional cup made of coconut shell, used for offering tuak (local palm wine) to guests visiting a village and also used in welcome ceremonies.

Nowing – Sarong For men. These are usually striped, although in a few villages such as Ileape, Nowing are patterned

Nuru - a table spoon made from coconut shell.

Owaor – tool for ginning cotton

Senedo - a soup spoon made from coconut shell.

Wayak - a small basket made of palm leaves, used to storing the betel nut, areca nut and also lime. Wayak are always used by the women when offering betel and areca nut to their guests in the traditional welcome ceremony.

Wela - Sarong for woman

Source:<https://pariwisatalembata.wordpress.com/wp-content/uploads/2011/03/profil-kebudayaan-dan-pariwisata-lembata.pdf>