



Macedonia-Thrace  
**Traditional  
Costumes**  
1860-1960

OPENING HOURS:  
EVERY DAY (EXCEPT THURSDAY): 9.00-15.00  
WEDNESDAY: 10.00-22.00

The exhibition presents 55 costumes from Macedonia and Thrace and neighbouring regions, historically confirmed extensions of Greece's northerly territories (Northern Macedonia, Eastern Thrace, Eastern Rumelia, the Black Sea littoral and Asia Minor), that were inhabited by cohesive substantial communities conscious of their Greek origin, plus some traditional masquerade costumes.

The term **costume** or **dress** refers to a set of garments, jewellery and accessories worn together and covering the body from top to toe – headdress to shoe buckles. In traditional society **jewellery** did not merely serve the primitive need for **decoration and distinction**, nor did it only have a **practical purpose**, as an easy way of saving and transporting property in time of need: as **symbols, religious or magical, articles of jewellery were intended to protect the wearer and ward off evil**. The points of the body upon which jewellery was worn are those which each society holds to be most exposed to the baneful influence of supernatural powers. Like woven or embroidered motifs, bits of mirror, sequins, beads, shiny metallic threads, everything that we today consider as decorative, jewellery served to protect the body of the wearer.



The exhibition is dedicated to all those who laboured to create and enrich the collection, to the donors who have added to it, and to all those – often anonymous – benefactors who have offered information, photographs, commentaries, to help document its contents.

Sponsor: *Stavros S. Niarchos Foundation*

FOLK LIFE AND ETHNOLOGICAL MUSEUM OF MACEDONIA-THRACE

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THESSALONIKI 2005

Photographs: I. Papanikolaou



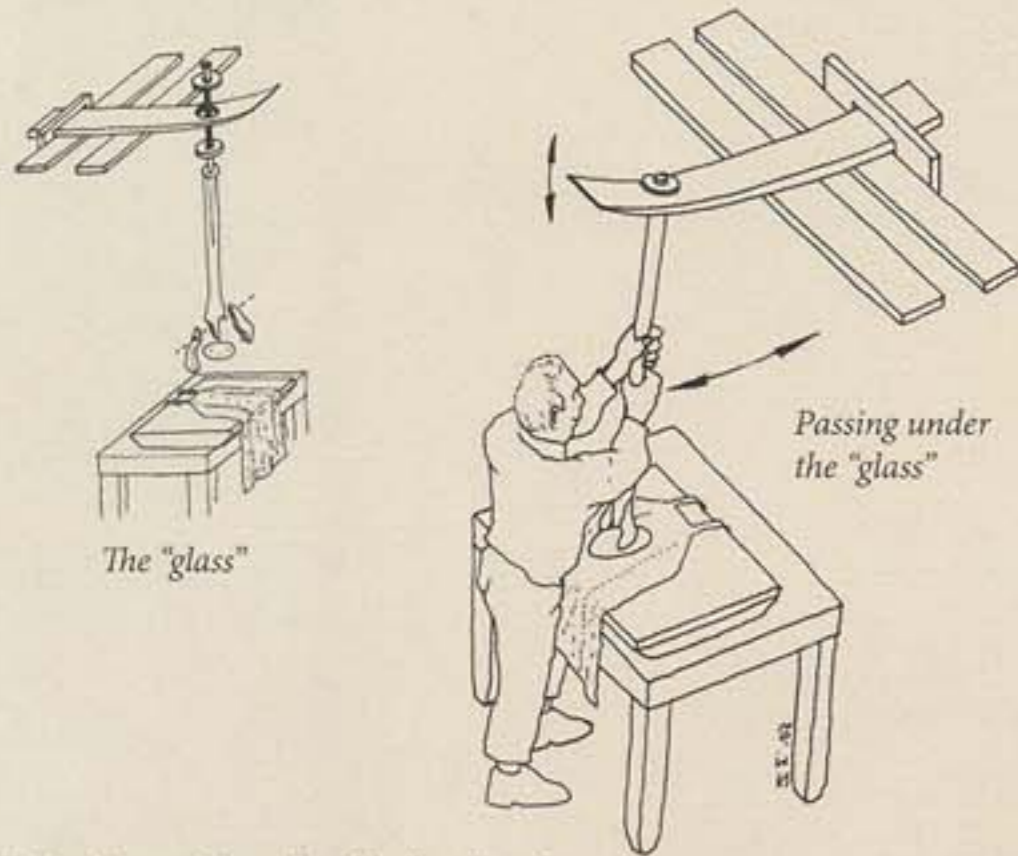
Silk-Cotton

**Indigo** has been prized as a blue dyestuff since antiquity. It was extracted from the indigo plant (*Indigofera tinctoria*), native to the Indies.

The dyers of the Evros region (resettled from Akalan) used indigo to dye cotton goods dark blue, dark green, olive green or black, and woollen twill (*sayiaki*) dark blue or black.

The indispensable tools of the dyer's trade were: *Kioupia* (jars from Ainos), a beater, to pound the clothes, a copper kettle, barrels for water, and the "glass" (*yiali*), a wooden beam fixed to the ceiling with a cylindrical glass fitting at the bottom.

The technology of  
clothing



Passing under the "glass"

The "glass"

The indispensable tools of the dyer's trade





# Traditional Costumes of Macedonia and Thrace

## 1860-1960

Traditional costumes are those worn in the preindustrial age. In Macedonia and in Thrace, this period lasted until 1950s.

The manner in which these costumes developed was governed by the laws of tradition: the process was **oral and unwritten**, handed down from one generation to the next, mother to daughter, craftsman to apprentice. While traditional costumes **did not follow fashion**, they were **influenced by fashion**. The changes were small, the pace slow,

because in traditional society any change had to be generally accepted by the community as a whole.

Traditional costumes **clothed and ornamented** the body, **protected it from hazards visible** (cold, heat, wounds) and **invisible** (evil eye, evil hour, witchcraft, etc.) and **constituted a sort of code**

identifying the age, sex, occupation, ethnicity, religion, birthplace or native region, social position, family status (married woman, widow, spinster) and emotional situation (mourning, joy).



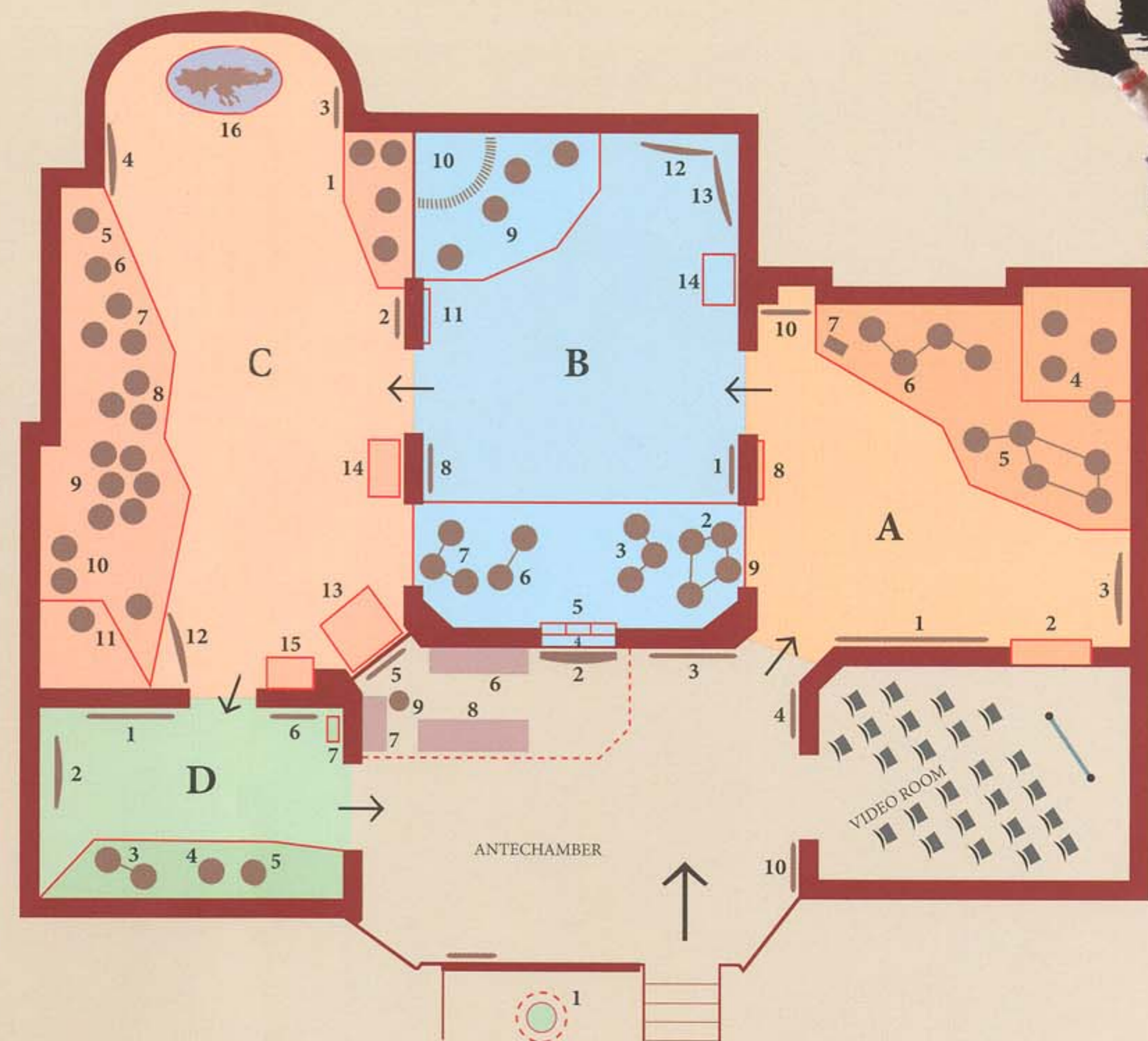
Sarakatsans



Interior of a mansion

*"We married because... we dressed the same way. We wore the same clothes, we married one another... Now things have changed. We dress differently, we marry whoever we find. We are all mixed up now."*  
Daphne Skeletopoulou, age 84, Neo Himonio (county Evros), 1979.

In Northern Greece it is very rare for a traditional costume to be worn in a single locality. The same dress, or variations of it, was worn in neighbouring villages, and any openings from these primarily closed, endogamous, societies would be made towards villages where people wore the same clothes. **The same style of dress meant, in other words, a shared cultural identity.**



Babouyera,  
Kali Vryssi  
(county Drama)

Costume of Andartiko (county Florina)

The exhibition, which deals with the morphology, function and technology of traditional costume, occupies five rooms on the first floor of the Museum.

### Antechamber

1. Synthesis inspired by the exhibition
2. Introduction to the exhibition
3. The functions of costume – changes in costume
4. 19<sup>th</sup> c. Technological progress
5. Traditional costumes in 20<sup>th</sup> c.
- 6,7,8. Sewing machines, irons, tools of the trade, materials, fashion magazines (1890-1950)
9. Dressmaker's mannequin
10. Fashion and... renewal

### A. Western Macedonia

1. Structure of the traditional costume, relation with ancient and Byzantine dress
2. Cotton - Silk
3. Urban and peasant costumes
4. Interior of a mansion
5. Market in Florina
6. From Kozani to Grevena
7. Overcoat from Ventsia
8. Bridal apron from Ventsia.
9. The environs of Thessaloniki
10. Costumes in engravings of the 16<sup>th</sup> and 18<sup>th</sup> centuries

### B. Central and Eastern Macedonia

1. The Macedonian *sayias*
2. Region of Thessaloniki
3. Naoussa and Veria
4. Jewish women from Thessaloniki, 1913
5. Thessaloniki 1906, 1934, 1954 or how fashion changes
6. In the *Rumluk* and in Episkopi (district of Naoussa)
7. In Eastern Macedonia
8. *Kofia* and *sokaï*
9. "Unpacking bride's trousseau". Sarakatsans from Macedonia, Thrace, Bulgaria
10. Sarakatsan hut
11. Sarakatsan aprons from Thrace
12. Sarakatsans: *Polētes* and *Cassandriani*
13. Jewellery: function, techniques
14. Jewellery from Macedonia

### C. Thrace - Refugees

1. Refugees from Pontus and Asia Minor
2. *Etekse* from Sille
3. Pontic costumes
4. *Tsoukna-tsoukmani-foustani* in Thrace

### D. Disguisements

5. Pomak woman from Sminthi (Xanthi)
6. The *kaftani* in Soufli (Evros)
7. Eastern and Northern Thrace
8. Mega Zaloufi (Eastern Thrace): New bride, mother and daughter
9. *Zonaradikos* ("Sash Dance") with bagpipe (*gaïda*)
10. *Petrota* (county Evros). Bride and groom
11. Nea Vyssa (county Evros). New bride and her mother-in-law
12. Life in the Evros region
13. Dyeing with indigo in Thrace
14. Jewellery from Thrace and Asia Minor
15. Amulets and other small articles
16. Map showing the diffusion of the costumes exhibited

### D. Disguisements

1. Disguisements: How, when, why.
2. Anthropomorphic and theriomorphic disguises
3. *Yanitsaros-Boula* (Naoussa)
4. *Babouyera* (Kali Vryssi, county Drama)
5. *Karnavali* (Sohos, county Thessaloniki)
6. *Boules* (Naoussa)
7. *Yanitsaros* mask

