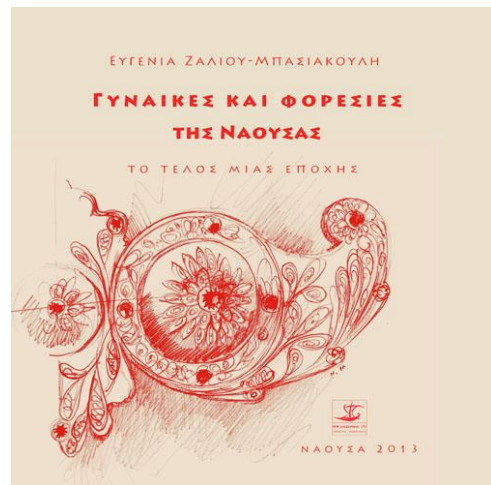


Women and costumes of Naoussa, the end of an era

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This is a luxury big shaped book (*Ph.1*) with 300 pages, 213 black and countless color photos, 180 pages of analysis of costumes, 15 pages devoted to male costumes and 72 informants to present the history of traditional costumes in Naoussa as collected and recorded by Mrs. Eugenia Zaliou-Basiakouli. This is an important issue, lifework of its author-researcher, who fills the incomplete bibliography and references to female (and not only) costumes of Naoussa-Macedonia-Greece. It is a multi-faceted approach of local costumes supported and automatically animated through a great selection of photographs from the archives of the author. Includes verbal information gathered literally the eleventh hour to record the historical and social context of Naoussa from 19th to the beginning of the 20th century, in particular the status of women in the local community.



Ph.1 Book cover



Ph.2 A couple new married 1913

The extensive main section of the book on the Naoussa's female costume contains not only purely descriptive but also a series of interesting approaches of sociological nature, through the stories that provided too many informants, referred to a special section of the book. The edition is supplemented with a small annex for male Naoussa's costume and an annex for the Vlach sartorial ensembles. Numerous unpublished families photographs are published in the book, and stunning images of parts of costumes, embroidery and jewelry accompanying them (*Ph.2*).

Alexandros Oikonomou, architect, had the general layout of the issue, while the bound and designs that adorn the book are by the artist Nikolas Bliatkas. The design and artistic editing and publishing production is by John Papakarmezis, publications' Nafs / ILP productions.

1. GENERALLY

The folk culture within the Greek area, in the same way as the folk art, managed to develop themselves under the status of the long servitude to the Turks quite independently within the community. Still the folk culture portrays the living standard and the cultural level of a closed and quite often isolated community, which has already formulated strict morals and customs by following a specific way of living, which transforms the figures in time in a very slow rhythm.

The town of Naoussa

At the feet of Mount Vermion in Macedonia - Northern Greece, in a natural embrace formed



Ph.3 NAOUSSA beg. 20th cent.

by successive levels that descend gradually toward the plain, lays Naoussa (*Ph.3*). From an altitude of 330 meters it overlooks the entire fertile plain of Emathia that extends to Thessaloniki. This particular area on Vermio was inhabited from most ancient times. Extended ruins in the area indicate that Naoussa has evolved at the site of an important city of the antiquity, the city of Mieza. Among the many scattered archaeological

findings of the area the Great Macedonian Tombs, the Agora and the Theater and the School of Aristotle in the Nymphaion are considered the most significant.

The re-establishment of present-day Naoussa coincides with the initial years of the Ottoman invasion in Macedonia, at the beginning of the 15th cent., when the Turks endeavored to gather and resettle the inhabitants who had found refuge in the surrounding forests and mountainous inaccessible points, due to the violent incursions earlier. The town was granted various privileges which allowed it to develop certain areas of handicrafts and become an important economic center of central Macedonia.

During the 18th and up to the beginnings of the 19th century, Naoussa, due to the privileges that it had obtained, was developed financially and shined for its prosperity and the welfare of its citizens. The industry and the trade met an interesting flush and were a significant means of wealth. The rich citizens of Naoussa who were trading not only within the Ottoman Empire's borders but abroad as well, and mainly in Vienna, Moscow, Odessa and Germany, were embellishing their wives with the most beautiful things they could obtain from abroad. This of course refers mainly to the fabrics and the jewel, as the form of the

costumes of Naoussa in 18th, 19th and the beginning of the 20th century as well, was such as it had been strictly determined as inheritance from the traditional figures of the previous generations.

Withstanding its prosperity, in February 1822, Naoussa finds itself at the center of a large scale revolt within the context of the Greek Revolution, which had already broken out in other areas of the Ottoman Empire. After a series of military operations the town falls in the face of the outnumbering forces of the enemy in April 1822. The town was destroyed and its privileges withdrawn. But a few years later Naoussa finds again its active character and become an important industrial center of Macedonia and the Balkans (*Ph.4*).



Ph.4 From Naoussa to Cairo Egypt 1870

2. THE WOMEN'S STATUS IN NAOUSSA'S SOCIETY



Ph.5 Family photo 1914

As it was already mentioned before, the female costume of Naoussa is directly related with the family environment and the traditions of the area (F5). The woman was reflecting with her external appearance the financial and social status of her father or her husband. The female costume indicated very consistently the role of the woman in the house, where very easily somebody could discern just from the apparel the married from the single woman, the widow, the mother in law etc. The hair style, the head cover, the colors, the decorative design and embroideries, the addition and the removal of the various accessories in the dress, were all depicting the social importance of the woman in the role of mother and wife (*Ph.5*). Let's not forget that in those years the family environment was quite preservative, with the male appearance to predominate and the role of the woman to be quite limited (*Ph.6*).

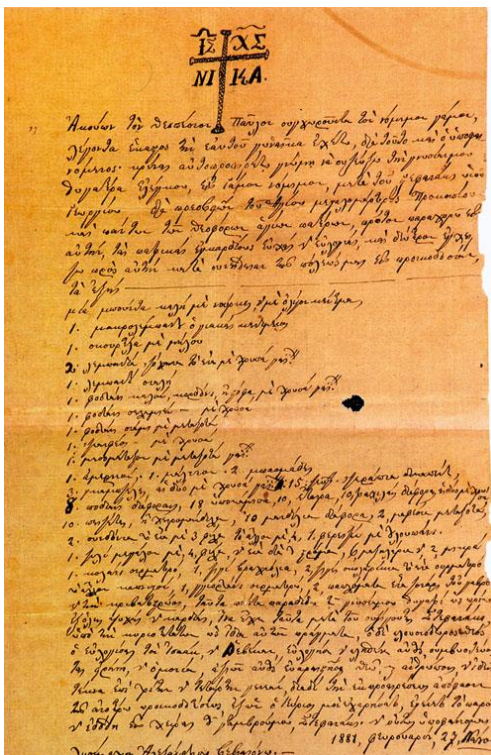


Ph.6 Married couple (European clothes) 1910

During the previous century, in Naoussa, when the town revitalizes after the total destruction during the Greek Revolution of 1822, and mainly from the midst of the 19th century, the status of the woman in the society stops being exceptionally disadvantageous and is constantly mitigated (Ph.7). While in



Ph.7 Engagement couple 1923



Ph.8 Dowry agreement 1881

most of the places of the Greek area the woman participates in the difficult jobs of the countryside, the woman in Naoussa was very rarely engaged with agricultural works. A sole exception was her participation in the grape-harvest, which had a celebration character. She had plenty time for the loom and for the breeding of silkworm. The girls of Naoussa started to work out of the house for the first time when the first factories opened (spinning and weaving mills). But after their marriage most of them stopped working in the factory, because working outside was considered pejorative. In the case they belonged to an agricultural family with a low income, they were

following their husbands in the fields helping them there, and mainly in the period of the fruits gathering (*Ph.8*).



Ph.9 Weddings 1912

A main type of recreation was the celebrations, the weddings, the baptisms, and the fairs etc., (*Ph.9*) which were taking place on specific days of the year. For this reason, due to the fact that the “celebration costumes” were not worn often, many of them were preserved in a good condition up to nowadays (*Ph.10 - 14*).



Ph.10 Loom 1950



Ph.11 Married couple (traditional female costume) 1917



Ph.12 Silver wedding crown 1902



Ph.13 Bride's & groom's families (1911)



Ph.14 Young girls working at spinning mill



Ph.15 New married young women
1909

3. THE FEMALE COSTUME

The female costume of Naoussa belongs to the “urban costumes” such as the costumes of Veria, Siatista and Kastoria as well (Ph.15). But the costume of Naoussa is being discerned for the quality of the fabrics, the rich variety of the embroideries and the cover of the head (Ph.16). On the other hand the male costume, as it used to be found in the entire Greek area, in the same way in Naoussa as well, is severe in color and concise in decoration. It is in total contrast to the female costume which has dashing colors, manifold decoration and many accessories. There follows an attempt for a more concise description of the elements that compose both the male and the female traditional costume of Naoussa in its various transformations as well as in its diversities which

were being determined strictly by the age, the family and the social status of each person and especially in women, where these distinctions were more austere. (Ph.17, 18)



Ph.17 Grandmother and granddaughter 1900



Ph.16 A lady with a festive dress begs. 20th cent.



Ph.18 New married couple 1910

Costume analysis

The female costume of Naoussa was consisted of many elements and accessories. Depending on the age, the financial and social status of the people it had important differentiations



Ph.19 Wedding dress fin 19th cent.

and it was distinguished for the quality of the fabrics and the wealth of the embroideries (Ph.19). A characteristic folk proverb that was very common said “eat whatever you wish and dress with whatever suits you”. It had quite many difficulties in its wearing. In order someone to wear it there was needed great virtuosity and specific procedure, which was quite time-consuming. All the accessories of the costume were worn for the whole duration of the year. During the winter period they were using moreover the heavy overcoats.

The newly married women were taking as dowry all the necessary clothing for each age and circumstance. More clothes for the two first ages, the younger and the middle one, and less for the older. The mothers, were leaving to their daughters as a dowry in their turn now all the parts and the accessories of the “good dress” that were preserved in good condition.

The costume consists of the following basic parts:

3.1 The dress (Foustani)

The dress has been established in the modern Greek clothing after the 17th cent., when the separation between the layman and the pastoral clothing took place and thus the variations of the national attire were formulated. This garment has elements from the Byzantine or the west customary and has been worn both in the continental and the insular Greece. In Naoussa, Veria and Siatista the shape of the dress is dated before the beginnings of the 19th century.



Ph.20 Details of the female dress

Foustani is the basic part of the local female costume. It is waist-short, with a skintight midriff and a full skirt with well ironed folds. It is consisted basically of two parts: the torso part which is sewed skin tightly and the skirt which is quite full with *soufres* that are modulated into folds. The torso part has in front a cutting in the neck, which ends in a semicircle opening, the *skala* (Ph.20, Ph.21, Ph.22).



Ph.21 Embroidered cuffs



Ph.22 Detail of cuff and sleeve



Ph.23 A new married rich couple 1905

The wedding dress is at the same time the festive one as well, the *silibi* with the gold as they used to call it. It was always one colored in light coloring and gold-embroidered (Ph.23). Next we can find



Ph.24 Silk dress (second) 1870

the second one, the *deftero*, which is a silk sprigged foustani, in more vigorous colors and with fewer gold embroidery (Ph.24).

There follows the third one, the *trito* which is silk with gold and the forth, the

tetarto dress which is always wool with *hartzia*. More casual dresses are the *faneles*, the *stabes* and the *alatzades* which are also embroidered with *hartzia*.

All the foustania are embroidered in the collar, the *skala* and the sleeve-lets of the sleeves according to their quality and their type. The silk and the wool foustania are wholly primed internally, that is dubbed. In the more casual ones they were placing primer only in the torso part, which was forming in the midst the *flabaro*, the *kapoulia*. The dresses are a part of the dowry that covers the 1/5 of the total cost of the dowry and their number many times surpasses the 20.

3.2 The chemise (Poukamiso)

The chemise is a basic and common garment in all the kinds of the female costume, like in the male as well. It is regarded as the development of the ancient pallium, of the Roman *tunica*, and of the Byzantine *dalmatic*. The material of its production, the shape and its decoration differentiate from place to place, depending on the climate, the indigenous financial status, as well as on the survival of former clothing characteristics or more recent west influences.

The shirt (chemise) of Naoussa is discerned from the quality of its fabric and not from its decoration. It is the well known silk cashmere shirt, which was weaved in the loom. The bride was wearing it for the first time in her wedding and then whenever she was dressed in her good dress throughout her life. Another second type is the *maroulato* shirt, which was sewed with *spin fabric*. The everyday ones, called *aradina* shirts, were white made from silk and cotton, shinning white or fabric in ougia weave. The shirt consists of one central, one-piece leaf both front and behind, and two lateral, that add width. It is a closed cloth, with a vertical opening for the neck and long sleeves. The way of sewing in all the various types of the shirt is the same, with slight only differentiations in the width, the length and the decoration, depending on the quality of the weaved fabric or the age of the woman who was wearing it. Especial attention was paid to the production of the wedding shirt as well as to its decoration that was consisted of gold embroidery.

3.3 Colars (Trahilia)



Ph.25 Golden embroidered collars (trahilies)

Trahilia is one of the basic accessories of the costume (Ph.25). One of its most significant characteristics is the rich gold embroider and the lace, the well known *bibila* with the various and luxuriant combinations. The weaved fabric, with which they were making the trahilia, was weaved by the women in the home loom, and regarding its quality it's the

same fabric with that they were using for the shirts. Trahilia has a rectangular shape and a vertical opening in the centre separates it into two equal parts. These are being folded in a specific way so as to emphasize their rich and manifold decoration, the fully-golden embroider and the wide bibles.

Tsahalis, which embroideries and bibles were made only by craftswomen, are being distinguished in the *protest (first)* with many gold embroideries, the *deters (second)* with less gold and the *tires (third)* with lesser than that. The bride was getting for dowry up to 25 trahilies.

3.4 The Fastenings (Zosimata: podia-zostrā -zonari)

Podia. According to the age and the circumstance, we have the following smocks in the costume: The *wedding podia*, which were made from a finest silk fabric, similar to the dress, embroidered all over with gold-cordons. This is succeeded by the *defteri (second)* podia which is silk print. There follow the *trit i(third)* and the *tetarti (fourth)*, that were being worn with the respective foustani either silk or wool. For the more casual dresses the smocks are simple without embroider. The reverse side of the smock was being primed with print prime. The smocks have in their waist a loose waistband from garment, in order to protect the *kolani* (special buckle) not to be over worn, until almost the 1900. When the *kolani* was removed from the costume, the waistband becomes narrower. Apart from the podia which was an accessory of the dress, we also see the more casual ones, which they used to wear in order to protect their clothes during the jobs time. These are the simple ones, weaved in the loom, and they cover the whole front part of the body.



Ph.26 Fastening
(zostra)

Zostrā. The *zostra* is very big square bandanna, decorated, usually silk, wool or *lahourenio*, which is folded into two parts in triangle shape, and zones the waist and the hips, being tight in the left with a knot. It is worn over the podia (Ph.26). Its colors were proportional to the age and always in a contrast coloring of the dress's colors. We can discern different types of zostra, among which is: The silk embroidered "*klonarati*" that resembles a big tablecloth. The silk, embroidered in the loom "*silk into silk*" and it is long with grille fringes. The silk without embroider, which can be either ready-made and bought or handmade at home, the "*glossa*" zostra which is simpler and more useable, and begun its appearance when the previous types of zostra were nullified etc. The *zostres* were being worn by the newly married women or women of an older age, until the age of 40s for a "festive dressing". When they were mourning this



Ph.27 Couple with their children
1911

was removed and replaced by the zonari (*Ph.27*).

Zonari. The zonaria are weaved silk in the loom or readymade weaved but bought. Their length was usually reaching the two meters and in their finish they had fringes with a grille bounding. All the women were wearing a zonari according to their age and the circumstance in crimson, brown, brick, green, or blue color. With zostra's appearance, around 1900, the zonaria started gradually not to be used so much and they were mostly worn by women of an older age.

3.5 Chesterfields (Ependites)

Libadi is the simplest and necessary overcoat they used to wear over the foustani throughout the year. It is short, skintight, sleeved jacket, found mainly in the urban costumes. All over in its finish and in the sleeves as well, they were cordoning it and forming *karma* with gold or hartzia. The casual libadi were less embroidered. The fabric they were using was black baize, garment, *atlazi*, velvet or kalamatiano silk fabric, depending on the age and the era they were wearing them. Internally they were being vested with white prime and all around with red webbing.



Ph.28 Chesterfield Saltamarka front

saltamarka was worn both in summer and winter like the libadi.

Under the saltamarka they were putting on a sleeveless vest, the *gileki with the golds*. Under the libadi or the saltamarka, during the autumn, the spring and the winter, they were wearing a fur circle-shaped collar, sewed on a vest of lining, the *kontogouni*.

Saltamarka is the wedding overcoat (*Ph.28, Ph.29*). It was being sewed almost with the same style like the libadi as well, but it was different in the wealth of the embroideries, which were made only with gold thread. A dense gold-embroidered decoration all over the collar was creating complex patterns and a wide gold decoration was highlighting the seams of the sleeves. The fabric they used was black garment and very rarely a velvet one. The



Ph.29 Chesterfield Saltamarka backside

The winter overcoats are: the *makrilebado*

which is a thin fabric-made overcoat, shorter than the foustani. All over its finish it was embroidered with golden string (*hrisogaitano*) or small lace. A dense gold decoration covers the whole surface of the collar, the seams of the sleeves in their joining, and in the armpits as well. On the very small back, they achieved the addition of width by putting many thin

fold, the *flabara*, ironed towards the centre, which started just over the height of the waist and formed rich folds.



Ph.30 Chesterfield scourtela

The *skourtela* is a winter-weight fabric-made overcoat (Ph.30). It was being sewed like the makrilebado, with the only difference the front leaves on which it had a large fur, almost of ½ meter, in gold-beige color. The skourtela and the makrilebado internally in the torso part and the sleeves are vested with white prime and the rest part with stripped or print prime. The front leaves all over in their two vertical edges, are furthermore decorated with a crimson lace.

The older women were wearing as an overcoat the *sako*. They were usually unstitching the skourtela and with the same material they were making the sako. Its length was up to the knee and it was internally primed with brown or black fur.

3.6 Headcovers (kefalokalymata and kefalodemata)

The head cover (*kefalokalyma*) is one of the basic accessories of the female costume, especially in Naoussa. It is that which seals and integrates its superbness. The woman of Naoussa was putting on for the first time in her marriage the *founda* (in former eras) or *tipilouki* (beginnings of our century). This was a present given always by the groom.



Ph.31 Top of head cover

Founda consists of the red fez, on which a small round golden embroider, called *tepes* is placed and all over it there are dense golden fringes (Ph.30). It is important to be underlined the either six-ray or eight-ray star that is embroidered on the top of this head cover. This reveals the direct relation with the Macedonian *episimo* (*official*) which was found in the graves of Lefkadia, and the reliquary of the Macedonian king Philip II in Vergina (Ph.31). From the top of the cover and from a golden braid (*kosa*) falls down a tuft, made from silk and blue cordons, that are covered with gold (the rich women had a solid gold tuft). Under the fringes the *bogosis* is placed, which is a stamped folded bandanna, the edges of which are always tight on the left



Ph.32 A lady with a headcocer 1925

The *tipilouki* has many similarities with the tuft and differentiates a) in *tepe*, which apart from the golden embroider has florins or pearls, b) it does not have a tuft, c) it has an impressive flower (*lou-loudi*), which consists of many small blossoms worked with bibila (Ph.33).

and fall down with the *fountakia* of the hair on the ear (Ph.32).



Ph.33 A lady with headcover (tepelouki)

The older and mourning women were wearing for festive cases the *fitosi siouto*. That was made from a black or red fez, covered entirely with a dense lay of black silk. In its below part they were tying a dark-colored or black bundle. For the less official occasions and more casually, the women were tying on their heads the *tsipa*, one silk or cotton square bandanna. The *tsipa* was folded triangularly and tied tightly over the left temple, leaving its two edges free.

3.7 The various accessories

Mafesi: the *mafesi* was placed over the trahilia almost in the centre of the skala of the dress. It is a silk square fabric which they used to fold forming thus a thin belt (*zonari*). They were passing it around the neck and fitting it on the left part of the midriff.

Manikakia (small sleeves): supplement the female costume, were made from cashmere and were worn respectively under the sleeves of the dress.

Mantilaki (handkerchief): is also one additional decorative ornament. It is silk and it was put by the married women in the front part of the dress that is on the *zonari* of the *podia* (Ph.34).



Ph.34 Two young ladies with festive costumes 1914

3.8 Underwear (katasarki, foustes, etera)

The women of Naoussa during winter and summer as well were wearing for underwear a cotton undershirt, which was white and called *katasarki*. The *katasarki* did not have sleeves and it buckled in front with buttons.

The *foustes* consist of the torso part (sleeveless) and the main skirt with the *flabara* aiming at projecting the backside of the body. They are distinguished into wool-cotton in striped weaving, and all-wool made winter clothes.

The *etera* (drawers) were made from fine calico or white weaved fabric. They are being discerned into the *etera* with short *vrakopodia* (up to the middle of the thigh or little upper from the knee) and in the *etera* with long *vrakopodia* (that tied up in the middle of the leg), called "*vrakopodia with podonaria*" which were used by the elders.

3.9-3.10 Socks – Shoes

Socks. The socks, which were reaching the middle of the leg, were from wool or cotton. The women were weaving them with five weaving needles forming thus a cord in order to tie them on the knee. The good wool socks are named *piitia*. The *piitia* are white and have multicolored zakar design in the point and the heel.

Shoes. Outside the house they were wearing the *stivalia*, a kind of short leather boot, which was either buttoning in the front with *foles* or was tied up with cords. Another kind of shoe is the *gofa*, which is leather, brown or black, buttoned on the side or tied up in front, with cords or simple with a toque. Inside the house they were using the slippers which were either leather, simple or with shoehorn, or fabric-made open from black satin with a colored

bow and embroidered in the sides, or closed from velvet and satin fully embroidered (*gofes*) (Ph.35).



Ph.35 Embroidered wedding shoes

3.11 Grooming

The women of Naoussa were proud and dressy at the same time. They gave particular care for cosmetic purposes, enhancing their natural beauty with special preparations (*fkiasid-ia*), whose manufacture was a secret passed on from mother to daughter. The most prevalent was an ointment with mercury, considered excellent that most of them did themselves. They gave special emphasis to the grooming of the bride and the young woman. But also the older women used them, always in the context of a decent appearance. Hair coloring was a dear habit. Before marriage the bride dyed her hair with "henna", a plant pigment that gives blond-red colour. After 1912, the bride stopped dyeing her hair red and then the married Naoussa's woman feature is jet-black hair, which indicates severity, but also stresses, through contrast, the whiteness of the skin, which was, together with the red cheeks, a sign of beauty and health.



3.12 The jewelry and other ornaments of the costume

The costume is integrated and decorated with various jewels which become more in the case of a bride or a newly married woman. The girls were wearing bubble earrings or loops, bracelets, rings and the more financially prosperous a necklace with florins the *armathia*, which becomes richer in the engaged girls. The base of the neck was decorated with a necklace, worn skintight, the *giordani*. The *giordani* was made of pearls with many chains of small pearls, gold or silver wire (Ph.36).

Ph.36 Jewelry



Ph.37 Earrings

One of the necessary ornaments in the good dressing were the florins, which were the engagement and the wedding present and which covered the opening of the trahilia. Depending on the financial status, the rich women were wearing many florins put on one another, while in the poorer ones these were less and sparsely put. They were sewing the florins on a yellow fabric, which tied back in the neck with small strings. The rich ones were additionally wearing on the chest many chains of big pearls. The gold watch was also necessary, with the thick chain past over the neck. On the *mafesi* they were always putting one or two gold pins. On the hands we can see the *bilitzikia* that is bracelets either gold or silver wire. (Ph.37, Ph.38)



Ph.38 Sketch of an earring

They were putting gold or silver rings in almost all the fingers, ornamented with valuable or semiprecious stones, in various shapes and colors. The almond-shaped rings were also very important. Furthermore we can see a big gold cross with chain which was worn as a talisman (*Ph.39*).



Ph.39 Golden and silver necklace



Ph.40 buckle (collani)

Until the beginnings of our century the women of Naoussa were wearing in their waists the *kolania*. (*Ph.40, Ph.41, Ph.42*)

These are special brooches decorated with multicolored semiprecious stones. They were clasping in the front side of the waist. We can discern three types: the *sirmatero kolani*, best and most expensive of all the others, the *kolani with dahtila* (fingers), and finally the *silver aspro*, which is considered inferior.



Ph.41 Detail of collani (wedding buckle)



Ph.42 Wedding buckles (collania)

3.13 The costume according the occasion and the age

a. Bridal - festive costume

It is arguably the most heavy and rich costume, with the largest magical-symbolic significance. Combines precious dresses, silk shirts, golden neck, chesterfields and luxurious head cover. Feature gold jewellery and coins are plentiful and impressive. The age of adornment was short, at most a decade. This period is shortened more than any grief, beyond the widows anyway brings the end of the festive dress. As women had few opportunities to really enjoy their bridal costume, it was of great importance, in their consciousness.

b. Daily costume

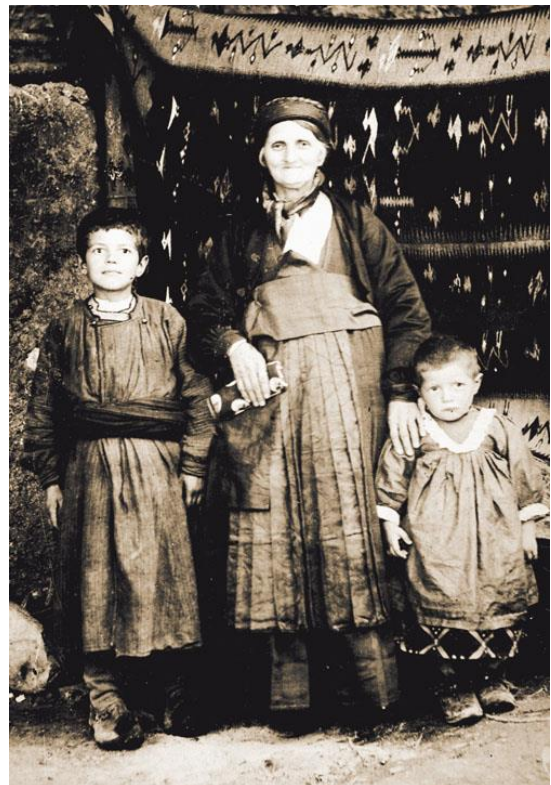
The costume in the typology is the same in the basic components of both every day and festive. The daily attire is simpler than festive, with fewer pieces, accessories and embroidery. For chesterfields they used only limpadi and for jewelry worn only simple earrings, wedding ring and a ring. The qualities of the fabrics were simple and colors depending on age. Prevalent for older women was blue and brown, and for older dark gray or black.

c. Elderly – widow costume

In the guise of a married older woman characteristic is a quantitative and qualitative change. The costume is getting leaner. Feature is the dark colours: brown, dark blue, green, black and gold embroidery lack. The severity of colours is due to age, but also because they rarely an elderly woman would not have anyone to mourn.

d. Child – Teenage costume

It is worth mentioning that the girls from the child age and up to their puberty were wearing clothes which were the same with the clothes of the adult women regarding their basic shape and design (Ph.43). There were differences in the quality of the fabrics, which were mainly weaved in the house loom, and more rarely bought. Their embroidered decoration was limited with very little gold. The dresses (midriffs-skirt) were long-sleeved and reached the ankle. They had a closed necktie and a vertical opening with buttons, always buttoned in their hooks. The closed necktie with the closed buttons was a characteristic feature of a small girl or a non-married woman of a bigger age. For overcoats they were wearing the gileko, libadi, bolka (a short overcoat) from saiaki or knitted jackets. The underwear (shirt-skirt-nickers) was weaved or made from fine calico and their shoes were leather and clasped. As far as the hairstyle is concerned they were making koses (psyche knot) with a parting in the middle, fastening the hair with a wide ribbon.



Ph.43 Grandmother with her grandsons

e. The dress of the "Nymphi" in "Boules" (Ph.44)



Ph.44 The 'bride's'(nyphi) costume in 'Boules'

flowers instead of hair and adorned with colored ribbons, falling forward (like "strings" of the bride), and around, to the shoulders, hanging tulle. Nymphi's face (who is always acted by a man) is covered by a white mask (prosopos).

The attire of the "Nymphi" (bride) at the local Carnival Happening "Boules" is essentially a "mocking" variant of the bourgeois women's dress, unlike the male dancers costumes ("Boules"), which has nothing to do with the local traditional male costume. It consists of very fancy long-sleeved dress, which has a fitted bodice and a large opening similar to that of traditional Naoussa's dress. The lower part is wide strained, and has internal wire hoops that add volume. The head is covered with paper or plastic

3.14 Unknown vestments names

3.15 Non written rules for the costumes

There were unwritten rules how to worn each piece separately, rules were accepted by all, since they functioned as a non-linguistic communication system, revealing the values system of the community. One of the main functions of the garment is the function as a code, since the clothing is described as "*an open book for those who know his writing.*" The hair, the headband, the colours, patterns and embroideries, adding or removing components in costume was manifest in the social importance of women in the role of mother and wife.

3.16 Materials and designs

In determining a site's attire, the material from which it is made is particularly important. Therefore the type of fabric used for making the women of Naoussa's garments and the place of production and origin is essential for the study of costume (Ph.45)

Silk: Until 1940 sericulture was thriving in Naoussa. The silk was the second source of income, after the vines. Apart from organized



Ph.45 Detail of a golden embroidered collar (trahilia)

workshops, almost all houses "produced" silk. The silkworms were both for family needs and for sale. The occupation with silk requiring special technique and it was the prerogative of Naoussa's housewife. With special silk artisans made the "*birsim*", thick or thin special thread in different colours. With this they embroidered dresses, jackets, chesterfields etc. Fabrics for festive dresses, shirts, jabot, zostres and men's shirts and cummerbunds were silk, as well as the good and linen tablecloths. The silk was used for weaving and large cushions for sofas and with colorful silk thread, elaborately embroidery (*tsevredes*)

Cotton: Naoussa was never dealt with the cotton. Great impetus for widespread use of cotton as a raw material supplied by the local cotton industry that operated in the city.

Wool: Most families procure the necessary quantity of raw wool in May from Saturday's bazaar. Women cared for processing wool, yarn until done. This weaved underclothes, stockings (*skoufounia, piitia*), skirts, sayaks, rugs, etc., and used for the warp and weft on the loom. Generally, each family took care to cover by their own the needs in woolen goods.

Gold thread – Textiles: Feature and main material for embroidery to bridal and festive wear, was the gold thread and braid. Also "*hartz*" from thin or thick silk braid, gold wires, *tirtiria* and sequins. For the dresses was used silk, wool, cotton fabrics, local and foreign. Silk taffeta as thick, colourful and plain satin, ramose – golden-leaves silks, that adorned with rich gold embroidery. For chesterfields garment were using luxurious fabrics, satin, marigold etc.

Embroidery: The embroidery on technical terms is called "*terzidika*". It is embroidered with oriental or western motifs, a product of modern embroidery art based on brushed aside. The main motifs are issues that come from plants and geometric shapes. There is also the "*syrmakesika*" embroidery, only for the head covers (tassels - *tipiloukia*). To them the decoration is usually done with floral and gold thread pinned with silk on the face side of the fabric (*Ph.46, Ph.47, Ph.48*).



Ph.46 Detail of an embroidery



Ph.47 sketch of a broidery



Ph.48 sketch of a broidery (2)

3.17 Sewing – cost of the costumes

The female costume cost a whole fortune. In order to endow the daughter or the sister, the men of Naoussa were obliged to work hard. The poor girls were many times borrowing or even buying from other married women the wedding dress, because they did not have the financial ease to make their own one. The dowry of a rich girl, who was married in 1908, cost for the clothing and the jewels 33.070 piastres, except for the *nahti* of 250 quids that is a total cost of dowry 58.070 piastres. The dowry of another prosperous girl that was married in 1879, cost for clothing and jewels 18.450 piastres and with the cost for house and land (*bahtse*) 35.550 piastres.

All the clothes in the female costume were sewed and embroidered only by men sewers. These were also making the gold embroiders in the dresses, the chesterfields (*ependites*) and the head covers. Due to the fact that the women did not use to go out, the sewers were going to the houses and were taking the measures there. They did not make any trying on. Only the shirts and the *trahilia* were made exclusively by the women and of course all the fabrics in the loom as a home handicraft.

3.18 Abandonment of the costumes

Until the beginning of the 20th century no significant changes were made in the traditional costume. But after the Balkan wars and the emancipation of Macedonia there happened some essential changes in the family and social life of the citizens. In Naoussa, the bigger percentage of the men abandoned the local traditional costume around 1920-25. After the war in 1940 only some few elders were still dressed traditionally. The west fashion and mainly the soldier uniforms affected very decisively the costume. The European trousers and the jodhpurs replaced the indigenous bloomers (*Ph.49*).



Ph.49 Neighbors at an outing

Some important changes take also place in the female costume, although the women preserved for a longer period the traditional dressing. First the rich girls and then the poor ones were gradually abandoning the traditional dressing and adapting the “European”, that was transferred from the south Greece. Nevertheless we should underline the fact that there were cases, exceptions better, where the girls who used to be dressed in European clothes, after the wish – demand – of the mother in law, were forced to wear on their wedding day the traditional local costume, which they kept wearing throughout their lives (Ph.50).



Ph.50 The last women wearing traditional costumes everyday 1992

The Second World War (1939-1944) is the last landmark until which the woman of Naoussa was wearing right and faithfully her traditional costume. After that there have been many alterations in the form and composition, but these were changes that were detractive and led to its final abrogation.

The folklore associations, tradition actors

It is worth mentioning that today the use of the traditional costumes (female - male) is practising from various folk associations, standard in their wedding variation. The dance troupes keep tradition alive by participating in various events within and outside our town. They display the traditional clothing on several occasions, especially during the carnival, the Clean Monday and the Sunday of Orthodoxy.

4. MALE COSTUME

The male costume of Naoussa, being examined internally, is distinguished into two types: *the costume with the anderi* and *the costume with the salvaria*. Inwardly we can see always for undergarment the *katasarki*, the *binivreki*, and the *shirt* which no costume miss. Everything is being made by the women in the domestic loom.

A. Costume with *anderi*



Ph.51 Man with *anteri* (1890)

The Greek bourgeois were used to wear the long dress that is the Asiatic “*anderia*” (Ph.51). Morphologically speaking the clothes of the Turks, the Jewish and the Armenians such as those of the orthodox clergy as well, were the same with that of the Greek bourgeois. The parts that compose the type of this costume are the following:

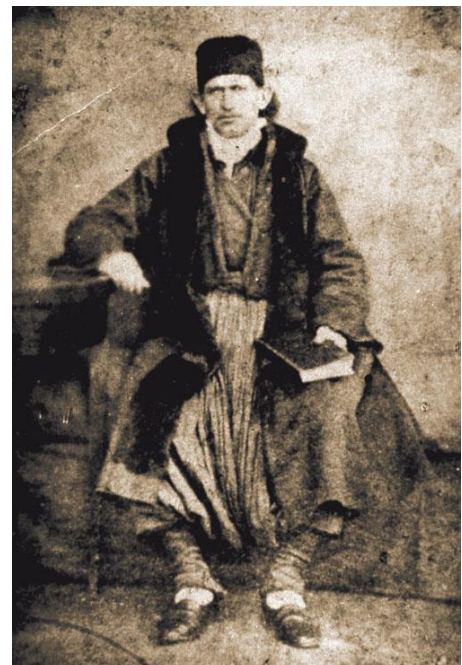
The *shirt*: It is *kismirenio* (made from cashmere) for the bridegroom, white in color and made from cotton and silk, *ougia* weaving for the official one, *panitiko* (made from simple fabric) for daily use and for the job *alatzenio*, cotton made – light blue, striped or check. Everything is being sewed in the same way. They have a short erect collar similar to that of the priests, straight long sleeves which length comes almost up to the middle of the thigh. The bridegroom ones are embroidered with silk.

The *anderi*: That is a kind of an open long-sleeved costume. The two front leaves are crossed and it has peculiar long sleeves. Its only decoration is the vertical wide or narrow stripes (*londres*) and the garnishing of the acres with cordons of *birsimi*, all over the finish and the seams. It is made from silk either purchased or weaving fabric. The fine *anderia* were arriving sewed right from the East. Internally it is being primed with cotton *astari*.

The *tzioubes*: It is a winter long overcoat made from a black or blue dress, which they were wearing over the *anderi*. Its length is almost the same with the *anderi* and it is being decorated roundly with fur (Ph.52).

The *soultouko*: This is a more recent kind of chesterfield, being sewed from a black or blue dress and the more casual ones from *saiaki*. Its collar is with lapels and it is being decorated with velvet. Its length reaches the middle of the leg under the knee.

The *mindani* or *miitani*: It's a kind of a crossed vest with sleeves which was worn over the *anderi*. The fabric is the same with that of the *anderi* or silk cotton, *bambakoto*. It closes with buttons and it is being decorated in the seams with black cordons.



Ph.52 A man with *tzioubes* (mid 19th cent)

The *gileki* or *ileki*: This is a vest without sleeves which is buttoned vertically in the front, with small buttons. It is worn under the *anderi* and it is primed as the *mindani* as well.

The *zounari* and the *louri* which fasten in the waist: the official *zounaria* are striped, silk, and tight and they have fringes. The everyday ones are black, weaved in the loom with fine wool and they are quite loose, without fringes. The *louri* is leather and the men were mainly wearing it with the work clothes. The small children who were wearing *anderi* necessarily had in their waist the *louri*.

B. Costume with *salvaria*



Ph.53 Typical men's costume

In this type of male costume, which predominated mainly until the beginning of the 20th century, the shirt, the *soultouko*, the *mintani*, the *gileki*, the *zounari* and the *louri*, are similar to those of the male costume with *anderi*. The differentiations and the additions that occurred are the following (Ph.53):

Salvari or *sialivari*: it is a kind of trousers, which is loose in the upper part, similar to the knickers of the islands, and it reaches and ties at the same time at the point right down the knee. In the waist it is fastened with the *vrazozouna* or a lace which passes through a knickers cord, which usually has a crimson color. The fine *salvari* are sewed from black or blue garment and the everyday ones from black *saiaki*. In the *rouhenia*, all the seams are decorated with cordon (Ph.54).



Ph.54 An aged couple (man wears *salvaria*) 1920

The *gileki*: It is crossed. The official ones are sewed with black or blue garment and the everyday ones with *saiaki*. In the seams it is decorated with black cordon and all over the finish with mustard colored. There is also a small vest pocket in the right for the watch.

After the emancipation, the “greek” cover of the head is the black velvet *skoufia*, which was gradually replaced from the *tragiaska*. The daily *skoufia* is from *saiaki*.

Under the knee that is in the point where the *salvari* ended they were fastening the *vodetes*, that is long ribbons of special weaving, something like garters, in the edge of which there are tufts of the same color. Their fastening was such so as to have the tufts falling down in the middle of the calf. The *vodetes* are usually black.

C. Underclothes – rest accessories

The underclothes are in both of the two types of the male costume.

Underwear: As for underwear they were using the *katasarki* and the *binivreki*. The *katasarki* is a white undershirt, with long sleeves, and which they were wearing all over the year. The *binivreki* is long underwear that reaches the ankle and ties with a *balbriggan* lace. The winter is weaved in the *lito* and the summer one is from cotton. The bridegrooms were used to fix the *binivreki* with *vrazozounes*. For the sleep they were wearing a striped weaved “nightgown”, which length reached the middle of the calf. The way of its sewing is the same with the shirts.

Rest accessories: An obligatory cover of the head during the period of Turkish domination is the hard *fez* made from *baize* in crimson color. All around it there was either *sariki* or it was simple, depending on the social status

The *skoufounia* are wool socks, handmade knitted, long up to the knee. They were fastening them with their lace. Those for the weddings and the fine *skoufounia* are white, made from silk and wool or wool with *karikia*. The everyday ones are black, knitted with *kanoura*. On Sundays and on celebrations they were wearing socks over the *skoufounia*, which are *balbriggan* gaiters (*gettes*), in length proportional to that of the shank. The socks were sewed with cotton fabric or with a black or blue garment. The winter ones are from *saiaki*. They are buttoned up from behind with small clothing buttons or with *kopsiades* (*kopitsa*) in following periods.

The *giminia* are black leather shoes like mules, very hard, campanulate in shape. The grunter rustic shoes (*gourounotsarouha*) were used in the various works in the fields. Finally, a necessary ornament for the official dressing is considered to be the watch with the chain, which is hanged in the *gileki* or the *mindani*.

5. THE VLACH'S COSTUMES

After 1770 an important number of *vlach* families came and established in *Naoussa* bringing with them the art of gold and silver, the arms-making, the cattle-raising products and their merchant spirit, which contributed a lot to the town well growth.

The *vlach* traditional costumes, used until the end of 20th century (especially the women) are distinguished in summer and winter vestments and most of them are from wool

homemade woven, when the festive ones are from silk and cotton with special ornaments (Ph.55).



Ph.55 A new married vlach couple 1929

A. Women's costume

The women's costume follows the discrimination as the indigenous ones, as bridal-festive and every day's. Featuring the long waisted dress that reaches the ankle. The bodice is closed up to the neck and is decorated in the centre with a vertical strip. Festive dresses are preferred dark tissues with embossed flowers, paisley, leaves and twigs. Especially loved the black tissue with different colored dark patterns. The dress accompanied by the same colour apron. Hair plaited was covered with large square bandana (*tsipa*) with narrow lace perimeter same colour with the dress.

Complement the bridal-Vlach festive costume is jewellery, usually made up of gold coins.

B. Male costume

In men we meet the costume "kamiasia" with long piece tunic with a few pleats in front, reaching to the knees. The festive one was a thin white woven, while the every day's was from cotton light blue or grey. In the waist area is fixed with a piece of fabric. Other type male Vlach costume is "bourazania", salvaria woven in black or white colour, which they wore on livestock operations. (*Ph.56*)



Ph.56 Honeymoon travel at Thessaloniki 1935

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