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Art Academy of Latvia Graphic Arts Alumnae Who Established the Principles of Latvian National Textile Art, 1931–1943

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In the 1920s and 1930s, Latvian magazines featured original textile compositions by renowned male artists. Through my research of textile compositions of the famous Latvian artist and designer Jūlijs Madernieks, it became apparent that during this period, Latvian magazines also showcased textiles by lesser-known artists, particularly graduates of the Graphic Arts Workshop of the Art Academy of Latvia. Despite the significant role played by graphic artists in the formation and promotion of Latvian national textile art, their contributions remain largely unexplored. This research focuses on the popular women's magazine *Zeltene*, which presented numerous original textile designs by Elza Druja, Marija Muceniece, Otomija Freiberga, and Kristine Pāvulina. Another focal point of this study is the state of textile crafts education in the third decade of the 20th century and its role in encouraging women to engage in textile art or crafts. The contributions of women to Latvian textile art during the 1920s and 1930s have not received adequate scholarly attention due to the occupation of Latvia by the Soviet Union and Nazi Germany in the 1940s, as well as subsequent constraints imposed on Latvian art historians by the Soviet regime. This paper marks an initial stage in the development of Latvian textile art history, with a particular emphasis on female textile artists.[1]

Keywords: art education, interior textiles, female artists, popular art, forgotten female artists, art in the 1920s–1940s.

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Introduction

The conventional narrative of Latvian art history posits that the integration of textile art into Latvian higher education occurred in 1961, marking a pivotal moment in the professionalisation of textile art.[2] This narrative was reiterated during the Art Academy of Latvia's centenary celebration in 2019.[3] The Academy was established in 1919 as an institution of higher learning in fine and applied arts in the newly formed country. Its first rector was the artist Vilhelms Purvītis (1872–1942), who also designed its initial syllabi. Offering specialised workshops, the Academy provided training in various artistic disciplines, including figurative, landscape, and decorative painting, graphic arts, sculpture, applied decorative sculpture, and ceramics.[4] Financial constraints prevented the launch of initially planned workshops in photography and textile art in the early 1920s.[5] Even though all the heads of the Academy's first workshops were male artists,[6] which reveals a certain patriarchal bias typical of the period, women students were also admitted to the Academy. In the independent Republic of Latvia, women were granted rights to higher education,[7] which marked a shift in Latvia's social and art landscape. Between 1921 and 1940, 166 male and 53 female artists graduated from the Art Academy of Latvia.[8] However, in the context of original and national textile compositions, the narrative of interwar Latvian textile

2 Andris Teikmanis, "1960–1969," in *Latvijas Mākslas akadēmija 100* [*Art Academy of Latvia 100*], edited by Inese Bauģe [Rozentāla] (Rīga: Latvijas Mākslas akadēmija, 2019), 106.

3 *Latvijas Mākslas akadēmija 100*, edited by Inese Bauģe [Rozentāla] (Rīga: Latvijas Mākslas akadēmija, 2019).

4 Eduards Kļaviņš, "Mākslas dzīve," in *Latvijas Mākslas vēsture V. Klasiskā modernisma un tradicionālisma periods 1915–1940*, edited by Eduards Kļaviņš (Rīga: Latvijas Mākslas akadēmija, Mākslas vēstures pētījumu atbalsta fonds, 2016), 63–67.

5 Rūta Rinka, "Lietišķā māksla," in *Latvijas Mākslas vēsture V*, 568.

6 The first heads of the Art Academy of Latvia workshops: Vilhelms Purvītis (landscape painting, 1921–1944), Jānis Roberts Tillbergs (figurative painting, 1921–1932), Jānis Kuga (decorative painting/scenography, 1921–1944), Rihards Zariņš (graphics, 1921–1938), Konstantīns Rončevskis (sculpture, 1921–1935), Burkards Dzenis (applied sculpture, 1922–1944), Rūdolfs Pelše (ceramics, 1924–1940), in *Latvijas PSR Valsts mākslas akdēmija*.

7 Zane Rozīte, "Latvijas akadēmiski izglītoto sieviešu apvienība (1928–1940): īss ieskats tās darbībā," *Latvijas Universitātes Žurnāls Vēsture*, 11/12 (2022): 59, doi: https://doi.org/10.22364/luzv.11.12.04.

8 Zane Rozīte, "Latvijas Mākslas akadēmija," in *Nacionālā enciklopēdija*, November 17, 2023, accesible: https://enciklopedija.lv/skirklis/141828.

art and craft predominantly features several male artists: Jūlijs Madernieks, Jūlijs Straume (1874–1970), and Ansis Cīrulis (1883–1942). All these artists were educated at the Baron Alexander von Stieglitz School of Technical Drawing in Saint Petersburg and through private studies in Paris. A recent exploration of published textile compositions by the first Latvian designer, Jūlijs Madernieks (1870–1955), revealed that popular women's magazines of the 1930s extensively featured textile designs by various artists, including women.[9] Magazine covers were often adorned with textile compositions by these artists, encompassing designs for Latvian folk costumes and Latvian and international interior decoration designs to be crafted by Latvian women themselves. Most of these designs were created by women who had graduated from the Graphic Arts Workshop at the Art Academy of Latvia. While interwar textiles were generally linked to crafts and applied arts, as well as crafts taught at secondary school, rather than fine arts, a number of female Art Academy graduates, specialising in graphic arts, chose to focus on textile design – an aspect overlooked by Latvian art historians. Materials from the Art Academy's Information Centre confirm that in the 1920s and 1930s, women studied in all the Academy's workshops. From 1929, when the first graphic artists graduated, to 1944, 41 men and 13 women received diplomas. The current study expands its scope beyond the 1920s and 1930s, delving into the Second World War period as some students who started their academic education before the war completed it only afterwards. This research has uncovered that from 1931 to 1943, thirteen female graphic artists graduated from the Academy: Otomija Andersone (née Freiberga; 1903–1981), Marija Muceniece-Induse (née Muceniece; 1904–1974), and Irma Alksne-Zālīte (née Zālīte; 1900–1937) in 1931; Erna Bērziņa (after emigration known as Erna Ķikure; 1906–2003), Elza Druja-Foršū (née Druja; 1906–1991), Anna Grosberga (?), and Kristīne Pāvuliņa (1891–1967) in 1932; Zelma Tālberga (1900–1972) in 1933; Elizabete Berucka (1903–?) and Leontīne Sila-Lāce (1895–?) in 1934; Elza Veide (1904–1982) in 1936; Albīne Šeptere (1903–?) in 1942; Melita Kolandro (née Lapko; 1914–?) in 1943. However, the Academy's archives lack information about Berucka's, Šeptere's and Kolondro's contributions to

9 Inese Sirica, "'After Madernieks' or Textile Designs Created by Jūlijs Madernieks," in *The Style of Madernieks*, edited by Inese Baranovska, Rūta Rinka (Rīga: Museum of Decorative Arts and Design, 2021), 222–256.

graphic arts or any other fields. To date, no monograph or substantial study has been published on any of the aforementioned graphic artists. Following their graduation from the Art Academy, Freiberga, Druja, Muceniece, and Pāvuliņa dedicated their time and effort to advancing modern Latvian textile art. This article serves as an initial effort to highlight their contributions.

The historiography of the topic

Some of the leading Latvian art historians contributed texts to the 5th volume of the Art History of Latvia,[10] which covers the period from 1915 to 1940 and includes articles on art education, art movements and styles, and related matters. The index of persons mentions only two of the Graphic Arts graduates listed above. The chapter on interwar applied arts exposes several lacunas in acknowledging several artists' contributions to original textile compositions. While Kristīne Pāvuliņa is mentioned in the chapter on design,[11] her contributions to applied arts, including textile art, are absent.[12] Elza Druja-Foršu is mentioned solely in connection with her publishing activities in the early 1940s,[13] with no mention of her contribution to textile art in the 1930s.

The Graphic Arts Workshop of the Art Academy of Latvia, led by Rihards Zariņš (1869–1939) until 1936, was dedicated to addressing the needs of the recently established state. Its focus was on training graphic artists for the State Paper Printing House (*Valstspapīru spiestuve*), and to contribute to book design and graphic art. Zariņš, with a keen interest in Latvian ethnography and national ornament (vernacular art), integrated these themes into the curriculum for all students. The curriculum aimed to foster an aesthetic for the newly formed state that aligned with the contemporary era while being rooted in the folk aesthetics of preceding centuries. Zariņš organised the publishing of *Latvian Ornaments (Latvju raksti)*, featuring high-quality illustrations of Latvian material culture from the 18th and 19th centuries, at the State Paper Printing House.[14] This book significantly contributed to preserving Latvian cultural heritage and promoting

10 *Latvijas mākslas vēsture V*.
11 Marta Šuste, "Dizains," in *Latvijas Mākslas vēsture V*, 642.
12 Rinka, "Lietišķā māksla," 565–607.
13 Eduards Kļaviņš, "Historiogrāfija," in *Latvijas Mākslas vēsture V*, 21.
14 Latvju raksti.



1. Otomija Freiberga (at the front on the left) studying at the Art Academy of Latvia's Graphic Arts Workshop, 1920s. Art Academy's Information Centre, Zariņš, Rihards, nr. Z 14

Otomija Freiberga (priekyje kairėje) studijuoja Latvijos dailės akademijos Grafikos dirbtuvėse, XX a. 3 deš., Latvijos dailės akademijos informacijos centras

it in the young republic, particularly reviving interest in 19th-century folk costumes. The 2021 collection of essays, *Rihards Zariņš. 1869–1939. What Latvia's Forests Are Whispering*, reveals that Pāvuliņa was among those who created at least two folk costume images for Zariņš's book *Latvian Ornaments*[15] as well as authored several research articles published there.[16] However, the collection minimally discusses Pāvuliņa's contribution to graphic or textile art. In a somewhat condescending manner, Pāvuliņa is referred to as "a textile artisan", with no mention of her education at the Art Academy. Given Zariņš's role as the editor-in-chief of *Latvian Ornaments*, it can be inferred that he highly valued Pāvuliņa's intellect and talent, evident in his

15 Valdis Villerušs, "Rihards Zariņš' Book and Press Graphic Art," in *Rihards Zariņš. 1869–1939 What Latvia's Forests Are Whispering*, edited by Ieva Kalnača, Māra Lāce (Rīga: Latvian National Museum of Art, 2021), 339.

16 Aija Jansone, "Rihards Zariņš and the Publication of Latvian Ornaments," in *Rihards Zariņš. 1869–1939 What Latvia's Forests are Whispering*, edited by Ieva Kalnača, Māra Lāce (Rīga: Latvian National Museum of Art, 2021), 502.



2. Rihards Zariņš's illustration of Nīca parish 19th-century folk costumes. Published in *Latvian Ornaments*, 1920s

Nycos parapijos XIX a. tautiniai kostiumai, Rihardo Zariņšo iliustracija, in *Latviški ornamentai*, XX a. 3 deš.

invitation for her to contribute texts to this publication. Besides Pāvuliņa, the 2021 essay collection mentions two other alumnae from the Graphic Arts Workshop: Elza Druja and Zelma Tālberga.

Over the past decade, numerous Latvian historians, art historians, philosophers, and literature scholars have undertaken the rediscovery of several women artists in Estonia and Latvia.[17] Baiba Vanaga's (b. 1981) 2015 dissertation, "Women Artists in Latvia from the Middle of the 19th Century until 1915", stands out as a significant contribution to the exploration of unjustly overlooked women artists in Latvia. Vanaga's work has unveiled a multitude of forgotten multi-ethnic women who made substantial contributions to fine arts, crafts and art critique during the specified period. Additionally, from 2021 to 2023, the Institute of Literature, Folklore and Art of the University of Latvia (ILFAUL) conducted a fundamental research

17 *Proceedings of the Art Museum of Estonia*, 4 (9), "A Woman Artist and Her Time" (Tallinn: Eesti Kunstimuuseum, 2014); 11 (16), "Women Artists in Baltic and Nordic Museums" (Tallinn: Eesti Kunstimuuseum, 2021).

project funded by the Latvian Council of Sciences, titled "Female Agency in Latvian Culture and Society (1870–1940)." One of the project's objectives was to create a digital library or website www.womage.lv. Given that the project's timeframe aligns with the period covered in the current article, it is unsurprising that the website provides information about four of the thirteen Graphic Arts alumnae. For instance, it reveals that Marija Muceniece-Induse, a graduate from 1931, served as the head of the Graphic Arts Department of the Art Academy of Latvia from 1940 to 1941, while Erna Bērziņa, a 1932 graduate, changed her name to Erna Ķikure after emigrating due to the Second World War. Kristīne Pāvuliņa, referred to on the website as a textile artist rather than an artisan, is mentioned as the head of the Riga State Weaving Art School in the 1940s. Zelma Tālberga, a 1933 graduate, is acknowledged as an artist. However, the 49th issue of the ILFAUL journal Letonica of 2023, which reviews the research methodology and new findings on female intellectuals in Latvia up to the Second World War,[18] does not touch upon textile craft or textile art. In the context of the aforementioned research projects, this study should be regarded as an integral part of the ongoing effort to reclaim women artists' agency in Latvian art history. What sets this project apart is its specific emphasis on exploring the interconnections between popular women's magazines and textile art.

Popular interwar women's magazines in Latvia as an important source for the construction of the history of Latvian textile art: Case study of *Zeltene*

In 2021, the Museum of Decorative Arts and Design published a collection of articles on the so-called *Madernieks style*. It became evident through my research on Jūlijs Madernieks's textile designs that Madernieks's designs for interior textiles in the 1920s and 1930s were extensively featured in the most popular women's interwar magazines in Latvia, including *Zeltene* (1926–1940), *Atpūta* (1924–1941), and *Sievietes Pasaule* (1933–1940). Madernieks successfully adapted 18th and 19th-century folk textile patterns and ornaments to contemporary needs. His drawings drew inspiration from intricate textile compositions created by Latvian women,

18 *Letonica*, nr. 49, accessed October 1, 2023, https://lulfmi.lv/en/Letonica-Nr-49.

whose names have now faded into obscurity, even though it was these women who played a vital role in bringing Madernieks's ideas to life through elaborate textile designs. Regrettably, in Madernieks's retrospective exhibition, these women were diminutively labelled as *housewives*.[19] The impetus behind my research is a desire to reclaim these women from oblivion.

Graphic Arts alumnae contributed a number of illustrations to *Zeltene*, one of the most popular women's magazines of its time. *Zeltene*, meaning a maid with blond hair in Latvian, was issued monthly from 1926 and twice per month from 1928 onwards. Its success stemmed from filling a niche as a guide on modern living for Latvian women, covering a wide array of topics such as contemporary literature, psychology, women's achievements, fashion trends, childcare, and more. *Zeltene* presented original textile patterns intended for various fabrics and interior decorations, encouraging women to engage in craft activities. Most of these patterns were designed by renowned artists and artisans. In her bachelor thesis of 2002, Anna Rijkure-Avrameca, a student in the Art History and Theory Programme of the Art Academy of Latvia, explored the influence of popular imagery on *Zeltene*'s front cover designs.[20] Her research revealed that the magazine's editors collaborated with more professional artists than the editors of other publications in the 1920s and 1930s.[21] Rijkure-Avrameca identified three periods of front cover authorship changes: 1926–1932,[22] 1933–1937, and 1938–1940. During the 1933 to 1937 period, the front covers were predominantly illustrated by women artists, graduates of the Art Academy of Latvia's Painting (Zenta Kuplis, Ērika Šternberga) and Graphic Arts (Elza Druja, Otomija Freiberga, Marija Muceniece) Departments. In this period, *Zeltene*'s front covers showcased 19th-century folk costumes from the collection of the History Museum of Latvia,[23] enlightening readers about the

19 Sirica, "'After Madernieks' or Textile Designs Created by Jūlijs Madernieks," 222–256.

20 Anna Rijkure-Avrameca, *Populārā tēlainība žurnāla Zeltene mākslinieciskajā apdarē*, Bachelor's theses for Art History and Theory, Supervisor prof. Valdis Villerušs (Rīga: Latvijas Mākslas akadēmija, 2002).

21 Ibid., 5.

22 In 2010, media researcher Klinta Ločmele published a case study "Nationalism and Construction of an Ideal Woman. The Case Study of the Women's Magazine *Zeltene* (1926–1934)." She focused on the theory of nationalism and analysed the top subjects of the magazine, not mentioning women artists and their original textile compositions.

23 Rijkure-Avrameca, *Populārā tēlainība žurnāla Zeltene mākslinieciskajā apdarē*, 45.



3. Elza Druja's illustration for the first cover of *Zeltene*, no. 21, 1935

Elzos Drujos iliustracija pirmame viršelyje, *Zeltene*, nr. 21, 1935

geographical diversity of Latvian folk costumes. While Rijkure-Avrameca extensively studied *Zeltene*'s front covers, my research builds on her findings, concentrating on the original designs for interior textiles by Graphic Arts graduates featured in the magazine.

Crafts and textile art education in the Republic of Latvia: Rihards Zariņš's Graphic Arts Workshop and textile crafts education in the 1920s and 1930s

Textile art, as an artistic phenomenon, found its place in the inaugural comprehensive history of Latvian art, *Latvian Art* (*Latvju māksla*), written by Jānis Dombrovskis (1885–1953) and published in 1925. The book was translated into French in 1926, broadening its accessibility to an international audience interested in art literature. Dombrovskis underscored the emergence of modern Latvian applied art as a novel phenomenon,

drawing inspiration from handwoven fabrics and handmade embroideries predating the establishment of the Latvian state.[24] Dombrovskis also acknowledged the important role of women in organising private courses dedicated to applied arts, or arts and crafts, and acting as course instructors. Notable figures in this context included textile artist Alma Birģele-Paegle (1877–1949), embroiderer Zelma Skrābane (1884–1931), and pioneering Latvian art weaver Emma Gustave. Many of these private courses, held in Riga, were in high demand, equipping students with skills and techniques for creating original textile compositions and folk costumes. While Dombrovskis omitted mention of Paula Tilta (1889–1942) in his *Latvian Art*, she played a significant role as the publisher of the popular magazine *Sievietes pasaule* (The Woman's World) and contributed to organising private handicrafts courses. Unfortunately, Tilta's input has been forgotten nowadays.[25] *Sievietes pasaule* not only helped to promote the use of national and modern textile compositions in Latvian interiors but also served as a platform for informing the public about educated women, including poets and critics.[26] However, despite the strides made in women's emancipation and their access to higher education, the patriarchal biases prevailing in Latvian society during the 1920s and 1930s persisted.[27] National textile craft was taught at the Kaucminde Home Economy Seminar in Kaucminde Manor, established in 1923 and later renamed the Latvian Institute of Home Economics in 1938, eventually ending due to the impact of the Second World War.[28] The Kaucminde Seminar catered to Latvian women, many of whom used textile sample designs published in *Zeltene* and other interwar magazines. Although research on Latvian crafts courses, their organisers, and instructors remains limited, potentially influenced by the widespread misconception of "handicrafts" having low artistic value, it can be inferred that the interior textile compositions published in *Zeltene* in the 1930s may have originated from these courses.

24 Jānis Dombrovskis, *Latvju māksla* (Rīga: Valtera un Rapas akc. sab., 1925), 225.

25 Paula Balode, *Mana māja*, nr. 5 (March 10, 1942): 95.

26 *Darbs un Zeme*, 137.

27 Rozīte, "Latvijas akadēmiski izglītoto sieviešu apvienība (1928–1940): īss ieskats tās darbībā," 60.

28 Inese Sirica, "Woven Blankets in Latvian Culture," in *Handwoven Textiles of Latvia*, edited by Inguna Mīlgrāve (Rīga: Sana Solaris Ltd, 2018), 31.

During the 1920s and 1930s, individuals seeking education in textile arts and crafts had the opportunity to enrol in various crafts or needle-work courses and schools located across various towns and cities of Latvia.[29] In 1920, Augusts Julla (1872–1958) founded a crafts school in Cēsis, offering five specialities. However, textile art education in Cēsis ceased already in 1925, with the school shifting its focus to carpentry, electronics, and mechanics. There is no surviving evidence of textile craft training in Cēsis either. In 1926, Hermanis Aplociņš (1891–1958) and Jānis Sudmalis (1887–1984) established the Liepāja Arts and Crafts School. Subsequently, in 1928, Arvīds Dzērvītis (1897–1942) founded the Rīga State School of Arts and Crafts. Daugavpils also saw the establishment of a crafts school in 1928. These schools, founded and run by men, aimed to prepare crafts teachers and incorporate traditional Latvian decorative patterns into everyday living spaces. Conversely, it was primarily women who took the lead in creating original textile compositions, showcasing their works in popular women's magazines like *Zeltene*.

Rihards Zariņš, the leader of the Graphic Arts Workshop at the Art Academy, involved his students in the newly established State Paper Printing House (*Valstspapīru spiestuve*).[30] The Academy's programme mandated students to take a course in Latvian ethnography, with a primary focus on the study of traditional textiles. The emphasis on folk art reflected a broader trend in Europe in the 1920s and 1930s – institutions across the continent were collecting folk art items for history and art museum collections, and researchers and artists were forming private collections. The concept of "peasant art" or "folk art" gained prominence in educational discourse during this period.[31] The aesthetics of the newly formed state of Latvia had to be contemporary yet rooted in the folk aesthetics of preceding centuries. An illustration by Zariņš in 1927 exemplifies this approach, depicting a young woman and a little girl from the Nīca parish wearing 19th-century Latvian folk costumes. Such costumes, preserved in the History Museum and private collections, were also extensively described in the third volume of *The Art History of Latvia* (1936) as representing "a reflection of the

29 Rinka, "Lietišķā māksla," 568.

30 Kristīne Ducmane, "Rihards Zariņš. Mākslinieks, tēvs, vīrs, skolotājs," in *Rihards Zariņš. 1869–1939*, 62.

31 Mary Schoeser, *World Textiles: A Concise History* (Thames & Hudson, 2023), 206.

ancient Latvian culture."[32] Otomija Freiberga, reflecting on her experience in Zariņš's workshop, notes, "I learned various techniques in the Graphic Arts Workshop and acquired the skills and the knowledge needed to study Latvian ethnography."[33] Rihards Zariņš inspired his students to develop a *national style* in applied arts and crafts. Therefore, it is hardly surprising that upon completing their studies at the Art Academy of Latvia, Zariņš's students, Otomija Freiberga and Kristīne Pāvuliņa, opted to study textile crafts, or so-called women's handicrafts, at the Rīga State School of Arts and Crafts.

The Weaving Art School and the Latvian Women's National League

The inception of the Weaving Art School traces back to 1922 when the Latvian Women's National League (*Latvju sieviešu nacionālā līga* or *L.S.N.L*), under the auspices of the Art Industry Organisation (*Mākslas Rūpniecības sekcija*), initiated textile handicrafts courses or schools. The key organiser of this project was Marta Eše (1890–1974). The main focus was on creating employment opportunities for disadvantaged women, particularly in the production of sought-after folk costumes during the 1920s. Alongside handloom weaving, which constituted the primary craft taught at these schools, students could also learn knitting, embroidery and sewing. The League's statutes underscored the aim of providing women with training that could offer employment and enhance their financial circumstances. Two-year weaving courses were introduced in 1924, solidifying the League's position as the largest institution for weaving education in Latvia.[34] Records from the Latvian State Archives indicate that the two-year curriculum included subjects such as freehand drawing and composition, as well as ornamental drawing and composition.[35] The school's educational goals were based on imparting "useful skills for fabric decoration."[36] Students were assigned tasks that involved creating textile floral patterns, and they acquired various fabric creation and decoration techniques, including

32 Ernests Veilands, "Apģērbs," in *Latvijas Mākslas vēsture III. Lietājamās mākslas*, edited by Visvaldis Peņģerots (Rīga: Grāmatu draugs, 1936), 273.

33 Otomija Freiberga, "Mūsu mākslinieces – Zeltenes vāku daiļotājas," *Zeltene*, nr. 23 (December 1, 1934): 10.

34 Marta Eše, "Latvju Siev. Nac. Līgas mākslas rūpniecības sekcija," *Zeltene*, nr. 18/19 (December 1, 1927): 31.

35 LVVA, F2497, biedrība "Latvju sieviešu nacionālā līga", apraksts nr. 1, lieta nr. 120., 1. lpp.

36 LVVA, F2497, biedrība "Latvju sieviešu nacionālā līga", apraksts nr. 1, lieta nr. 120., 1. lpp.

scale and fringed fabric and tapestry. The ornament drawing and composition course exposed students to Latvian ethnographic patterns and motifs, while also delving into colour theory and pattern composition, and the mastering of freehand drawing. Students were trained in decorating an array of items, ranging from pillows, carpets, curtains, and tablecloths to album covers, furniture fabrics, and various types of cloths. As the first weaving instructors were a Swede and a Finn, it is not surprising that the most talented early student, Anna Antēne-Skuja (née Antēne; 1899–1981), was sent to Hämmenlinna, Finland, to further refine her weaving skills so that upon her return she could teach advanced weaving techniques to aspiring Latvian art weavers. In 1928, Antēne began working as a weaving teacher. In 1929, the courses evolved into the Weaving Art School. By the school year of 1937/1938, it became a three-year educational institution, and Kristīne Pāvuliņa, a Graphic Arts graduate, assumed the role of the school's artistic director. In 1939, the school officially adopted the name Weaving Art School of the Latvian Women's National League (*Latvju Sieviešu nacionālās Līgas daiļaušanas skola*). Throughout the 1930s, the works created at the school were exhibited at various international art exhibitions, in which Latvia participated, including Paris (1925), Brussels, and Berlin (1935). In 1940, Pāvuliņa wrote, "In its work, the League has always followed and follows national principles and, with the exception of some imitations of foreign-style carpets, the rest of the works show the peculiarities of the Latvian style only."[37] The quotation refers to the guiding aesthetic tenet of the school, which was to create art forms grounded in the so-called Latvian style, encompassing ornaments, techniques, colour schemes, patterns, and more.

New textile art for the new state: Textile patterns for contemporary interior decoration and folk costumes in the illustrations by Graphic Arts graduates

In this segment of my article, I focus on four Graphic Arts graduates: Elza Druja-Foršū, Otomija Freiberga, Marija Induss-Muceniece, and Kristīne Pāvuliņa. I start with providing concise biographies of each artist, accompanied by brief descriptions of their graduation projects. Additionally,

37 Kristīne Pāvuliņa, "Latvju Sieviešu Nacionālās Līgas daiļaušanas skola jaunās telpās," *Zeltene*, nr. 4 (February 15, 1940): 10.

I explore their contributions to *Zeltene* through folk costume illustrations featured on the magazine's front covers. Finally, I concentrate on examining their original textile compositions, also showcased in *Zeltene*. Due to the scarcity of original artworks by these artists in Latvian museum collections, the reconstruction of their graphic art and textile creations is primarily based on their published works in magazines.[38]

Elza Druja, originally from Sēlpils, relocated to Poltava, Ukraine, with her family after the 1905 revolution.[39] Her father worked as a lecturer at Kyiv University. Elza attended the Staricka Women's Gymnasium in Poltava, where her passion for art blossomed. In 1921, the family returned to Latvia, and Elza began her studies at the Art Academy of Latvia in 1924. Her graduation project, an etching titled "Portrait of a Violinist,"[40] was featured in the widely-read magazine *Atpūta*, showcasing graduation projects of young artists from the Art Academy of Latvia in 1920s and 1930s, accompanied by their photo-portraits. In 1926, while still a student, Druja-Foršū created realistic and optimistic illustrations for the popular Latvian magazine *Atpūta*. She continued as an artist for the magazine for 12 years. According to art researcher Eleonora Šturma (b. 1928), "The artist captures Latvian life both in the countryside and in the city in different seasons in a style that is pleasing to the readers, conveying different emotions. Her art is easily understandable to a wide audience."[41] Her illustrations for *Atpūta* showing smiling individuals merits further exploration. In a self-portrait created during her exile in the United States, Druja presented herself as a painter holding a palette.[42] During the 1930s and 1940s, she gained recognition as a promising portraitist, leaving behind several paintings and graphic artworks now housed in Latvian museum collections.[43]

38 Digital library of the Latvian National Museum's Catalogue, accessible at https://www.nmkk.lv/.

39 The materials (maps) in the Art Academy's Information Centre: Elza Druja, no. 6.

40 „Mākslas akadēmijas absolventi un viņu diplomdarbi," *Atpūta*, nr. 424. (December 16, 1932): 17.

41 Eleonora Šturma, „Gleznotāja Elza Druja-Foršū," *Latvijas Māksla*, nr. 18 (January 1, 1992): 1772.

42 In the collection of the National Art Museum of Latvia, painted in 1950s–1960s, no. VMM-4529.

43 Latvian National Art Museum collection holds 21 paintings and graphics by Elza Druja. Digital Latvian museums' library: http://www.meandrs.lv/viewObjectInstanceList2.jsp?1704734201909.



4. Portrait of Elza Druja, *Atpūta*, no. 552 (May 31, 1935)

Elzos Drujos portretas, *Atpūta*, nr. 552 (1935 m. gegužės 31 d.)

Otomija Freiberga embarked on her studies at the Academy in 1927 while concurrently enrolled as a student at the Faculty of Mathematics and Natural Sciences at the University of Latvia in 1925.[44] Graduating from both institutions in 1931, Freiberga undertook her graduation project, a genre etching titled "Reaping the Rye."[45] This work depicted three Latvian peasants piling up rye in the field, showcasing the traditional agricultural work of the peasantry. The portrayal of such scenes, rooted in genre painting, was a staple assignment in traditional art education. As part of her graduation project, Freiberga also created a portrait of Elza Druja titled "Portrait" in etching. Another artist who also created an etching for her graduation project was Marija Muceniece, presenting a "Self-Portrait."[46] Muceniece, originally from the seaside town of Roja, frequently depicted coastal scenes in her works.[47] Unlike some of her Graphic Arts alumnae peers, Muceniece's art enjoys relatively more recognition today, with several of her graphic works preserved in Latvian museums. In 2006, an exhibition of her works was held at the Latvian National Art Museum,[48] providing a valuable

44 The materials (maps) in the Art Academy's Information Centre: Otomija Freiberga. No. 7.

45 "Mākslas akadēmijas absolventi un viņu diplomdarbi," Atpūta, nr. 374 (January 1, 1932): 21.

46 Ibid.

47 The materials (maps) in the Art Academy's Information Centre: Marija Muceniece-Induse. No. 10, J 10.

48 Mākslas muzejā būs Marijas Induss-Mucenieces grafikas darbu izstāde," www.delfi.lv, 31.08.2006.


Māksliniece Otonija Freiberga.

5. Portrait of Otomija Freiberga, *Zeltene*, no. 17 (December 1, 1934)

Otomijos Freibergos portretas, *Zeltene*, nr. 17 (1934 m. gruodžio 1 d.)

and timely reminder of her contributions to Latvian fine arts. However, her involvement in Latvian textile art remains less well-known.

Kristīne Pāvuliņa was born in the Valmiera parish, where she attended the parish school. Following this, it is known that she pursued art studies in Saint Petersburg.[49] In 1931, Pāvuliņa graduated from the Graphic Arts Workshop with an etching titled "Night", portraying a Latvian fir forest illuminated by the light of a full moon.[50] The etching was featured on the back cover of an issue of *Atpūta*,[51] highlighting the high regard the magazine editors held for Pāvuliņa's landscape, which stood out among similar works of other Art Academy graduates. Rihards Zariņš, the leader of the Graphic Arts Workshop who also frequently depicted Latvian forests, recognised Pāvuliņa's high professional and intellectual prowess, inviting her not only to create illustrations but also to contribute texts to *Latvian Ornaments*.

Latvian folk costumes on the front covers of *Zeltene*

From 1933 to 1937, *Zeltene* frequently featured folk costume illustrations on its front covers. The History Museum of Latvia's collection of folk costumes and their illustrations, enriched by ethnographic fieldwork

49 M. Liepiņa, "Tautas mākslas tradīciju kopēja," *Zvaigzne*, nr. 5 (March 5, 1968): 17.

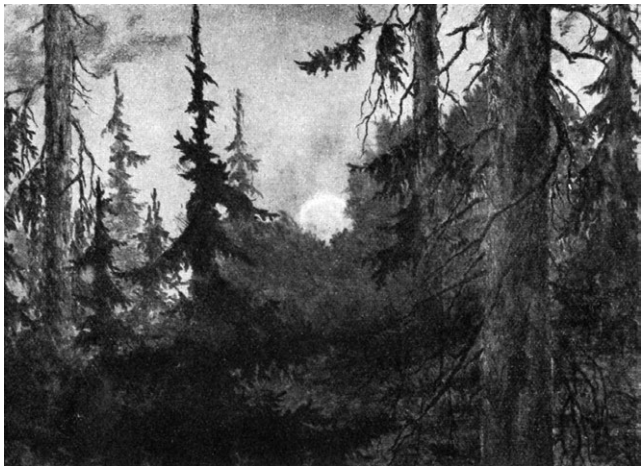
50 The materials (maps) in the Art Academy's Information Centre: Kristīne Pāvuliņa, no. 78.

51 Kristīne Pāvuliņa, "Diplomdarbs akadēmijas beigšanai," *Atpūta*, nr. 428 (January 13, 1933): the back cover of the magazine.



6. Portrait of Kristīne Pāvuliņa. Materials (maps) in the Art Academy's Information Centre, Pāvuliņas, Kristīne, no. 78

Kristīnės Pāvuliņos portretas, Latvijos dailės akademijos informacijos centras



7. Kristīne Pāvuliņa's diploma etching *Night*, Graphic Arts Workshop, 1931, *Atpūta*, no. 428 (January 13, 1933): the back cover of the magazine

Kristīnės Pāvuliņos diplominė graviūra *Naktis*, Grafikos dirbtuvės, 1931, *Atpūta*, nr. 428 (1933 m. sausio 13 d.)

initiated by the Monument Board in 1924,[52] offered artists valuable insights into folk costumes from different areas of Latvia and opportunities to contribute their illustrations to the museum's collection. Prompted by the Latvian Song Festival, folk costumes were thoroughly researched by scholars,

52 All the interwar ethnographic fieldworks are described by historian Sanita Stinkule. Stinkule, "Pieminekļu valdes etnogrāfisko ekspedīciju vākumi," in *Pieminekļu valdei – 90. Pieminekļu valdes mantojums Latvijas Nacionālā vēstures muzeja krājumā* (Rīga: Latvijas Nacionālais vēstures muzejs, 2013), 97–123.

artisans, artists, and other festival participants. As an Art Academy student, Kristīne Pāvuliņa took part in summer ethnographic fieldwork organised by the Monument Board in the 1920s. Stylised motifs inspired by ancient costumes became prominent in Latvian architecture, interior design, and applied arts during the 1920s and 1930s. The first show of Song Festival folk costumes was organised during the Song Festival in 1931.[53] In this context, it is not surprising that *Zeltene*'s editors aimed to feature images popular in Latvian society on its front covers. With their curriculum incorporating ethnographic studies of traditional Latvian arts and crafts from the 18th and 19th centuries, Graphic Arts graduates from the Art Academy were well-equipped for this task. Elza Druja, author of the initial twelve front cover images, along with Marija Muceniece contributing another three, and Otomija Freiberga[54] creating eighteen front cover illustrations, depicted women and men dressed in 19th-century folk costumes from various Latvian parishes. Druja and Freiberga portrayed individuals wearing folk costumes within landscapes or interiors that aligned with the geographical origins of the costumes. The front cover of the 6th issue of *Zeltene* in 1935 features an illustration by Druja showcasing young women of the Rucava parish illuminated by sunlight streaming through the windows of the Rucava church. Druja's compositions are dynamic, capturing the movement of figures in time and space. Inspired by her teacher Rihards Zariņš, she meticulously rendered the costumes with precision in colour and detail. In 1934, Otomija Freiberga wrote, "In the Graphic Arts Workshop, I acquired various techniques and foundational insights into Latvian ethnographic studies. Professor Zariņš prioritised the development of the national style in art. In his workshop, we made studies not only of nature but also of Latvian folk costumes. The national style we were cultivating drew inspiration from

53 Daina Lāce, Linda Rubena, "Latviešu vispārējo Dziesmu un deju svētku tatastērpu skates (1931–2018/23) kā tautas daiļamata meistaru tradīciju un pētniecības prakse," in *Amats, Māksla, Mēs. Latvijas Mākslas akadēmijas pētījumi projektā "Etniskais mākslā. Amatniecības lietišķajā mākslā un tēlotājā mākslā, dizainā un arhitektūrā". Tautas lietišķās mākslas izstāde "Mēs"*, edited by Inese Sirica (Rīga: Latvijas Nacionālais kultūras centrs, 2023), 21.

54 The 1933 *Zeltene*'s 3rd issue showcases Otomija Freiberga's designs for modern clothes, reflecting the fashion of early-thirties women. On the back cover of the magazine, a contemporary short-haired woman models silk blouses and wool jumpers designed by Freiberga. Her talent is evident in her elaboration of Art Deco-like ornaments for these garments.

folk costumes, along with a variety of other folk patterns and motifs. This experience sparked my interest in applied art."[55] It was obviously her specialisation in graphic arts and Rihards Zariņš's emphasis on the "national style" that ignited Freiberga's interest in applied art.

Kristīne Pāvuliņa illustrated the cover of the 16th issue *Zeltene* in 1933. Her depiction showcased two maids from the Nīca parish wearing authentic 19th-century Nīca folk costumes in front of a typical wooden barn. Arvīds Dzērvītis, an artist, the head of the Riga Arts and Crafts School, and the editor of the handicrafts section of *Zeltene*, commented on Pāvuliņa's illustration: "We can consider the costumes of the maidens of Nīca, depicted in Kristīne Pavuliņa's watercolour, as some of the most exquisite among Latvian folk costumes. Their vibrant colours and distinctive ornamentation have captured the attention of foreigners on multiple occasions. The costumes of Nīca stand out from those in other regions due to their unique patterns and colours. An additional distinctive feature is the broad skirts (with a hemline of up to 5 metres long), shaped like a crown, cone, or bell. Furthermore, it is exclusive to the parishes of Nīca and Bārta that they wear the embroidered shawl (*villaine*) draped over one shoulder."[56] Maybe that is why in her original textile composition Pāvuliņa focused on the Nīca parish folk costume.

Textile designs 1: Painterly Latvian landscapes and folk costumes for embroidery

Elza Druja, author of "Sunny Nīca" (*Saulainā Nīca*) published on the back cover of the 17th issue of *Zeltene* in 1935,[57] created a figurative composition in the spirit of national romanticism, likely intended for wall decoration as part of interior decor. The illustration portrays a little girl and a young lady in Nīca parish folk costumes standing on a forest path, with a serene river and a blue sky with clouds in the background. The composition is vibrant and positively romantic. Although Druja might have created more textile compositions, only "Sunny Nīca" has survived. After graduating from the Academy, Otomija Freiberga and Kristīne Pāvuliņa

55 Freiberga, "Mūsu mākslinieces – Zeltenes vāku daiļotājas," 10.

56 Arvīds Dzērvītis, "Nīcas jaunavu tērpi," *Zeltene*, nr. 16 (August 15, 1933): 11.

57 Elza Druja, „Saulainā Nīca," *Zeltene*, nr. 17 (September 1, 1935): the back cover of the magazine.

continued their education at Riga Arts and Crafts school, enhancing their textile crafts skills, which may have facilitated the publication of their textile designs not only in *Zeltene* but also in other magazines like *Atpūta* and *Sievietes Pasaule*. Freiberga's "Fairy-Tale" (*Pasaciņa*),[58] a figurative composition for wall decoration, published on the back cover of the 19th issue of *Zeltene* in 1933, was designed for embroidery or tapestry. The composition depicts a young woman in a 19th-century Nīca folk costume with a crown on her head, seated in a fir tree forest, and a frog wearing a crown opposite her on the right-hand side. The composition is bordered with a rhythmic motif derived from Latvian folk knitting and embroidery. This framing is typical of textile compositions from the 1930s. The practice of "framing" a figurative composition in textile arts, such as tapestry, reaches back to the 16th-century tapestries designed by Raphael for the Sistine chapel. On the back cover of the 1936 issue No. 16, Freiberga's figurative design for a cross-stitch embroidery presents a similar composition to the "Fairy-Tale": a realistically depicted central landscape encircled by rhythmic ornamentation drawn from 19th-century textiles. While the specific location of the landscape depicted in the composition remains elusive, its unmistakable Latvian character is evident through the presence of a body of water (a lake or a river) and a forest. The back cover of the 1935 issue No. 7 showcases Marija Muceniece's design for embroidery or tapestry.[59] Muceniece depicted Koknese castle ruins, a former tourist hotspot and a recurring motif in visual arts. Her realistic composition is encircled by a stylised geometric ornament, deviating from direct references to 18th or 19th-century Latvian textiles.

Textile designs 2: Painterly Latvian landscapes and folk costumes in French style tapestry

Like Otomija Freiberga, Kristīne Pāvuliņa continued her studies at the State School of Arts and Crafts after graduating from the Art Academy. Her French style tapestry titled "Forest Landscape" (*Meža skats*) can be seen as a variation of the theme depicted in her Art Academy etching

58 Otomija Freiberga, "Sienas sega 'Pasaciņa'," *Zeltene*, nr. 19 (October 1, 1933): the back cover of the magazine.

59 Marija Muceniece-Induse, "Kokneses pilsdrupas," *Zeltene*, nr. 7 (April 1, 1935): the back cover of the magazine.



8. Elza Druja, textile composition *Sunny Nīca* (*Saulainā Nīca*), *Zeltene*, no. 17 (September 1, 1935): the back cover of the magazine

Elza Druja, tekstilės kompozicija *Saulėtoji Nyca* (*Saulainā Nīca*), *Zeltene*, nr. 17 (1935 m. rugsėjo 1 d.)



9. Otomija Freiberga, textile composition *Fairy-Tale* (*Pasaciņa*), *Zeltene*, no. 19 (October 1, 1933): the back cover of the magazine

Otomija Freiberga, tekstilės kompozicija *Pasaka* (*Pasaciņa*), *Zeltene*, nr. 19 (1933 m. spalio 1 d.)

"Night."[60] In 1936, this tapestry belonged to the Ministry of Education.[61] Pāvuliņa learned the French tapestry technique in 1932 from Elga Kivicka (1905–1970), a highly admired artist who had had her own art weaving workshop since 1924. Kivicka left Latvia due to the Second World War but continued to teach weaving craft and art in a refugee centre in Germany.[62] As documented by pictures published in *Zeltene*, in 1932, "Forest Landscape" was showcased at the exhibition of the State School of Arts and Crafts.[63] Another French style tapestry by Kristīne Pāvuliņa, titled "Women of Nīca in Folk Dresses" (*Nīcenieces*), was property of the Ministry of Foreign Affairs.[64] According to Volume 3 of *The Art History of Latvia* dedicated to applied arts (1936) (*Mākslas Vēsture. 3. izdevums. Lietājamās mākslas*), this work was the first figurative French-style tapestry in Latvia. It was also displayed at the exhibition of the State School of Arts and Crafts, as confirmed by pictures in *Zeltene* from 1933.[65] The tapestry depicts two women in 19th-century Nīca folk dresses within a green summer landscape. In the first half of the 20th century, there was an increased interest among Latvian intellectuals, including artists and researchers, in the 19th-century women's costumes from Southern Kurzeme. In 1936, artist, educator, and folk dress researcher Ernests Veilands (1885–1963) wrote, "The most striking elements of folk costumes in the western region of Latvia are concentrated in the south-western corner of Latvia, between the sea coast and the Lithuanian border."[66] The vibrant orange-red skirts and the silk kerchiefs stand out as the most stunning details in Pāvuliņa's tapestry. The figurative composition is framed with rhythmic geometric ornaments. The illustration of the tapestry in *Zeltene* vividly captures its tonal richness. However, it remains uncertain whether any of Pāvuliņa's French-style tapestry compositions served as inspiration for other artists or artisans to produce similar tapestries. Regrettably, the fate of Pāvuļina's two tapestries after the Second World War is unknown, and their appreciation today relies solely on the images published in *Zeltene*.[67]

60 Kristīne Pāvuliņa, "Austa glezna – franču gobelēns," *Zeltene*, nr. 14 (July 15, 1932): 25.

61 Arvīds Dzērvītis, "Šķiedru izstrādājumi," in *Latvijas Mākslas vēsture III*, 152.

62 Sirica, "Woven Blankets in Latvian Culture," 33.

63 "Stūrītis Izgl. Min. Mākslas Amatniecības kursu izstādē," *Zeltene*, nr. 13 (July 1, 1932): 20.

64 Dzērvītis, "Šķiedru izstrādājumi," 152.

65 Kristīne Pāvuliņa, "Gobelēns – Nīcenieces," *Zeltene*, nr. 12 (June 15, 1933): 13.

66 Veilands, "Apģērbs," 288.

67 Kristīne Pāvuliņa, "Sienas sega (Gobelēns)," *Zeltene*, nr. 8 (April 15, 1934): the back cover of the magazine.



10. Kristīne Pāvuliņa. French-style tapestry *Forest Landscape* (*Meža skats*), *Zeltene*, no. 14. (July 15, 1932): 25

Kristīne Pāvuliņa, Prancūziško stiliaus gobelenas *Miško peizažas* (*Meža skats*), *Zeltene*, nr. 14 (1932 m. liepos 15 d.)



11. Kristīne Pāvuliņa. French-style tapestry *Women of Nīca in Folk Dresses* (*Nīcenieces*), *Zeltene*, no. 12. (June 15, 1933): 13

Kristīne Pāvuliņa, Prancūziško stiliaus gobelenas *Nycos moterys su tautinėmis suknelėmis* (*Nīcenieces*), *Zeltene*, nr. 12 (1933 m. birželio 15 d.)

Textile designs 3: Functional and ornamental interior textiles

Zeltene No. 6 of 1933 showcases Otomija Freiberga's composition, deemed suitable for "creating a highly luxurious dining room tablecloth."[68] The composition in the magazine illustration is symmetrical: it features a stylised flower in a vase in the centre, flanked by two human figures – a man and a woman in folk costumes. Surrounding the central composition, rhythmic motifs from Latvian folk textiles, including zig-zag and herringbone patterns, frame the perimeter. Meanwhile, *Zeltene* No. 11 of 1933 presents Freiberga's abstract and geometrically ornamental composition tailored for modern window curtains.[69] *Zeltene* No. 3 of 1934 showcases Freiberga's design for pillows and tablecloths, incorporating "modern embroideries of stylised flowers", unrelated to any designs found in Latvian ethnographic textiles.[70] Alongside the colourful stylised flowers, suggesting the use of such techniques as embroidery and applique, the bottom left-hand corner of the composition features rhythms reminiscent of modern architecture, including skyscrapers and geometric bridge-like motifs. Freiberga's artful designs for "modern and Latvian" interiors,[71] offering interesting patterns not only for interior textiles but also for furniture, dishes, flower pots, and lighting fixtures, were featured on the front covers of *Zeltene* No. 14 and 23 in 1935. Original textile compositions provided ideas for window curtains, table and floor coverings, and upholstery fabrics. While the colours and rhythms in Freiberga's compositions were not directly derived from Latvian ethnographic material, they reflected a contemporary style appropriate for the needs of time. In the 1930s, a similar approach to interior furnishing, including textile design, was observed in other European countries. An analogous trend in Poland was analysed by Hubert Bilewicz and Jacek Friedrich in their 2015 article "Between Nationalism and Modernism: Folk and Vernacular Traditions in the History of Polish Design between 1919 and

68 Otomija Freiberga, "Rokdarbi un mākslas amatn. Mākslin. Arveda Dzērvīša vadībā," *Zeltene*, nr. 6 (March 15, 1933): 25.

69 Otomija Freiberga, "Modernas guļamistabas loga priekškara zīmējums," *Zeltene*, nr. 11 (June 1, 1933): 24.

70 Otomija Freiberga, "Stilizētu puķu moderni izšuvumi," *Zeltene*, nr. 3 (February 1, 1934): the back cover of the magazine.

71 Otomija Freiberga, "Latviska istaba," *Zeltene*, nr. 23 (December 1, 1935): the front cover of the magazine; Otomija Freiberga, "Istaba modernā un latviskā iekārtās," *Zeltene*, nr. 14 (July 15, 1935): the front cover of the magazine.



12. Otomija Freiberga, Illustration of a modern Latvian interior, *Zeltene*, no. 14 (July 15, 1935): the front cover of the magazine

Otomija Freiberga, Modernaus latviško interjero iliustracija, *Zeltene*, nr. 14 (1935 m. liepos 15 d.)

2009."[72] This suggests that during the 1930s, both female and male artists in Poland, as well as in Lithuania and Estonia, developed original designs for interior furnishings and published them in popular magazines. These designs aimed to furnish interiors in a style that fused folk art traditions with modern elements.

Textile designs 4: Functional and ornamental interior textiles created at the Weaving Art School of the Latvian Women's League

Kristīne Pāvuliņa started working as a teacher of composition at the Weaving Art School of the Latvian Women's National League in 1936. She encouraged students to develop their own original compositions and

72 Hubert Bilewicz and Jacek Friedrich, "Między nacjonalizmem a modernizmem: wobec tradycji ludowych i wernakularnych w dziejach polskiego designu w latach 1919–2009," in *Poszukiwanie tożsamości kulturowej w Europie Środkowo-Wschodniej 1919–2014* [*The Search for Cultural Identity in East-Central Europe 1919–2014*], edited by Irena Kossowska (Torun: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2015), 257–289.

become creators rather than merely imitate famous artists (Madernieks, Cīrulis, Straume). In the 1937/1938 school year, the institution transitioned to a three-year educational programme, and Pāvuliņa assumed the role of school manager. It is likely that her ornamental textile composition for floor, wall, or couch covering, featured on the back cover of 1936 *Zeltene* No. 19, was designed during her tenure at the Weaving Art School.[73] Pāvuliņa's composition is abstract, rhythmic, and unlike anything seen before. The geometric patterns she employed are not directly drawn from 18th or 19th century Latvian ethnographic sources. In the late 1930s and early 1940s, under Pāvuliņa's leadership, the school's female students produced interior textiles for public places, including the Writers' Palace (*Preses pils*) in Sigulda, Ķemeri Hotel (*Ķemeru viesnīca*), and many more. Unfortunately, these were lost during the Second World War and the subsequent Soviet occupation. *Zeltene* No. 3 of 1940 features a photograph showcasing an original textile design for handloomed upholstery fabric. The composition, created under Pāvuliņa's guidance,[74] is titled "Furniture upholstery in a folk pattern", though the "folk pattern" presented is an abstract composition with stripes.

Zeltene No. 4 of 1940 featured a photograph by A. Tinof, showcasing a pillow design crafted by students of the Weaving Art School under Pāvuliņa's guidance.[75] Meanwhile, *Zeltene* No. 7 of 1940 presented a photo of two pillows designed at her composition classes. The works created at the school were also exhibited at the "Latvian Homemaking" (*Kā veidojas latvieša māja?*) in 1936 and 1939, dedicated to interior design and organised by the League.

Some of the photographs published on the front covers of *Zeltene* from 1938 and 1939 feature the school graduates, such as Vilma Krūmiņa and Elizabete Obuševa, with their graduation projects.[76] Minna Salina's

73 Kristīne Pāvuliņa, "Grīdas, sienas vai dīvāna segas raksts," *Zeltene*, nr. 19 (October 1, 1936): the back cover of the magazine.

74 Anna Skuja, "Mēbeļdrāna tautiskā rakstā," *Zeltene*, nr. 3 (February 1, 1940): 11.

75 A. Tinofa, "Nac. Līgas daiļaušanas skolas darbs un kompozīcija," *Zeltene*, nr. 4 (February 15, 1949): 12.

76 Vilma Krūmiņa, "L.S.N. Līgas Daiļaušanas skolas audzēknes Vilmas Krūmiņas diplomdarbs," *Zeltene*, nr. 19 (October 1, 1938): the front cover of the magazine; Elizabete Obuševa, "L.S.N. LĪgas daiļaušanas skolas audzēknes Elizabetes Obuševas beigu darbs," *Zeltene*, nr. 2 (January 15, 1939): the front cover of the magazine.



13. Kristīne Pāvuliņa, Textile design, *Zeltene*, no. 19. (October 1, 1936): the back cover of the magazine

Kristīne Pāvuliņa, Tekstilės dizainas, *Zeltene*, nr. 19 (1936 m. spalio 1 d.)

graduation composition,[77] as well as A. Tinnof's photograph of the carpet by Anna Skuja-Antēne[78] were published in *Zeltene* No. 7 in 1939. All three graduates from the Weaving Art School of the Latvian Women's League not only created designs for textile compositions but also brought these designs to life in their textile artworks. In the photographs published in *Zeltene*, they wear folk costumes, radiating pride and self-esteem. Unfortunately, it has proven impossible to uncover more about the fates of these Weaving Art School graduates. The examples provided above underscore the significance of the school in textile art education, specifically in the applied arts created by women in Latvia in the late 1930s. Vilma Krūmiņa's carpet design bears a resemblance to those created by her teacher, Kristīne Pāvuliņa. Despite the school's commitment to national principles in art and design, the carpet designs produced were grounded in abstract geometrical patterns. Regrettably, the names and accomplishments of the discussed Weaving Art School graduates do not feature prominently in the currently available texts on the Latvian art history of the 1930s. It is crucial to underscore that the school's programme and the innovations introduced by the League in Latvian interwar textile art remain understudied. Although the school was nationalised after the Soviet occupation, its role as the precursor to the

77 Minna Saliņa, "L.S.N.L. Daiļaušanas skolas audzēknes Minnas Saliņas beigu darbs," *Zeltene*, nr. 7 (April 1, 1939): 15.

78 Anna Skuja-Antēne, "Krāšņs paklājs latviskā rakstā," *Zeltene*, nr. 7 (April 1, 1939): 15.


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Zeltene

№ 19 1938. G. 1. OKTOBRĪ 13. GADS

Krāsns paklājs persiešu tehnikā

L. S. N. Lāpas Dailudarbnīcas skolas audzēknes Vilmas Krūmiņas diplomdarbs.

14. Vilma Krūmiņa next to her graduation textile composition, Weaving Art School of the Latvian Women's League, *Zeltene*, no. 19. (October 1, 1938): the front cover of the magazine

Vilma Krūmiņa prie savo tekstilės diplominio darbo, Latvijos moterų lygos Audimo meno mokykla, *Zeltene*, nr. 19 (1938 m. spalio 1 d.)

Textile Art Department of the Art Academy of Latvia requires further research to understand the connection between the two.

Conclusion

In the 1940s, Latvia faced occupation, impacting all the Graphic Arts graduates mentioned above. In 1942, Druja-Foršū and her husband established the publishing house E. Druja-Foršū to publish a series of monographs and albums titled *Latvian Art* (*Latviešu māksla*) in Latvian and German. She lived in exile in Germany from 1944 to 1950, and then in the United States until her death in 1991. Marija Muceniece-Induse left Latvia in 1944 on a boat to Gotland filled with refugees. From 1946 to 1952, she worked as a technical draughtsperson at Uppsala University. Otomija Freiberga moved to the small Latvian town of Mazsalaca, where she lived alone and taught drawing and the natural sciences at a secondary school. In 2019, during the Art Academy of Latvia's 100th-anniversary celebration, a book detailing the history of the Academy was published. Art researcher Andris Teikmanis (b. 1967) highlighted the most important events in each decade of the Academy's history, with commentary from lecturers and students offering insights into artistic developments of each

year. Scenographer Viktors Jansons created a photo collage for the year 1927 and wrote an essay titled "My seducer – Otomija Freiberga-Andersone,"[79] providing glimpses into Freiberga's personality and life in Mazsalaca. Jansons recalled that Freiberga was "gifted with an unusually vivid artistic imagination and fantasy. Everything in her life was infused with art." Freiberga's stories about the art centres and museums she visited in the 1930s were, for Jansons, an encounter with the essence of high art, inspiring him to study stage directing in Saint Petersburg. Kristīne Pāvuliņa continued to serve as the director of the Weaving Art School of the Latvian Women's League until 1944. In 1945, the school underwent nationalisation and was renamed "Riga Textile Art Secondary School" (*Rīgas Tekstilmākslas vidusskola*). Pāvuliņa persisted in teaching composition classes despite the pressure of "Moscow's aesthetics."[80] This period of textile art education in Latvia, especially Kristīne Pāvuliņa's work at the Rīgas audums factory in 1946 as a chief artist and designer, remains unexplored. Her contribution to the development of new colours and patterns at Rigas audums would provide valuable insights.[81]

Zeltene remains a vital source for understanding textile art and design of the 1930s. Although drawings or photographs of the textile artworks based on the designs of Graphic Arts alumnae may not be present in Latvian museums, and Latvian textile art of the 1940s and 1950s has not yet received proper research attention, archival materials suggest continuity between the foundations established in the 1930s and the subsequent development of Latvian textile art. In conclusion, it is important to emphasise that even though a study programme in textile arts at the Art Academy of Latvia was first offered in 1961, and ceramist and tapestry artist Rūdolfs Heimrāts (1926–1992), who excelled in the technique of French-style tapestry, is considered its founder and creator, the story of Latvian textile art did not begin in 1961. This research into textile art compositions created by the Graphic Arts graduates in the first half of the 20th century reveals their substantial contribution to laying the foundations of Latvian textile art. Their respect for national textile heritage, studying textile crafts, and

79 Viktors Jansons, "Mana pavedinātāja – Otomija Freiberga-Andersone (1903–1981)," in *Latvijas Mākslas akadēmija 100*, 240–242.

80 LVA, F1042, lieta nr. 72. Mācību metodika un programmas, 1948–1949 g., 7. lpp.

81 Liepiņa, "Tautas mākslas tradīciju kopēja," 17.

addressing the needs of society make their compositions significant for study in the 21st century.

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Santrauka

Latvijos dailės akademijos Grafikos dirbtuvių absolventės, kūrusios latvių nacionalinio tekstilės meno pagrindus 1931–1943 m.

Inese Sirica

Reikšminiai žodžiai: meninis ugdymas, interjero tekstilė, moterys menininkės, populiarus menas, pamirštos moterys menininkės, XX a. 3–5 deš. menas.

XX a. 4 deš. populiarūs Latvijos žurnalai publikavo žinomų vyrų menininkų ir Latvijos dailės akademijos Grafikos dirbtuvių (vadovas Rihardas Zariņšas) moterų absolvenčių originalias tekstilės kompozicijas. Latvijos meno istorijos kontekste grafikų, kaip nacionalinės tekstilės kūrėjų ir populiarintojų, vaidmuo dar nėra deramai ištirtas. Pagrindinis šio tyrimo šaltinis, analizuojant originalius Elzos Drujos, Marijos Muceniecės, Otomijos Freibergos ir Kristinos Pāvulinos tekstilės dizaino pavyzdžius, – populiarus moterų žurnalas *Zeltene* (1926–1940). Kita svarbi tyrimo sritis – XX a. 3–4 deš. tekstilės amato mokymas, paskatinęs moteris užsiimti tekstilės menu ir amatu net ir baigus aukštąsias mokyklas. Šios temos istoriografija yra fragmentiška ir neišsami, tačiau naujausios studijos apie Latvijos (ir Estijos) pamirštas moteris intelektuales paskatino šio tyrimo autorę sutelkti dėmesį į Latvijos dailės akademijos Grafikos programos absolventes XX a. 3–4 deš. ir atskleisti jų vaidmenį, klojant Latvijos tekstilės meno pamatus gerokai anksčiau nei 1961 m., kai Akademijoje buvo oficialiai įkurta Tekstilės meno katedra.

Modernus tarptautinis bei tradicinis ir modernus nacionalinis tekstilės menas buvo labai paklausus naujai sukurtoje Latvijos Respublikoje. Moderni interjero tekstilė daugiausia įkvėpimo sėmėsi iš XIX a. liaudies kostiumų ir jų kompozicijų (formų, spalvų ir ornamentų bei tekstilės technikos). Dailės akademijoje, ypač Grafikos dirbtuvėse, latvių etnografijos studijos buvo svarbi mokymo programos dalis. Taigi nenuostabu, kad grafikos specialybės absolventai, puikiai išmanantys figūrinę kompoziciją, kūrė XIX a. tautiniais kostiumais vilkinčių žmonių iliustracijas ir prisidėjo prie šiuolaikinio bei tautinio (per geometrinių ornamentų stilizaciją) tekstilės dizaino (siuvinėjimas, audimas, gobelenai, aplikacijos ir kt.), kurio pavyzdžius publikavo populiarus žurnalas *Zeltene* ir

kiti. Kristīnės Pāvuliņos kompozicijos pamokos XX a. 3 deš. pabaigoje ir 4 deš. pradžioje Latvijos moterų lygos organizuotoje Audimo meno mokykloje skatino moteris kurti originalias kompozicijas, tačiau jų vardai šiandien yra mažai žinomi. Dėl politinių pokyčių šalyje 1940 m. moterų indėlis į tekstilės meną nebuvo pakankamai nagrinėtas. Šis tyrimas žymi pradinį Latvijos tekstilės meno istorijos rašymo etapą, ypač akcentuojant moteris tekstilininkes.