

In 1937, the paramilitary youth organisation Home Daughters (Kodutütred) decided to create a rug on the occasion of the 20th anniversary of the Republic of Estonia with the participation of all the home daughters and to present it as a gift to President Konstantin Päts. The design was made by textile artist Eda Nõmmik.

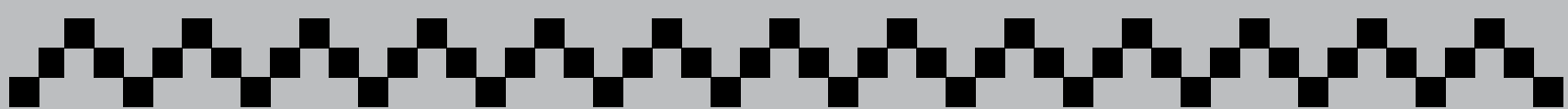
The making of the rug began on 14 June 1937 at the Home Daughters' Võsu summer home, where each home daughter had to dedicate two hours a day to embroider the rug.

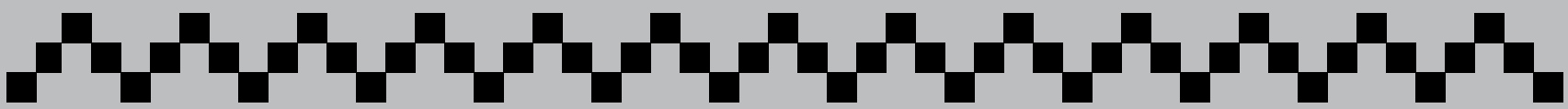
Between 5 and 6 girls worked on it at a time. The rug was completed on 19 February 1938 in Tartu. A total of 468 people participated. Of these, 374 were home daughters, while 94 were elders and members of Naiskodukaitse, the Estonian women's voluntary defence organisation. It took 5,058 working hours to complete the rug.

The rug was presented to President Päts on 23 February 1938. Along with the rug, the home daughters handed over an album with the names of all those who participated in the work. The rug was placed on the wall of one of the Estonian rooms in Oru Castle, the president's summer residence. The walls of the room were Pompeian red.

Oru Castle was looted and destroyed during World War II and the rug has been lost ever since. However, Valga Museum collection holds a tuft of the same yarns that made the rug.

The text is based on an article by Marju Raabe.

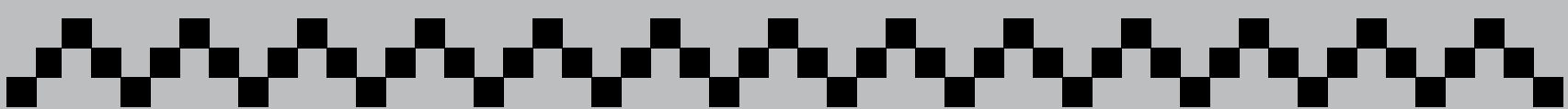


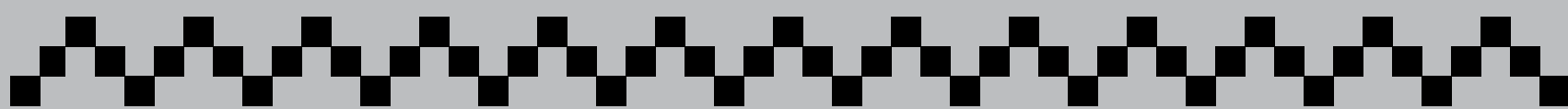


Of the various sources of motifs, patterns are probably the most vibrant and have the greatest range when it comes to emphasising ethnos. A number of campaigns in the first few decades of the 20th century supported the spread and use of patterns, and they were disseminated through a number of publications. One of the most important of these was a collection of patterns compiled by Voldemar Päts entitled *Estonian National Dress and Designs* (1926), which likely had a significant influence on the output of many design studios and workshops in the 1920s and 1930s.

The book contains over 50 different patterns that are based on embroidered details from folk costumes. The catalogue can be interpreted as a way of canonising certain patterns, as the publication later served as the basis for art school students. The patterns were used in handicraft, ceramics and other techniques and art forms (even in architecture), and in the 1920s and 30s there was no equivalent material from which students and later artists could draw inspiration.

Voldemar Päts was the rector of the State School of Arts and Crafts (now the Estonian Academy of Arts) from 1914 to 1934. In addition, he was the brother of the first Estonian president, Konstantin Päts.

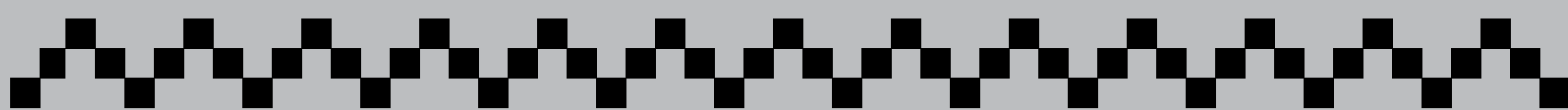


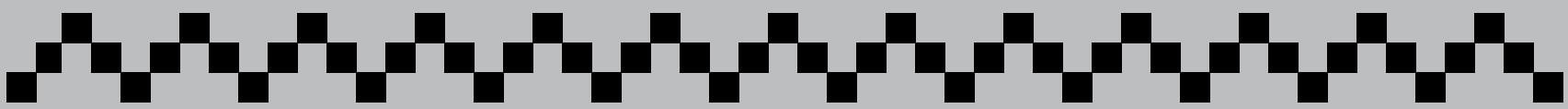


There have been several copies of the classic Apollo Belvedere statue in Estonia over the years, and they have been exhibited both indoors and as park sculptures. Arved von Nolcken added the statue of Apollo Belvedere to his Alatskivi Castle Park in the 1880s. The sculpture was placed 1.5 km away from the castle and was intended as a focal point at the end of a vista across the lake.

There are several legends connected with the Alatskivi Apollo. The locals associated it with the devil and nicknamed it Iron Man. It is assumed that in the aftermath of the 1905 Revolution, the statue's head was smashed in from the back, and one hand as well as the penis were damaged and broken. At some point, presumably in the 1920s, a makeshift penis was added to the statue.

In 1937, the statue of Apollo was restored and, now with a fig leaf covering the genitalia, brought to Kadriorg Park in Tallinn at the request of President Päts, who had another copy placed in the park of his summer residence in Oru the same year. The fate of the statue of Apollo from Oru Castle is unknown.





Although Friedrich Reinhold Kreutzwald's (1803–1882) epic Kalevipoeg has also drawn criticism, the work has become a seminal work in Estonian literature. In the epic, Kalevipoeg's persona is imbued with an ambivalence that is characteristic of much folklore. His rashness, belligerence and controversial relationships with women have raised questions about whether he is a truly fitting symbolic representation of the Estonian people.

A countless number of Estonian artists have depicted Kalevipoeg in various ways, sometimes as more boyish, then again more masculine, more muscular or more corpulent, but clad in Viking-themed trappings or decoratively bared.

Depictions of Kalevipoeg have reflected salient ideals related to the male body, and have also presented alternatives to normative masculinity.

The Central Association for the Promotion of Cottage Industries in Estonia published a collection of rug patterns in 1931 to encourage home decoration using modern rugs.

The collection's foreword expressed concern that homes were at best indeed decorated, but in a tasteless manner.

The editors hoped that people would use the designs to weave their own rugs in order to make their home feel more cherished and enhance the overall appearance. The collection holds 28 designs by celebrated Estonian artists including one depicting Kalevipoeg by Rudolf Lepvalts.

