

FINLANDIA FOUNDATION
SUOMI CHAPTER

FINNOVATIONS

PROMOTING FINNISH HERITAGE FROM THE
EVERGREEN STATE TO THE GOLDEN STATE



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Cover Photo: A couple warms up at Cafe Ragatta, Helsinki. Photo by Leslie Ciechanowski.



Editor's Corner

Dear Member/Reader,

This Finnovations is the latest issue of the ten-year period that we have published the journal. Whether it will be the last will be decided later in January, 2023.

Our present editorial staff is retiring, namely yours truly and our creative editor Cassie Revell. The board is evaluating the continuation of Finnovations and is looking for new editors. Some thoughts are also given that various west coast Finlandia Foundation chapters might be interested in cooperating for a united edition for the journal.

It has been an interesting ten years having been in charge of this journal, which comes to four or five times a year.

My sincere thanks to our creative editor Cassie for her fantastic work creating such a nice collection of our annual issues in the past. She was instrumental for creating many beautiful pages with appropriate pictures and photos for various articles in producing outstanding publications.

Also, my heartfelt thanks to all of our contributors from here, California and Finland for so many good stories to promote our beloved homeland.

I sincerely hope that Finnovations will continue for the future years as a prominent supporter for the Finnish culture, heritage and language.

It has been an honor and a terrific experience to research and amass interesting and informative articles, which highlighted Finland and the history of Suomi. Thank you all for your great support of our newsletter for the past ten years.

Tapio Holma

The History of Finnish Joulu Tradition

By Kaj Rekola, Adapted from Wikipedia

The word joulu (Swedish jul) originates from the Germanic/Old Norse word for yule, meaning the winter solstice feast (yule) celebrated in Scandinavia for millennia. Like the Roman feast of Saturnalia, it was a harvest festival which included sumptuous meals and drinking, and animal sacrificing to the gods to secure next year's plentiful harvest.



The Norse thunder god Thor rode a chariot pulled by two immense goats. He was said to have slaughtered them for feasts and resurrected them the next day.

In the 3rd century CE, the church fathers decided to date the birth of Christ to December 25, as a way to replace the pagan festival Saturnalia and yule with a Christian one. Cancel culture is nothing new.

In Finland, the harvest festival called Kekri was once widely celebrated for millennia from pagan until modern times. Originally, the celebration of Kekri was not tied to a permanent calendar date, but instead was determined by the ongoing year's agricultural autumn activities. However, by the early 1800s it came to coincide with All Saints' Day in Western Finland and Michaelmas in Eastern Finland.

In his listing of Finnish deities in 1551, Mikael Agricola defined Kekri as a deity that enhances the growth of livestock.

In his study 'Mythologica fennica' in 1789, Cristfried Ganander stated the same about Kekri, and added that the term Kekri also refers to the celebration of the end of the harvest season.

The remembrance of the dead features prominently in traditional Kekri observances. Traditionally, each family invited the spirits of their deceased relatives to return during the Kekri feast, making the first part of Kekri formal and serious. According to historian E. Castrén's account, the head of the household welcomed the spirits in at the edge of his yard on the evening before the feast day. The spirits were then led to the sauna, which had been heated and cleaned for their use. A table with votive offerings of meat and drink had also been placed there. On the evening after the feast day, the host ushered the spirits out of the yard while baring his head and pouring a libation of brandy and beer for them on the ground.

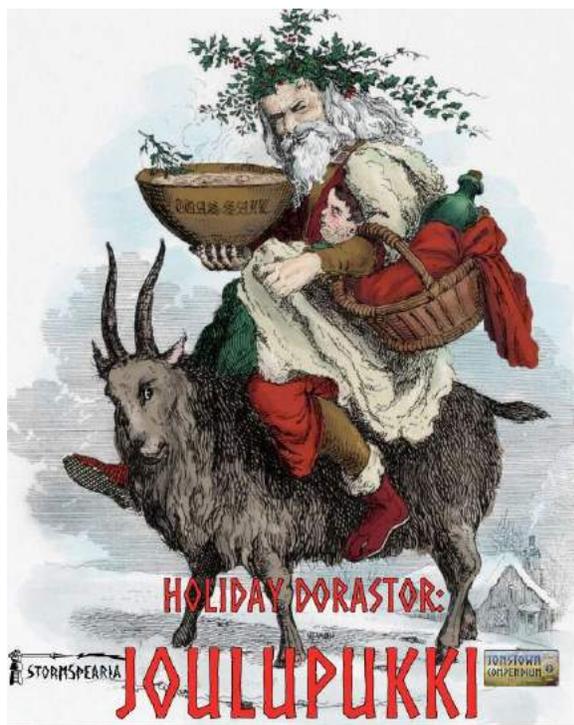
On the second day of Kekri, people traditionally paid visits to friends and neighbors, dressed up as various types of masked characters, referred to as kekritärs (kekri-ess) or kekripukkis (kekri goat). The masked visitors would demand hospitality, threatening to break the oven if their requests were not heeded. These Kekri characters of the past are commonly viewed as predecessors to Finland's modern-day Santa Claus, Joulupukki (literally Yule Goat).



Kekri celebrations began to wane with industrialization and urbanization in Finland in the early 1900s. European customs of the Christmas season, including the role of Saint Nicolas and the Christmas tree were initially adopted by people in urban areas. The final divergence between Christmas and Kekri begun when public schools were opened in 1921.

The original Kekri customs survived in Eastern Finland until fairly late.

Until the 1950's, joulupukki was an old bent man with a long grey beard, a fur coat and fur hat. On Christmas eve after dark he banged on the door with his long cane and asked if there were any nice children in the house. Then, he either left a sack with presents and moved on to other homes or came in and distributed the presents. The children often wondered why daddy was not present when pukki came.



In 1931 Coca-Cola hired Finnish-American artist Haddon "Sunny" Sundblom to create a more sales-friendly Santa Claus to replace the gray and boring and often scary traditional joulupukki.

He designed a happy and friendly joulupukki, the Coca-Cola Santa Claus. Sunny's red and white Santa became a global model for the modern Santa, even in Finland. According to the Finnish Literature Society, about half of countries worldwide include a Santa figure in their holiday celebration. Thus the ancient sacrificial goat of the ancient Norse god Thor evolved over the millennia to the joulupukki we know today.



Growing interest in folk culture has contributed to a resurgence of household Kekri celebrations. This revival of folk customs was accomplished through the use of ethnographic materials, as well as the reclaiming of Kekri traditions from Christmas and New Year's celebrations.

Meet the Bilingual Finnish Guide Dogs Who Flew in to Help the UK

By Joe Pinkstone, *Yahoo.com*

Emigrating and learning a second language can be a daunting prospect, but for Britain's first-ever bilingual guide dogs it proved an easy task. Pico, Pai, Terri, Uke and Reina, all two-year-old Labradors, moved to Britain from Finland in August to help fix a UK canine labour shortage exacerbated by the Covid-19 pandemic.

Within three weeks they had learnt all their cues in English to compliment their Finnish fluency and will soon be helping blind people in Britain. Trainers and fosterers initially tried to help the dogs learn English by using the Finnish commands they had already learned and then repeating the English word, but the language proved tricky for the humans to master.

"The dogs knew no English at all. You could say sit to them and they just looked blankly at you," Becky Rex, a guide dog mobility specialist who brought three of the dogs over from Finland and taught them English, told *The Telegraph*. "I asked [the Finnish trainers] when I went over in June for the words for forward, sit, down etc and they are the longest words ever! I'd need it written on my hand to know what I was saying.

"We managed until they got to the UK and then I straight away taught them English. That's the first thing I did was teach them everything in English because I could have pronounced the Finnish words so wrong that the dog would have been equally as clueless as if I said an English word. So it made sense just to teach them English."

Becky and her fellow trainers gave up trying to use Finnish themselves, and instead taught the dogs the English instructions and corresponding actions from scratch.



The animals were born and raised in Scandinavia by the Finnish Federation of the Visually Impaired but they were surplus to requirements by the time they finished their training.

"We had too many dogs and not enough clients," Minna Leppälä, breeding co-ordinator at the Finnish Federation of the Visually Impaired, told *The Telegraph*. "In Finland we have a very good situation with guide dogs at the moment. Waiting time for a client is only half a year."

Guide Dogs UK had reached out to training schools worldwide amid a domestic dearth of puppies and found the five fully trained dogs – four yellow Labradors and one black Retriever/Labrador cross. "It was easy to decide to offer our help," Ms Leppälä said. "This has been a really nice experience and hopefully our cooperation continues."

The dogs were getting older but not working, so for Finland it made sense to send them over," Ms Rex added.

Now, they have been given a crash course in English, taught that cars drive on the other side of the road and acclimated to England's landscape.

Britain has record waiting lists for guide dogs, with times swelling in the wake of the pandemic as the Guide Dogs UK system stopped

completely for the first time in its 91-year history.

The people who will get the brother and sister pair of Pico and Pai have been waiting for a dog for more than three years, for example. Three of the dogs – Pai, Pico and Terri – came over first and after arriving in London via a commercial FinnAir flight in August spent a night in a Holiday Inn, each with a Guide Dogs member of staff. They were then taken to Shrewsbury to embark on a 10-week course to assimilate to new conditions and to learn a new language.

Reine and Uke came over soon afterwards, as well as a sixth dog, Bertie, who will not be trained as a guide dog but is to be used as a stud to widen the breeding gene pool.

The dogs underwent medical checks, vaccinations and got a pet passport before flying and had their own seat booked on an economy flight from Helsinki to Heathrow. Even though they were not accompanying a visually impaired owner, they were allowed to fly in the cabin.



The international canines had never flown before but had no issues with the three-hour flight, Ms Rex said, as they curled up in the footwell of their allocated seat beside their handlers.

It took the animals around three weeks to learn all their cues in English, which number around a dozen, making the intrepid canines truly

bilingual as they are now able to respond to “sit”, “stand”, “forward” and other instructions in either Finnish or English.



“The way that they train over there is slightly different; the environment’s quite different,” Ms Rex said.

“[Finland] has a lot of very wide pavements, a lot of grid systems, so the dogs walk in straight lines on very wide pavements. The obstacle work they have to do is probably less than they will have to do in the UK if they go to a little market town.

“They knew the basics, they knew how to stop at curbs and they knew how to go around things but it was just adapting the training and adding bits in that we needed them to know in order to match a UK environment, which is why I’ve had them in training. And obviously to teach them English as well.”

Additional Note from Asko Hamalainen: "Moving to another country, and learning a new language is very familiar for some of us. I arrived for 1 year at Univ. of Washington in Seattle over 53 years ago. English was my 4th, and the most difficult language to become fluent in. UK's first-ever bilingual guide dogs mastered this with flying colors!"

How Two Helsinki Architects Transformed a Parking Lot Into a Paradise for Pollinators

By Duncan Nielsen, *Dwell.com*

It seems we're out of touch. A lot of the time, our homes, offices, and cities are orderly boxes built around more boxes, forming barriers that reduce chaos in favor of control, which leaves us far removed from every other form of life. According to self-described environmental architects Elina Koivisto and Maiju Suomi, that's no way to live. If we want to design a more sustainable future, they say, we're going to have to figuratively—and literally—break down the kinds of walls we've been conditioned to build.

In one example of how we can rekindle a connection with Mother Earth, in June this year, Koivisto and Suomi introduced a pollinator and plant paradise to a parking lot between the Design Museum and the Museum of Finnish Architecture in their hometown of Helsinki. Called the Alusta Pavilion, the pop-up parklet's exposed framework of clay bricks and wood beams creates an inviting habitat for birds, bees, insects, plants, and fungi, and an unexpected place where human visitors can get up close and personal with a vibrant ecosystem.

While pedestrians who stumble on the project will be pleasantly surprised with the pop of greenery, the pavilion has also served as a starting point for discussions around sustainable building and natural processes in more academic settings: with ecology researchers who helped Suomi and Koivisto translate the needs of plants and insects into a built design; at the Aalto University Department of Design, where Suomi presented the project as part of her doctoral studies; and with kids from a summer camp hosted by the architecture museum.



Now that the pavilion is very much at the whims of Suomi and Koivisto's "clients"—the pollinators and their plant pals—what happens next is, by design, beyond their control. And that's where things get interesting. Here, the architects share what went into creating the pavilion, what happens when we hand over agency of the built environment to natural processes, and how connecting with other species, even if just for a moment in the middle of a city, can patch up our relationship with nature.

Dwell: You are environmental architects—for those of us scratching our heads, can you explain what that is?

Maiju Suomi: I would say that it's double sided. I would first refer to Susan Hagen, a British architectural professor who defined the field. She says that if you want architecture to be seen as an environmental act, or as environmental architecture, it should be trying to make the natural environment better in some way—you're protecting the living conditions of all species. At the same time, it's not just a practical

act, it's also art. We want to communicate on a symbolic level the responsibility of architecture to create better environments.

Dwell: Tell us about your latest work, the Alusta Pavilion. How did it take shape? How is it an example of environmental architecture?

Suomi: We wanted to take an urban spot, this parking lot between the museums in Helsinki, and see how we could bring in more life—to add biodiversity where it was lacking. In this case we decided it would be interesting to work with pollinating insects because it's such an easy way to communicate the interconnectedness of [human] needs with the needs of the other species. So, practically, we wanted to create a space where both pollinating insects could feel well, and at the same time, human beings could feel well.

Elina Koivisto: At the pavilion, there are these benches that run into the vegetation. So you get to decide how much you want to interact with the insects. [Academic] Donna Haraway has a concept, "intimacy without proximity," and that's something that we kept in mind with the design. We don't want to create clashes between species, but facilitate coexistence.

Dwell: How did you choose to build between two museums? Who is the pavilion meant for?

Suomi: We built between the museums because it's a place where people are often open to new ideas. They can take in this kind of thinking—how we're challenging deeply rooted conceptions of humanity's place in the world. But then at the same time, we wanted to reach a lot of professionals who are making decisions in their work life. Our big goal here has been to wake up design professionals to see that when we're building something, we're operating in places that are already alive. They aren't blank spaces with no life. We're always performing an intervention in a really complicated place that already has its own processes.

Dwell: How are things going? Are people and insects interacting with the pavilion in ways you had or hadn't expected?

Koivisto: The Museum of Finnish Architecture organized a summer school for teenagers, these week-long camps where they can learn about architecture. There was a girl from the camp who said that normally she's afraid of insects that sting, but at the pavilion, she felt comfortable.



Suomi: And we've had a lot of people saying, Okay, what should I plant in my garden if I wanna do the same thing? Like, I have this big garden, but I've never thought that I could do this. And then we can say, Okay, here is a list of 50 plants that you could easily grow at home. And they get other ideas, like bringing in clay for different birds to build their nests, or leaving the decaying wood in the ground instead of taking it away. These are really small but practical things.

Dwell: Clearly the pavilion is highly intentional from a design standpoint. But the plants and pollinators make it this kind of living, growing experiment. How do you reconcile elements that were within your control with those outside of it?

Suomi: That really gets at the core of this. With urban environments, we're very used to the idea that humans have to be in control. And as architects, that's what we do—we control things. We wanted to challenge that by giving away agency to the non-human participants of this project. So we see it as, we've built the place to some degree; we brought in the clay structures and the soil. And then we "invited" the participants, like the plants and the decaying wood with the fungi, and the insects and the people. But we designed it to change as natural processes occur. The way we see it, the space only becomes whole when the plants grow.

It's this test to ourselves and the people experiencing it to see how we respond to that lack of control. Like, how does it feel if we view the space not as something we make once—it's intact, and then it's broken—but as these processes. We wanted to explore the idea of how things gradually change: decay, death, and then rebirth.

Dwell: How should visitors to the pavilion view themselves within the context of these natural processes? What do you hope they'll walk away with?



Koivisto: In the future, we need to get used to these processes if we want to continue living on this planet. Instead of creating something that's new and glossy, and then as you said, Maiju, it becomes broken so we tear it down and start over, we should get used to architecture that can change over time. This is what it will take to live more sustainably.

Suomi: We want to challenge the culture between humans and nature, and see ourselves as a part of these processes—as part of a network where everything affects everything. We need to look critically at this hierarchical idea that we're above nature. We need to be humbler, and acknowledge that our actions affect all other actions. The pavilion challenges that hierarchical thinking, it creates basis for a new kind of attitude toward the natural world that we're very much a part of.

The Finnish Student Movement in the 2020s

By Eero Manninen, Past Secretary General of the Union of Finland's University fraternities.

In Finland, university students can eat a nutritious and complete restaurant lunch in any city, in any student restaurant for three euros thanks to government support. They get comprehensive health care services that serve the needs of the student almost free of charge, through our own foundation, and they get affordable rental apartments through subsidized student housing construction. In Finland, university students also do not pay for their studies, although for the last couple of years academic fees have been charged to exchange students outside the EU.

In contrast to the United States, in Finland the student movement has always been organized according to the European way. The embodiment of organization is of course SYL, the Association of Finnish Student Unions, whose members are all the student unions of local universities. SYL exerts national and international influence when the student unions not only organize events and activities for their own students, but also try to influence the decision-making of cities, so that, for example, there are enough hobby opportunities and public transport works.

SYL turned 100 years old in 2021, and in honor of the anniversary, a comprehensive history of the association's history was published. On its pages you can read, among other things, how SYL was once founded to handle international affairs, and slowly over the years established its position to take care of political influence work in our home country as well. A hundred years ago there were only a few universities in Finland, while in 2019 there are a total of 14.



The position of the student movement and then the university+students in today's Finland is thanks to determined and long-term influence work. We have well-established relationships with our country's decision-makers up to the highest level, and we actively strive to participate in the development of higher education in Finland.



The Finnish High School Cap

By Matti Klinge and Laura Kolbe

Adapted by Tapio Holma from "Finnish high school student," Big Dipper, 1991.

The white student law has a long and multi-phased history. The student cap tradition arrived in the Nordic countries in the 1840s, when YO caps were introduced first in Denmark and then in Sweden. The model was obtained from the round and low law used by the student organizations of German universities.

In Finland, the white student cap has been in use since 1865, when four students of the University of Helsinki who joined the Uusmaala branch asked hat maker Maria Grape to make them white caps according to the model obtained from Uppsala. Before that, a dark blue cap was already in use, which was a remnant of the uniform previously used by university students.



The white cap was initially significantly higher than the current one, and it was nicknamed the "milk cap". However, the white cap apparently attracted students, as its use quickly became common, and it was initially used alongside the dark cap. Later, the dark cap became the winter cap and the white one was used in the summer. The white cap was established as the general masked headdress worn by students in 1875 in connection with the preparations for the large Nordic student meeting held in Lund, when Finnish students decided to adopt a common symbol and equipped themselves with several

white caps for the meeting.

At first, women were only allowed to wear the lyre, until their own cap model was designed for them in the 1890s. The women's cap model was removed when in 1897 they got the right to enroll in the student union and at the same time were allowed to wear the same student cap as men.

Previously, the student cap was worn all summer from the first day of May until the end of September. The custom gradually disappeared from the 1950s, when the youth began to walk openly anyway. On May Day, all high school students still put a cap on their head according to the old tradition.

The Finnish high school cap has remained almost unchanged from the end of the 19th century until these days. It has a white velvet top, black velvet edge (bando), patent leather cap, blue-white - or Finnish-Swedish blue-yellow-white lining. When going to university and joining a sorority, you can also replace the cap with a sorority hat, the colors of which come from the sorority ribbons. The colors of the ribbons follow the colors of the historical provinces.

Lakki's cockade, or Lyre, is the University of Helsinki's cockade inherited from the old student uniform, decorated with a laurel and lyre symbol. In Finnish-speaking law, a 16 mm golden lyre is more commonly used, and sometimes also a 14 mm lyre. In Finnish-Swedish law, a 22 mm lyre is used.

Previously, four different lyre sizes were used in the law for Finnish speakers. At the meeting of Lyra, a language policy position was shown at a time when only Swedish was the official language, and the Fennomans fought for the officialization of the Finnish language. The language disputes dated to both sides of the 20th century, all the way to 1919, when Finnish and

Swedish were both recognized as the country's national languages.

At the University of Helsinki, the language dispute did not end until 1937, when Finnish became the official language of instruction instead of Swedish. The smallest lyre was used by the so-called furious Finns, as a protest against Swedish speakers who use a big lyre. The next size was used by fanatical Finns, the second smallest by true Finns, and the largest, i.e. the current 16 mm lyre, was used by neutrals who did not take a stand on the language dispute.

Traditionally, the cap is named by pressing the student's initials into the leather sweatband. The name markings and embroidery on the black velvet border are not a Finnish student cap tradition, but are used in Sweden. It has also not been customary to put the name of the high school on the cap, because the cap is a personal identification for matriculation.

Our student cap tradition also arouses admiration abroad. Wahlman's hat shop is visited by tourists who marvel at the rows of white caps on the shelves. At first, some people think they are skipper laws, but when we tell them how every high school student gets a law at the end of high school and how thousands of people with white caps, both young and old, move around the streets of the cities celebrating May Day, they really fall in love with our great tradition. The white cap is such a strong symbol of Finnishness that some tourist has once wanted to buy a cap as a souvenir to tell about this country of equal and free education.

The world is changing rapidly around us, but traditions bind us to history and the chain of generations. When we put on the white cap, we are part of the tradition and at the same time we carry it forward. Let's make sure that future generations also recognize our traditional student law, know its symbolism and know in which situations it is used.

Kallio-Kuninkala

By Marja Kekäläinen

The Upturn of Material and Spiritual Culture

At the end of the 19th century, many Finnish-minded artist groups began feeling a longing for the Finnish countryside. Tuusula was the nearest Finnish-speaking municipality to Helsinki. Due to its beautiful scenery and easy access to the shore of Lake Tuusula, the writer Juhani Aho and his artist-wife Venny Soldan-Brofeldt moved into the Vårbacka house in 1897, located in the lands of the Järvenpää Manor and owned by the Westermarck family. They were followed by painters Eero Järnefelt and Pekka Halonen, and soon even the composer Jean Sibelius and his family. Around the same time, the poet J.H. Erkko settled to live on the southern side of the lake. The artist residences of Pekka Halonen, Eero Järnefelt and J.H. Erkko – Halosenniemi, Suviranta and Erkkola, respectively – were built in 1901-1902, and Sibelius' Ainola followed their completion in 1904.

In the progression of the 19th century, especially with the pressures of the era of Russification of Finland, Finnish intellectuals came up with an idea of bringing the people together to create a national Finnish identity. In that spirit, the land was to be developed financially and spiritually. The end of the century saw the rise of many national movements, such as public education work, societies for young people, sobriety, and sports, as well as the labor- and women's rights movements.

The Estate of Kallio-Kuninkala

Vuorineuvos K.A. Paloheimo bought the estate of Kallio-Kuninkala in the transition of the 19th and 20th century. Following the example of his agriculturalist brother, Senator H.G. Paloheimo, he began modernizing the manners of farming and animal husbandry at the estate.

He had Ayrshire-livestock brought in from Scotland, bought horses and sheep, and even attempted growing wild rice. The conservation of the estate's fields was improved with the region's first brushwood-based method of underground draining.

A large orchard of over two thousand apple trees was planted around the house and in the nearby fields, and many of the unique species are still, to this day, found in the Kuninkala garden.

In 1935, ownership of the Kallio-Kuninkala estate was given to K.A. Paloheimo's youngest son, Yrjö A. Paloheimo, who was an American citizen at the time. After the war, in 1946 Yrjö Paloheimo founded the Kerttu Paloheimo Orphanage Foundation, which he named after his mother. Its purpose was to cooperate with the Save the Children -organization to provide an agricultural boarding school education for orphans of the war.

The boys' school of agriculture and gardening began its operations at Kallio-Kuninkala in 1947, and in the beginning K.A. Paloheimo served as its principal.

The year-long vocational education was mainly for boys between the ages 14-18 and involved both theoretical and practical studies. Yrjö A. Paloheimo supported the school's operations financially and delivered machinery and sports equipment for its use from the United States. In addition to that, the school received some amount of funding from the state. The school's teaching positions were filled by experienced teachers from the nearby Normal School of Agriculture, which had been founded in the lands of the Järvenpää estate that was transferred to state ownership in 1925.

The school of agriculture and gardening operated in Kallio-Kuninkala until 1965, teaching a total of 360 students in its time of activity.

A memorial plaque for the school stands in the courtyard, attached to a natural stone that was lifted from the middle of Ristinummentie. Later, the premises of Kallio-Kuninkala were rented for the Congregation Institution as spaces of education and housing, and afterwards a catering restaurant operated in the main building. On several summers at the end of the 1970s, the Art-Tuusulanjärvi society organized an art event, displaying the works of tens of artists in the park and the barn.

Music performances were held at the event as well. In 1987 the buildings of Kallio-Kuninkala underwent a complete renovation, turning them into the Sibelius Academy Musical Centre. After the founding of the University of the Arts, as well as the unification of three universities of arts, Kallio-Kuninkala now functions as the Järvenpää campus of the University of the Arts Helsinki, providing education- and practice spaces for all of the University's units.

Ala-Kuninkala, a red villa relocated from Syväranta in Tuusula (now known as the Lotta museum) to the proximity of Järvenpääntie in 1918, was in the Paloheimo family's private use until the year 2000.

The Paloheimo Family

Around the time he gained ownership of the estate of Kallio-Kuninkala, K.A. Paloheimo (1862-1949) became the first chief executive director of the fire insurance company Pohjola. The name Brander was changed to Paloheimo on 12.5.1906, the 100th birthday of J.W. Snellman, a date when many personal names were changed from other languages to a Finnish form in the process of Finnicization.

K.A. Paloheimo was the father-figure of the Tuusula Folk High School, and a supporter of the Tuusula worker's association. In many ways, he became a central person within Finnish national financial efforts, and a sort of national awakener

in economic life. He was also a member of the administrative council of the Finnish National Theatre.

The family's five sons, Arvi, Veli, Paavo, Olli and Yrjö were born between the years 1888-1899. Their familial relations to the artist community were created through three marriages. The oldest of the sons, Arvi Paloheimo, married Eva Sibelius, the youngest daughter of Jean Sibelius, in 1913. Meanwhile, Olli Paloheimo married Leena Järnefelt, the daughter of Eero Järnefelt, and Paavo Paloheimo married Anni Halonen, the daughter of Pekka Halonen. The sons each worked in leading positions in the banks, factories, and economic life their father had established.

Alongside their work, music was an important hobby to them all, especially to Veli and Paavo Paloheimo. The oldest son, Arvi, also worked in government positions, for example in the Tartu peace talks, and in Berlin creating commerce relationships after the war.

Olli Paloheimo was Jaeger Colonel in the army, and at the end of the war served as the Commander of Eastern Karelia's military government.

Yrjö A. Paloheimo, the youngest son of Kerttu and K.A. Paloheimo, was master of the Kallio-Kuninkala estate after his father in 1935 until his death in 1986. After completing a university degree in agriculture, he travelled to the United States in 1926. He visited Finland on a few occasions and settled permanently in the United States in 1933 to work at the Consulate-General of Finland in New York. In 1939-1940, Yrjö Paloheimo was commissioner of the Finnish Department of the New York World's Fair, among other duties. After the Second World War, Yrjö Paloheimo was Field Secretary of the Help Finland organization.



He married Leonora Curtin in 1946 and moved to Pasadena, California, where he served for several decades as the Honorary Vice-Consul of Finland and as president of the Finlandia Foundation.

Yrjö and Leonora Paloheimo devoted themselves to nurturing Finnish culture, the Spanish-based migrant culture in the USA, and Native American traditions. Their home in Pasadena later became an art museum. Its courtyard garden was named the "Finlandia Gardens" and the sauna building the "Finnish Folk Art Museum". In their farm in Santa Fé, New Mexico, they established a large village museum and a marketplace where the native people could sell their handmade crafts.

The Neighbors of an Artist Community

The Paloheimo family took part in the social life of the artist community of Lake Tuusula from the start. Together they held charity events, musical evenings, masquerades, and sledding expeditions. They also acted on stage, especially to support the Tuusula Folk High School, as its finances were in trouble without state aid. Kerttu Paloheimo wrote the stage play "King Salomon", and it was performed by the young people of the town. Summertime was the active season of play for youngsters in the area. In Midsummer, they gathered in the cliffs of the shore to burn Midsummer pyres and dance.

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Brend Holma, Zachary Landers,
Cathy Oberg, Jeff Eastman

*Hyvää joulua ja
onnellista uutta vuotta!*

Merry Christmas and
Happy New Year!
Seasons greetings from the
Finlandia Foundation
Suomi Chapter board.

Come Celebrate With Us!

This year our local Finlandia Foundation Suomi Chapter is holding its Independence Day celebration at Lombardi's on Sunday, December 4, from 5:00 PM to 8:00 PM.

Eric Pihl of Seattle's Nordic Museum will be our guest speaker.

Cost for the dinner will be \$45 per person which includes the tax and tip. The buffet menu will include mixed green salad, grilled salmon picatta or chicken marsala, garlic butter fettuccine, seasonal vegetables and house focaccia bread.

Please RSVP to ffsuomi@gmail.com so we will know how many people to expect.

We look forward to seeing you at this festive gathering!

Donation Information

To be able to offer a number of affordable, high-quality events, our budget will require more resources to keep admission costs affordable for all. We appreciate any and all donations. You may now pay online by credit card via PayPal.

Please visit our website, <http://www.ffsuomi.com> and choose the "Donate" button. Alternatively, you can send a check payable to FF Suomi Chapter to the PO Box listed above left.