



**At the Sources
of
Finnish Culture**

Lake Tuusula Artist Community



P. S. ...
1912

The Lake Tuusula Phenomenon

At the turn of the 20th century, a unique artist community was born on the shores of Lake Tuusula and it was in many ways very significant to Finland and Finnish culture.

The members of the community were among the most famous artists of their era. Through music, literature and visual arts, they developed and reinforced Finnish culture and self-esteem during politically difficult times. From 1809 until 1917 Finland was part of the Russian Empire. The beginning of Finland's autonomy was a peaceful period, but from the late 1800s onwards those in power wanted to make Finland more Russian in terms of legislation, language as well as culture. Finns did not accept this and put up resistance in many ways. With the help of culture, the message was also spread to the rest of the world.

The artists shared the desire to contribute to Finnish culture. At the same time they were also very international. They studied abroad and followed the European art trends. Through their activities they brought Finnish art to a new level and also attracted a great deal of international attention. This period is thus referred to as the golden age of Finnish art. On the shores of Lake Tuusula we can walk in the footsteps of the golden age masters. The history still shows in many ways in the cultural life of the area today.

Cover: Ainola

Inside cover: Pekka Halonen, Lakeside Sauna, 1916, oil. Photo: Tuusula Museum / Matti Ruotsalainen

Back cover: Pekka Halonen, Winter Day, 1910, oil. Photo: Tuusula Museum

How was the Lake Tuusula Artist Community Born?

The Lake Tuusula artist community is truly exceptional in Finland. The artists set up their permanent year-round homes in the area, some for decades.

At the turn of the 20th century the group of Finnish artists was small. The country's cultural life was young and the art scene was developing rapidly. Everyone knew each other and they often worked together. For example, visual artists illustrated the writers' books and composers composed music for texts by contemporary poets. They were brought together by a shared passion to raise Finnish culture to a new level.

The political atmosphere at the time – in particular the weakening of Finland's autonomy as part of the Russian Empire – gave the artists a reason to act. Culture and art became a way to increase the people's level of education and self-esteem. Through art, information about Finns was also spread to other countries.

The artists who moved to the area around Lake Tuusula were young and so-

cially active. They had a similar family situation and common political views. Most of them belonged to the socially progressive Young Finnish movement that promoted education and equality.

In terms of family, the ideal – and also a necessity for financial reasons – was to live a healthy life in the countryside and achieve self-sufficiency. The countryside was a good place for the children to grow up. The artist homes often included a large garden. Especially during the early years when the children were young and the families did not have much money, they grew a lot of vegetables in their gardens. Later the proportion of flower gardens increased.

Life around Lake Tuusula was very much rural and the landscape was green. On the other hand, it was important that the cultural life of Helsinki was not too far away. The train took passengers daily from the Järvenpää station or Ristinummi stop to the Helsinki city centre in just over an hour.







The Creators of Finnishness
Lake Tuusula Artist Community

Coffee in the Halosenniemi garden ca. 1915.
From left to right, Venny Soldan-Brofeldt, Professor Otto Manninen, Olli (Olga) Ehrnström,
Pekka Halonen and Maija Halonen. In the foreground two of the Halonens' children,
Marja and Sakari. Photo: Tuusula Museum

1. Aleksis Kivi Memorial Cottage

ALEKSIS KIVI 1834–1872

Aleksis Kivi is Finland’s national author. He wrote the first significant novel in Finnish, *Seitsemän veljestä* (“Seven Brothers”, 1870), as well as several plays and poems. Kivi had a hard life. Writing and poverty consumed him and the heavy criticism directed at his main work broke him mentally. Kivi spent the last 10 months of his life under the care of his brother Albert Stenvall because he had been diagnosed with an incurable mental illness.

ALEKSIS KIVI’S LIFE

Aleksis Kivi was born into a craftsman’s family in Nurmijärvi. His father was a tailor. Unlike most children at the time, young Aleksis had a chance to go to a real school in Helsinki. He ended up completing the matriculation exam and later studied literature and history at the university.

His studies played a major part in his career as a writer. He was able to read literature in Swedish, which was the language of education in Finland at the

time and thus knowledge of Swedish was required from students. Many believed that the status of the Finnish language and Finnish-speaking people was to be improved. There was intense language policy debate and in 1863 a language decree was issued to strengthen the status of the Finnish language in the administration of the country.

THE SEVEN BROTHERS AND THEIR OVERLY ROUGH STORY

The 1860s was the period for Aleksis Kivi’s literary work and through his writing he created a foundation for Finnish literature. He wrote 11 plays, poems and stories and the first significant novel in Finnish, *Seitsemän veljestä* (“Seven Brothers”), which was published in 1870 by the Finnish Literature Society.

The novel got a crushing reception. The critics found it difficult to accept the characters’ strong language and the rough and vividly described activities. The brothers hardly pursued higher moral endeavours. Instead, they fought with the boys next door, killed the manor



Syvälahti cottage, also now known as the Aleksis Kivi Memorial Cottage, in the early 1910s. In the foreground the owners of the Krapu estate, Maiju (3rd from right) and Klas Holma with their guests in the yard. Standing in the background, Albert and Wilhelmiina Stenvall.

Photo: Tuusula Museum / Holma Collection

owner's bulls and wrestled drunk one Christmas night so fiercely that their home burned down.

The criticism broke the writer. He ended up in a mental hospital and from there he moved to Tuusula to be cared for by his brother Albert Stenvall. Aleksis Kivi died in Tuusula on the 31st of December 1872.

Aleksis Kivi's importance as a Finnish author was recognised rather soon thereafter. The seven brothers are still alive in today's Finland, especially in the form of plays. For many Finns the strong and stubborn brothers are role models.

The cottage where Aleksis Kivi died

is now a national memorial. The modest cottage also tells about the rural lifestyle of the late 1800s among people who did not own an estate.

Albert Stenvall was a tailor but he also had some crops growing on the two hectare plot of land. In 1872, when Aleksis Kivi moved to live with the family, the cottage was not only home to Albert and his wife but also their three children, aged 13, 7 and 2. Their oldest daughter was 15 and worked as a maid in a house nearby.

Aleksis Kivi was buried in the Tuusula churchyard. The memorial cottage is a museum and open to the public in the summer.





Venny Soldan-Brofeldt, Juhani Aho, 1916, pencil.
Photo: Järvenpää Art Museum / Matias Uusikylä



Venny Soldan-Brofeldt, Self-portrait
(based on Hanna Pauli's painting), pencil.
Photo: Järvenpää Art Museum / Matias Uusikylä

2. Ahola

WRITER JUHANI AHO AND PAINTER VENNY SOLDAN-BROFELDT

Author Juhani Aho and his wife, painter Venny Soldan-Brofeldt, could be considered the founding members of the Lake Tuusula artist community. They moved to the villa rented from the Järvenpää manor in 1897. Since then the house has been known as Ahola. Juhani Aho and his family lived in the villa for 14 years, gathering together a group of remarkable Finnish artists.

WORK AND BOHEMIAN LIFE

Juhani Aho (1861–1921) was the first Finnish author who made a living by writing. He was also involved in founding the *Päivälehti* newspaper, the organ of the Young Finnish Party. Published from 1889 until 1904, the newspaper was very liberal and Finnish-minded. Juhani Aho was a charismatic figure and easily gathered together like-minded people.



Venny Soldan-Brofeldt, *Little Engineer*, 1898, oil, private collection.
Photo: Järvenpää Art Museum / Matias Uusikylä

His wife, painter **Venny Soldan-Brofeldt (1863–1945)** was able to combine artistic work with family life better than other female artists of the time. She was especially known for her marine paintings. One was actually commissioned from her for the Finnish pavilion at the Paris World Expo in 1900. She was also an active feminist.

Juhani Aho and Venny Soldan-Brofeldt had two sons. As a result of a love

triangle within the family, Aho also had a son with Venny's younger sister, Tilly Soldan (1873–1931). The boys, Heikki, Antti and Björn, grew up together and were often used as models for Venny's paintings. Later Antti Aho and Björn Soldan became pioneers of Finnish documentary filmmaking.

Life at Ahola was bohemian but cosy. An atelier was built for Venny and it also became a living room for the family



Ahola during Venny Soldan-Brofeldt and Juhani Aho's years in the early 1900s.

Photo: Järvenpää Art Museum / Hjalmar Krook

and their friends with seating areas, the boys' gymnastic equipment and Venny's painting supplies. The artist families' children rehearsed and performed minor plays in the atelier because there was also a small stage. The yard was mainly taken over by grass and in addition to a small vegetable patch and flower garden, there were only some potatoes and peas growing there.

Juhani Aho did not want to own

anything and therefore he also rented Ahola for one year at a time. In 1911 the Ahos moved to Helsinki, making it easier for Aho to take part in the meetings of the bible translation committee and for the boys to go to school. Ahola now serves as a museum depicting the family's life and the artist community.

Venny Soldan-Brofeldt's works are included in the collection of the Järvenpää Art Museum.



3. Suviranta

Painter Eero Järnefelt and wife Saimi Järnefelt, née Swan

The Järnefelts' house Suviranta was built on the shore of Lake Tuusula in 1901. The plot used to be pastureland but soon transformed into a green oasis thanks to diligent gardening. Both Eero Järnefelt and his wife Saimi were born into remarkable Finnish-minded families whose members contributed to Finnish culture at many levels.

Painter Eero Järnefelt (1863–1937) was particularly known for his portraits of prominent contemporary people. He was thus referred to as “Finland’s official portrait painter”. In addition, he depicted the Finnish nature in the Lake Tuusula area and elsewhere in Finland. Particularly the paintings of the hilly Koli area in South Karelia have affected the Finnish people’s view of an ideal landscape. Koli is

< Eero Järnefelt, *Suviranta*, early 1900s, oil, private collection.
Photo: Järvenpää Art Museum / Matias Uusikylä

Saimi Järnefelt, ca. 1889.
Photo: EJ



Eero Järnefelt.
Photo: EJA



now known as one of Finland's national landscapes.

Eero Järnefelt also painted several warm paintings of his family, depicting pleasant moments reading books and making summer trips, for example to Sarvikallio by Lake Tuusula, a place they referred to as "Little Koli".

Saimi Järnefelt (née Swan, 1867–1944), was the third oldest of the Swan family's nine daughters. The girls were raised to be independent and confident. She was an actress at the Finnish Theatre in Helsinki and had a strong need for self-expression. She married Järnefelt in 1890 and continued working at the theatre for a few more years but it was

difficult to combine family life with her work as an actress. She then found an outlet for her creativity in writing and translating literature. She translated, for example, Charles Dickens' novel "A Tale of Two Cities" into Finnish.

FAMILIES FORMED AN EXTENSIVE CULTURAL CIRCLE

Both Eero and Saimi's siblings were part of the cultural circles of the time. Eero's brother, author Arvid Järnefelt, was involved in founding the Young Finnish Party's newspaper *Päivälehti*. His other brother, Armas Järnefelt, was a composer



Eero Järnefelt, Interior View, 1910
watercolour and pastel, private collection.
Photo: Järvenpää Art Museum / Matias Uusikylä

and a conductor, while his sister Aino became an important influence on the life and work of her husband, Jean Sibelius.

Suviranta was also often visited by Saimi's family members. Her sister, Anni Swan, was the queen of fairy tales. She is considered the creator of Finnish literature for girls. Anni's husband, poet Otto Manninen is regarded as a pioneer of Finnish poetry along with Eino Leino. In addition to his own literary work, he translated a number of world classics into Finnish, including Homer's Iliad and Odyssey.

The Järnefelts had five children who often modelled for their father. They were home-schooled, occasionally together with the other children of the artist

community. The oldest son, Heikki, became a researcher and professor of limnology, the study of inland waters, while daughter Laura followed in her father's footsteps as a painter.

One of Heikki Järnefelt's fellow students at university was Frans Emil Sillanpää (1888–1964) who was also a frequent visitor to Suviranta. Sillanpää was from a poor rural family and the life and atmosphere of the cultural home had a great impact on his life choices. Sillanpää was awarded the Nobel Prize in literature in 1939.

Suviranta is still owned and occupied by the Järnefelt family.

Järnefelt's works can be seen at the Järvenpää Art Museum.



A summer day in the Suviranta yard in 1904. Aino Sibelius and Saimi Järnefelt together with Sibelius, Järnefelt and Aho children. Photo: Tuusula Museum / Suviranta Family Album



The artist community's children (Halonen, Järnefelt and Sibelius) at a dance school event at the Suviranta atelier in the summer of 1905. Photo: EJA





Children playing on the lakeside rocks in Halosenniemi. From left to right, Sakari, Antti, Marja and Elina Halonen. Photo: Tuusula Museum

4. Halosenniemi

PAINTER PEKKA HALONEN AND WIFE MAIJA HALONEN, NÉE MÄKINEN

Pekka and Maija Halonen's atelier home, Halosenniemi, was built in 1902. The house designed by the artist himself became his large family's home where they lived, in accordance with his wishes, a rather simple yet hospitable life. The lake and rock scenery around Halosenniemi was an inexhaustible source of natural experiences for Halonen and the landscapes were immortalised in many of his paintings.

Pekka Halonen (1865–1933) was a country boy from Savo. His rise to prominence as an artist required a great deal of talent and hard work. He familiarised himself with the European metropolises and their art treasures but ended up depicting Finnish subject matters. He was, in particular, known for his masterful depictions of the Finnish winter. When portraying folk life – which was a popular theme in Finnish art in the 1890s and early 1900s – his background



< Pekka Halonen, *Shore in the Spring*, oil.
Photo: Tuusula Museum

> Pekka Halonen and Maija Mäkinen at Maija's home in Sortavala's Myllykylä in 1894.
Photo: Tuusula Museum / Pekka Halonen Society



allowed him to see people in their daily environments as equals, with genuine respect and without pomposity or a desire for exaggeration.

Maija Halonen, née Mäkinen (1873–1944) dreamed of being a professional pianist but ended up becoming an artist's wife and mother to a large family. Music did however have an important role at Halosenniemi. In addition to her role as a mother, Maija Halonen had a remarkable career as a literary translator. In 1899, around the beginning of the artist community, she translated Ellen Key's text *Skönhet för alla* into Finnish (*Kauneus kodeissa*). Its ideals of simple cosiness were visible in the artist homes in Tuusula. Carlo Collodi's *Pinocchio* also became familiar to Finns through

Maija Halonen's translation in 1906.

Pekka and Maija Halonen got married in 1895 and the young family moved often before settling in Tuusula. Pekka Halonen designed the building himself and his brother Antti served as the construction manager. The most important room in the house was the atelier with a high ceiling and thus enough space for large commissioned works such as altarpieces.

Halosenniemi was a hospitable home. The atelier had good acoustics, providing an excellent place for the family's musical visitors to perform. Maija's piano was played, among others, by composer Toivo Kuula and even Jean Sibelius on rare occasions. Maija Halonen and Aino Sibelius' four-hand music left an



Pekka Halonen, Summer in the Garden, 1912, oil.
Photo: Tuusula Museum / Museokuva

indelible impression on the listeners. Pekka Halonen's brother Heikki was a concert violinist and the artist himself was a skilful kantele player. In addition to music, the family and their friends enjoyed discussing literature and art policy. Poet Eino Leino visited the Halonens frequently and another warmly welcomed guest was painter Akseli Gallen-Kallela and his family.

The Halonen family had eight children, four boys and four girls. Like the other children of the artist community, they were first taught at home or at a home school arranged together with the other families. It seems that most of the Halonen children had an overdose of artist life in their childhood. When they were older, they would look back on the seemingly endless modelling sessions and



Pekka Halonen, *Sunset at Lake Tuusula, 1902*, oil, private collection.
Photo Museokuva

also their work obligations, for example in the garden. Most of the children chose a very bourgeois career. The fourth child, Antti, dedicated himself to the art of dance as well as literature. He wrote vividly about his father and life in the artist community. One of the daughters, Marja, studied painting and had a long career as an art teacher.

Halosenniemi is now a museum. The house is particularly impressive on quiet winter days when it is easy to get a feeling of the family's life over 100 years ago. In the summer, the Halosenniemi garden is also worth a visit. The changing exhibitions showcase art from the era within different themes.



5. Erkkola

POET J. H. ERKKO

Poet Juhana Heikki Erkkö (1849–1906) was a versatile writer – a poet, journalist, playwright and above all an educator. J. H. Erkkö worked as a school teacher for years. His work as a teacher was education at grass roots level, but he was able to make a wider impact when writing poems and plays, writing lyrics for choral music, working as a journalist and writing speeches.

In Erkkö's time there was need for public education. It was thought that all Finns should learn to read and write and everyone should strive for "higher pursuits and ideals". This work was also seen as a politically and socially influential patriotic activity because uneducated people blindly followed those in power and were not able to develop the culture or economy of their country.

< Erkkola.
Photo: Tuusula Museum / Tarja Kärkkäinen

Poet J. H. Erkkö, 1904.
Photo Otava



One of J. H. Erkkö's biggest dreams was to have his own home and family. Erkkola was completed around the same time as Halosenniemi (1902) and was also designed by Pekka and Antti Halonen. However, the romantic poet's dream of a family never came true.

Today the artist's home is a museum that in particular features illustration-related exhibitions.





Jean and Aino Sibelius with Eero Järnefelt at Ainola.
Photo: Tuusula Museum / Suviranta Family Album

6. Ainola

COMPOSER JEAN SIBELIUS AND AINO SIBELIUS, NÉE JÄRNEFELT

Jean Sibelius (1865–1957) is the best-known Finnish composer of all time. At the turn of the 20th century, Sibelius’ career was on the rise, but his professional and family life was overshadowed by the death of their daughter Kirsti as well as his liking for wild and long nights. Therefore, moving to the countryside was basically a necessity.

Jean and Aino Sibelius (1871–1969) got married in 1892. Aino supported her husband’s work as a composer and took care of the home and children. The couple had six daughters of which Kirsti died as a young child.



PEACEFUL WORK ENVIRONMENT AND FAMILY LIFE

The Sibelius' home, Ainola, was completed in 1904. The log house was designed by architect Lars Sonck, one of the most remarkable Art Nouveau architects of the time. Ainola used to have a view of Suviranta where Aino Sibelius' brother, Eero Järnefelt, lived with his family. The closeness of family and artist friends offered company and comfort to Aino as her husband was often away, travelling to concerts all over Europe and even to the United States. Conducting

his own compositions advanced his international breakthrough.

At Ainola the temptations of the city were not too close and Sibelius had the peace he needed. During his intensive composition work, the rest of the family lived a quiet life without disturbing the master. The daughters would practise for their music lessons either next door or during their father's walk. In addition to work, Sibelius' daily schedule included a walk, always elegantly dressed. A dark suit and hat were replaced by a light summer suit and a Borsalino hat depending on the season.



< Ainola parlour.
Photo: Juhani Seppovaara

Sibelius family in Ainola's parlour, 1915.
Photo: Otava



Aino Sibelius was in charge of the decor and she even designed some pieces of furniture and the sauna building. She was also responsible for the large garden. In the northwest corner of the yard were the planting frames and greenhouses for tomatoes. The kitchen garden was full of cucumbers, root vegetables, peas and much more. Aino Sibelius also proofread manuscripts by Juhani Aho, her former suitor and later a neighbour.

Sibelius' extensive range of works includes seven symphonies and other major orchestral pieces, chamber music, piano music, songs and choral music and

much more. He continued working until he was about 80 years old, including efforts to compose his eighth symphony but it was never completed. Most likely the composer burned this work around 1945.

Jean and Aino Sibelius were the most longstanding residents of the artist community as they both lived to an old age. After Aino's death in 1969, the Sibelius family decided to sell the building to the Finnish state and in 1974 Ainola was opened to the public. Jean and Aino Sibelius' grave is in the Ainola garden.





*Artist Community's
Neighbours
and Supporters
of Finnish Culture*

Syväranta served as a boarding house for journalists from 1923 until 1936.
Eino Leino was often the centre of attention, just like he was here in this picture.
Photo: Otava

7. Järvenpää Manor

LATER A DOMESTIC SCIENCE SCHOOL AND HOME ECONOMICS TEACHER SCHOOL

The Järvenpää manor was one of the two manors at the northern end of Lake Tuusula. The manor used to be a remarkable farm with cattle and plant breeding. Three artists also had their homes in the area. Juhani Aho and Venny Soldan-Brofeldt's rented villa was on the manor's land, while the Järnefelts' Suviranta and the Sibelius family's Ainola were built on plots bought from the manor.

The manor went bankrupt in 1924. The state established Finland's first home economics teacher school and a domestic science school on the site. The old wooden main building was soon demolished. A second floor was added to Ahola because there was need for student accommodation. One of the buildings left from the manor's era is the red granary along Järvenpääntie. It serves as café Vellikello in the summertime.





The new impressive school building, Paatela, was completed in 1928. It represents the early 1900s school building style and illustrates a faith in education in a country that had only gained independence a decade earlier, in 1917. A great deal of money was invested in designing and building schools. Paatela represents pure classicism and was designed by Toivo and Jussi Paatela. The building also has a garden designed

by Bengt Schalin. The building is protected by a government decree and education in tourism, restaurant services and business is still offered on the site. During terms there is a restaurant serving an affordable lunch.

Aunt Anni from the Vanhankylä Manor
going for a ride in the early 1900s.
Photo: Tuusula Museum

8. Vanhankylä Manor

The owner of the Vanhankylä manor in the 1600s was cavalry captain Nils Stålhana who was ennobled for his heroic war acts. He is considered the founder of Tuusula as he used his energy and influence to develop Tuusula into a chapel parish in 1643.

Around the time when the artist community was born, the Vanhankylä manor was run by Wilhelmiina Åström and her daughter Anni who was popularly known as Aunt Anni. They had a lot to say about local affairs and the life of the artist community.





In January 1900, the manor rented a home to Eero Järnefelt's family as they were looking for a piece of land in the area for their house. The story goes that Jean Sibelius, together with Juhani Aho, also once visited the manor on a winter's day to inquire about the possibility of buying some land for his future home. Temperance-minded Aunt Anni would not even consider this because Sibelius had been in the Symposium painting by his friend, Akseli Gallen-Kallela, depicting a night of drinking. In the

painting, Sibelius and his fellow artists were not only under the influence of a divine cultural vision but also spirits.

Later many of the artist families were in close contact with the manor. It is said that Maija Halonen once rowed to the manor and borrowed one hundred marks from Aunt Anni. The money was split evenly between Halosenniemi and Ainola and put in the kitty for food.

Today the Vanhankylä manor offers a variety of tourism and recreational services.

9.

Kallio-Kuninkala

K. A. Paloheimo bought the Kallio-Kuninkala estate in 1899 as a holiday home for his family. The businessman's family was interested in culture and had close relationships with the local artist community. The families were connected in the following generation through marriages.

K. A. Paloheimo did the same in the business world as the artists did in the world of culture. He developed the Finnish business life by establishing and managing national companies. He

also developed business education and supported the Tuusula folk high school in many ways.

The Paloheimo family's relationships with the artist community were close and only grew closer through marriages. The Paloheimos had five sons and three of them married girls from the artist community. Arvi Paloheimo got married to Eva Sibelius, Olli Paloheimo to Leena Järnefelt and Paavo Paloheimo to Anni Halonen.

Today Kallio-Kuninkala is occupied by the Sibelius Academy Music Centre. The main building has a café in the summertime.

Kallio-Kuninkala. Photo: Järvenpää Art Museum.



10.

Kakarasaari

AND RISTINUMMI TRAIN STOP

Tilly Soldan (1873–1931) established a summer camp for children, known as Kakarasaari (“Brat Island”), near the Ristinummi train stop. Tilly Soldan lived in Ristinummi because it was close to Ahola. Tilly had an affair and a child with her sister’s husband, author Juhani Aho. Tilly gave up Kakarasaari in 1914 and after graduating from nursing school became the headmistress of a childcare school in Kauniainen.

The Ristinummi train stop was opened in 1899. It was the most important route for the members of the artist community on their way to Helsinki as it was closer than the Järvenpää or Kerava station. The stop is no longer in use, but the Ainola stop is only about a kilometre from Ainola.



Tilly and Björn Soldan.
Photo: National Board of Antiquities

11.

Lepola and Toimela

NOW CHURCH TRAINING COLLEGE

The site of the current Church Training College was in the past occupied by two great Finnish men. At first the place was owned by Professor Otto E. A. Hjelt and known as Lepola and then bought by Professor E. N. Setälä and renamed Toimela.

In 1865, Professor Otto E. A. Hjelt bought a piece of land by the lake for his family's summer villa. Hjelt was a pioneer of anatomy and medical education in Finland. Hjelt named the place Lepola

(“Resting Place”) and designed a mansion-like villa for his large family.

In 1922, the house was bought by Finnish language and literature professor E. N. Setälä. Setälä was also involved in political activities and largely responsible for writing the Finnish Declaration of Independence in 1917. Setälä was an active man and thus renamed the estate Toimela (“Active Place”)

Today the site is occupied by the Järvenpää campus of the Church Training College as well as other course, accommodation and restaurant activities.

12.

Iloniemi

Iloniemi was one of the big villas built on the shores of Lake Tuusula. Originally it was a decorative wooden villa, typical of the 1860s. As part of the renovations in the 1900s, it has been given a functionalist look.

The best-known owner of Iloniemi has been cantor Sakari Soinne and his family. Soinne bought the villa in 1918. Soinne

had perfect pitch and was thus also given the task of tuning Sibelius' piano.

Among the visitors to the villa was poet Eino Leino. The daughter of the family, Laura Soinne, who is known for her fairy tales, wrote the old poet's memoir *Elämäni Kuvakirja* in the early 1920s based on his dictation as he no longer had the energy to write. Iloniemi is still owned and occupied by the family.





13.

Tuusula Church

The beautiful cruciform church of Tuusula was completed in 1734. The current colour scheme was planned by painter Pekka Halonen in 1927. The church is surrounded by an old atmospheric cemetery.

The cemetery is the final resting place of author Aleksis Kivi and artist Pekka Halonen, among others. Between the church and Lake Tuusula are the graves

of soldiers who died in the Winter War (1939–1940) and the Continuation War (1941–1944). War graves have the most prominent place in all Finnish cemeteries as fallen soldiers were usually buried in their local churchyard.

The Tuusula church was the local church of the artist community, but they rarely went there. In 1914, the Sibelius family rode to Christmas church in a sleigh and the composer was impressed by the atmosphere.



Tuusula Church. Photo: Tuusula Museum.

14.

Onnela

Onnela was one of the big villas by Lake Tuusula that began to appear in the 1860s. The railway from Helsinki to Hämeenlinna was opened in 1862, making the eastern parts of Tuusula easy to access. In 1905, Miss Johanna Björklund took over Onnela with her lover, Russian officer Paul Shapelski.

The couple lost their property in St. Petersburg during the Russian Revolution and all that was left was the Onnela villa where they then moved. They earned their living by running a boarding house that accommodated, for example, Russian emigrants and Finnish poets. The best-known guest was poet **Eino Leino (1878–1926)** who lived in Onnela a few times in the early 1920s.

Leino is still one of the most loved Finnish poets. He was also an active journalist and translated a vast amount of literature into Finnish, including Dante's *Divine Comedy*. His lifestyle – heavy alcohol consumption and hectic work pace – quickly led to deteriorating health and his death.

Today the property serves as Onnela Inn with the old buildings sitting near the lake.



Eino Leino.
Photo: Tuusula Museum

15.

Syväranta and Gustavelund

Syväranta and Gustavelund have a long and colourful history. They have both also served as boarding houses that were popular among artists and others in the cultural circles.

The Syväranta villa was built in 1869. The most glorious period took place in the early 1900 when the rich Uskov family used the villa as their holiday

home. The villa had a beautiful garden with statues and fountains. Music was particularly important to Mrs Therese Uskov and the family was visited by many music stars, like Russian opera singer Feodor Chaliapin and Italian pianist and pedagogue Ferruccio Busoni.

From 1923 until 1936 Syväranta served as a boarding house for journalists and then it became a recreational and training centre for the women's



Summer guests at the Syväranta boarding house for journalists in the summer of 1923. Photo: Tuusula Museum



Eero Järnefelt, Landscape from Lake Tuusulanjärvi, 1928, oil.
Photo: Järvenpää Art Museum/ Matias Uusikylä.

voluntary defence organisation Lotta Svärd. The old villa burned down in 1947 and the new main building was completed in 1996.

In the early 1900s, the Gustavelund manor was occupied, among others, by a Russian called Soslov. In 1933, Tourist Hotel Gustavelund started its operations, attracting cultural personalities from the Helsinki region. Back then it was common for people to travel to the

peaceful countryside to work or just to spend the weekend. At Gustavelund they could enjoy trips to the lake or a ski hut, play tennis and have a sophisticated social life. The old manor house was demolished in the 1960s and replaced by a white brick building with facilities for meetings and events.

Syväranta is now occupied by the Lotta Museum and a café. Gustavelund offers hotel and restaurant services.

16. Puotinnokka

The piece of land sticking out into Lake Tuusula between Suviranta and Kallio-Kuninkala was a popular recreational place among the artist community,

especially in the midsummer. A large bonfire was lit by the water, attracting boats from all over the lake.

17.

Sarvikallio

Sarvikallio on the western side of Lake Tuusula was a popular recreational environment among the families of the artist community. They would load their children and food into their boats and once there, the ladies would make coffee and socialise, the children would play and the artists would paint the landscapes or the people. The rugged

beauty of Sarvikallio, viewed from the opposite shore, has been immortalised in many paintings by Pekka Halonen and Eero Järnefelt. Järnefelt sometimes referred to Sarvikallio as “Little Koli”. Koli is a rugged hilly area in South Karelia admired by the artists. The highest point of Sarvikallio rises to 25 metres above the surface of Lake Tuusula.



Eero Järnefelt, Sarvikallio – A Woman standing and a Boy Sitting, gouache.
Photo: Järvenpää Art Museum/ Matias Uusikylä.

Järvenpää railway station.
Photo: Järvenpää Art Museum

18. Järvenpää Railway Station

Finland's first railway line was opened in 1862. It connected Helsinki to Hämeenlinna. The distance was about 100 kilometres and originally there were only five stations along the way. Järvenpää was one of them and its station building was the first one to be completed. Therefore, it can justifiably be said that the Järvenpää station is the oldest one in Finland.



The railway was an important factor behind the birth of the artist community. Even though the artists needed a peaceful environment, they did not want to be too far from Helsinki's cultural life. In the early 1900s, the journey from Järvenpää to Helsinki took about an hour and a half. The artists got on the train either at the Järvenpää station or



at the Ristinummi stop. Sibelius was a common sight at the station. Sometimes he was on his way to a concert, other times he needed to get to Helsinki, for example Hotel Kämp, to get together with his friends. Sibelius always travelled in second class, in other words the better class. The Aho, on the other hand, bought tickets to third class because it

offered them a way to meet interesting people who sometimes became models for artworks or characters in texts.

The Järvenpää station still serves passengers. In 1999, the station building was moved approximately 25 metres away from the tracks in connection with track work.

AFTER THE ARTIST COMMUNITY

The Ahos were the first to move to the shores of Lake Tuusula and they were also the first to leave in 1911. Among the reasons behind the move was the increasing amount of work in Helsinki and the children's schooling. Six years later the Järnefelts also moved to Helsinki, largely for the same reasons.

They did still come back to Suviranta for the summer and special occasions. J. H. Erkkö died in 1906. Pekka Halonen and Jean Sibelius lived in the Lake Tuusula area with their spouses until the end of their lives. The spirit of the community did however live on and over the years many other artists have also lived in the area.

19.

Suopelto

Martta Wendelin (1893–1986), one of the best-known Finnish illustrators, moved to the countryside on her doctor's advice. She spent the first months at the Syväranta boarding house, but in the

spring of 1938 she rented the Suopelto villa from Anni and Paavo Paloheimo. Wendelin lived in the villa with her mother until 1946. Suopelto is a private home.

20.

Annivaara

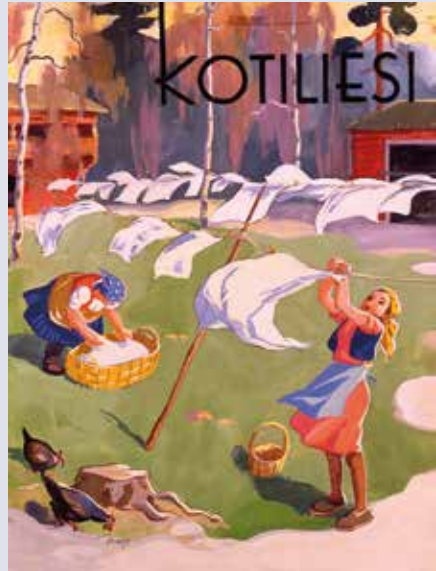
Martta Wendelin designed her own artist home in Annivaara in 1946. Wendelin is, in particular, known for her illustrations in the *Kotiliesi* magazine and in many children's books. In addition, she created portraits and immortalised landscapes in places where she lived and travelled.

These pictures show traces that Wendelin had been Eero Järnefelt's student at the Helsinki University Drawing School.

In 1982, Wendelin donated some 2,000 original illustrations to the Municipality of Tuusula.

Annivaara is a private home.

Martta Wendelin's art can be explored at Martta's Chamber at the Kasarmi Art Centre and also often at Erkkola's exhibitions.



Cover of a Kotiliesi magazine illustrated by Wendelin. In the background Tuomala storehouses.
Photo: Tuusula Museum

21. Villa Kokkonen

JOONAS KOKKONEN (1921–1996)

Composer Joonas Kokkonen was one of the most influential figures of Finnish music life in the 1900s. He became a professor at Sibelius Academy in 1959 and was appointed to the Academy of Finland in 1963. He composed four symphonies, three string quartets, a cello concerto and a large number of other works. His most famous piece is the opera *The Last Temptations* (1975).

Kokkonen spent his youth in Järvenpää where his parents had a store. He came

back for good in the late 1960s and lived in Villa Kokkonen designed by Alvar Aalto, the most famous Finnish architect, in 1969. Aalto designed the building around Kokkonen's grand piano. Villa Kokkonen is the newest of the artist homes in the Lake Tuusula area. The house is owned by the City of Järvenpää and activities there are run by a private company.

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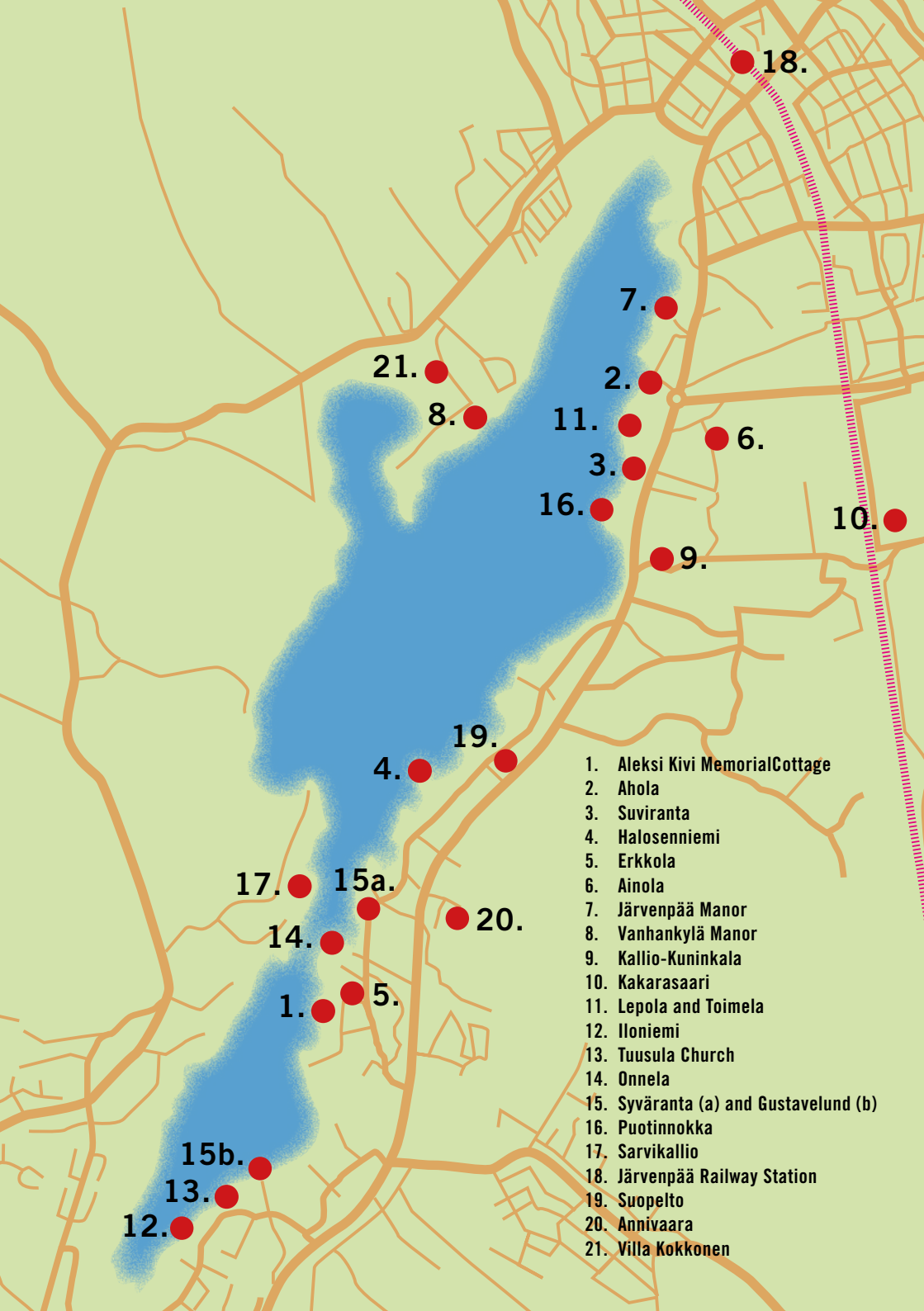
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