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**Finnish-American Architecture and Architects in Northern  
and Eastern Parts of the United States of America 1850-1950**

*- From Rural Tradition to Urban Ideal*

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## JYVÄSKYLÄN YLIOPISTO

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Tiivistelmä – Abstract This study concerns the architecture of the Finnish-American immigrants, who migrated to the United States of America before the Second World War. It approaches the architecture of immigrants from two different views; first of all it shows how the immigrants built when they arrived to the United States of America and what architectural traditions they brought along from their homeland. The study also examines the ways their buildings changed through time and environment, and traces the development of Finnish-American housing in its earliest phase. The study also discusses the status of constructors, the apprentice educated builders of the Finnish community. Secondly this thesis approaches Finnish-American architecture from the view of the academically trained architects. One main goal of the study was to find Finnish-born architects and study their careers in the United States. Eliel and Eero Saarinen are, of course, the best known. But, for this researcher, a far more interesting task was to find and to trace other lesser known Finnish-American architects. This part of the study presented their biographies and main architectural designs. The question of ethnicity and origin has also been discussed in terms of Finnish-American architecture. Is there an underlying spirit of “Finnishness” in the architecture? My methodology was primarily qualitative and involved an interdisciplinary approach to the subject. The architectural heritage of Finnish-America was viewed within their sociological, ethnographical and architectural-historical context. Individual buildings are discussed through architectural analyse and, when possible, are compared with Finnish architecture. In this way it was possible to distinguish the similarities and differences between the Finnish and Finnish-American building traditions and forms.	
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<p>Tiivistelmä – Abstract</p> <p>Tutkielma käsittelee ennen Toista Maailmansotaa Yhdysvaltoihin muuttaneiden suomalais-amerikkalaisten siirtolaisten rakennuskulttuuria ja arkkitehtuuria, jota lähestytään kahdesta erilaisesta näkökulmasta. Ensimmäisessä osassa tutkielma perehtyy suomalaisten siirtolaisten rakentamisen tapoihin, rakennustyyppeihin ja rakennustyyliin. Työssä pyritään osoittamaan, mitä suomalaiset siirtolaiset ottivat mukaansa kotimaansa rakennusperinnöstä ja kuinka sitä sovellettiin uudessa ympäristössä. Samalla seurataan niitä muutoksia, joita rakentamisen tavoissa tapahtui heidän asettuessaan uudenlaiseen ympäristöön- kuinka suomalaissiirtolaisten rakennuskulttuuri muuttui ajan mittaan. Toinen tutkimuksen keskeinen osa siirtyykin tätä kautta tarkastelemaan akateemisesti koulutettujen, suomalaissyntyisten arkkitehtien uraa ja tuotantoa Yhdysvalloissa. Eliel ja Eero Saarinen ovat tunnetuimpia suomalais-amerikkalaisia arkkitehtejä, mutta tutkimuksen suurin haaste ja mielenkiintoisin tehtävä oli löytää muita suomalaissyntyisiä arkkitehtejä Yhdysvalloista sekä selvittää heidän henkilöhistorian ja tuotanto. Taustalla häilyvänä kysymyksenä oli myöskin se, onko arkkitehtien töistä identifioitavissa mitään suomalaista, heidän kotimaansa vaikutteita vai muotoutuuko siirtolaisarkkitehtien muotokieli kuitenkin vallitsevien kansainvälisten tai työskentelymaan arkkitehtuuri ihanteiden ja tilaajien kautta. Tutkimus oli pääosin kvalitatiivinen, saatavissa oleva tutkimusaineisto oli rajallista, myös tutkimusalue rajattiin maantieteellisesti Yhdysvaltojen suuren koon vuoksi. Tutkimus keskittyikin Yhdysvaltojen pohjoisosiin sekä itärannikolle. Tutkimuksessa käytettiin monitieteellistä lähestymistapaa, jossa hyödynnettiin niin siirtolaistutkimuksessa käytettyä yhteiskuntatieteellistä ja sosiologista lähestymistapaa kuin siirtolaisten rakennusperinnössä osin myös etnologista lähestymistapaa. Suurin merkitys tutkimukselle oli kuitenkin perinteisellä arkkitehtuurihistorian tutkimuksen ja rakennustutkimuksen menetelmillä. Vertailuaineistona Yhdysvaltojen aineistolle toimi kotimainen rakennustutkimusaineisto perinteistä rakennuskantaa tutkittaessa. Arkkitehtien osalta käytettiin sekä suomalaista että kansainvälistä vertailuaineistoa.</p>	
<p>Asiasanat – Keywords</p> <p>Siirtolaisuus, Pohjois-Amerikka, arkkitehtuuri, arkkitehti, elämäkerrat, haalit, kirkot, hirsirakentaminen, arkkitehtuuritoimistot, Saarinen, Kainlauri, Aarnio, Lindell, Lignell, Rosenqvist, Jacobson, Viitala, Kasuri, Kasurin, Annala, Nurmi</p>	
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## 1. Introduction

The immigrants, who came from all over the world, have shaped the forms of the American architecture. The architectural view of the United States is in deed a combination of different cultures and traditions, trends, inventions, dreams and engineering skills. The Finnish-American architects had a small, but in our view, a nationally interesting role of shaping the architectural face of the United States of America. There were approximately 400 000 Finnish immigrants who settled in the United States of America in the highpoint of the migration wave from 1861 to the 1930. The migration movement continued after that, but the numbers of the immigrants were relatively smaller after the Great Depression<sup>1</sup>, in the 1940's and 1950's.<sup>2</sup> Upon arrival, the Finnish immigrants began to build a new life for themselves and made their way to many points within the United States where they built homes and established churches, schools, co-operative stores and meeting halls.

Among these immigrants there were also a small number of educated Finnish architects. Some of the young immigrants educated themselves later as architects in the United States and made careers there. Few of the buildings that these Finnish immigrant architects designed, became world known highlights of the American architecture, like the Jefferson National Expansion Memorial Gateway Arch, designed by Eero Saarinen. Sadly, the works of the Finnish-born architects have largely left unknown. There was a need to do research about the architecture and architects among the Finnish immigrants.

The main goal of this study is to create a picture of the architecture and architects of the first generation Finnish-Americans, who immigrated to the United States before the 1950s. In this study the approach to the architecture of Finnish-Americans will be dualistic. First of all, it will present the Finnish-American building types and housing forms, mainly in the northern parts of the United States of America. Secondly this study presents the more professional view of the

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<sup>1</sup> The Great Depression affected the migration policies in the United States in the 1930's. The government restricted the numbers of incoming immigrants because of the poor economic situation in the United States.

<sup>2</sup> Kero 1996, 55.

Finnish-American architecture by examining the works and biographies of the Finnish-American architects – their connections to their origins.

### **1.1. The State of Research in Finnish – American Architectural History**

The basis of the Finnish-American architectural studies has mainly been in the hands of American scholars. The history of the Finnish-American architects and architecture has concentrated on the case studies and biographical histories of a few individuals and their careers. The scholars' main interest in the last two decades has focused only on two Finnish- American architects: Eliel and Eero Saarinen. American scholars such as Albert Christ-Janer, Gregory Wittkopp and Diana Balmori have done research on Eliel and Eero Saarinen. The Finnish scholars have mainly studied Eliel Saarinen's work in Finland and left the American phase of his career outside their studies.<sup>3</sup> In 2002 the Finnish Cultural Institute of New York, Museum of Finnish Architecture and Yale School of Architecture launched a large research programme concerning the works of Eero Saarinen.<sup>4</sup> Also there have been some case studies done about different architectural monuments. These studies have mainly served the purposes of different projects, such as restoration plans.<sup>5</sup>

On the other hand, the approach to the Finnish-American architecture has also been in the ethnological studies, where scholars have studied the rural architecture of the early Finnish immigrants in the United States of America and in Canada. In

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<sup>3</sup> Albert Christ-Janer wrote a biographical study about Eliel Saarinen in the 1950's; Gregory Wittkopp and Diana Balmori have mainly concentrated to Eliel and Eero Saarinen's influence and work in the Cranbrook Academy of arts and crafts in the 1980's. The Finnish scholars such as Marika Hausen and Kirmo Mikkola have done studies about Eliel Saarinen's working period in Finland.

<sup>4</sup> Eero Saarinen, <<http://www.eerosaarinen.net/project.shtml>>13.5.2008.

The Eero Saarinen Research Project was an international consortium of Finnish and American scholars and curators: Eeva-Liisa Pelkonen, Director of Research Team, Assistant Professor, Yale School of Architecture; Sandy Isenstadt, Assistant Professor in the Department of Art History at Yale University; Pekka Korvenmaa, Professor of Design and Culture, University of Art and Design, Helsinki; Reinhold Martin, Assistant Professor at Columbia School of Architecture, Planning and Preservation; Christopher Monkhouse, Chief Curator, Minneapolis Institute of Arts; Jennifer Komar Olivarez, Assistant Curator, Minneapolis Institute of Arts; Susanna Santala, Doctoral Candidate, Curator Kunsthalle Helsinki; Timo Tuomi, Director of the Research Department, Museum of Finnish Architecture.

<sup>5</sup> The diploma work of mr.Heikki Lonka (Helsinki University of Technology) in the end of 1990's combined the research of the Finnish-American architects and architecture to the technical case study (restoration project in the Finnish-American community).

these studies the main interest has been in Finnish- American homesteads (or pioneer houses) and log building techniques in the Finnish settlement areas such as Minnesota, Michigan, Oregon and Washington.<sup>6</sup> The approach of these studies has been in a basic case study about one farm site or a small inventory of the built heritage in a certain area. These studies have a clear connection to the ethnographic studies done about rural folk architecture in the 20th century Finland. These studies – the one in Finland and the one in the United States of America – resemble each other; the research material is mainly similar, although the research field is on another continent. The building techniques, the building types and the building forms are still the same. In addition, the research done among Swedish-American settlers and their communities has also been a useful resource in approaching the Finnish-American material. Since Finland and Sweden in many ways share a common cultural-political history, as well as geographical setting and environment, they have many common denominators in their architectural history. In the United States, the Finnish and Swedish immigrants often settled in the same areas. The Swedish speaking Finns also easily mixed in with the Swedish population and they also built and used for example common churches.

On the other hand, the emigration research has generally have been in the hands of Finnish scholars. The Migration Institute in Turku and University of Turku have done notable work since the beginning of the 1980s. The approach of these studies has concentrated more on the migration movements of Finns abroad, and often the view of these studies has been more sociological, historical, ethnographical or even political<sup>7</sup>. Popular approaches have included studies about certain communities, regions and biographical histories.

## **1.2. The Questions and Methods – Travelling Without Moving**

The history of Finnish immigrant architecture and architects has not been in the middle of conversation, although a lot of research has been done concerning historical, economic and sociological influences of the immigrants from Finland

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<sup>6</sup> Conversation with Brian B. Magnusson, Jyväskylä University/ University of Washington, 2008.

<sup>7</sup> For example the studies about the Finnish Labour movement have been a popular issue, as has the Finnish-American Communist movement.



on to the United States and its culture. This study is mainly concerned with the architecture and architects of first generation Finnish-Americans, who immigrated to the United States before the 1950s. Questions of primary concern to me when I began this study were: what did the immigrant architect bring to the cultural heritage of the United States? Where can evidence of this be seen today? Were there any other notable architects in the United States of America besides Eliel and Eero Saarinen? Are there any kind of connections to be found between designs of Finnish origins<sup>8</sup> Finnish and works of the Finnish-American architects?

This essay is a basic study within art history. Mainly it was done by using publications and different kind of databases, also by searching information with questionnaires sent to Finnish-American organizations and societies. The architectural history was mainly a quantitative study, the main tool of which being an architectural analysis of the buildings. I also used the inventory methods employed in the study of architectural heritage.<sup>9</sup> In the case of studying architects, it was important to collect their biographical information. This was done by using different kinds of governmental sources such as the emigration documents, passport catalogues, social security indexes and other archival materials.

In this study, I shall present a review of the Finnish immigrant architecture, its forms and building types as a background to the Finnish influences and sociological history. This part will be seen in a context of the ethnic environment from where which the professional architects emerged. At the same time it will present the heritage that the Finns brought along with them to the new world. The legacy of Finnish immigrant architecture moulded the countryside and is believed to have introduced log construction methods as well as the traditional Finnish farmyard and public meetinghouses. After presenting the architectural heritage of the Finns in the United States, the study continues on to professional planning and works by architects. In comparison to the research that has been done regarding contemporary Finnish-American domestic and vernacular architecture, virtually no studies have been undertaken about architecture as an aspect of Finnish immigrant

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<sup>8</sup> In here: can there be found cultural related motifs or designs that can be seen “imported” .

<sup>9</sup> My methodology followed Finnish dictates. I used the same methods of research, for example, in the publication *Rakennusinventoinnin opas*. Edited Päivi Andersson, Museum of Central Finland. 2003.

life. Most research has usually been done regarding building traditions in certain areas, such as that undertaken by the Finnish-American Historical Society of the West.<sup>10</sup> Larger geographical areas of Finnish settlements have also been studied. These studies have mainly concentrated on the pioneer houses and the log building traditions in the Northern districts of the United States.<sup>11</sup> In this study I take a more general attitude toward the vernacular buildings of Finnish-Americans and try to identify similarities and differences in structures. Here it is important to survey the buildings done in the same time period in both the United States and Finland. This study also pays interest to the buildings that were built by voluntary work within the Finnish-American American communities. These projects include halls, cooperative houses, churches, and schools. These ethnically related buildings were part of the daily life in the community and a comparison of the architectural language of these buildings will show if there were differences in the forms of the buildings built in the United States of America and in Finland. These buildings also have sociological, political and cultural values which can be shown through interdisciplinary study. Another question to be asked is “Is it possible to point out some changes in the building heritage of the Finnish-Americans at different times?”

Immigration research often concentrates on the question of identity. The main questions have been how immigrants preserved their identity and what the characteristic features among certain groups or areas were. In this study the question of identity is seen through the Finnish immigrants’ private and communal building activities. The Finns, like other immigrant groups from Europe, brought along their cultural values and traditions from their homeland. In the case of professional architects, I shall seek some common features that can be seen through the biographies and works of Finnish-American architects. Does cultural identity affect to their designs in any way?

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<sup>10</sup> Presented in the publication: “The Pioneer Finnish home” - Special pioneer edition ; vol. 6, no. 2.

<sup>11</sup> Studies concerning the Finnish pioneer settlements have been published by such scholars as Carolyn Törmä (*The Architecture of Finnish Settlements in South Dakota*, 1988), Richard Vidutis (Finnish settlement architecture in Michigan's Keweenaw Peninsula, 1991), Chris Kouhi ( a chronicle about Finnish settlements in rural Thunder Bay, Canada, 1996). Notable resources are also books of Mirja Lavanne and Aaron Bell (*Wood as the Building Material of Finns*, 1988) and several publications of Matti Kaups.

The architects presented in this paper were found during research for this study. The criteria for the Finnish-American architects were set beforehand. They had to be born in Finland and the migration had to have happened before the 1950's. The architect had to have an academic education and licence to work as an architect in the United States of America. This study presents their careers in America along with their biographies; some of their main designs have been presented also. The question of style in terms of architectural analysis is not the issue; this study concentrates on creating a career-directed picture of the Finnish-American architect. The task at hand was therefore to find as many architects who migrated to the United States as possible. Initially it seemed there were no others than the family Saarinen. Much time and effort were spent in locating others, and even though the number of individuals was not excessive, it nonetheless offered promise that there is much more in the way of research in this area to be done. It was also fascinating to ascertain the areas of the United States in which they settled and where they pursued their careers. I was also interested in learning if their designs were concentrated to the areas where they lived or if they had commissions around the country. Another important question, regarding particularly the architects, was their work history – which projects they had worked on and what kind of designing these structures represented.

There were also some problems encountered in this study. For example, the status of Finnish-born architects and their numbers in the field of American architecture have not been studied earlier. Background information or archives were minimal, and this study had to start from the beginning. At the starting point I knew of only two Finnish-American architects-Eliel and Eero Saarinen. I also knew that in the early twentieth century Finns often headed toward the States of Minnesota and Michigan.

There is not much information about the architects who worked in the United States in the nineteenth century as sources are few and documents are hard to find. Locating information regarding twentieth century Finnish-American architects is a bit easier. Yet another problem in identifying the older generation of Finnish-born architects concerns names; at the turn of the twentieth century, many Finns had Swedish names, which recalled the period of Swedish rule, and was therefore

misleading.<sup>12</sup> My search for the architects encountered other problems as well. Once having identified a Finnish immigrant architect, it was often hard to find any supporting information about his designs without actually visiting local archives. The situation was even worse concerning those Finnish architects who worked in larger American architectural firms. In these cases the works were usually left unidentified.

On the other hand, it appeared to me the architectural heritage of the United States of America has been more lightly researched than it has in Finland. The architectural monuments of national importance have been identified, documented, and discussed. At the same time, much architecture in various states has not been evaluated and is not listed in historical inventories. The architectural monuments that have been noted as nationally important are the same of those that have been globally recognized in the history of art as representatives of the 20th century architecture of the United States. To find information about other designers or designs usually involves difficulties. It is quite flattering that at least two Finnish architects have been recognized in the annals of twentieth century American Architecture; Eero Saarinen and Alvar Aalto.<sup>13</sup>

The United States of America is a geographically immense area; it has fifty states and incredible number of cities and towns. This caused problems especially with the general search of Finnish-Americans and later with the archives. The systematic search for the Finnish-American houses and architects was an impossible task. Because of this, the search concentrated to the known Finnish-American settlements areas- in the north-eastern and northern mid-western parts of the United States. Still, it was usually a coincidence if the right individual, place or

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<sup>12</sup> The administrative system of Finland was based on the Swedish language and system; in the population census and in dealing with public administrators, a Finn had to have a name which separated him from others. Usually the name was in a form of the first name, while the surname was based on the father's first name, such as "Lauri Mattis'son". In the army men usually got name of Swedish origin. The name was formed after persons appearance, profession, home or by using his nickname in its Swedish form. The name was given by some officer in the military administration. All the official business was handled in Swedish.

<sup>13</sup>Digital Archive of American Architecture, Boston College.  
<[http://www.bc.edu/bc\\_org/avp/cas/fnart/fa267/fa267\\_20.html](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/fa267_20.html)> 7.2.2005.

It is notable that almost all "general" publications concerning the history of American architecture in 20th century have noted these two architects. Sometimes there can be found even the name of Eliel Saarinen, like it is in the book of Robin Langley Sommer (*American Architecture –An Illustrated History*.1996).

archive was found. Another problem was to do this study in Finland, as one does not have immediate access to regional libraries or such research vehicles as city directories in America. These things encumbered my archival research. Finland is a technologically developed country, where the official archives and academic resources are easy to find and reliable to use. Yet, in Finland one can not obtain personal information, such as the State Social Security Death Index, by way of the Internet. It was different with the digital resources of the United States. Over there one can find several large digital online archives. On the other hand, attempts by this researcher to contact local American city archives and various university archives were usually unsuccessful. Nonetheless, as indicated, gaining personal information, including immigrant citizens, was an entirely different matter. It was easy to find the dates of an immigrant's arrival, marriage and death by using online services. This study shows there were a number of successful architects of Finnish origin who made substantial contributions in constructing modern America.

### **1.3. The Main Resources**

This study of the Finnish-American architecture was as much of a biographical research as it was a traditional architectural-historical analysis of the buildings. The main resources concerning the works of Eliel and Eero Saarinen were several books about the works and personal life of these two men. Eliel Saarinen wrote many architectural essays and books about his design principles during his projects. For example, he wrote in 1932 about the designing of the Cranbrook Academy<sup>14</sup> and in 1943 he published his study about urban planning<sup>15</sup>. In 1947 Saarinen published his design principles in the book called "Search for a Form- a Fundamental Approach to Art". His son, Eero Saarinen, documented his own work in number of publications.<sup>16</sup> In addition, the writings of architects Leo Jakobson and Eino Kainlauri have served as important background material for this study. Other primary material for this study has been the case studies and ethnographic studies about the rural buildings and farmsteads of the Finnish- and Swedish-

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<sup>14</sup> Saarinen, Eliel, 1932. *The Kigswood School for Girls, Cranbrook, Michigan*. New York.

<sup>15</sup> Saarinen, Eliel, 1943. *The City, its Growth, its Decay, its Future*. New York.

<sup>16</sup> Saarinen, Eero, 1968. *Eero Saarinen on his work : Selection of buildings dating from 1947 to 1964 with statements by the architect*. New Haven London 1968. Eero Saarinen's writings were also published in book called "Eero Saarinen: Shaping the Future", Helsinki 2006.

American immigrants.<sup>17</sup> Studies and publications about the Finnish-American immigration - and migration history have also been of great assistance.

In this study, several private and public archives have given me great assistance by providing me with information about architects of Finnish origin. Especially Emeritus Professor Eino Kainlauri's personal archive<sup>18</sup> about American architects of Finnish descent was an important resource when I was tracing the less known architects. Kainlauri collected an impressive archive of members in the American Institute of Architects (AIA) who were of Finnish descent. He also prepared an exhibition in the 1980's which introduced to a wide audience a few well-known architects of Finnish origin.<sup>19</sup> The staff at the Migration Institute in Turku also assisted me in providing me archival materials about Finnish immigrants and their library collections of the Finnish-American publications.

Further, the American online digital archives on the Internet, such as The Ellis Island passenger records, were important resources when I sought immigrant arrival information. The Smithsonian Institute also has a digital archive of American art<sup>20</sup>, which offers such resources as personal documents, letters, interviews and other material concerning the Finnish architects. Additional services include those of the National Park Service<sup>21</sup>, American Institute of

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<sup>17</sup> Researchers such as Richard Vidutis (*Finnish settlement architecture in Michigan's Keweenaw Peninsula: adaptation, evolution and restoration of forms*. Diss. : Indiana University, 1991.), Chris Kouhi (*A Chronicle of Finnish settlements in rural Thunder Bay*. Thunder Bay Finnish Canadian Historical Society and Secretary of State Dept. for the Government of Canada, 1987.), Carolyn Torma (*The Architecture of Finnish Settlements in South Dakota*. Proceedings of Finn Forum III, 5-8 September 1984, Turku. Institute of Migration, 1988), Arnold R. Alanen (*Preserving a vanishing legacy: Finnish American architecture and the National Register of Historic Places in the Upper Midwest*. Institute of Migration 2002) Mirja Lavanne and Aaron Bell (*Wood as the building material of Finns*. Suomi/USA League of Finnish-American Societies, 1988) and Matti Kaups (*Finnish Log House in the Upper West- The pioneer Finnish home*. Finnish-American Historical Society of the West, 1996).

<sup>18</sup> Mr. Eino Kainlauri gave me a great assistance through opening his archive to me this study in 2001. His materials were in Iowa, yet he sent copies of photographs and notes to me in Finland which I used in this thesis.

<sup>19</sup> Mr. Eino Kainlauri applied a great assistance to me in this research and opened his archive for this study in 2001. He sent copies of his archive materials, photographs and notes to Finland for the use of this study. The copies are archived by the author, ms. Silén to her personal archive, which locates in Jämsänkoski, Finland.

<sup>20</sup> The Smithsonian Institute of Arts, digital archive <<http://www.aaa.si.edu/home.cfm>> 9.5.2003.

<sup>21</sup> The National Park Services <<http://www.cr.nps.gov/history/index.asp>>

Architects<sup>22</sup>, National Register of Historic Places<sup>23</sup>, and different genealogy sites and Finnish-American associations.

Besides seeking archives and published studies, I sent inquiries to fifteen different Finnish-American associations, different genealogical sites, architectural associations and schools. In these inquiries I asked for information about Finnish-born architects, and while I had several answers from the Finnish-Americans, only a few of these gave me new and meaningful information for my research. Nonetheless this inquiry helped me to get in touch with Mr. Eino Kainlauri, whose address I got from an organizer of the annual FinnFest.

Especially important to my research were photographs and pictures of the Finnish architectural heritage in America. The pictures I assembled were used as a basis of my analysis, and, with deep feelings and appreciation, I can say Professor Kainlauri provided me with a large selection of photographs from his own collection large collection illustrating buildings that were designed by Finnish-American architects. This collection included approximately 150 photographs and drawings. I supplemented his contribution with pictures from other sources, such as the Institute of Migration, National Register of Historic Places and from printed publications. The pictures were listed and divided into groups after theme or architect. At the same time, I collected all available information about each picture. Theme categorization was done mainly by building type, i.e., churches, halls, schools, and farmsteads, or by architect. After that, they were used as basis for analysis.<sup>24</sup> The total number of the collected pictures is approximately 300. Not all collected pictures, however, were used or listed in this study.<sup>25</sup>

#### **1.4 Approach to the Architecture and Conditions in the United States**

To understand the architectural language of Finnish architects and builders in the United States it is important to consider the background and influences that existed

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<sup>22</sup>The American Institute of Architects <<http://www.aia.org>.>

<sup>23</sup>The National Register of Historic Places< <http://www.nationalregisterofhistoricplaces.com>.>

<sup>24</sup> A catalogue of the photographs has been attached at the end of this study. The pictures are in Saija Silén's personal archive, partly in digital form.

<sup>25</sup> For example, about half of the pictures in the Kainlauri collection were pictures of different architects and meetings.

in the area where they worked. These architects were faced with architectural tastes that were different from the architectural tradition of Finland. A significant element here was the multi-ethnic character of clients and geographical sites which to varying degrees influenced the designs professional architects produced. One of the main things governing the work of an architect is that the public must take the initiative in offering a commission; rarely does an architect choose his client. The architect has to do works that please the public and only in this way can he continue economically successful work with a wide client base.<sup>26</sup>

The architectural image of the United States has been formed through many ethnic, cultural and geographical elements. Architecture, as a form of art, is accessible to everyone: humans have always needed shelter against the forces of nature.<sup>27</sup> Immigrants who came to the New World from Europe brought along their own architectural tastes and construction techniques which, through time, had been modified and developed and had responded to climate conditions and to regional architectural tastes. With each wave of immigrants, new and differing stylistic elements and techniques were introduced. Immigrants adapted these elements to the local conditions in America. Depending on when and where the frontier settlers came and which part of the United States they settled, ethnic building types can be identified as a part of the local architectural history.<sup>28</sup> Ethnicity in vernacular architecture is mainly seen in the buildings that were built by the first generation immigrants and in their first folk-style houses before they built or purchased an “American” styled house. The question about the “American style” is complex as it can be seen as many different styles and in different ways. Some features of this style became known also in the old country, when Finnish-Americans returned and built for themselves a house. These houses were often something different; in many small villages in Finland there are houses that are still known among local residents as the “ American house”.<sup>29</sup> To understand the American style one has to

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<sup>26</sup> Griswold van Rensselaer 1972, 266.

<sup>27</sup> Roth 1979, 139-140.

<sup>28</sup> Downing 1972, 94-95

Veux 1972, 62-63.

<sup>29</sup> For example in Central Finland I have seen already ( without searching) three houses that the local residents called with the name of ” Amerikan talo” (American house) in Keuruu Karhukylä, Hankasalmi Asema-village and Viitasaari county. Those all had many distinctive architectural motifs and they stood out from the other houses around. The local residents appreciated those houses as especially beautiful houses. All of those houses were built by Finns, who came back home.



look that phenomenon from both sides of the seas. The retention of the old country tastes is a complex question which needs to be studied more. In fact there is ongoing research in this area, such as Brian B. Magnusson's.<sup>30</sup> In many ways, studies of this sort are also an important part of the general conversation. The questions about style can be approached in many different ways; in this study I have seen these questions from the Old World towards the new- from the environment that the immigrants left. During this study I have noticed that there have been more differences between the stylistic and structural development of in Europe and in the United States than I had thought. The world of architecture was not so universal phenomena as it seemed before this study.

Ethnicity in vernacular architecture is mainly seen in the buildings that were built by the first generation immigrants and in their first homes folk-style houses that is before they adopted the dream about an "American" styled house.<sup>31</sup> This "American style" was modified by the styles that were predominant in the New World at the time and it was not necessarily related to the ethnic background of the immigrant builder. When styles were imported and adopted among the settlers the forms appeared as a "colonial" or "ethnic" type, which was never entirely the same as its Old Country prototype.<sup>32</sup> The immigrants designed their own houses and they used those architectural elements, which seemed right or beautiful to them. In nineteenth century domestic and public building, the architectural language was in many ways eclectic.<sup>33</sup> It was still in a way provincial because it depended on the dominant style and ethnicity thereof. In the United States these styles became

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<sup>30</sup> Magnusson's work has been primarily directed toward early Nordic-American architecture in the states of Oregon and Washington.

<sup>31</sup> A:son-Palmqvist 1983, 47, 51.

<sup>32</sup> Architectural programs and fashions were published usually through leading architects or architectural critics or teachers, and they dictated the prevailing style. They presented the "laws" of architecturally ideal forms. The accepted style had certain "regulations" for the designs. For example, there were approved suggestions for the form of floor plans, roofs, and windows, just as there were mathematic relations between the different parts of the building (or aesthetic elements/decorations such as the pilasters or reliefs etc. ). For example; during the reign of Great Britain's Queen Victoria 1837-1901, many architectural styles and mixed elements were used in architecture, including, Gothic Revival, Italian Renaissance (the so-called "Italianate Style"), the Oriental Style, the Second Empire (originally from France via England during the reign of Napolen III), Queen Anne style and many more lesser trends and styles at the time. All of these styles had variations in folk architecture and man has always wanted to improve, embellish or beautify his buildings. [Langley Sommer 1996, 50-52.]

These stylistic ideals were often brought from the Old Country . In the private houses, immigrants used the vernacular form of the style, as seen in the Neoclassical window and porch elements.

<sup>33</sup> Langley Sommer 1996, 70.

predominant by the virtue of major immigrant groups like British, Dutch and French. These countries had used architecture as a vehicle for exhibiting their power culturally and politically. The styles were all repeating in some way architectural history of the homeland, and this eclecticism continued well into the twentieth century.<sup>34</sup> Many architectural historians and researchers in the United States have stated that the first totally “American” style developed in the Modern period at the beginning of the twentieth century with architects such as Frank Lloyd Wright, Luis Sullivan, Luis I. Kahn, Eliel Saarinen and Eero Saarinen, just a few to mention.<sup>35</sup>

### **1.5.The Immigration**

The first Finns immigrated to the United States of America in 1640’s in conjunction with the founding of New Sweden on the Delaware River Valley. Since then until the present day, Finns have been migrating to the New World. This movement was at it strongest from 1899 to 1913 when approximately 20,000 Finns left their homeland and headed to the New World. In many ways North America was a region of many possibilities for success to immigrants from all over the world. At the beginning of the Great European Migration in the middle of the nineteenth century, people in the Old World regarded the United States as an ideal society and a land of the future while Europe was a place of spiritual, moral and political decay.

In Finland of the nineteenth century the economic situation was bad and there had been years of crop failure and famine. The political situation under Russia also affected Finland, as Russification policies were aggressive and sought to make Finland a tightly related part of Russia culturally and politically. In other words, Finns would become as “real” Russians.<sup>36</sup> Nationalism grew and there were

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<sup>34</sup> English-inspired “Colonial” still remains a popular style in American domestic architecture.

<sup>35</sup> Such architectural historians as: Robin Langley Smith in *American Architecture- an Illustrated History* (1996), Lewis Mumford and other authors in their essays : the essay collection of Mumford *Roots Of Contemporary American Architecture – Essays From The Mid-Nineteenth Century To The Present* (2<sup>nd</sup> edition 1972), David P.Handlin in “*American Architecture*” (1985).

<sup>36</sup> In Russia, there was a growing ideological movement called the Pan-Slavism. It required that all regions within the Russian Empire should be tied more tightly to Russia. In many cases, the rights and national characters of those lands were denied. Finnish men, for example, were inducted into the Russian army where conditions were hard.

political clashes between Finnish nationalists and the Russian authorities. Things were different in the New World; there one could be free, independent, and it was possible to create a new life. Everything in America developed fast, even the economy.<sup>37</sup> People started their long and hard way from the Old World to the United States with a picture of a new life in their minds: wealth and riches were possible for all immigrants who went to the New World.<sup>38</sup> Many of those who left and headed for the United States were poor and uneducated farm labourers from countryside or workers from Finnish towns. They owned neither property nor many possessions. Some planned on returning to Finland when they had earned enough money to buy property at home. Some of them came back, but most of them stayed. In the United States they could be the smiths of their own happiness.<sup>39</sup>

## **2. The Finnish Immigrants and their Architecture in North America**

Finnish immigrants in the United States and Canada often settled in those regions, which resembled the Finnish environment such as the forested areas<sup>40</sup>, where the climate was not so warm and where it snowed in the wintertime.<sup>41</sup> It was also the opportunity for work which led the Finns to settle in specific geographical areas. Those who decided to work in industry moved to Detroit Michigan, Fitchburg Massachusetts and Chicago, Illinois. The lumberjacks moved to the Northern States while the artisans, carpenters and other skilled craftsmen lived in large American cities like New York, Boston, Cleveland and Chicago. In general, the most popular region for Finns was the area adjoining the Great Lakes: Michigan and Minnesota. Considerable numbers of Finns also came to reside in the distant

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<sup>37</sup> The "America-letters" told the relatives at home about the success that was possible. Industrialization and its wealth of new inventions gave the idea of a modern paradise. At the middle of the nineteenth century the legendary California Gold Rush created amazing stories about quick riches. Also, multitudes of new residents (immigrants) created a need for different kinds of services. Even in Finland the development of timber industries led to the employment of (and gave incomes to) many Finns, thereby improving possibilities to earn.

<sup>38</sup> Kero 1996, 34.

<sup>39</sup> At that time the educational level among immigrants was not particularly high, and it was not possible to educate yourself without money and good background.

<sup>40</sup> These regions included the Northern parts of the United States and Canada (all the way to the Alaska); such as the Minnesota, Michigan, North-Dakota, etc.

<sup>41</sup> Kero 1996, 124-129.

These regions included the Northern parts of the United States and Canada (all the way to the Alaska); such as the Minnesota, Michigan, North-Dakota, etc.

Pacific Northwest.<sup>42</sup> Virtually all these regions still have examples of Finnish vernacular buildings, especially log architecture. In addition, Finnish immigrants often wanted to live near their countrymen, and in many cases there emerged heavily populated centres of Finns in cities and in rural areas. In population centres the communities were called “Finntowns”. The same term was often applied to smaller Finnish settlements or villages in peripheral areas.<sup>43</sup> These small concentrations of Finns usually had some name of an existing Finnish town or village, thereby commemorating the old country. In some cases names of the places indicate where Finns were predominant.<sup>44</sup>

## 2.1. Building the New Life

The Finnish immigrants brought to the New World their log building traditions that had been prevailing building method in Finland since the Stone Age.<sup>45</sup> Already in the 9th century log building techniques had created a permanent dwelling type as a traditional and historical building method of peasant housing.<sup>46</sup>

The Finnish immigrant homesteaders were skilled in woodworking and built the needed structures themselves by using the knowledge that they had inherited from their fathers. In this way had the building traditions passed from generation to another – also in other European countries. The immigrants from Scandinavia and Baltic countries used wood as their building material, and they had similar kinds of dwellings, although the Finnish dwelling tradition had mixed imprints from eastern (mainly Russian) and western (Scandinavian) dwellings. The houses were built in the same way as in the old country; the newcomers often had to use the

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<sup>42</sup>Kero 1996, 135-138.

<sup>43</sup> For example: Helsing, after Helsinki (Helsingfors) ,Oulu township in Wisconsin, Savo township in South-Dakota, Jurva Oregon , Alango (Alanko) Minnesota etc. Some towns, villages and smaller communities had names after Finnish national epic *Kalevala* ; for example Kaleva (town) in Michigan. The Finnish immigrants also named villages and farms after Finnish words and family names, for example Hanka homestead in the village of Keweenaw Bay, Michigan.

[<<http://genealogia.fi/place/index.htm>> 27.12.2008]

<sup>44</sup>Suomen sukututkimusseura / The Finnish Genealogical Society of Finland. Finnish Place Names Outside Finland, index.< <http://www.genealogia.fi/place/index.htm>>

<sup>45</sup> Muurimäki, Eero and Leskinen, Sirpa, 2002.< <http://www.tiede.fi/arkisto/print.php?id=302&v1=>>  
The Archeological studies of The Finnish National Board of Antiquities in Rusavierto, Saarijärvi 1999 revealed a Stone Age loghouse foundation, which was built between 2300-2000 BC. Other Stone Aged log structures have been found around Finland, but The Rusavierto house has been preserved better than the others.

<sup>46</sup> Kumpulainen 2006, 59-61.

cheapest building material available. The dwelled houses were common form of housing among Finnish immigrants in the northern, wooden areas of the United States of America (Illustrations 1 and 2). The Finnish immigrants, whom settled to the southern states and cities the situation was different; dwelled houses was quite unknown phenomenon in the warm areas of the United States of America.<sup>47</sup> Interesting is the use of shingle covered walls of town houses all over the United States and between Finland, where shingles were used to protect hewn log walls.<sup>48</sup> Finnish-American vernacular building included houses, agricultural outbuildings, commercial and communal buildings and also ecclesiastical structures. As an aspect to the architectural history of immigrants, it is important to note the difference between styles and methods used in Finnish vernacular architecture and in the styles employed in the public and administrative buildings, which Finnish architects, and builders erected for Anglo-American clients.

The geographical environment was a one factor in the building form; in the wilderness it was difficult to obtain modern supplies; the transportation system did not always serve these areas or the prevailed trends of popular housing.<sup>49</sup> The first “house” that settlers built was in many cases a temporary shelter, sauna or one roomed small cabin- which they later on enlarged.<sup>50</sup> Sometimes the families could stay with neighbours while building a house and clearing fields.

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<sup>47</sup> During this study there has not been found a single example of dwelled structures of Finnish origin in southern parts of the United States. The reason can be in the amounts of Finnish settlers in different areas (most of the Finnish immigrants settled to the northern areas) and the social, cultural and economical structure of the different states.

<sup>48</sup> Shingles has traditionally been used in Finland as roof covering, but one can also find shingle covered exterior walls in 19<sup>th</sup> century and early 20<sup>th</sup> century houses around Finland. Most often the shingle covering was used to repair and cover damaged logs, then only one wall was covered with shingles, usually it was the sun burnt southern wall. The use of wall shingles should be studied more, maybe the use of shingles as an architectural element came to Finland from the American architecture.

<sup>49</sup> The Finns built their houses from the local materials, as in Finland also in The United States it was popular to use pine and spruce as construction material. If it was not to use these, the Finns used what they had; cedar, balsam fir, tamarach and even hardwoods, which was definitely (comparing to Finland) strange phenomenon. It was well-known fact among the Finns, that the use hardwoods (in log building) often caused problems. According to Matti Kaups (Kaups 1988, 11.), the difficulties of the transportation systems were not a problem for the builders. Kaups states that doors and double-hung windows were in common use from the early years of settlement.

<sup>50</sup> Many scholars such as Terry G. Jordan, Matti Kaups and Carolyn Törmä presents, that the temporary –and first- form of pioneer house was a dugout or semi-dugout. This form of temporary housing was used in 19<sup>th</sup> century Finland in logging camps.

According to Matti Kaups, the Finnish immigrants constructed four different types of houses in rural America, which can be separated by the horizontal and vertical dimensions, in the number of rooms, and in floor plans. The Finnish immigrants used one story, one room house of square shape.<sup>51</sup> The second type was the one story high house, which had two rooms with a bisected floor plan (Illustration 3). This simple “pair house,” with or without a “dogtrot,” was a very common form of early pioneer house. The passage between two pens could have been open or covered. It was easy to enlarge the house. The third form in use was a one story, bisected floor plan house (a.k.a developed pair house- floor plan with central entrance hall resembles British “double house”) with a central entrance hall. This type had a trisected layout, and it was rectangular shaped. The fourth form was 1 ½ story house (Illustration 4), which was built according to different floor plans and number of rooms.<sup>52</sup> The house types are the same as in the rural building of Finland. The most common house type among Finnish settlers in forested areas was the Nordic pair house, which usually had saddle roof and closed passage.<sup>53</sup> It was typical, that the chimneys (pair houses had often two chimneys) were placed inside the house, not outside on the gable end.

The form and methods in constructing their houses changed with the time; notching became more sophisticated, and immigrant builders followed trends of the New World. For example, the modern form of construction was framing (or framed structure), which the Finns adopted in time. In the other parts, in areas that were heavily inhabited, the architectural language depended on the use and status

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<sup>51</sup> Jordan and Kaups, 1989, 196-199.

According to Matti Kaups and Terry G.Jordan, the first log cabins had entrance on the gable end. Surveying the traditional buildings in Finland, one can see that the one roomed log cabins with gable end entrances were usually smoke houses. When the housing developed, the entrance moved to the middle of the long side- also the smoke was led out using chimneys. Matti Kaups and Terry Jordan have examined especially the log constructions in the pioneer log houses of American backwoods – not only Finnish pioneer houses. Terry G.Jordan has also widely observed the European log building traditions of the United States in his book called: *American Log Buildings; an Old World Heritage* (1985, University of North Carolina Press).

<sup>52</sup> Kaups 1988, 11.

The most rare –and unofficially the fifth- house type was accordingly to Kaups, the two-story house with a rectangular or square layout. It has its role model in the traditional house type of Ostrobothnia. Clearly this was more expensive to built and in the phase when the farmer had gained prosperity, he could built a two stored building- in American way. By looking at the all- American ideal house, the two stored ( rooms in two floors) buildings were quite common.

<sup>53</sup> Kaups 1988, 11-12.

of the building. In those areas the architecture of the Finns seems to follow the prevailing trends of American houses.

APPENDIX 2 These initial buildings lasted a long time and did not change immediately after the first generation of immigrants arrived. Further, the source of livelihood affected the ways of building. The Finnish farmer needed not only a home but also various kinds of outbuildings. Each settler, with family and friends, constructed what buildings were needed. The buildings were constructed from trees of the area.<sup>54</sup> They brought from Finland the tradition of building a separate building for individual functions. The Finnish homestead had typically all or part of the following buildings: house, sauna, small sheds<sup>55</sup>, summer kitchen, cattle barn, hen house, hay barns, woodsheds, grain drying building<sup>56</sup> and root cellar.<sup>57</sup> The traditional use of a separate field hay storage building was brought to the United States along with the sauna. The courtyard was a complex of small, individual buildings.<sup>58</sup> The miner or the clerk had it easier way than the farmer –they built a house and maybe one or two outbuildings for storing woods and other necessities. In many cases, farmers worked seasonally in the forests, lumber camps, on the railroads, or in general maintenance and construction jobs.

## 2.2. From Vernacular Traditions towards the All-American Ideal

The Finnish-American vernacular architecture tended to follow national trends. The stylistic development in architecture was transformed into its vernacular form by the hands of builders. Also the architectural environment around them shaped their stylistic ideals. Neoclassical elements, for instance, were strong in the nineteenth century and early twentieth century both in the United States and in Finland. These elements were also employed by Finnish immigrants in their

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<sup>54</sup> It was also an economic way to build, when the newcomer did not have much money. Maybe they bought windows and maybe some nails, almost everything else they could do by themselves.

<sup>55</sup> Traditional "aitta" in its different forms.

<sup>56</sup> One or two rooms "riihi"

<sup>57</sup> As in Finland, also in the New World the Finnish immigrant farmers built more outbuildings when they gained prosperity. The farm also could have a horse barn, chicken coop, granary, pig pen, sheep shed, milk house, bakery building, wind- or watermill, laundry building (if there was a river or lake nearby), blacksmith shop, workshop, machine shed and pump house.

<sup>58</sup> Hanson-Stone, 1998. "Work, Family & Community Builders Finnish Immigrant Women on the Homestead (1895-1945)" >[www.utu.fi/erill/instmigr/art/farmwomen.htm](http://www.utu.fi/erill/instmigr/art/farmwomen.htm)>11.5.2004.

architecture and are represented as pediment over doors, above windows and as columns. Finns especially began building porches that were based on Neoclassical designs after the stage when immigrants began covering their log houses with milled lumber as a preference for flat, hewn walls (Illustration 6).<sup>59</sup> On the other hand, living in the area where was strong influence of certain ethnic culture changed the architecture of the immigrants towards the “main stream” even if it was not architecturally fashionable at that time.<sup>60</sup> One thing the Finns did not bring along to the United States, was the red colour (“Falu red”) which can be seen everywhere in the Finnish countryside. When the Finnish immigrants painted their houses, they did it now with light colours.<sup>61</sup> Rarely seen things in the Finnish immigrants wooden buildings is vertical or sectored boarding. In Finland it is common to see vertical boarding in the houses built prior the Second World War while horizontal siding was quite unusual. It was also a common thing to use sectored boarding especially in the buildings that were erected at the turn of the 20<sup>th</sup> century. The sectored boarding was used in many churches and halls, because it reflected most popular revival style in Finland. A bit of a surprise was also that the Finns did not frequently use the Stick-Style or Jugend / Art Nouveau style in their new homeland. Both of those styles were popular and were quite “European.”

In the 1980s Lena A:Son-Palmqvist formulated a theory regarding the development of both log and frame houses by Swedish immigrants of Minnesota. This theory can also be applied to Finnish immigrant housing. Palmqvist sees that the development of the Swedish-American house contains three phases. In the first phase immigrants built a simple log cabin of rectangular form which entailed symmetrically positioned windows and doors.<sup>62</sup> In the second phase they built a larger house attached to the smaller, original house. The two or three storied

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<sup>59</sup> Neoclassicism was brought from Scandinavia and the Finns had a strong influence over this style. Finland’s capital, Helsinki, administrative center was built in style of Carl Ludwig Engels Neoclassicism in Russian period. This same style and architect was also designing parts of Åbo/Turku - the former capital of Finland during the Swedish period. His active building period was from 1816 to the 1850s. (Nikula 1993, 67-77.) Ordinary people adapted Neoclassical elements to the folk building tradition, which can be seen in wooden houses in Finland and in the Finnish immigrant houses in the United States.

<sup>60</sup> For example in the French cultural area of Louisiana and in the areas settled by the Dutch, the Finns did not built log cabins or even modest neoclassical houses.

<sup>61</sup> Magnusson, however, maintains that while Finnish-speaking Finns often avoided the red colour, Swedish-Finns in America did not. Conversation, 2008.

<sup>62</sup> This simple log cabin, according to Palmqvist, also had an iron stove and long stove pipe chimney.



addition often included popular influences in style and elements such as big windows. The smaller old house was sometimes used as a summer kitchen or storage area. In the third phase, the immigrant family built a big house in "the American style".<sup>63</sup> The immigrants often tried to adopt "American" styles as soon as they could afford it. The American trends in immigrant structures expressed the desire to build in the American way – a modern timber constructed house.<sup>64</sup>

Architectural pattern books played a major role in forming "the American style".<sup>65</sup> These pattern books also influenced the ideals and the tastes of the Finnish immigrants. In the cities the immigrants lived in American-style homes; in the country they often lived in the log house which they built resembling those in the Old Country. The development of sawmill industry with its availability of cheap, planed lumber opened to the Finnish settlers a way of building in "American style" (Illustration 6). Hence, the log building tradition slowly gave way to timber constructed houses.<sup>66</sup>

### **3. For a Common Good – Buildings of the Finnish-American Communities**

The Finnish-American community had buildings, which were related to the national identity of the Finns. The common denominators among these houses are that they have spread through the United States of America among the Finnish-American communities. Unity was the common heritage of the Finns. In all the Scandinavian countries rural people and workers were creating the national culture, society and identity. The Social control among the Scandinavians was based on the thought that the community's welfare was a thing that everyone had to work for.<sup>67</sup>

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<sup>63</sup> A:son-Palmqvist 1983, 29, 39-51.

<sup>64</sup> Jaderborg 1963, 68.

<sup>65</sup> Roth 1979, 85.

The most popular pattern book authored was George E. Woodward, who published nine separate model books; the most popular of them were "Woodward's Country Home" (1865) and "Woodward: National Architect" (1868) and Henry Hudson Holly's "Holly's Country Seats" (1863) and "Modern dwellings in Towns and Country" (1865).

<sup>66</sup> Langley Sommer 1996, 70.

Handlin 1985, 30.

<sup>67</sup> Stenius, 1995. "Yhdenmukaisuus on perintömme". Helsingin Sanomat 31.7.1995.

Gender, social status or class did not mean so much in the Scandinavian countries as it did in Europe in general. The so called Lutheran work ethic was in the centre of the society, the Christian moral code

The newly arrived Finnish-Americans built churches, schools, meeting halls and co-operative buildings. It served the common good of the Finnish-American community- in this way they had places to meet other Finns and a way of strengthening the ethnic identity far away from home. In these places they often could spend their free time and experience a counter-balance to their daily life.<sup>68</sup> They collected money, worked together, and built the structures often by voluntary work. The culture of the voluntary work- or work bees- had its origin in Finland.

These buildings were important to the Finnish-American community Since the structures were often quite large, professional designers had to be commissioned for the projects out of concern for safety regulations and for assuring the beauty of the buildings.<sup>69</sup> The designing of these structures was often given to the skilled Finnish-born master builders or sometimes to the Finnish-American architects.<sup>70</sup> Among the public or commercial buildings that the Finnish-Americans built, the most visible and traditional symbol was the church.<sup>71</sup> It is possible to identify several common elements in the way the building was constructed and through its appearance.

### 3.1. Finnish-American Halls

#### APPENDIX 3

The most visible "ethnic" building among Finns was "the hall" or haali.<sup>72</sup> It is often related to the socialist movement, but it was also a meeting place for the

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was the base of state's laws and regulations. Work was the glue that kept the society together and everyone took part of it.

<sup>68</sup> Koivukangas 2008, 42.

<sup>69</sup> Tommola 1988, 192.

The documentation of these voluntary works have often disappeared and the documentation was not properly done. The work of every member was equal and the information of those who took part in the common work were only in the knowledge (and in the memories) of the people of that community.

<sup>70</sup> Another remarkable element in these buildings was that they were built as voluntary work in the Finnish-American community. Building projects were pursued the same way in Finland. In this way the costs stayed low and everyone gave their efforts to the project. That is why it is reasonable to say that the designers also were Finnish-Americans.

<sup>71</sup> Torma 1988, 108.

<sup>72</sup> Torma 1988, 186-8.

Ross 1982, 24-25.

community's members.<sup>73</sup> Whatever its use, a hall was usually built in any town or village where enough Finns lived to fund and to build it.<sup>74</sup> Sometimes they rented a place for their meetings. These halls were made mainly between 1890 to 1930, when the immigration movement was strong. It has been said, that there has been at least 600<sup>75</sup> Finnish-American halls that were built or rented by the Finns. This amount of non-religious properties of certain ethnic groups was quite an unusual phenomenon in the United States.<sup>76</sup> Building halls came directly from Finland with the immigrants, and it was often a simultaneous phenomenon in both countries. Newly arriving Finns brought with them the newest ideas which they put to use in their new homeland (Illustration 7). Another characteristic feature in the construction of the halls was that all work was mainly in the hands of the first generation Finnish-Americans. Although they erected new halls in Finland as late as the 1960s, the second or third generation Finnish-Americans did not usually build Finn halls. The ethnically related common meeting place<sup>77</sup> for American-Finns has come to be Finnish cultural centres. A number of these were built during the 1970s and 1980s in areas with heavy Finnish-American influence. For example Finnish-Americans have founded the Finnish Cultural Centre of Farmington Michigan, Lunenburg, Massachusetts and Hancock, Michigan.

Of the Finnish societies erecting halls, three predominated: the Temperance movement, the Socialists and the Knights and Ladies of Kaleva. The Temperance movement<sup>78</sup>, and the societies related to it, had a particularly strong influence

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<sup>73</sup>Here it should be remembered also that the Socialist movement was only one builder of the Finnish halls. There were also other societies that built halls as meeting places for their members such as Finnish Brotherhoods, the Order of Runeberg, the Temperance movement, etc.

<sup>74</sup> The Hall (in Finnish *seurantalo*) was a phenomenon that came along with the immigrants. In Finland there had been a tradition of building a collective meeting place for the people of a certain area. Usually it was built for entertainment, education and meeting purposes. The halls were erected in Finland by different civil organizations, for example the temperance movement, the socialist or labour movement and the youth organizations built halls. The ideological background was often meaningless in Finland - all the people from land owners to working class gathered there. Today, at the beginning of 21<sup>st</sup> century, there are still over 2,000 active halls in Finland. In the summer time they are places for wedding receptions and summer dances/celebrations.

<sup>75</sup> There has not been done any inventory of the Finn halls. The total amount of the halls is unknown.

<sup>76</sup> Hannula 1991, vii.

<sup>77</sup> Also Swedish-Americans has known to built halls, also other ethnic groups got different kind of meeting places. [Magnusson, December 2008]

<sup>78</sup> Kero 1976, 115-118.

among the Finnish-Americans (Illustration 8).<sup>79</sup> There was also a separate temperance movement for the Swedish speaking Finns called Svensk-Finska Nykterhetsförbundet, which was founded in 1902.<sup>80</sup>

The Socialist movement had 63 locals in 1912.<sup>81</sup> They also centred their activities in halls, where there were all kinds of activities for every night of the week.<sup>82</sup> However, the socialist movement also rented halls and buildings for its purposes. In some instances the halls were built by the members of a temperance society.<sup>83</sup> This makes it difficult to find documents regarding origins of the halls (Illustrations 7 and 9).<sup>84</sup> Besides the halls, the Socialists pursued education, boarding and cooperative activities for the Finnish immigrants. The Finnish Socialists were active builders of the halls; they alone erected over half of all halls in the United States.<sup>85</sup>

Also the Society of Finnish Farmers Society built halls, but only few examples of their halls appear to survive. The Knights and Ladies of Kaleva was founded in the 1898.<sup>86</sup> It consisted of the nationalistic<sup>87</sup> Finnish-Americans who idealised Kalevala romanticism. The meeting places of The Knights and Ladies of Kaleva did not usually differ from other Finnish-American halls.<sup>88</sup> Although the

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<sup>79</sup> Not only did the temperance movement require absolutism from its members, but it also demanded good Christian-like manners as well decent behaviour. It also had other characters that stressed the Christian elements in life.

<sup>80</sup> Myhrman 1976, 189.

<sup>81</sup> The first labour-movement hall was built in Helsinki in 1884 by Viktor von Wright, a factory owner. The first years of building labour halls have been called the Wrightian Period, as it generated the main ideas as to how the halls appeared and were used.

<sup>82</sup> Kostianen 1976, 214-215.

<sup>83</sup> Kero 1976, 118.

It sometime happened that the socialists took over the hall and used it to their own purposes. The socialists joined the temperance societies, swelled the memberships, and became the majority. They could then vote against the others and end the activities of the Temperance society. In this way the halls known now as socialist halls, could originally have been built by another society. This happened, for example, in Weirton, West Virginia, where the Finnish Socialist Federation took over the Temperance hall of Elämän Toivo. This kind of activity was not common in the halls of Finland! [Kero 1976, 118. Hannula, 1991, 1-2, 6.]

<sup>84</sup> The U.S. authorities and also the socialists themselves have destroyed old documents relating to the Socialistic movement.

<sup>85</sup> Kero 1976, 118. Hannula, 1991, vii.

<sup>86</sup> Kaleva.org .->[http://www.kaleva.org/john\\_stone.htm](http://www.kaleva.org/john_stone.htm)> 13.7.2005.

John Oxelstein (1865-1946), founder of the Kaleva Lodge, emigrated from Finland in 1887 to Minnesota. He changed his name to Stone. He saw several things threatening the Finns as individuals and as an ethnic group, so with the help of close friends, he formed the Knights of Kaleva in 1898.

<sup>87</sup> Nationalistic, but politically conservative Finnish-American society.

<sup>88</sup> Kero 1976, 118-121.

membership revered the Kalevala, there were no Karelian or strictly Finnish elements in the architectural language of their meeting hall architecture. For example the Kaleva Hall<sup>89</sup> in Finntown Virginia, was built in 1906 and it is one of the “Americanized” halls in its appearance. It is made of brick in Colonial Revival style.<sup>90</sup>

As stated, the Finnish-American halls were a continuum of the halls in Finland. The purpose of these buildings was the same, and similar societies built them in both countries. Some differences in the architecture and building methods can be found in the halls that were built to the United States. These can be seen by comparing the halls in Finland with those in the United States.<sup>91</sup> Although the habit of erecting halls came with the Finnish immigrants, they often chose to build them in the “American style”( Illustration 9). It seems like about 70 % of the Finn halls from the 1890s to the 1920s were built in prevailing American architectural styles, forms and materials.<sup>92</sup> Most commonly the halls built between 1890 and 1920 were done in Revival styles, such as Tudor. Only about 30% of the halls suggest their Finnish role models.<sup>93</sup> It is interesting that most of the “Finn styled” halls were erected in the northern, forested states like Massachusetts, Michigan and Minnesota. The halls are also more numerous in these regions as these are regarded as “Finn States.” Finnish styled halls were built of wood, as in Finland, and were generally smaller than the halls built of stone. They had many members,

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It was also a “secret” organization; they met in their own “lodges”, which were local meeting places.

<sup>89</sup> Kaleva Hall was dedicated "In Memory of John Stone." (a plate on the wall), probably one of the men who was carrying out the building of the hall.

<sup>90</sup> Kaleva Hall VaMn (1995) <<http://www.ideaplace.org/VaMnEssays/KalevaHall.HTML>>17.8.2006.

Kaleva Hall, <<http://www.virginia-mn.com/history.html>>17.8.2006.

Losure, Mary and Olson, Dan, June 10, 1997. “Finland Was a Poor Country: Part 2 “.

<[http://news.minnesota.publicradio.org/features/199706/10\\_losurem\\_finnpoor/finnpoor2.htm](http://news.minnesota.publicradio.org/features/199706/10_losurem_finnpoor/finnpoor2.htm) >

17.8.2006.

<sup>91</sup> Architectural analysis of the Finn halls by using pictures of the Finn Halls in the United States of America. Appendix 3 includes listing of the pictures used as a main resource of the analysis of Finnish-American halls. Also surveyed approximately 150 published pictures of identified Finnish-American Halls from the book of Reino Hannula (1991) “ An Album of Finnish Halls”. Comparison group of halls in Finland has been collected of socialist- /labourhalls, youth association halls, temperance halls and farmers clubs from 1860s to 1950s). About 50 halls of the comparison group located in Central Finland- those were observed through field work. Also material to the control group was collected from Margareta Nybacka-Willner’s (1978) book about halls of Finland Proper and *Päijät-Hämeen Seurantalot* Lahden museolautakunta (1986). Comparison material was also collected through the online service of Suomen Kotiseutuliitto (all the halls in Finland listed: <<http://tuotanto.vetokonsultit.fi/AsiakasTuotanto/587065868>>).

<sup>92</sup> Conclusions made through architectural analyse. The material and control group has been presented in footnote above.

<sup>93</sup> Ibid. This conclusion has been made by author through architectural analyze.

which meant they could afford to build large and impressive halls of stone or brick in town and urban areas.

The main difference between the Finnish and Finnish-American halls was the number of floors. Only in a few known cases do the Finnish halls have more than two floors.<sup>94</sup> The most common type of hall had two stories only, though in some cases the halls could have been higher. In Finland the most common type was one or one and half stores high. Notable differences are also seen in the use of building materials; in Finland almost all the halls were built of wood. In the United States it was almost as common to build the hall from bricks or stone as it was to use timber framing.

The Finnish-American hall often had one large auditorium inside, where the society members could gather for meetings, dances and programs- so called "iltamat". This auditorium, or main hall, affected the elevation of the building. The main hall usually had large windows on the long sides of the building, so a maximum of daylight could be utilized. The end of the hall where the stage was located was usually left windowless. The hall was easy to identify by its large size and by the symmetry of the windows on the long side of the building. The most common architectural form was a rectangular structure, and in many cases the main hall was decorated with paintings.<sup>95</sup> The basic structure was also quite similar to the Finnish halls.<sup>96</sup> Elements suggesting Finnish tastes were mainly light colours and the shape of the roof. The architectural language of the building could, in some cases, resemble closely the Finnish wooden architecture and its fondness for neoclassical elements.<sup>97</sup>

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<sup>94</sup> Nybacka-Willner 1978, 7-18.

<sup>95</sup> The paintings were not necessarily painted on the walls; they could also have been done on canvas, when it served as a background in a theatre plays. The paintings that were done on walls, were decorative elements, which often followed the formula of Neoclassical motifs of the time in a same way that they were done in Finland. For example, it is known that Henry Jokela did many interior decorations for buildings in this style. It was also possible to decorate the interiors with different painted panels and linings of wood.

<sup>96</sup> The immigrants brought this from Finland, and the building manners and architectural language often remained close to those of the "original" Finnish meeting halls in Finland. This statement is supported by comparing existing information about Finnish-American halls and the studies about similar halls in Finland.

<sup>97</sup> The colors suggests to the Finnish Neo-Classical trend that had a simpler forms in the vernacular, wooden architecture. The main symbols and colors were transferred to wood through master-builders and carpenters of the community (in Finland).

### 3.2. Co-Operative Houses

Among the New York Finns there was also a movement of carpenters, builders and Finnish-Americans, who were dedicated to built for the Finnish-American community. These interest groups planned and erected multi-storied houses that had common ownership. The high point in the co-operative movement was the first half of the 20<sup>th</sup> century. They built so called "co-operative houses" which included halls, apartment houses, business properties (Illustration 10), shops and boarding houses. They were frequently built in a contemporary American style. Many of the co-operative houses reflected the Classical Revival style. At the same time one can often recognize mixed elements from earlier styles in the houses.<sup>98</sup>

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Planning of the cooperative buildings was often in the hands of the Finnish builders, with one of these projects, the co-operative house "Advanced," being erected in 42<sup>nd</sup> Street in Brooklyn, New York, in 1923. The name of the architect, however, is no longer known. The first co-operative apartment building in New York was built in 1916 and was named as "Alku 1" which means "Beginning 1" (Illustration 11). In Brooklyn alone 27 Finnish-American co-operative apartment buildings were erected during the early part of the 20<sup>th</sup> century. The Finns in Bronx, Manhattan and Jersey City also started co-operative housing projects. In all these projects the building expenses were divided among the Finnish-Americans who had reserved an apartment in the building. The period of co-operative building projects ended with the Great Depression in the 1930s.<sup>99</sup>

### 3.3. The Churches

The church played and continues to play a prominent role in the life of Finnish immigrants. The spiritual life in the United States was pluralistic and it was not clear that Finnish immigrants would join the Evangelical Lutheran Church, even though Lutheranism had been the dominant religion in Finland. Nonetheless, most

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<sup>98</sup> Langley Sommer 1996, 73-75.

It was the way of designing houses by that time and was most freely used in the designs by builders of the houses for the "common people".

<sup>99</sup> Tommola 1989, 128-134.

Finns remained Lutheran and were usually affiliated with either the Swedish Augustana Synod or, later, with the Suomi Synod.<sup>100</sup> Parishes of Suomi Synod built over 150 churches and over 50 parsonages from 1890 to 1940.<sup>101</sup> Typically, American Protestant and Suomi-Synod churches that were built between 1888 and 1930 resemble each other greatly. Both usually had a nave plan often with a steepled narthex and a rectangular apse as a basic form.<sup>102</sup> Brian B. Magnusson has described on his article “*Classical Elements in Early Scandinavian-American architecture*” (2001) some typical features of the Scandinavian church architecture in the United States. As part of this, he shows that the Classical tradition has played in notable role in Scandinavian-American ecclesiastical tastes.<sup>103</sup>

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Even if there were many possibilities for choosing a religion, the churches in an architectural view, did not differ so much from each other. The long lasting architectural tradition of churches had developed slowly before the Modern Age and development was quite similar in Sweden and Finland. As a result Scandinavian churches in the United States often resembled one another, with Finnish-Americans building most of their churches at the turn of 19<sup>th</sup> and 20<sup>th</sup> centuries.<sup>104</sup> Alvar Rautalahti writes in the Suomi Synod’s 50 year celebration publication (in 1940) that it was not possible to follow all the architectural trends of the Finnish churches in the United States. He stated that the determining factors in construction of the churches in the Suomi Synod were cost and practicability of the buildings. Rautalahti also points out that in many cases the use of an architect would have alleviated many troubles.<sup>105</sup> Rautalahti’s writing reveals that many times the Finnish-Americans built their churches and parsonages without professional help.

The churches were generally quite small, and it was common to build them of lumber. Only about 10- 20% of the Finnish-American churches built before the

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<sup>100</sup> Haapanen, undated. “Our Church. Suomi Synod. The Finnish Evangelical Lutheran Church of America”. <<http://www.genealogia.fi/emi/art/article369e.htm>> 14.3.2007.

<sup>101</sup> Rautalahti 1940, 55.

<sup>102</sup> Torma 1988, 111.

<sup>103</sup> Magnusson, 2001, 234-235, 247.

<sup>104</sup> Later on many of those Finnish parishes joined with other Scandinavian or other local Evangelical-Lutheran congregations and sold their churches.

<sup>105</sup> Rautalahti 1940, 55.



1940's were made of stone.<sup>106</sup> They did not plaster the exterior with stucco; the stone churches had "pure" surfaces. In bigger parishes in the towns and cities the Finnish-American churches were built of bricks or limestone. In many cases the parsonage was built next to church. These houses followed the prevailing trends of American architecture- representing "American styled" houses. The churches built by the first generation of Finnish-Americans for their congregations, often followed the styles and structures that were known from the homeland. Three types of plans were generally used: the old hall (Illustration 12), the rectangle with west tower (Illustration 13) and the cross plan with isometric pins (Illustration 14). Usually, however, a Finnish-American church had a rectangular nave with a tower at the west end. This was also a popular church plan in Finland for a long time. An uncommon feature in some of the Finnish-American churches was placement of the entrance in the corner of the façade (Illustration 15). In the architecture of the churches builders sometimes combined elements from Finnish churches and prevailing American decorative motifs. It seems like the general solution was to combine Gothic arch windows with simple horizontally boarded exterior which had an underlying spirit of plain Neoclassicism.<sup>107</sup> There were no notable decorations in the facades. It seems like the modifications the Finnish-American made in their churches was only "modernization" of the traditional stylistic elements.<sup>108</sup> The towers were straight lined, there were no onion towers. There were two common forms that were used building the sharp edged tower roofs (Illustrations 13 and 14). Separate bell towers were not found. It seems like the churches were often painted white or with some light colour. Window and door frames as well as corner boards were often painted with some darker colour, often those were brown.<sup>109</sup> Every studied example of the early Finnish-American church had a saddle roof. In the case of later churches in the Suomi Synod, one of the only

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<sup>106</sup> This estimation is based on the material of picture analysis of the churches. See appendix 3.

<sup>107</sup> Elisabeth Jaderborg has used the term "Gothic-American" while describing the architectural language of the Smoky Valley churches of Kansas.(Jaderborg 1963, 76.)

I think it does not describe the visual and stylistic appearance of the Finnish-American churches because the Gothic Revival was more "overwhelming" than the churches of Scandinavian immigrants built. In many cases the arch or lancet window and the rose window was the only stylistic motif that connected the architecture to the Gothic Revival.

<sup>108</sup> A:son-Palmqvist 1983, 85-87.

Cervin 1902, 118-121.

<sup>109</sup> To my knowledge, there has not yet been done quantitative or qualitative studies about the colour schemes of the Scandinavian or Finnish-American churches ( and other early Finnish-American buildings)

times the term “saddle roof” is used was in the case of the Finnish Lutheran Church in Republican, Michigan, erected in 1932.<sup>110</sup> Today we view this structure as a good representative of late Gothic Revival style. That time was also a turning point for the designing of churches; soon after architects became the only designers of the public buildings. The time for churches being designed and built by the community was over, with the result that Old Country architectural traditions Finnish immigrants brought with them ended.

The interiors were often simple and light coloured - if they were even painted. The use of altar paintings was common in Scandinavian-American churches in the 19<sup>th</sup> and early 20<sup>th</sup> centuries (Illustration 16), and immigrant artists were often commissioned to paint them.<sup>111</sup> Although later, in the mid 20<sup>th</sup> century, many paintings were replaced with a simple cross or a relief.

### 3.4. The Schools

The Finns also built schools for their children, the first generation Americans. These schools were built in Finnish communities often in isolated, rural areas, where the State did not yet provide education. Often these schools were built with the help of the whole Finnish community through voluntary work.<sup>112</sup> Also present was the idea of maintaining and transferring Finnish culture and language to the next generation.<sup>113</sup> Nineteenth century schools followed the styles commonly used for other building types, such as local residences, sometimes even churches, and public buildings.<sup>114</sup> The schools that were built by Finnish immigrants were in the status of private schools, because the community shared the expenses. These school

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<sup>110</sup> Rautalahti 1940, 58.

<sup>111</sup> Magnusson, 2001, 224-234.

Brian B. Magnusson has stated in the discussions with the author of this paper in December 2008, that :

”... the *Godenhjelm* painting could be cited as could works by *Grafström*. The latter painter, though Swedish, also executed paintings for several Finnish-American churches.” Magnusson discusses the issue of altar paintings and interior decorations of the churches in his article about Classical elements in the Scandinavian- American architecture (2001).

<sup>112</sup> Collective working was important for Finnish immigrants because their financial situation often remained precarious for a long time.

<sup>113</sup> Kolehmainen 1976, 269.

<sup>114</sup> State Historic Preservation Office Michigan Historical Center, Michigan Department of History, Arts and Libraries 2003, 7.

houses can be seen as same as primary district schools.<sup>115</sup> The first schools were simple in structure and often only had one room. Most were frame structures, although many of the earliest ones were log (Illustration 17). The buildings were one story high and had a rectangular floor plan with a door in the gable end of the wall. Later one-room schoolhouses typically included an entrance vestibule.<sup>116</sup> The building usually had a gable roof. This form was also used in the meeting hall buildings among the Finnish-Americans, such as the Savo Hall in South Dakota.<sup>117</sup>

Published images of model school buildings and layouts were available as early as the 1830s. The number of architects and educators developing and publishing school building designs grew in the late 19<sup>th</sup> century. A series of standard rural schoolhouse designs was published, and by the 20<sup>th</sup> century school design planning gradually moved to the offices of architects where hygiene, ventilation, lighting, and construction materials, as well as the pedagogic concerns about a good learning environment were main factors in the school designs.<sup>118</sup> The schoolhouse plans matched the pedagogical ideals of school design and prevailing American styles; as stated, their forms were now in the hands of architects.

The Finnish-American architects were also planning the schools in the twentieth century. Eliel Saarinen was creating American campuses and schools with his son, Eero. The most famous example of the American schools of the Saarinen family is Cranbrook Academy.<sup>119</sup> Eliel Saarinen also planned a school for the Finnish-American community when he designed the new schoolhouse for the Suomi College.<sup>120</sup> Together with designing and teaching, Eliel Saarinen also wrote many architectural-theoretical treatises concerning the design of campuses and schools.<sup>121</sup> The Finnish-born architect Eino Kainlauri was responsible as the principal architect for the design and total services for seventy-three schools,

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<sup>115</sup> Primary district schools, commonly known as one-room schoolhouses, served students of all ages and grades in one classroom. This type of school was most typical in rural areas in the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

<sup>116</sup> State Historic Preservation Office Michigan Historical Center, Michigan Department of History, Arts and Libraries 2003, 7, 14.

<sup>117</sup> Torma 1988, 111-114.

<sup>118</sup> State Historic Preservation Office Michigan Historical Center, Michigan Department of History, Arts and Libraries 2003, 6-7.

<sup>119</sup> De Long, 1983, 56-67.

<sup>120</sup> Engelberg 1944, 267-268, 301.

<sup>121</sup> De Long 1983, 56-67, 72.

which were all built in the United States (Illustration 18).<sup>122</sup> Architect Reino Aarnio designed several schools and libraries during the twentieth century; he also received an award for his design of the Paramus library, New Jersey.<sup>123</sup> In addition, the Finnish-American architects John Kasuri, Sulho Nurmi and Leo Jakobson designed many American schools.

#### **4. Towards Professionalism - The Craftsmen and their Architectural Designs**

“Anonymous contributions to architecture” seems to characterize the role of all the Finnish-American master builders, or contractors, who designed and built hundreds of private and public structures around the United States. They were well-known, of course, in Finnish communities, and it was common to use their services in all kinds of building projects. Though well known among their contemporaries, history has largely ignored these builders. They belonged to a nameless group whose designs can still be seen everywhere in the United States. There were still hundreds of Finnish-born master-builders working in the first half of twentieth century, but their status changed more and more from a multitasking craftsman to that of a construction leader. No longer did they do an entire beginning-to-the-end job for their client. As the individual status of builders changed, part of immigrant architecture also disappeared.<sup>124</sup>

This “class” of master-builders and their designs were strongest at the turn of the twentieth century, from approximately the 1880s to 1930s.<sup>125</sup> They could design and build dozens of houses during their career, and the client base could have been large, depending on the talents of the master-builder. These self-taught or

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<sup>122</sup> Eino O. Kainlauri, 22.5.2002. Curriculum Vitae ”*Record as an Architect*”.

<sup>123</sup> Tokoi 1949, 2-3.

<sup>124</sup> Those so called “unknown” designers began to disappear from the architectural and historical files when the dates of the buildings approached the 1950s. At that time, documentation became more specific and modern building laws and ideals often dictated that a professionally educated, accepted architect to do the designs for all building projects. In this sense these master-builders and their works can be seen as a part of ethnographic research and not merely an aspect of architectural history.

<sup>125</sup> This is based on information this author has collected during her research:’, i.e. biographical information about fourteen Finnish-American master-builders who were active between 1880 and 1950.

apprentice-system<sup>126</sup> educated men were aware of contemporary styles and fashions in the architectural designs, which they used and combined in their designs. Even though these master-builders did not have an academic education in architectural design, they were skilled draftsmen and they knew all about building techniques and materials. They were influenced by the models of existing buildings, the designs by academic architects, and model books, which were widely published in the United States already in the mid- nineteenth century.<sup>127</sup> These master builders followed trends and styles, but they had their freedom to do more “original” designs that could have elements brought from the old country. They designed aesthetically pleasant architecture for a public that often had special tastes; in this it is easy to see the differences of rural, small community meeting hall architecture and the architecture of, for example, the Neoclassical- themed socialist halls of New York.<sup>128</sup>

Although it was always a question of taste - a juxtaposing of the client’s wishes and the designer’s views. In the case of clients, it is easy to find common denominators regarding the Finnish- American builders: the latter had to have ties to the Finnish-American community, and the local community, in turn, used their services as often as they could. These master-builders designed and built many of the Finnish-American halls; they also designed churches, co-operative houses, schools and other public buildings. They were also often hired by fellow Finns to design and construct a private house or merchandise building. For example, when the Finnish-American community in New York decided to build their co-operative house in 1916, and in this case, when the community was not economically wealthy, the design was given to skilled master-builders within their own community.<sup>129</sup>

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<sup>126</sup> This system, which has its roots deep in history, was alive long in Finland. Even in the 20th century this was an educational form. It was passed on from father to son. There are many excellent examples of these in the Finnish church architecture which, after all, formed the basis of the Finnish building tradition. Only a few buildings at that time were designed by an (often foreign) architect. This tradition lasted until the turn of 20th century. Therefore, when a Finnish immigrant was titled as a “master of a skill” (building master), it really meant that he was the highest trained practical professional.

<sup>127</sup> Roth 1979, 85.

Langley Sommer 1996, 48-49.

<sup>128</sup> Comparison done by author, using published photographs of meeting- and socialist halls of Finnish-Americans, built before 2<sup>nd</sup> World War.

<sup>129</sup> Tommola 1988, 128-134.

#### 4.1. Master Builders

The Finnish-American master builders designed private houses as well as public buildings and churches at lower cost or sometimes even free for the Finnish-American community. If these builders and designers were talented enough to become known among their contemporaries, they also had orders from a much larger client base, and they could work as a contract-builder and get involved in real estate business, as did Hendrick Richard Abrahamson, a master builder from Taivassalo. He came to U.S.A and San Francisco when he was 20 years old in 1883. Later he became largely known for his building designs, and he came to own many real estate properties. He also designed and built a beautiful Finnish church on Rinco Hill in San Francisco, which was destroyed by the Great Earthquake on April 18, 1906.<sup>130</sup> A similar success story is found in the life of John/Johan A. Koski (1862-1919), who lived in New York and he became one of the founders of the Imatra Society. He was an active member of the Finnish-American community and was involved in many of the Brooklyn Finns cultural activities. John Koski was the designer of New York's three-storied brick house called "Nappulatalo" (39<sup>th</sup> street) in 1894. It was one of the first industrial buildings in Brooklyn. There the Finnish-Americans published and printed their papers.<sup>131</sup> Koski also owned a good deal of real estate in the city. He died in Brooklyn in 1919.<sup>132</sup> Robert West was another Finnish master-builder and contractor from the same period and, like Koski, he built structures in New York over a period of thirty years in the turn of the 19<sup>th</sup> and 20<sup>th</sup> century. He also owned considerable property in the city.<sup>133</sup>

These men were similar in a number of ways. First of all, they arrived to the United States in the early phase of migration, often in the last years of the

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<sup>130</sup> Ilmonen 1919, 103-104.

Abrahamson was born in Taivassalo in 1861 and he came to San Francisco when he was 20 years old in 1883. First he worked as a ship builder and then in building constructions, until he started his own building contractor business. He was very skilled designer and architectural draftsman. Later he owned several pieces of property. San Francisco earthquake < <http://quake.wr.usgs.gov/info/1906/>> 28.07.2002.

<sup>131</sup> Tommola 1989, 121.

<sup>132</sup> Ilmonen 1919, 145.

<sup>133</sup> Ilmonen 1919, 135.

Ilmonen do not give any exact years concerning Robert West. Also the original, Finnish name of Robert West is not known.

nineteenth century. Secondly, they were often self-taught or apprentice-system trained builders, who often had ended up in the designing and building business “accidentally”. They were talented and skilled, but they were often unconsciously driven to this work. Another such individual was C.A.Bowman (1841- unknown) who was born in Turku in 1841. He arrived in California in 1865 and went to Nevada where he worked in the gold mines for a few years. After marrying an American woman and moving to Oakland, he started his career as building contractor and real estate owner. He died as a rich man in 1901.<sup>134</sup> C. Leonard Rissanen (1885-unknown) succeeded in the building branch also. He had studied construction engineering in Mittweida, Germany, for 3 years where he specialized in marine engineering. Soon after arriving in the United States he engaged himself in building homes in California L.A.<sup>135</sup>

It is impossible at present to even guess at the number of Finnish-American master builders and contractors active in the United States in the early years. Nor is it known how many private and public buildings they designed and erected. In many cases, it is difficult to even identify Finnish-American master builders, because their status was low, and in written documents and architectural history, their names were lost even easier than those of the architects.

#### **4.2. Finnish-Americans as Architects**

Finland had a strong history of education, which was based on the traditional and hierarchic system of an apprentice, journeyman and master. In this system building and designing skills were transferred to the next generation through long, practical training. Professional architectural education began at Helsinki Technical School (founded in 1842).<sup>136</sup> In 1887 the status of this school was raised in accordance with academic standards; the requirements to enter demanded more studies than

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<sup>134</sup> Ilmonen 1919, 98.

<sup>135</sup> Tokoi 1949, 132.

C.Leonard Rissanen was born November 10,1885 in Helsinki. He went to Lyceum in Finland, where he graduated in 1907. After that he pursued construction engineering studies in Mittweida, Germany for three years. Following these studies, Rissanen worked in mechanical marine engineering another two years. He was still alive in the time of the publishing of *Who's Who Among Finnish Americans* in 1949.

<sup>136</sup> It was changed to the Helsinki Polytechnical School in 1872.

earlier.<sup>137</sup> Before, Finnish architects had to travel abroad, often to Sweden, Germany or Denmark, if they wanted a higher, academic level of education than the master system could offer. The development of architectural field through education produced in a short time professionally skilled designers for Finland. By the beginning of the twentieth century, Finland had produced approximately one hundred educated architects.<sup>138</sup> In the United States where the rapid development of population, economy, industrialism and technology required concentration on the sciences, the first professional architects were being trained also, with Massachusetts Institute of Technology being one of the first schools to teach architecture (1861). Many schools soon had departments of engineering which offered classes in architectural skills. This added professionalism to those who designed houses and brought their status closer to that of an artist than of a builder.<sup>139</sup> There was also an active network of co-operation between Finland and the United States. Student and architect exchange programs took place during the twentieth century, although it was more popular for Finns to study in the United States. Several different organizations gave scholarships for these travels, while schools of architecture often had their own exchange programmes.<sup>140</sup> These students and visiting architects from Finland frequently did designs and projects in the community or institution they were visiting.<sup>141</sup> For example the Finnish architect Eero Waskinen had a scholarship to the United States at the turn of the 1940's and 1950's. While he was in the area of Detroit, he designed and completed several projects; some of which were for the Finnish-American community.<sup>142</sup>

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<sup>137</sup> Suominen-Kokkonen 1992, 10-11, 138.

<sup>138</sup> Nikula 1993, 77.

There was also a possibility to study in Russia, where was a high quality education for architects; but for unknown reason, the Finnish did not prefer to study in there.

<sup>139</sup> Roth 1979, 127.

<sup>140</sup> Kolehmainen 1976, 319-322.

Saukkonen 1976, 300-304.

<sup>141</sup> The exchange programmes were scholarships for studying in the United States / Finland like ASLA, later ASLA- Fulbright-Hays Exchange Program and also the American Scandinavian Foundation's exchange program. There were, and still are, direct exchange agreements between Finnish and American universities. The schools sign on to this kind of exchange agreement can change every year. (Kolehmainen, p.320). Finnish architects and engineers catalogs (Suomen teknillinen seura /Tekniska föreningen i Finland 1940 and 1956) tell us also about scholarships and other information about architects have worked or studied in the United States.

<sup>142</sup> Holmio 1967, 203.

Suomen teknillinen seura /Tekniska föreningen i Finland 1956, 562.

Antero Waskinen, born in Tampere January 14, 1900. The catalogue announces that Eero Waskinen was in the United States, in Detroit, from 1947 to 1954. Waskinen was also a committee member in



Oula Hammarström went to supervise the construction of Alvar Aalto's Baker Dormitories in the end of the 1940's, and after the project was completed in 1949 he stayed as an assistant in Eero Saarinen's office for a few years.<sup>143</sup> Also the celebrated Finnish architects like Alvar Aalto and Viljo Rewell planned buildings to the United States.<sup>144</sup>

## 5. Finnish-Born Architects in the United States

There have been a number of Finnish-born architects who have been working in the United States before the 1950's. These Finnish-Americans immigrated to the United States at various ages in hopes of better pursuing their careers in the New World.<sup>145</sup> A few have become well known and respected professionals in their specialised fields. Eliel and Eero Saarinen are probably two of the best known internationally.

The first professional Finnish-American architects emerged in the 1890s. The time after the Second World War was also a productive time for the Finnish-born architect in America; important public buildings, school houses and different kinds of commercial buildings were being erected to fill the needs of a growing economy and population. The works these architects produced became hallmarks in the stylistic and technological development of American architecture – at least one side of it.

The architects that were found during this research were all living and working in the northern and eastern parts of the United States. Generally the architects were located in the middle sized towns or big cities, where the education and work were available. Those architects that started their own business are known best.

APPENDIX 4

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Detroit's 250<sup>th</sup> birthday celebrations. *Finnish Album to Commemorate Detroit's 250th Birthday*. Detroit, Michigan 1951.

<sup>143</sup> Yamasita 1984a, 219-237.

Birkets highly appreciated Hammarström's talents; especially in interior design.

<sup>144</sup> Kolehmainen 1976, 306-308.

Alvar Aalto designs in the United States included the Finnish Pavillion at the 1939 New York World's Fair, The Senior Dormitory at the Massachusetts Institute of Technology (1948), the Kaufman Conference Room, New York (1964), and the Benedictine Monastery Library Room, New York (1970). Viljo Rewell won the international competition for the new city hall of Toronto in 1958.

<sup>145</sup> On the following there will be biographical portraits of these men and their careers.

Architects that were employed in some bigger architectural and engineering firms did not leave much of information about their careers.

Curiously, at this point of my research on Finnish-born architects, information about Finnish-American women architects does not seem to occur prior to the 1950s, even though architectural education was open to female students both in Finland and the United States.<sup>146</sup> In the first decades of twentieth century there were already many women working as architects in Finland.<sup>147</sup> The situation was thoroughly different in the United States. The first female architects had already graduated in 1870's, but the field was still essentially closed to women. For Finnish immigrant women it seems that the social and economic situation in the beginning of twentieth century did not encourage women to pursue a career in architecture.<sup>148</sup> Even as today, approximately only 10 percent of registered architects in the United States are women.<sup>149</sup>

The Finnish-born architects in the following section have been presented in chronological order according to birth date.

### **5.1. Mauritz Rosenqvist ( 1847- unknown )**

Mauritz Juhonpoika Rosenqvist was born on November 21, 1847 in Hauho. Juho Rosenqvist, Mauritz' father, was a carpenter and could boast of siring eleven children.<sup>150</sup> Little is known about Mauritz Rosenqvist and his life. Nor are there

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<sup>146</sup> Suominen-Kokkonen 1992, p.28.

The first woman architect, Signe Hornborg, graduated from Helsinki Polytechnical School in 1890s. The First known American woman architect was Luise Blanchard Bethune who graduated in 1870s. By 1910 fifty women architects had graduated in the United States.

<sup>147</sup> Suominen-Kokkonen 1992, 15.

The most known of these women were Wiwi Lönn, Elsi Borg, Elissa Aalto, Aino Marsio-Aalto and Salme Setälä.

<sup>148</sup> Kainlauri, undated. "List of Architects of Finnish Origin". (SS)

Mr.Kainlauri has prepared a list of architects with Finnish heritage, many of whom are members of AIA. Mr.Kainlauri's list includes information about the earliest architects who worked at the turn of the 20th century as well as data about later architects from the present time. There were about one hundred names and, of those, six were women. Also, by looking at the architectural history of The United States, it is apparent that percentually there have been fewer women in architecture in the New World than in Finland.

<sup>149</sup> Archvoices,

<<http://www.archvoices.org/index.cfm?pg=Resources&s=IssueArchive&d=newsD&NID=213&MaxResults=30&StartRow=181&searchwords=Search%20Issue%20Archives...&lineNbr=7>> 27.10.2004

<sup>150</sup> Malin, 1996. <<http://www.vlk.fi/hkunta/karisalm/maula.htm>> 14.10.2004

any official records about his career. He arrived in the United States during 1880s or 1890s.<sup>151</sup> He worked in New York, where he had a commission to do architectural plans for a Finnhall. The Imatra Society was a Finnish-American organization, which was founded in 1891. At first it was a part of the Labour Movement. Later it turned into a society for all Finnish immigrants of Brooklyn who wished to preserve and cherish their Finnish origins.<sup>152</sup> Rosenqvist drew plans for Imatra Hall in 1907. His original plan called for a three stored structure, but the Imatra Society did not have enough money to cover a project of that scale.<sup>153</sup> The members of Imatra Society said that the structure was not fire proof enough and they decided to build a smaller and simpler building.<sup>154</sup> The Imatra Hall that was built was supposed to be a temporary solution only. They planned to build a bigger and better Imatra Hall as soon as they had more money for it. It never happened, nor were the designs of Rosenqvist ever realized.<sup>155</sup>

### 5.2. A. Werner Lignell

A.Werner Lignell designed several buildings around Duluth at least for few decades from 1890's to the second decade of the twentieth century. There is no information available about his birth or his arrival in the United States.<sup>156</sup> He

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HisKi database <<http://www.genealogia.fi/hiski/mff6uj?en+0064+kastetut+15244>>14.10.2004

<sup>151</sup>Ellis Island records for immigrants begins in the 1890s, and there is no information about Mauritz Rosenqvist. It can therefore be assumed that he either arrived in the New World before the 1890s or perhaps made entry through some other port. The U.S. archives system covering travelling documents, etc., concerns mainly material from 1890s and later times. Rather, the spelling of Rosenqvist's name can vary. The contemporary stories about the designing of Imatra-hall leads one to the assumption that he was more than a master-builder.

<sup>152</sup> Tommola 1988, 177.

The Imatra society was founded in New York 1891. It was first planned to be a workmen's society, but later it developed to be a more ethnically related society concerned with preserving Finnish national traditions and memories. There was also another, more socialistic or workmen's / labour association of the Imatra League (founded in 1903), although it was a different society and had its own halls. This labour movement Imatra-league had chapters throughout the United States.

<sup>153</sup> Brian Magnusson has shown in his studies that also the old Swedish Valhalla Temple in Tacoma, Washington, has similar features as the hall of Imatra Society. Valhalla Temple is still standing, but was gutted in 2008. Valhalla Temple was built in 1906, it is one of the oldest Scandinavian lodge buildings west of the Mississippi River. Information from Brian Magnusson, December 2008.

<sup>154</sup>The original plan of Rosenqvist suggested that the end of the building should have been placed towards the street and the main hall should have been built two floors high with an inside balcony. On the first floor Rosenqvist planned a hall for athletics.

<sup>155</sup> Tommola 1988, 189.

The "temporary" hall for Imatra society was finished in October 1908.

<sup>156</sup> Holmio 1953, 57.

Holmio identifies A.Werner Lignell as a Finnish architect. Many of the vital records in the online services starts from the 1920's in the United States. The Finnish HISKI-database of the church files

opened an architecture office with his fellow architect Frederick German in Duluth, Minnesota, in late 1890s.<sup>157</sup> Lignell was then maybe in his late twenties or early thirties. The office was known as the German & Lignell and employed several architects during its active period. Architects connected with this concern included Claude Herbert Smith<sup>158</sup> who worked there from 1907 to 1911, Clyde Wetmore Kelly<sup>159</sup> worked there at the same time. Seattle architect William P. White is said to have worked with Lignell from 1897 until 1902.<sup>160</sup>

Lignell's architectural tastes followed the principles of the academic "Beaux-Arts"<sup>161</sup>. Throughout his career, Lignell designed public and semi-public buildings whose chief materials were often stone and brick. Lignell's designs date from the 1890s to approximately the 1920s. At that time the prevailing architectural styles worldwide were eclectic and involved all kinds of "revivals." His designs were

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cites one A. Verner Lignell. He was born in Åland 7.11.1867. His father was captain Pehr Anton Lignell and his mother Ingeborg Ahlstedt. This Anton Verner Lignell could have been the architect Lignell who started his career in the United States in the late 1890s. With the help of his father it would have been easy for the architect to journey overseas. There are still Lignell-families living in Duluth.

<sup>157</sup> Architect Frederick German's earlier designs was for example Dr. German House, 10924 S. Prospect, Morgan Park, Chicago. This Queen Anne style home was built in 1884 by William German the first physician in Morgan Park, and designed by his brother Frederick German. In the same year (1884) he designed with John de Waard commercial building formerly known as the Norris Block to 1 West Superior Street, Duluth, Minnesota. <http://www.bapa.org/content.asp?contentid=14>. 27.12.2008. Also Aubot and Norton, "Two Bit Tour to Duluth"

<<http://www.duluthhistory.com/Tour%20manuscript%2007-14-98.doc>> 18.10.2004.

<sup>158</sup> Northwest architectural archives, University of Minnesota, Claude H. Smith Papers.

<<http://special.lib.umn.edu/findaid/html/mss/nwaa0096.html>> 02.11.2001

Claude Herbert Smith (1889-1967) studied architecture in London (Ontario) and Toronto. He moved to Duluth in 1907 and worked in the office of German and Lignell until the year 1917; that is the last year that I have found information about this office. There is no information found about later designs by Fredrick German; the First World War might have had something to do with it, given German's name and prevailing anti-German feelings at that time.

<sup>159</sup> Martin, 2004, "Looking Back in History Clyde Wetmore Kelly". Club Bulletin-Gimlet VOL 89.

19.10.2004.No.17. <[http://www.duluthrotary.org/current/history/ClydeWetmore Kelly.htm](http://www.duluthrotary.org/current/history/ClydeWetmoreKelly.htm)

>22.10.2004. Clyde Wetmore Kelly was born in Chicago in 1880. He studied architecture at George Washington University in Washington D.C. In 1905 he moved to Duluth.

<sup>160</sup> Seattle Gov. Department for Neighbourhoods. "Historical Sites", inventory of historical buildings of Seattle. <<http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=966741604>> 20.4.2008.

Notable: The inventory research of the Calhoun Hotel and description says: "... he (William P. White) is said to have worked in Butte, Montana from 1897 until 1902 and was in partnership there with Werner Lignell." Lignell never worked in Montana and at that time he had an office with F. German.

<sup>161</sup> Originally Ecole des Beaux-Arts in Paris (1803-1968), this school was established by the French Government for educating French architects in classicizing styles. In general terms, "The Beaux-Arts education" emphasized axial planning, composition, distribution, disposition, poché, parti and esquisse. It was a style of academic classicism which was a late form of Neoclassicism.. The North-American architects went to study in France and brought this tradition with them to the United States. The Beaux-Arts architecture has been also called Academic Classicism, Classical Revival or Beaux-Arts Classicism. [Langley Sommer 1996, 70,74.]

often done in the manner of Gothic Revival or Tudor Revival.<sup>162</sup> One of the first designs by the office of German & Lignell was the Freimuth Building, which was completed in 1896. Other famous designs of the architectural office of German and Lignell were the YMCA Building of Duluth (1903, later demolished), United Church of Two Harbors (1906) and Glen Avon Church (1908).<sup>163</sup> The design of commercial building of 131 West 1st Street (1904, 1906) in Duluth, Minnesota, was originally constructed to four floors for Bayha & Company Furniture in 1904. Two additional floors were added in 1906.<sup>164</sup>

For the College of St. Scholastica, German & Lignell designed Tower Hall (1908), which resembled in many ways the castles of the Old World (Illustration 19). In its design it was academic and in many ways a notable building in its time. The president of Northern Cold Storage and Warehouse Company commissioned a house from German & Lignell. This structure, the William Cole House, was built on East First Street 2204, Duluth, in 1908,<sup>165</sup> and was designed in the popular Tudor style.<sup>166</sup> The William Cole house cost 16,000 dollars by the time it was finished. The house still stands in the same place.<sup>167</sup> In 1908 German and Lignell

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<sup>162</sup> The Tudor style meant originally a late Medieval- early Renaissance architectural style from the Tudor period (1485–1603). In the 19<sup>th</sup> century different medieval styles combined as a revival style of Tudor. The modern Tudor revival in buildings had distinctive features such as decorative half-timbering, steeply pitched roof, prominent cross gables, tall and narrow windows, large chimneys which often were topped with chimney pots. [Langley-Sommer 1996, 73-74. Wikipedia “Tudor style”, <[http://en.wikipedia.org/wiki/Tudor\\_style\\_architecture](http://en.wikipedia.org/wiki/Tudor_style_architecture)>, 20.5.2008].

<sup>163</sup> Other buildings that have been identified as designs of Fredrick German from German and Lignell office are for example; Ward Ames house (1912) Duluth, Minnesota and Palucci building (1915), Duluth Minnesota. Remodelling of the Silberstein & Bondy building at 9 W. Superior St., Duluth Minnesota (1904), adding third story. Building was originally designed architect George Wirth, built in 1884. Also German designed mansion on 21st Avenue East, Duluth, Minnesota in the turn of the 20<sup>th</sup> century. [<http://www.handmadetileassociation.org/TerraCottaSitesDuluthMinnesotaandSuperiorWisconsin.htm>].>

27.12.2008. Also ><http://reflections.mndigital.org/cdm4/results.php?CISOOP1=exact&CISOFIELD1=CISOSEARCHALL&CISOROOT=all&CISOBOX1=%20Arts%20and%20architecture&CISOSTART=1.161&CISOSORT=title>>27.12.2008. Thomas, Richard, 26.9.2007. Article in Business North (electric paper) “Vonjaro project raises historic preservation issues” Article published 26.9.2007. <<http://www.businessnorth.com/viewarticle.asp?articleid=2126>> 27.12.2008.]

<sup>164</sup> Emporis, Buildings Online. <<http://www.emporis.com/en/wm/bu/?id=239670>> 27.12.2008. The building is listed on the National Register of Historic Places as a contributing member of the Duluth Commercial Historic District.

<sup>165</sup> Aubot and Norton, “Two Bit Tour to Duluth” <<http://www.duluthhistory.com/Tour%20manuscript%2007-14-98.doc>> 18.10.2004.

<sup>166</sup> This East End of Duluth is still well known about its Tudorian houses.

<sup>167</sup> Aubot and Norton, “Walktour “ <<http://www.duluthpreservation.org/walktour.html>> 21.1.2002.

also designed an automotive showroom for Service Motor Company.<sup>168</sup> The building had terracotta facing and a decorative cornice with egg and dart moulding.<sup>169</sup> The second floor windows were surrounded with classical detailing. This building still exists and it represents the early twentieth century classical revival in Duluth.<sup>170</sup>

Clyde Kelly became a partner for Lignell in 1911. At that time the architectural office had its workroom in the Lonsdale Building.<sup>171</sup> The Cook County Courthouse in Duluth Minnesota was built in 1912 (Illustration 20). It was designed in The Classic Revival style with Ionic columns by Kelly & Lignell. The courthouse was made of brick and concrete.<sup>172</sup>

Lignell had an active career in Duluth up until at least the 1920's. After that he started a firm called "Duluth Steam Bath Company" with businessman John Vainio, businessman Antti Markkanen and Mr. Isak Johnson.<sup>173</sup> They built a big, modern sauna-house in Duluth East Second Street.<sup>174</sup>

### **5.3. Eliel Saarinen (1873-1950)**

Gottlieb Eliel Saarinen was born on August 20, 1873 in Rantasalmi. He was the son of parson Juho and Selma Saarinen. Eliel Saarinen grew up in Ingermanland but his parents sent him to school to Vyborg and later to Tampere. Saarinen began studying at the Helsinki Polytechnic Institute, Department of Architecture in 1893. At the same time he took courses in drawing at Helsinki University. He graduated

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<sup>168</sup> The address for the automotive showroom is 122-124 East Superior Street, Duluth. The building belongs now to Shel-Don Reproduction Centre, Inc.

<sup>169</sup>The first cars came to Duluth in 1901. By 1910 East Superior Street was refurbished and constructed for the needs of automobiles. There were many automobile showrooms –such as the design of German and Lignell- and garages with gas stations. (Aubot and Norton, "Two Bit Tour to Duluth" )

<sup>170</sup> Aubot and Norton, < <http://www.duluthhistory.com/Tour%20manuscript%2007-14-98.doc>> 02.11.2001

<sup>171</sup> Martin, 2004, "Looking Back in History Clyde Wetmore Kelly". Club Bulletin-Gimlet VOL 89. 19.10.2004.No.17. <[http://www.duluthrotary.org/current/history/ClydeWetmore Kelly.htm](http://www.duluthrotary.org/current/history/ClydeWetmoreKelly.htm)>22.10.2004.

<sup>172</sup> Minnesota Juridical Branch, Cook County. "Building Location Details Cook County Courthouse" ><http://www.mncourts.gov/?page=CourtHouseProfile&ID=40014>>, 20.5.2008.

<sup>173</sup> Mr. Vainio bought the company later from the other partners and continued his career by building other saunas, rental houses and hotels.

<sup>174</sup>Holmio 1953, 57.

from the Department of Architecture in 1897. While he was still studying, he established an architectural office with his Institute classmates Armas Lindgren and Herman Gesellius in December 1896.<sup>175</sup> Their office became known as Gesellius, Lindgren and **Saarinen**, and they worked together from 1896 to 1905. This young architectural office soon became a popular and well-known.<sup>176</sup> The monumental designs of the Gesellius, Lindgren and Saarinen office have come to be regarded as the very symbols of the Finnish National Romantic Movement.<sup>177</sup> Their architecture combined successfully the contemporary international architectural tendencies to Finnish ethnography. A notable aspect in the national romantic style was the new use of traditional building materials: wood and stone.<sup>178</sup> Eliel Saarinen employed many of these elements in his early works and from 1905 onwards was involved in several projects, which varied from designing competitions around the world to large scaled city plans.<sup>179</sup> Some of his designs were executed -while others remained only in paper.

His architecture, however, developed towards a more rational architectural style, leaving the decorative National Romanticist phase behind. Put another way, Eliel Saarinen's designs went through a simplification process. Notable is that the use of materials also changed when he worked with the designs of the Main Railway Station in Helsinki and the Town halls of Lahti and Joensuu.<sup>180</sup> All these designs entailed elements, which later became a trademark of his American designs: warm,

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<sup>175</sup> Hausen 1984, 13-14.

<sup>176</sup> Their first success came when they won the architectural competition for Julius Tallberg's multi-stored house in Helsinki in 1897. The best-known achievements of this office were the Finnish Pavilion at the Paris World Fair in 1900, the Pohjola Insurance Company building (1899-1901), the atelier-home of Gesellius, Lindgren and Saarinen, called the Hvitträsk (1901-1904) and the National Museum of Finland (1901-1910).

<sup>177</sup> It has been also called the Jugend-movement, as connected with Germany, or the Art Nouveau style which has its origins in French-speaking parts of Europe. The architecture at the turn of the century in Finland is generally known as the National Romantic style. The Finnish Art Nouveau/Jugend based movement was in many ways a vehicle for the ideals of National Romanticism in its expression of Finnish history and nature. It was related to the country's search for national identity and independence from Russia. The style had contacts to the Belgium-Francaise L'Art Nouveau, the Wiener Secession, the Deutsch Jugend, and the English Arts and Crafts movement of William Morris and John Ruskin. Albert Christ-Janer uses the term National-Romanticism in his study of Eliel Saarinen.

<sup>178</sup> Nikula 1993, 97.

Hausen 1984, 15.

<sup>179</sup> Saarinen was also a multitalented designer. He was also a multitalented designer, he designed interiors, externals, furnitures, tapestries, textiles, silvers, laps, curtains as well. Many of his furniture designs are famous, like the Hannes chair, the White chair/ the Side chair and some of his designs are still in production.

<sup>180</sup> Nikula 1993, 105, 113.

tanned bricks as a building material, towers which created a vertical contrast to the horizontal masses and the use of surroundings as one part of his designs. It is also notable that in Saarinen's designs from the first decade of the twentieth century onwards, towers were given step forms or setbacks, which could be seen as a variation on the ziggurat form.<sup>181</sup> This design could already be seen in the tower of Helsinki Railway station ( 1904 -1914 ). The form appears in his designs until the 1930's when it still appeared in the Kingswood School tower in Cranbrook ( 1929-31 ).

Throughout his career he had a special attitude toward materials and building sites, which he saw through a purely humanistic philosophy.<sup>182</sup> He also kept one central idea from the National Romantic "Jugendstil" as a guideline; he always thought of architecture was a total work of art. In his opinion every architectural design task should form an environmental whole with the help of applied arts, landscape architecture, town planning and building architecture.<sup>183</sup> Saarinen was extremely interested his entire career in urban design. The town planning ideas of Camillo Sitte, Raymond Unwin and Joseph Stübben influenced his plans in different stages of his career. Saarinen's town planning ideas developed from Romanticist ideas toward a more technical interpretation.<sup>184</sup> Later he was an inspired designer of campus areas, in which he used the idea of "total work of art" when he created his own organic principles for the campus plans. These were based on mass-effect and rhythm.<sup>185</sup>

The 1920s were a time of economic depression caused by the Civil War in Finland, and Saarinen was not independently wealthy. So when Saarinen's patron, Julius Tallberg, died in 1921, Saarinen was confronted with economic instability.<sup>186</sup> He entered the Chicago Tribune competition in 1922 with an

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<sup>181</sup> De Long 1983, 47, 67-68.

Hausen 1984, 77.

<sup>182</sup> Humanistic Philosophy is the main theme in Eliel Saarinen's book : *Search for a form*

<sup>183</sup> Komonen 1984, 5.

<sup>184</sup> The development of Saarinen's town planning ideas can be seen through his designs. His main plans were Budapest Master Plan Report, Canberra City Plan Proposal, Greater Tallinn Master Plan Proposal, Munkkiniemi-Haga Plan, Pro Helsingfors Plan and the Chicago Lakefront Plan. He continued doing large scaled plans all his life, some of which were theoretical studies of developing the city structure.

<sup>185</sup> Mikkola 1984, 88-91.

<sup>186</sup> Clark 1983, 23.



unexpected highly modern design, which later influenced the tradition of skyscrapers.<sup>187</sup> It was based on a balance of classical and medieval elements which expressed a solidarity, wholeness and modernity. It is said that Saarinen invented the skyscraper's prototype, which was based on the dominance of vertical lines without any precedents.<sup>188</sup> For the Saarinen family, the Chicago Tribune competition had great importance; it brought them to the United States.<sup>189</sup> In February 1923, Saarinen left Finland with his fellow architect Gustaf Strengell. Saarinen studied housing conditions in Chicago, and he was surprised to notice how poorly this young country's architecture was designed.<sup>190</sup> He soon executed a plan for Chicago, which is known as the Chicago Lakefront plan. The project was an academic task in which he sought to utilize Chicago's very special the possibilities.<sup>191</sup> The rest of the Saarinen family followed him in April and first settled in Evanston, Illinois. During the same year, 1923, Emil Lorch asked Saarinen to join the staff of the University of Michigan's School of Architecture as a guest Professor.<sup>192</sup> With this decision, Saarinen sealed his future career.

While Eliel Saarinen was working as a professor in Michigan, one of his students was Henry Scripps Booth, son of George Booth<sup>193</sup>. In the year 1924, Saarinen was introduced to George Booth, who became one of the accelerating forces of the arts and crafts movement in the United States- as the founder of the Cranbrook Academy of Art.<sup>194</sup> George Booth asked Saarinen to prepare master plans for an

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<sup>187</sup> This example of the new vocabulary was highly respected among other architects and critics such as Luis Sullivan, Thomas S. Tallmadge, Sheldon Cheney and many others.

<sup>188</sup> De Long 1983, 47-48.

<sup>189</sup> De Long 1983, 47.

It was the manager of the Chicago Tribune who suggested that Saarinen should come to visit Chicago.

<sup>190</sup> In the United States they visited their architect colleagues, and Strengell, who spoke English, acted as translator in their journey.

<sup>191</sup> Christ-Janer 1984, 59-63.

De Long 1983, 48-49.

<sup>192</sup> Christ-Janer 1984, 59-64.

<sup>193</sup> George G. Booth was born in 1864 in Toronto Canada. His family roots trace back to Kent, England, where his grandparents were involved in the early Arts and Crafts movement. He had made his fortune through marriage and as the publisher of a Detroit newspaper. He was a patron of arts, and he was one of the leading proponents in the American Arts and Crafts movement. Booth wanted to establish an educational community based exclusively on the knowledge, appreciation and practical learning of the arts.

<sup>194</sup> Christ-Janer 1984, 35.

art academy, which would be placed in Bloomfield Hills, Michigan.<sup>195</sup> Saarinen also provided counselling regarding educational matters at the art academy.<sup>196</sup> In 1925 they moved to Bloomfield Hills and started to build Cranbrook Academy with Booth. Saarinen's private practise moved also to Bloomfield Hills. Saarinen's first assignment was to do draw plans for the Cranbrook School for Boys. This school was finished in 1927. The Cranbrook Arts and Crafts building was completed in 1930. Saarinen used warm, tanned red brick as the building material of his designs. The calm water element of the landscape elements created a contrast to the red brick masses.

Eliel Saarinen designed the Saarinen House for his family in Cranbrook in 1928 and it was completed in 1930. The structure of the house was enlarged and it was a bit like an Americanized version of Hvitträsk house in Finland.<sup>197</sup> The colour scheme of the interior is Scandinavian; C. L. Engels Empire style gave the structure light and coolness, while rugs added colour in various hues. Also the detailing of the furniture was Scandinavian; there were Gustavian motifs, as well as Karelian ornaments.<sup>198</sup> The Saarinen family had brought along their favourite furniture and works of art and, as at Hvitträsk, the new house had benches covered with rugs.<sup>199</sup>

The period from 1925 to 1933 constitutes Saarinen's transitional phase in which the stylistic references are said to be more recent and represent the motifs and forms he had used during his career in Finland.<sup>200</sup> The Kingswood School for Girls at Cranbrook is the first example of this. The design for the school was completed in 1929 and the construction was finished in 1931. Here Saarinen used

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<sup>195</sup> In its final form, the plan would include the Episcopal Christ Church, Brookside School (elementary school), two preparatory schools (Kingswood and Cranbrook), the Academy of Art, and the Institute of Science.

<sup>196</sup> Taragin 1995, 35-38.

<sup>197</sup> Temko, 1962, 14.

<sup>198</sup> Many similarities are easy to be found in the interiors of the Hvitträsk house and the Saarinen house. The rug "Flames", for example, was in a central place of the apartment in both locales. The rug was designed by Akseli Gallen-Kallela for the Paris World Fair 1900. The statue "Kivi's Muse" was imported from the garden of Hvitträsk, and it stood in the middle of the garden at the Cranbrook home. This work was done by Wäinö Aaltonen in 1926, and it was cast in bronze in 1930. There were several other pieces of art imported from Finland. There were also works by Finnish artists like Helene Schjerfbeck, Hannes Autere and Jussi Mäntynen. [Wittkop 1995, 22-44.]

<sup>199</sup> Wittkop 1995, 22-44. Also Temko, 1962, 15.

<sup>200</sup> De Long 1983, 48, 56.

the same red tanned brick as in his Finnish designs earlier and, Saarinen used copper roofs as a contrasting effect. The design also includes attributes that Saarinen already used in the Helsinki Railway Station, such as the ornamental telescope forms.<sup>201</sup> The Saarinen father-son team designed together the Cranbrook Academy of Art Museum and Library, even though the architectural design is usually attributed only to Eliel Saarinen.

Cranbrook Academy was Eliel Saarinen's major work in the United States (Illustration 21). He designed the entire complex and its concept. Throughout the Cranbrook project Eliel theorized and described his visions about American campuses, which was based on organic principles in a sculptured unit. Every building was related to a larger whole; the buildings were never isolated parts of the landscape.<sup>202</sup> The Cranbrook Academy of Arts became a centre of high culture, which was something new in that part of the world. There were only a few places in the world where every field of design was taken into the curriculum. Only Wright's Taliesin School was something like Cranbrook in the United States.<sup>203</sup>

Saarinen began working with his fellow architects and students. Eero Saarinen had joined the practise already in 1936 to assist his father as more associates were added to the firm. The office was known by the name of Saarinen and Associates from 1936 to 1944. Several of his draftsmen were his former students from Cranbrook Academy. Saarinen also had two partners in his office: his own son Eero and J. Robert Swanson, Eliel Saarinen's son-in-law.<sup>204</sup> From 1944 to 1947 the office was officially known as the Saarinen, Swanson and Saarinen and from 1947 to 1950 it was known under the name of Saarinen, Saarinen and Associates.<sup>205</sup>

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<sup>201</sup> Wittkop 1995, 59.

<sup>202</sup> Christ-Janer 1984, 105,108.

<sup>203</sup> Temko 1962, 14-15.

<sup>204</sup>The Detroit Institute of Arts 1995, 268-278.

Eero Saarinen worked as a associate from 1936 and as an official partner from 1944 to 1950. Robert J. Swanson was a partner from 1944 to 1947.

<sup>205</sup>The Detroit Institute of Arts 1995, 273.

The works have been presented by "the main" designer of each project in Saarinen Office. The individual works of Eero Saarinen during the time he was a partner in his fathers office will be presented separately. Some of the projects that Eliel and Eero Saarinen did together have been discussed here since the projects are attributed to both of them.

Saarinen entered architectural competitions for Christian Science Church, Minneapolis, and for the League of Nations in Geneva in 1926.<sup>206</sup> In the design of the Christian Science Church the visual dominance was directed toward the domed rotunda. Classical elements can also be seen in the exterior and interior designs, which were possibly reflections from the traditional church architecture in Finland. The design had long term effect to the church designs; the Christian Science Church has since become the architectural jargon of many Christian Science churches.<sup>207</sup>

The Alexander Hamilton Memorial project had its preliminary design in 1932, but the later and final version was finished in 1933. In 1932 he also produced the preliminary sketches for the Institute of Science at Cranbrook. These designs were also the first drawings made in the "new" office of Saarinen and Associates. The institute was built in 1936-1937. Other works from the same period include the Community House in Fenton, Michigan (1937-8); the Civic Center project, Flint Michigan (1937).

The Tabernacle Church of Christ<sup>208</sup> in Columbus (Illustration 22), Indiana, was commissioned from Eliel Saarinen in 1939. The construction phase lasted from 1940 to 1942. In the Tabernacle Church Saarinen again used red bricks, but now the approach of his designs demonstrated new and more modern architectural language. The composition of the floor plan was asymmetrical and functionally organized. In this design there can be seen reflections of a Scandinavian approach as well as elements of the International Style.<sup>209</sup> Another church project was the Stephens College Chapel, which also had a centralized plan. This project started in 1947 and it was still being designed at the time of Saarinen's death in 1950.<sup>210</sup>

Eliel Saarinen also prepared designs with his son Eero for several projects including the Smithsonian Gallery of Art. The Smithsonian design was never

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<sup>206</sup> De Long 1983, 57.

<sup>207</sup> Magnusson, December 2008.

<sup>208</sup> Now First Christian Church.

<sup>209</sup> De Long 1983, 67.

<sup>210</sup> De Long 1983, 80.

realised, but a few years later, in 1945, the Building Committee of Des Moines, Iowa, commissioned Eliel Saarinen to prepare plans for the Des Moines Art Center ( Illustration 23). The design for this structure was modern and there were again references to the International style, which can be seen in its horizontal emphasis, flat roof and u-shaped form. The Des Moines Art Center was completed in 1949.<sup>211</sup>

One of his later Campus projects was the renovation of the Suomi College, Hancock, Michigan. The school wanted to have a new master plan for its campus area, and a plan was therefore commissioned from the best-known Finnish architect at the time in the United States. Obviously present in this decision was a hope that Suomi College would have a design that would be as Finnish as it could be. Saarinen accepted the commission and executed plans for the campus with his son-in-law, Robert Swanson. It was generally assumed this new master plan for the Suomi College would become, upon completion, a truly notable cultural centre in the United States. The original plan for Suomi College contained a landscape design for the campus which utilized an open air music stage (with an auditorium) as well as an additional large-scale building for educational or church activities.<sup>212</sup> The first building, the new main schoolhouse, was completed in December 1939.<sup>213</sup>

Saarinen worked as a President of Cranbrook Academy from 1932 to 1946 and after that he continued as the Director of the Department of Architecture and Urban Design until his death in 1950. The pioneering work that Saarinen did as an educator was considerable; he prepared the graduate programme for Cranbrook Academy, and this programme had an influence on several generations of designers after him.<sup>214</sup> The other Cranbrook educators were also talented artists

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<sup>211</sup>Des Moines Art Center, <<http://www.desmoinesartcenter.org/saarinen.html>> 21.11.2001.

<sup>212</sup>Kolehmainen 1976, 206.

The performance hall at Suomi College was called the Nikander Hall.

<sup>213</sup> It had its opening ceremonies on December 15.-17, 1939.

<sup>214</sup>Des Moines Art Center, <<http://www.desmoinesartcenter.org/saarinen.html>>. 21.11.2001

Judson Clark 1983, 29-31.

It was also vice versa. The students themselves may have awakened Saarinen's awareness of new developments and approaches.

and they formed the Art Council of Cranbrook.<sup>215</sup> Saarinen, as suggested, had a humanistic approach to everything he did including teaching and discussion of architecture. The education was based on self-education with enlightened guidance, and students worked with their educators on practical problems.<sup>216</sup> Architecture, in Eliel Saarinen's opinion, was not just erecting a building, but rather it involved a structural accommodation to everything people needed in relation to their environment.<sup>217</sup> Thanks in large part to Saarinen; the Golden Era of the school was during the late 1930s.<sup>218</sup>

Saarinen was awarded with the Gold Medal of the American Institute of architects (AIA) in 1947.<sup>219</sup> Saarinen also wrote several essays concerning design and architecture. Eliel Saarinen died in July 1<sup>st</sup> 1950 at Cranbrook at the age of 77. He was buried in the park of Hvitträsk in Finland.<sup>220</sup>

#### **5.4. John E. Wicks (1878 - 1963)**

John E. Wicks was born in Finland July 13, 1878. There is no information available on his life in Finland.<sup>221</sup> Wicks immigrated to the USA from Finland in 1899 and then earned money for school while working in a gold mine. After graduating from college in Lindsborg, Kansas, he established an architectural practice in Astoria, Oregon in 1904. He married Maria Cederberg<sup>222</sup>. John and

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<sup>215</sup> Influence of the Saarinen family before the Second World War is seen in the fact that of the eleven teachers in Cranbrook, five of them were Finnish: Eliel and Loja Saarinen, Marianne Strengell, Maija Grotell and Eero Saarinen. Only three of the staff were born in America.

<sup>216</sup> Each student had to have their own special project when they entered Cranbrook, and they were expected to solve the problems in the project during the course of their studies. This was the main thrust of Saarinen's educational programme.

<sup>217</sup> Christ-Janer 1984, 87,100.

Saarinen thought that the student did not need to see architecture as art; it is something that man is constantly dealing with in his everyday life.

<sup>218</sup> Judson Clark 1983, 29-31.

<sup>219</sup> This AIA Gold medal has been given to only three Finnish architects, to Eliel and Eero Saarinen and to Alvar Aalto.

<sup>220</sup> Riordan and Gerard 1983, 272.

<sup>221</sup> Nor his Finnish (birth) name, only his Americanized name is known to us. The Finnish church books or the passenger files do not recognize the name of John E. Wicks.

<sup>222</sup> The Daily Astorian, "The Lives They Lived". Article published on 12.1.2007. <<http://www.dailyastorian.com/main.asp?SectionID=92&SubSectionID=954&ArticleID=39532&TM=76129.6>> 5.1.2009.

Maria Cederberg migrated to the United States in 1902. She was a maid and cook in Astoria.

Maria had met during activities promoted by the local Finnish Temperance Union. They had three daughters, Ethel, Ester and Ebba.<sup>223</sup>

John Wicks is said to be the only Finnish-born Oregon architect.<sup>224</sup> Among other things, he gained a reputation for being a very successful and hard working man. In 1919, when Oregon began registering architects, Wicks received architectural license No. 3. He was also appointed to the first Board of Architect Examiners and, in 1935, became board president. Wicks worked in Astoria for nearly 60 years. His early residential design blended the Colonial Revival and Craftsman styles, and he later employed in the International style.<sup>225</sup> Wicks' works were all located in Astoria, Oregon. It has said, that no single architect had more influence on the Astoria streetscape than him. Wicks designed dozens of houses throughout the city-more than forty residences alone in the Shively-McClure area. He also designed thirty-five commercial buildings in the downtown Astoria. In 1923 Wicks designed the Astoria National Bank building. The constructor was Niemi and Company ( Illustrations 36 and 37). This classic American Renaissance building was erected in 1924 at a cost of \$100,000.00.<sup>226</sup> His other designs included the Norris Staples residence (1908), a Prairie-style house of Ludwig Carlson (1913), a Colonial Revival styled William O'Brien residence (1920). Other designs of Wicks were the John Helström residence (1934), which was a brick Tudor-styled residence and a transitional Burgund Church (1955). John Wicks designed the Carpenter Gothic styled Astorian Lutheran Church, which is now a performing arts center for Clatsop Community College. He also did several small, so called neighbourhood churches. John Wicks designed a prominent Colonial Revival styled complex of Home Apartments (1910), at 1320 Franklin Avenue,<sup>227</sup> he also designed Clatsop Community College's Towler Hall and Patriot Hall in the

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<sup>223</sup> The Daily Astorian, "The Lives They Lived". Article published on 12.1.2007.<<http://www.dailyastorian.com/main.asp?SectionID=92&SubSectionID=954&ArticleID=39532&TM=76129.6>> 5.1.2009.

<sup>224</sup> *The Finlandia Foundation News Letter*, May 1959, 7.

Article called "The Story of the Room" claims that John Wicks had his training in Finland and by the time he came to the United States he was already an academically trained architect. This seems to be an misunderstanding by the knowledge of *Astoria Daily* mail. Further information about John Wicks has been difficult to find.

<sup>225</sup> National Register of Historic Places, Astoria, Oregon.  
<[http://www.oregon.gov/OPRD/HCD/NATREG/docs/hd\\_nominations/Shively-McClureHD\\_Astoria.pdf](http://www.oregon.gov/OPRD/HCD/NATREG/docs/hd_nominations/Shively-McClureHD_Astoria.pdf)> 5.1.2009.

<sup>226</sup> The Bankers Suite. 7.1.2009.< [http://www.thebankerssuite.com/bankers\\_suite\\_history.html](http://www.thebankerssuite.com/bankers_suite_history.html)>

<sup>227</sup> Ibid.

1920s.<sup>228</sup> The Shallon Winery (Illustration 25) building was built and owned by a well known architect, John E. Wicks, in 1925. It was built in a Mediterranean style.<sup>229</sup> He also designed the Dr. Leonard Andrews residence (1939), nineteen Miller Lane houses (1941), and the Armory Building (1942). By that time, Wicks had already begun the shift to International style in his designs. John Wicks was also interested in engineering and developing fire-safe solutions. In 1954, his daughter Ebba<sup>230</sup> and her husband Ernie Brown joined the practice with Wicks in Astoria. John worked along with his daughter to the end.<sup>231</sup> Architect John Wicks died in Astoria, Oregon, in July 1963.<sup>232</sup>

### 5.5. Lars Florell (1882 – 1971)

Lars Florell was born in Helsinki on June 18, 1882. His father, Olof Edward Florell, was a professor at Helsinki University and his mother was Inga Guldbransen. As a student, Lars Florell attended the University of Helsinki where he studied languages. Later he pursued studies in architecture at Helsinki Polytechnic School. In 1903 Florell was inducted into the Russian army.<sup>233</sup> Since Florell opposed conscriptions he left his studies in Finland and went to Denmark in 1903. There he enrolled at Copenhagen's Academy of Art and intended to pursue studies in architecture. Politically active and having strong feelings about

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<sup>228</sup> DJC Staff Report, published 21.11.2007. <<http://www.allbusiness.com/government/government-bodies-offices-us-federal-government/8921719-1.html>> 5.1.2009.

<sup>229</sup> Shallon Winery. <<http://www.shallon.com/winery.htm>> 5.1.2009. It first opened as an automotive showroom for Packard, Pontiac, and Oakland automobiles. In 1939 it was remodeled into a freezer-locker for the public. The building remained a refrigerated locker rental business for 30 years until 1969. It was a bicycle shop from 1973 to 1977. The winemaker started a complete remodeling of the upper street level in 1977.

<sup>230</sup> The Daily Astorian, "The Lives They Lived". Article published on 12.1.2007. <<http://www.dailyastorian.com/main.asp?SectionID=92&SubSectionID=954&ArticleID=39532&TM=76129.6>> 5.1.2009.

Ebba Wicks-Brown (1914-2006) was the second woman in Oregon to be licensed as an architect, the first to pass the state board examination and the first appointed to the Oregon State Board of Architect Examiners in 1960, a board she presided over four years later. Ebba received a master's of architecture and urban design degree from Cranbrook Academy of Art 1946. Ernie and Ebba married in 1950. Ernie worked for Saarinen Saarinen and Associates in Detroit, Michigan.

<sup>231</sup> The Daily Astorian, "The Lives They Lived". Article published on 12.1.2007. <<http://www.dailyastorian.com/main.asp?SectionID=92&SubSectionID=954&ArticleID=39532&TM=76129.6>> 5.1.2009.

<sup>232</sup> Social Security Death index, John E. Wicks, Astoria Oregon.

<sup>233</sup> At the time Russia was pressing Finland hard through a policy of russification to make Finland a Russian province. Many Finns thought that Russia's conscription policy was especially illegal and many young Finnish men went into exile.



the situation in his homeland, Florell was soon participating in anti-Russian activities.<sup>234</sup> Florell subsequently returned to Finland, where his political participation and his conflicts with the Russian authorities made his situation difficult. It was at this time that he decided to leave his home country and start a new life somewhere else. Florell travelled to Great Britain and took a ship called *Arabic* from Liverpool to New York. Lars Florell was 25 years old when he arrived in the United States of America on November 16<sup>th</sup> 1907.

Florell first settled in Tampa, Florida, where he lived from 1907 to 1914. He worked for several architectural firms there and received good recommendations.<sup>235</sup> At the time, Detroit was a growing industrial city, and Lars Florell decided to try his luck there. As resident of Detroit in 1914, he began his career as an industrial architect and worked in the office of Albert Kahn & Associates, originally founded by Kahn in 1895.<sup>236</sup> Florell became one of the many architects and designers who planned and built Detroit's large automobile plants.

Lars Florell later went to work for Detroit's biggest architecture-engineering firm called Giffels and Vallet Inc.<sup>237</sup> This firm had a large group of architects and

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<sup>234</sup>In Finland there was growing resistance to Russian attempts to Russianize the country and groups of Finnish activists were opposing Russian policies from various points in Scandinavia. For instance, in 1906, Florell joined architect Carl Frankenhauser, Johannes Gummerrus, Master of Law, and Commendant Henri Biaudet in a gun-running scheme. Florell signed up for a mission to bring a ship to Finland from Lybeck loaded with guns from Switzerland. Florell bought a ship called *Peter*. Through the plot was almost discovered through the treachery of the Danish Captain, Florell and the others succeeded in delivering the weapons to Närpiö. However, they were later arrested in Copenhagen. Before sentencing, however, Florell and the Finnish members of the crew escaped to Sweden and finally returned to Finland. Word about Denmark's police inquiries soon were known in Finland, and Florell had to avoid attention. He left with his friend, Frankenhauser, to the countryside and spent time there restoring old church paintings. In fall 1906 Florell was put under strict control of the Finnish-Russian police. He fled first to Vyborg and from there he went to work on his uncle Hans Gullbransen in the village of Oravi (near Savonlinna), where he planned in 1890s a sawmill for the iron works of Oravi. By 1907 the police were after Florell again. (Florell 1976, 98-100.)

<sup>235</sup>Mrs Florell do not announce exactly in which firms Lars Florell worked.

<sup>236</sup>Florell 1976, 98-100.

Albert Kahn Company, <[http://www.albertkahn.com/cmpny\\_history.cfm](http://www.albertkahn.com/cmpny_history.cfm)> 17.10.2004

Detroit News, <<http://info.detnews.com/history/story/index.cfm?id=144&category=people>> 17.10.2004

All works that were designed in Albert Kahn office went under the firm's name, and no individual architects except the firm's owner, Albert Kahn, was mentioned. Kahn's office built more than a thousand buildings for Ford and hundreds for General Motors. The Kahn office also designed and built office - and bank spaces.

<sup>237</sup>Florell 1976, 100.

engineers.<sup>238</sup> Unfortunately, there is little information as to when Florell started to work in Giffels and Vallet Inc. Detroit's Engineer Association later recognized Florell for his services.

In 1932 Florell returned to his homeland. He actually wanted to stay and work as an architect in Finland, but that wish did not come true. The Second World War and the depression which followed made architectural commissions impossible. Florell's economic situation was made very difficult. He had to return to the United States and start all over again, this time as an architect in Detroit's (city) planning office.<sup>239</sup> He moved to Florida in the 1950s, and died there in July 1971.<sup>240</sup>

## **5.6. John Kasuri (1881-1960)**

John Kasuri was born in Siilinjärvi, February 2, 1881. Originally his last name was Kasurinen, but it was modified to the form of Kasuri in the United States.<sup>241</sup> John Kasuri immigrated to the United States in 1905 at age of 24. His younger brother Paul (Paavo) also immigrated to the United States.

John Kasuri had his architectural training at the beginning of twentieth century in the classical Beaux-Arts style.<sup>242</sup> During the early years of his career, he was one of the men who led the construction of Henry Ford's home in Dearborn, Michigan.

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<sup>238</sup> Snyder, November 13-19-2000. The Riveteer. <<http://www.glfea.org/html/r-11-13-00.htm>> 18.10.2004.

The Department of Energy Hanford <[http://www.hanford.gov/docs/rl-97-1047/const\\_history/primary.htm](http://www.hanford.gov/docs/rl-97-1047/const_history/primary.htm)> 16.12.2001.

Structural Engineers Raymond Francis Giffels and Victor Emil Vallet (who once worked for Albert Kahn Associates) formed a partnership and created their own company in 1925, a predecessor to Arcadis Giffels. It was a architect-engineering firm and was called Giffels & Vallet, Inc. Between 1925 and 1935, the trio of design consultants and their company worked with Ford on a series of some 225 design and detail assignments as well as plans for mills, powerhouses, substations, mechanical handling systems, production platforms and steel mills. It was a major subcontractor during the 1940s and 1950s. The firm had a large specialty group of architects and engineers performing a wide range of design and engineering services.

<sup>239</sup> Florell 1976, 100-101.

<sup>240</sup> State Census; Social Security Death Index: Lars Florell. He passed away in July 1971 in Lake Worth, Florida at the age of eighty-nine.

<sup>241</sup> or Kasurin; originally Kasurinen: all the spellings are used in the official documents by the United States authorities concerning John Kasuri's last name. Most frequently used form is Kasuri.

<sup>242</sup> Langley Sommer 1996, 70,74.

Howe, Jeffery,: 1996, 1997, 1998. (email: [howej@bc.edu](mailto:howej@bc.edu)) Boston College. <[http://www.bc.edu/bc\\_org/avp/cas/fnart/fa267/beauxarts.html](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/beauxarts.html)> 21.11.2003

That was in the 1920s.<sup>243</sup> Kasuri was also involved in the designing of Ann Arbour's churches, schools and halls.<sup>244</sup> He also did the plans for the Presbyterian Church of Detroit, which was completed in 1920.<sup>245</sup> A member of the Michigan chapter of the American Institute of Architects (AIA), John Kasuri died in Windsor, Ohio October 22, 1960.<sup>246</sup>

### 5.7. Paul (Paavo) Kasurin (1887-1951)

Paul Kasurin<sup>247</sup> was born in Siilinjärvi, May 5, 1887. Paul Kasurin was a brother of John Kasuri and, like his brother, he was also educated at the beginning of the twentieth century in the "Beaux-Arts" style. Both brothers appreciated and frequently employed this classicizing tradition in their works.<sup>248</sup> Paul Kasurin, or Paavo as he was christened in Finland, lived in Ann Arbour, Michigan, and began his work there as an architect. He established his own, successful architectural office with an associate, a firm known by the name of Fry & Kasurin.

The Fry & Kasurin architectural office designed Tudor styled Tuomy Hills Service Station, Ann Arbour, in 1925, and three years later, in 1928, they planned the University of Michigan's Women's Athletic building (Illustrations 24 and 25).<sup>249</sup> One of their best know projects was Ann Arbour's First National Bank building,

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<sup>243</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements". Unpublished manuscript.

Henry Ford Estate, <<http://www.henryfordestate.com/residence.html>> 20.10.2004

Henry Ford dismissed the Van Holst & Fyfe firm, which had done the first designs for the Ford mansion. Ford then hired the Pittsburgh Concertium of William H. Van Tine. Under Van Tine, Fair Lane's design was greatly modified. The result was an eclectic mixture of English castle elements juxtaposed with Wright-Midwestern prairie features. Between 500 and 800 masons, wood carvers, and artisans worked year round to complete the estate as quickly as possible. The construction of this site lasted until the late 1920s.

<sup>244</sup> Holmio 1967, 595.

Halls, in this case, means the *Finn halls* or labor halls, which were related to the workmen's association or in some cases, to the "general" collective Finnish-American associations, without labour background - a collective meeting place.

<sup>245</sup> Information collected from the study of Eino Kainlauri, the precise name of the church is not included to his notes, gaining that information was at present task that could not be accomplished.

<sup>246</sup> Kainlauri 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>247</sup> Originally Kasurinen

<sup>248</sup> Eino Kainlauri's letter to Saija Silén 10.6.2002.

See also footnote 75 about Ecole des Beux-Arts

<sup>249</sup> National Register of Historical Places

<<http://www.nationalregisterofhistoricplaces.com/MI/Washtenaw/state2.html>> 20.10.2004.

Bentley Historical Library

<<http://www.umich.edu/~bhl/bhl/uarphome/archt.htm>> 20.06.2002

completed in 1929 (Illustration 26). This structure was 43 metres high and had ten floors. It has been regarded as the first skyscraper in Ann Arbor. It was designed in late Art Deco or Art Modern style with long vertical lines and sophisticated Romanesque detailing. The building had a steel frame, while much of the exterior was made of terracotta. Paul Kasurin spared no expenses when he was designing it, as the structure was decorated with many expensive materials including marble, bronze, terracotta, travertine walls and coffered ceilings.<sup>250</sup>

Paul Kasurin himself designed the First Methodist Church, Ann Arbor (1939). Later on Paul Kasurin established a new office called Kasurin & Kasurin. This firm designed Eberwhite elementary school in Ann Arbor in 1950. The school was one story high and contained eighteen classrooms. Its exterior was built of face bricks and stone trim with simple lines and forms. In planning the school, Kasurin drew upon Eliel Saarinen's school design principles, particularly Saarinen's Crow Island School design.<sup>251</sup> The Eberwhite elementary school was completed and opened in 1951. Paul Kasurin's architectural office also designed Tappan Middle School (Ann Arbor) and the Veterans Readjustment Centre (Ann Arbor) in 1947.<sup>252</sup> Finnish-American architect Eino Kainlauri worked in Paul Kasurin's office from 1949-1959.<sup>253</sup> Paul Kasurin was a member of American Institute of Architect (AIA). He died in Ann Arbor, Michigan, on June 21, 1951.<sup>254</sup>

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<sup>250</sup>University of Michigan. First National Bank.

< <http://www.umich.edu/~aahist/yvo/map/aabank.html> > 20.06.2002.

First National Bank

<<http://www.skyscrapers.com/english/worldmap/building/compilation/0.9/123250/sro0001/rpp09/index.html>> 20.06.2002.

The First National Bank's design has been identified to Paul Kasurin by University of Michigan's arthistorians.

<sup>251</sup> Eino Kainlauri's letter to Saija Silén 10.06.2002.

<sup>252</sup>University of Michigan. Buildings / The Campus

<<http://www.plantext.bf.umich.edu/plantext/buildingdata/BuilidngChronology.html>.> 20.06.2002.

The Veterans Readjustment Center was later demolished during 1970s.

<sup>253</sup> Ibid.

<sup>254</sup> Kainlauri, 1988. . "American Architects of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements"

The firm continued working after Paul Kasurin's death.

## 5.8. Wäinö Matti Wiitala (1898-1983)

Wäinö Wiitala was born in the Finnish county of Peräseinäjoki in 1898. His parents wanted him to study agriculture, but he was interested in architecture. He left home when he was sixteen and came alone to the United States in 1917, at the age of 19. He travelled via Norway.<sup>255</sup>

Wäinö Wiitala took correspondence classes at the University of Chicago, all the while working to support himself. Through the years he had several different jobs, one of which was as draftsman in Chicago. In 1941 he moved to Detroit and worked as an engineer on the B29 airplane. After the war he worked as an architect, first in Detroit, then in Lansing. While in Detroit, Wiitala worked for Albert Kahn and Associates Inc., on designing commercial buildings and churches.

Little has been documented regarding Wiitala's personal life except that he was married and had a daughter named Vivi.<sup>256</sup> It is also known that he divorced in 1948 at the age of fifty. Sometime in the 1950s he was treated in sanatoria for tuberculosis. He continued working until he lost his sight; he was then in his early 70s. Wäinö Wiitala was interested in books and fine arts, often relating to Finland.<sup>257</sup> When he was younger, during the 1920s, he was in a running club. He was also a member of and worked as secretary for the Socialist Party. Vivi Wiitala brought her father to Los Angeles in 1972 and by that time Mr. Wiitala was nearly blind. Vivi has said of her father that he was a dreamer in many ways and lived a rather quiet solitary life. Wäinö Wiitala died in Los Angeles 1983, at the age of 85.<sup>258</sup>

## 5.9. Lauri Armas Lindell (1906-1979)

Lauri Lindell was born in Jämijärvi, May 6, 1906. He immigrated to the United States on July 8, 1914. He was sixteen at the time. Lauri Lindell received his basic

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<sup>255</sup> He crossed the ocean on the *Helig Olav*. He is said to come from a large family in Finland.

<sup>256</sup> The date of his marriage is not known.

<sup>257</sup> Wäinö Wiitala collected books and he was particularly fond of *Kalevala* and Akseli Gallen-Kallela paintings and prints, which he treasured all his life.

<sup>258</sup> Wiitala, Vivi, e-mail correspondence for the inquiry of Saija Silén; 13.02.2002 and 27.04.2002.

education in state schools in Finland and in high school in Fitchburg, Massachusetts.

Lindell entered the Massachusetts Institute of Technology, School of Architecture in 1927 and studied there until 1930. He worked as an architectural and engineering draftsman from 1930 to 1938 in Boston. That year Lindell went back to study at Harvard University and was there from 1938 to 1942, the year he got his degree. At the same time he was working in National Park Service N. E. District as a junior architect. Lindell actually worked on large governmental projects his entire career. He worked in Boston firms from 1940 to 1943 and then moved to Canada's Hudson Bay District where he worked as a mechanical engineer. There he attended to all mechanical and architectural designing problems for a year. From 1944 onwards Lindell worked as an assistant plant engineer in the Container Corporation of America in Medford, Massachusetts. He was also the architect and engineer who designed The Finnish Lutheran Church in Quincy, Massachusetts.<sup>259</sup> Lauri Lindell died in March 1979 Middlesex, Massachusetts.<sup>260</sup>

#### **5.10. Sulho Alexander Nurmi (1907- 1977)**

Sulho Nurmi was born January 4, 1907, near Turku.<sup>261</sup> He came to the United States in November 1920 at age of thirteen with his immediate family.<sup>262</sup> He subsequently became both an architect and a naturalized citizen (1934). Nurmi practiced his profession in Flint, Michigan, where he had a partnership in an architectural office called Nurmi, Nelson & Associates. Nurmi designed primary and secondary schools, and college- and university buildings.<sup>263</sup> Their office also designed The Church of Christ at Grand Blanc, Michigan, in 1961. The formal

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<sup>259</sup> Tokoi 1949, 88-89.

<sup>260</sup> State Census, Social Security Death Index: Lauri Lindell  
<<http://ssdi.genealogy.rootsweb.com/cgi-bin/ssdi.cgi>> 20.10.2004.

<sup>261</sup> Social Security Death Index. <<http://ssdi.genealogy.rootsweb.com/cgi-bin/ssdi.cgi>> 20.10.2004  
Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements"

<sup>262</sup> He came with his mother Ida Maria Nurmi who was then 57 years old, his brother Arvo Nestor who was 17, and his sister Helmi who was 19 at the time . This information is based to the passenger files of Ellis Island which reveal age, departure date, same ship and place of residence in homeland.

<sup>263</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements"

opening was on May 19, 1963.<sup>264</sup> Sulho Nurmi died in February 1977 in Fort Lauderdale, Florida.<sup>265</sup>

### 5.11. Eero Saarinen (1910-1961)

Eero Saarinen was born on August 20, 1910 in Kirkkonummi. He was a son of the famous architect Eliel Saarinen and the multitalented designer and sculptor Loja Gesellius Saarinen. Eero had an older sister Eva -Lisa, who was born five years earlier.<sup>266</sup> Eero grew up in the inspirational atmosphere of the Hvitträsk atelier-home in Kirkkonummi. Drawing and painting were taken very seriously in Saarinen family; Eliel and Loja Saarinen took their children along to their work projects and so, at an early age, the children started to design various small projects first with their parents and later independently.<sup>267</sup> As is stated earlier in this paper, the Saarinen family immigrated to the United States in 1923. Eero was 13 years old. First the family settled in Evanston, Illinois. They did not stay there long and in the same year, 1923, they moved to Ann Arbor, Michigan.<sup>268</sup>

At the time, when Eliel Saarinen was finishing his designs for the Kingswood School for Boys, Eero intended to become a sculptor. Therefore he attended the Academie de la Grande Chaumiere in Paris, where he studied sculpture from 1929 to 1930. After spending a year in Europe, he returned to the United States and enrolled at Yale, where he began his architectural studies in 1931. He got his Bachelor of Fine Arts in 1934, after completing a five year program in three years.

He had informally worked with his father Eliel on several projects, so he was already a skilled and experienced draftsman before he received academic instruction.<sup>269</sup> After Eero Saarinen finished his formal education he had a Charles

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<sup>264</sup> History of the Church of Christ at Grand Blanc. <<http://www.churchofchrist-grandblanc.com/gbcoc6.shtml>> 20.10.2004.

<sup>265</sup> Social Security Death Index. <<http://ssdi.genealogy.rootsweb.com/cgi-bin/ssdi.cgi>> 20.10.2004.

<sup>266</sup> Eva -Lisa was also known as "Pipsan"

<sup>267</sup> In 1922, when Eero was 12, he took part in his first competition, winning the first prize in a matchstick design contest.

<sup>268</sup> Christ-Janer 1979, 59.

<sup>269</sup> Temko 1962, 15-16.

O. Matcham Travel Fellowship and went to Europe, Africa and the Middle-East for two years. In 1934 he went to work for Karl Eklund's architectural office in Helsinki and stayed there until 1936. It is said that during his stay in Finland, he developed a deeper understanding of the International Style by reworking the designs of contemporary Scandinavian architects. It is also said that Alvar Aalto's work affected Eero Saarinen profoundly.<sup>270</sup> Eero himself admitted that he was enthusiastic about the three common principles of modern architecture: function, structure and modernity (spirit of the present).<sup>271</sup> He also worked for a short period in Norman Bel Geddes office in 1930s.<sup>272</sup>

Eero Saarinen returned to Cranbrook in 1936 and joined his father's practise. The next three years, from 1936 to 1939, were a remarkable phase for both father and son. Eero Saarinen was searching and developing his own style at a time when he was still influenced by the International school. Together the Saarinens designed the Institute of Science at Cranbrook (1936-37), Community House in Fenton, Michigan, (1937-38), as well as some early designs for the buildings of Berkshire Music Centre, Tanglewood, Massachusetts.<sup>273</sup> In 1938 Eliel and Eero Saarinen were commissioned to collaborate with other architectural offices on projects such as the Kleinhans Music Hall and the Crow Island School in Winnetka.<sup>274</sup> With a varying degree of participating contracts, Eliel and Eero Saarinen completed their designs for The Tabernacle Church of Christ in Columbus, Indiana, the Smithsonian Gallery of Art, and the Cranbrook Academy Art Museum and Library.<sup>275</sup>

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Eero Saarinen had already collaborated with his father on projects such as the Kingswood School for Boys in Cranbrook.

<sup>270</sup> De Long 1983, 66.

<sup>271</sup> Saarinen 1962, 6.

<sup>272</sup> De Long 1983, 63.

<sup>273</sup> De Long. 1983, 65.

<sup>274</sup> The Kleinhans commission was done in association with the office of F.J. and W A.Kidd from Buffalo. Collaboratives in the Crow Island School at Winnetka was a firm called Perkins, Wheeler and Will from Chicago. Eero brought his design elements from Finland into this project ; he also used various educational philosophies as part of his design. Richard J.Neutra influenced Saarinen in the visual separateness of classroom units.

<sup>275</sup> De Long 1983, 65-67.

The Buiding Committee of the Tabernacle Church of Christ in Columbus contracted it directly from Eliel Saarinen. The Smithsonian Gallery of Art is said to be done mainly according to Eero's plans; he won the design competition for the Institute in 1939. The Cranbrook Academy of Art Museum and Library is attributed to Eliel Saarinen.



During 1938 and 1939, Eero began to take on more of his own projects. One of these was the Smithsonian Institute (1939) while about the same time he did plans for the Wheaton College Art Centre and for the theatre at the College of William and Mary.<sup>276</sup> In 1939, Eero Saarinen began teaching at the Cranbrook Academy where he was an official assistant to his father. He stayed until 1941. In the same year he married Lily Swann and had two children.<sup>277</sup> Eero worked in the Office of Strategic Services in Washington during World War II.<sup>278</sup> In this period Eero Saarinen designed projects with Charles Eames and had goals of finding prototypical solutions for post-war homes. *Arts and Architecture Magazine* sponsored this work.<sup>279</sup>

After the war Eero returned to Bloomfield Hills to work with his father again. It is said that the reason for his return was the promise of a commission to design the General Motors Technical Center.<sup>280</sup> During this period, from 1945 to 1950, Eliel and Eero worked together in designing a campus plan and dormitory for Antioch College in Yellow Springs, Indiana (1946-1947). They also did drawings for dining and social buildings for Brandeis University, Waltham, Massachusetts (1948-1950).<sup>281</sup> Eero Saarinen himself has admitted that he was very interested in campus planning, and he saw universities as the monasteries of our times - separated civilizations. Campus planning was something that was common to both father and son.<sup>282</sup> Eliel and Eero also did also drawings for Christ Church Lutheran in Minneapolis, Minnesota (1949).<sup>283</sup> In this period the designs of Eero Saarinen were close to the (Scandinavian) International style. Also the elder Saarinen designed with modernity in mind. They both were using solid red brick surfaces which had its origins at least partly in Scandinavia and especially in Finland.<sup>284</sup>

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<sup>276</sup> In collaboration with Ralph Rapson and Fredrick James. They won the design competition.

<sup>277</sup> Eric, born in 1942 and Susan, born in 1945.

<sup>278</sup> De Long 1983, 70.

Eero worked there 1941-1945.

<sup>279</sup> De Long 1983, 73.

The Bell house, the Estenza House ( Nro 9), The Wermuth House

<sup>280</sup> De Long 1983, 70.

<sup>281</sup> Architecture and Urbanism, April 1984 Extra edition, 239.

<sup>282</sup> Saarinen 1962, 12.

<sup>283</sup> Saarinen 1962, 239.

<sup>284</sup> Some of the projects they did in common can in reality be attributed to Eero. The differences in their architectural language of fathr and son at the time were great. Eero's approach to the International style and to the modern movement established elements and designs that moved in another direction – Eero used at this stage the International style. He did not use Neoclassical

The office was known as Saarinen, Swanson and Saarinen from 1944 to 1947 and as Saarinen, Saarinen and Associates from 1947 to 1950.<sup>285</sup>

Eero Saarinen had his own projects at the time, and he took part in several architectural competitions.<sup>286</sup> He was also developing his own architectural language and philosophy through his projects.<sup>287</sup> The General Motors Technical Center (1948-1956) in Warren, Michigan, was a big project, which was delayed because of the material shortage after the war.<sup>288</sup> The building phase of the area of twenty-five research center finally started in 1949 and it ended in 1956. All the buildings of The General Motors Technical Center were placed around a rectangular pool; there were five different building groups. Two of the facades were glass and steel structured and, as a contrast, the other two were made of colourful glazed bricks. The structure had three floors, and the plan was rectangular. All the buildings had ribbon windows. In the engineering building group of GM had the famous “curtain walls” of green glass and gray panels.

This long lasting working relation between Eero and Eliel Saarinen was probably not easy for either of them.<sup>289</sup> Father Eliel died in 1950, and his death ended one period in Eero Saarinen's life and began another. Eliel and Eero represented two different generations with separate ideals and architectural theories. As one of Eero's Associates, architect Paul Kennon, has said:

"Ask Eero what made an architect great and he thought for a few minutes and he said: "You know my father Eliel would have said outgoing, out do other architects, that you do more work and you outdo them and you do it better. I think that I would have to say *sisu*, the Finnish word for guts, it takes the guts and courage to go

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referencies like his father. The differencies of these two architects and their approach to the modernism can be seen by comparing the GM Technical Center by Eero and Christ Church of Minneapolis by Eliel. These designs are approximately from the same time.

<sup>285</sup> Design in America- the Cranbrook Vision 1925-1950; 1983, 273.

Swanson was the husband of Pipsan (Eva-Lisa); J.Robert F. Swanson .

<sup>286</sup>Competition for the Jefferson Memorial in Washington, D.C. (1946), Drake University, Des Moines, Iowa (1946-1955) and the Music Tent in Aspen Colorado (1948-9).

<sup>287</sup> “Chronological Histogram of Eero Saarinen”, Architecture And Urbanism, April 1984 Extra edition, 7.

<sup>288</sup> Material shortages were a common problem all over the world after the Second World War.

<sup>289</sup>De Long 1983, 72.

forward with your conviction with others around you may die, I think that is what really makes a good architect ..."<sup>290</sup>

Saarinen, Saarinen and Associates became to be known from 1950 as Eero Saarinen and Associates.<sup>291</sup> Eero Saarinen's stylistic independence was expressed best in the Jefferson National Expansion Memorial (Illustration 27), while his design for the Jefferson National was awarded first prize in a competition in 1948. The major concern was to create a monument, which would have timeless significance and would be a landmark of our day. Eero had studied the site and its surroundings very closely because he wanted the monument to fit into its physical environment as ideally as possible. This aspect of the assignment was solved by using a simple, basic shape – a huge arch.<sup>292</sup> Its construction began in 1961 and it was completed in 1966. The arch of Jefferson memorial was his first great triumph, even though it was not completed until five years after his death.<sup>293</sup>

In 1949 Eero Saarinen got his Master of Arts degree from Yale University, and already the following year he had a commission to design the M.I.T Chapel and Auditorium in Cambridge, Massachusetts. The design of the Chapel reminds one of early Christian prototypes, just as it leads one's thoughts back to Eliel Saarinen and his Stephen's College Chapel from 1947.<sup>294</sup> At this point Eero developed his thesis on architecture which contained the observance and study of the shapes and his belief that the new forms of building techniques must be carefully researched. There should also be a constant desire to develop a new architectural vocabulary for each commission. He thought that form was determined by the use.<sup>295</sup> He also studied the materials and the new possibilities they could offer. This was the beginning of the organic and vital architectural language for which he is today so famous. Eero Saarinen himself thought that a building grows from its site and that the environment as a unifying element is more important than a single building. While for Eliel form was of paramount interest and was mainly determined by the structure, Eero Saarinen saw architecture as an all-encompassing phenomenon,

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<sup>290</sup>Architecture and Urbanism, April 1984 Extra edition, 234.

<sup>291</sup> In many sources which discuss the careers of Eliel and Eero Saarinen the researchers have seen s this co-operating phase as being separate in the careers of each man.

<sup>292</sup>Saarinen 1962, 18.

<sup>293</sup>De Long 1983, 78.

<sup>294</sup>De Long 1983, 56-58.

<sup>295</sup>De Long 1983, 80-81.

where everything relates to everything else.<sup>296</sup> The Eero Saarinen office was very popular and it got many major contracts in its short existence. It lasted only a brief decade and ended with the early death of Eero Saarinen.

Eero Saarinen favoured arches and sculptured space in his designs: the key word was “structure”.<sup>297</sup> The form was mainly determined by the structure, but as his fathers’ son, Eero Saarinen saw buildings also as a unified entity, where each element was related and worked together. He had his ideas from several sources and he was an innovative researcher. But his designs had always logic within. In his most creative and active phase, from 1954 to his death in 1961, he designed about one hundred buildings or building complexes.<sup>298</sup> Among the many talented young architects working in the office of Eero Saarinen and Associates were Robert Venturi, John Dinkeloo, Kevin Roche, Charles Bassi, Warren Plantner, Oula Hammarström, Gunnar Birkets, Cesar Pelli, Paul Kennon and Anthony Lumsdalen.<sup>299</sup> Eero Saarinen’s work methods were multiple and his assistants had a taste of them. Robert Venturi has said:

“...I think the most impressive thing was the method of working. In some ways I disagreed with starting out much direction. Starting out and saying: let's try north, east, south, west. My method is to say from the beginning: I'm going to try out north to east or from south to west and work within that. The idea of trying everything I thought was rather wasteful and I still think so. On the other hand, I was very impressed then and I still am by the thoroughness of the way of working.”<sup>300</sup>

Eero Saarinen and his associates designed the Miller House in Columbus, Ohio, in (1953-57). The Miller house filled all the requirements the International Style put on designing. It had a open floor plan; nature was brought into the designs as a part

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<sup>296</sup> Saarinen 1962, 6.

<sup>297</sup> De Long 1983, 80-81.

<sup>298</sup> “Chronological Histogram of Eero Saarinen’s Work” *Architecture and Urbanism*, April 1984 Extra edition, 7.

He could plan almost twenty buildings in a year. When he was 47 years old in 1957, he planned 18 buildings during that year. Other years were much the same.

<sup>299</sup> *Architecture and Urbanism*, April 1984 Extra edition, 219-237.

Oula Hammarström was indeed a Finn; he came to the United States to supervise Alvar Aalto's Baker Dormitories, after which Eero Saarinen employed him. Gunnar Birkets in Tsukasa Yamasita's interview.

<sup>300</sup> *Architecture and Urbanism*, April 1984 Extra edition 1984 p.220. Robert Venturi in Tsukasa Yamasita's interview.

of the house; and there was a light and air in the spaces.<sup>301</sup> The M.I.T Chapel (a.k.a Kresge Chapel 1953-57) initiated a disciplined design program for Eero Saarinen. It was a windowless space in the form of a cylinder. It was clad in rough surfaced bricks.<sup>302</sup> From here on, for Eero every building would be designed by researching the “program” of the building and its expression. The environment and the client represented a single mission.<sup>303</sup> In the Milwaukee County War Memorial (1952-57), concrete came to interest Eero more and more as the construction phase of the building progressed.<sup>304</sup> He also designed a North Christian Church (1958-1964) in Columbus Indiana. The shape of the church is hexagonal and it has a central spire. It is unusual in that the sanctuary is in middle of the building – Saarinen thought that the worship should be the main thing in church. This structure was the last building Saarinen designed before he died. By perusing the contemporary churches in the United States and Europe of the time, it can be seen that the design of Northern Christian Church was a great trend-setter.<sup>305</sup>

In the 1950s Eero Saarinen designed several schools and buildings relating to campus areas. During a decade, from 1952 to 1962, Eero Saarinen designed at least ten major buildings or larger plans for different educational institutions.<sup>306</sup> For example, the David S. Ingalls Hockey Rink, Yale University (1955-59), was a design that Eero was particularly proud of. He thought it was one of the best buildings his company had ever designed.<sup>307</sup> The rink was built of anchored

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<sup>301</sup> De Long 1983, 77.

The International Style had its principles formed by architect Le Corbusier. He manifested five principles or requirements of the so-called International Style, although these were modified by later architects working in the style. The general requirement for a good design of the time was requirement for light, air and sun. These elements were to be brought in to the house. The main thesis was that everything in the building should be shown as it was, honestly. This style used the simple basic forms to create democratic architecture.(Taiteen Pikkujättiläinen 1995, 166-169.)

<sup>302</sup> Pelkonen and Albrecht 2006, 171.

<sup>303</sup> Saarinen 1962, 34.

<sup>304</sup> Saarinen 1962, 40.

<sup>305</sup> For example, the influence of Saarinen’s design can be seen in the Elizabethtown, Kentucky, James Catholic Church, the Second Parish Church of Corpus Christi in St.Ives, and in the forms of Abbeydorney Abbey Modern Church and in the church of St. Fintans Roman Catholic Church, both of which are in Ireland.

<sup>306</sup> They included Stephens College Chapel (1952-7), Concordia Senior College (1952-8), and the University of Michigan Music School (1953-57). Saarinen drew the master plans for and also designed Emma Hartman Noyes House, Vassar College (1953-8), University of Chicago: women's dormitory and dining hall (1954-8), University of Chicago, Law School (1955-1960), University of Pennsylvania, Women’s dormitories (1956-1960) and Ezra Stiles and Morse College, Yale University (1957-1962).

<sup>307</sup> Saarinen 1962, 54.

concrete curves, with the shapes of the exterior following the inside. It showed Saarinen's fondness for the sculptured shapes.

Eero also designed buildings for commercial, governmental and administrative use during 1950s and 1960s. Among these buildings were some of his most outstanding designs, such as the Trans World Flight Center, Idlewild Airport, New York (1955-1962)<sup>308</sup>, International Business Machine, Rochester (1955-59), Thomas J. Watson Research Center for IBM, Yorktown, New York (1957-61) and the Deere & Company Administrative Center in Moline, Illinois (1956-1963).<sup>309</sup> In Deere & Company administrative Center Saarinen used steel in a new way in which parts were shaped and connected externally and therefore reminds one of Japanese wood detailing.<sup>310</sup> The Trans World Flight Center was designed through imagining how the building looked from the air. It was made of curved concrete shells, and the central vault structure was combined by two wings.<sup>311</sup> In designs of Dulles International Airport Terminal building, Chantilly, Virginia, near Washington D.C. (1957-1962), Eero had again a new approach to the designs (Illustration 28). He sent teams to the airports to see how they worked and to determine their critical areas. In this way, Eero Saarinen planned this airport from the passengers' viewpoint. Special attention was devoted to this plan as the structure represented the gateway to the nation's capital and was owned by the Government. Governmental architecture usually showed stability, yet in this building, which represented a new era of travelling (jet-planes), the architecture should be dynamic, expressing movement.<sup>312</sup> This building came to be, in Saarinen's opinion, his best work ever, and it synthesized many of the views Eero Saarinen had about architecture.<sup>313</sup>

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<sup>308</sup> American Airlines Through The Years <

[http://www.crsmithmuseum.org/AAhistory/AA\\_text.htm#1950](http://www.crsmithmuseum.org/AAhistory/AA_text.htm#1950)> 17.2.2002.

Trans World Flight Center (TWA) was renamed John. F. Kennedy International Airport in honor of the assassinated president. America's JFK's terminal has become an architectural landmark.

<sup>309</sup> Other commercial and industrial buildings that were constructed were the Residence in Midwest (1952-1957), U.S. Chancellery buildings in London, England and Oslo, Norway (1954-1960), Repertory Theatre and Library Museum, Lincoln Center, New York (1957-1964), International Airport, Athens (1959-1964), International Business Machine (1956-1961), Bell Laboratories, Holmdel, New Jersey (1956-1962), Columbia Broadcasting System, headquarters building, New York City (1959-1964).

<sup>310</sup> De Long 1983, 82.

<sup>311</sup> Pelkonen and Albrecht 2006, 199-201.

<sup>312</sup> Saarinen 1962, 92.

<sup>313</sup> Saarinen 1962, 96.

Eero Saarinen's most expressive designs have been said to be the Dulles International airport, the TWA Terminal, and the David S. Ingalls Hockey Rink. For the IBM Headquarters Eero did a design for the façade which looks like a curtain that reflects all that surrounds it. The TWA interior is like architectural version of Salvador Dalis's melting watches or like inside some alien life form. This organic architecture again shows Eero's interest and love of sculpturing. On the other hand, he also did module solutions – like the IBM Manufacturing Unit in Minnesota- and housing projects which could be repeated and enlarged when needed. But it can be said, that the masterpieces are the masterpieces. For example in the case of Eero Saarinen, many of his designs were well done but nonetheless somehow "common." The book "Eero Saarinen-Shaping the Future" <sup>314</sup> presents also those projects which were left unrealized as well as those which are less known. By surveying these works also, one better understands the Saarinen's masterpieces.

Eero and Lily Saarinen divorced in 1953, and in that same year Eero married Aline B. Louchheim. They had a son, Eames, who was born in 1954. Eero Saarinen received the Doctorate of the Humane Letters in Valparaiso University, Indiana, in 1959 and the following year, he received a fellowship from the American Academy of Arts and Letters. In 1961 Eero Saarinen was awarded with a doctorate of humanities from Wayne University. He also became a Doctor of Engineering at Technische Hochschule in Hannover.<sup>315</sup> Between 1955 and 1966 the American Institution of Architects (AIA) recognized the architectural office of Eero Saarinen and Associates nine times with special awards for excellence. Eero received his first honour from this society together with his father Eliel in 1953 for designing the Engineering Staff Buildings, General Motors Technical Center. Eero Saarinen died of a brain tumour on September 1, 1961, at the age of fifty-one. He was posthumously awarded with the Gold Medal of the American Institution of Architects in 1962.<sup>316</sup> His work, however, lived on and there were still twenty of

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<sup>314</sup> Pelkonen and Albrecht 2006, 121-139.

<sup>315</sup> *Architecture and Urbanism*, April 1984 Extra edition p.238.

<sup>316</sup> List of all AIA awarded architects in the U.S.A. <[http://aiami.com/national\\_awards-archiv.htm](http://aiami.com/national_awards-archiv.htm)> 17.2.2002.

his buildings to be erected in the years following his death.<sup>317</sup> He was buried in Michigan.<sup>318</sup>

### 5.11. Reino (Ray) Aarnio (1912-1988)

Reino Aarnio was born in 1912 in Turku. His parents were Viljo and Hilma Aarnio.<sup>319</sup> The Aarnio family entered the United States on November 22, 1921 when Reino was 8. The family settled in Brooklyn, New York.<sup>320</sup> Reino Aarnio received his education in the government sponsored school Turku; middle and high school in New York. Aarnio attended night classes at New York University's School of Architecture and got his Bachelor of Architecture degree Cum Laude in 1938. At the same time, he received an F.B. Morse Prize in Architecture. Reino Aarnio worked from 1936 to 1948 as a designer for Walter Dorwin Teague's Studios,<sup>321</sup> which was known for its industrial designs. This partnership lasted over 12 years.

Reino Aarnio married Sylvia Backman<sup>322</sup>, a Juillard school music student in 1941, and they had two children.<sup>323</sup> At that time the Aarnio family settled down in River Edge, New Jersey. In 1948 Aarnio established his own architectural and industrial design firm. The Office of International Trade Fairs in U.S Department of Commerce commissioned him to design exhibition architecture for The St. Erik's Fair in Stockholm (The American pavilion) in 1956. Following that project, he received several other commissions in which he designed American exhibitions for various international fairs. These included the Poznan Fair in Poland, where Aarnio received an award for his designs, and the 1957 International Trade Fair at

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<sup>317</sup> *Architecture and Urbanism*, April 1984 Extra edition p.7

<sup>318</sup> There is no exact information available about the site of the grave.

<sup>319</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements" .

<sup>320</sup> Reino Aarnio's father died just three years after reaching America in 1924.

<sup>321</sup> Walter Dorwin Teague, > <http://www.britannica.com/EBchecked/topic/585213/Walter-Dorwin-Teague>> 20.5.2008.

Walter Dorwin Teague (18.12.1883-5.12.1960) was an American architect and industrial designer. He started his own design firm, which included industrial designing and architectural services. Walter Dorwin Teague Jr. (1910 - 2004) joined his father's firm in 1934. The Teague design firm still exists.

<sup>322</sup> 2<sup>nd</sup> generation Finn from Wisconsin

<sup>323</sup> son Paul (born 1943) and daughter Kirsti, (born 1948)



Salonika Greece. He had a follow-up showing in 1958 at Poznan. In 1964-1965 Aarnio worked on a Hawaii exhibit contract for the New York World's Fair, but from this contract Aarnio never received payment. After the disappointment of the Hawaiian exhibit, he dropped all official commissions from the United States Government.<sup>324</sup>

Aarnio's architectural career included various design tasks. He designed for the Ford Motor Company showrooms, dining rooms, conference rooms, offices and car accessories. The Bakelite Corporation commissioned designs for showrooms, conference rooms and offices from Aarnio. He also did miscellaneous projects for the Eastman Kodak Company, Carrier Corporation, Du Pont, U.S.Steel, National Cash Register, Consolidated Edison, Daystrom, and Columbia Mills. During the World War II, in addition to working on an Information Building for the Office of Strategic Services, Aarnio worked on ordnance development and designed projects for the Navy Department, Bureau of Ordnance.<sup>325</sup>

After the disappointment of the Hawaii exhibit he limited his work on official commissions to those from the Finnish Government.<sup>326</sup> Aarnio assisted the Finnish World's Fair Commission with architectural and artistic works, and he designed the Finnish Exhibit for the Women's International Exposition of Arts and Crafts in 1944 at Madison Square Garden. He also executed miscellaneous professional services for the Finnish Travel Information Bureau, the Finnish Information Service, Finnish Relief, Nuoret Kalevalalaiset, etc.<sup>327</sup> After the 1950's he did a few exhibition plans, he worked for Finnish firms, and for the Finnish Government he did architectural consulting and designing. These latter projects included the designs of interiors for the Finnish Mission of United Nations, the Finnish Consulate General, the New Finland House, as well as for Finnair and the Madden Corporations. Aarnio also designed for the Orion Corporation, the Finnish Sales and Warehouse Company. He also worked as a consultant in business enterprises dealing with Finnish exports in the construction field.

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<sup>324</sup> The World Fair contract was 3,5 million dollars.

<sup>325</sup> In 1946 he received the Award for Exceptional Service for Naval Ordnance Development.

<sup>326</sup> Ketonen 1976, 66.

<sup>327</sup> Tokoi 1949, 2-3.

Reino Aarnio can be described as a architect representing postwar, second phase American modernism. The architecture of the Poznan pavilion (1958), for example, was clear and simple, purely modernist architecture in the sense of the International style. The structure was rectangular, flat-roofed and had white, vertical façade columns. In his Hawaiian Pavilion (1964-1965) the architectural style was based on different kind of textures and curved or rounded forms (Illustration 29). The plan was rounded and the roof was made to look like pleats. Aarnio's later work career consisted of projects of urban renewal, community planning and housing development. He drafted designs for municipal and office buildings, schools, libraries<sup>328</sup>, temples and churches, private homes and saunas.<sup>329</sup> In 1967 he received an award in the category of libraries for small communities for his design of the Paramus N.J. Public Library, New Jersey (Illustration 30).<sup>330</sup> The design of the library was based on square forms and solid red brick surfaces. It had ribbon windows and modern slammed concrete sectors on a horizontal axis. At the end of 1960s he decided to dedicate part of his time to teaching. In addition to working at his architectural office, Reino Aarnio also served as an associate professor at New York Institute of Technology.

Reino Aarnio was a member of several organizations that were concerned with architecture and Finnish-American culture. He belonged to the American Institute of Architects (AIA) and was also a member of its technical committee. Aarnio belonged to the American Society of Industrial Designers and the Finnish Architects league (SAFA). Aarnio wrote several articles on architecture, designing and exhibitions, which were published in trade papers. He was also a skilled artist who worked with almost any medium from photography to ink sketches and oils, and he won several awards with his watercolours. Works in the latter medium were exhibited both in the United States and in Finland.<sup>331</sup> He was an active member in Finnish-American society, and he worked in the local (New York)

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<sup>328</sup> Morris County library, <<http://www.gti.net/main/lp/dino.html>> 20.3.2003.

Libraries such as the Paramus N.J. Public Library and Lincoln Park Public Library in New Jersey. Curiously, there are fossil tracks housed in a dinosaur pit in Lincoln Park Public Library. It was decided to place some of the tracks on display; an idea conceived by the architect, Reino Aarnio. The fossils were found in the construction of the Clear View Golf Course, at a place called Tom's Point in 1965.

<sup>329</sup> "Amerikan-suomalaisia Kesässä", *Keskisuomalainen* 26.6.1975.

<sup>330</sup> Ketonen 1976, 66.

<sup>331</sup> He had an exhibition in Wäinö Aaltonen's Art museum in 13.-30.11.1980.

Finnish community. In 1970's he headed The Horizons Committee of the Greater New York Finn Bicentennial organization and was in charge of the Finnish historical crafts exhibit for the Scandinavian Festival at the Brooklyn Library in November 1975. Aarnio was also president of the Metropolitan N.Y chapter of the Finlandia Foundation as well as the permanent chairman of the chapter's Art and Architecture Committee and the Arts and Letters Award Committee. In 1976 Aarnio was elected as president of the local chapter of the American Scandinavian Foundation.<sup>332</sup> He lectured on Scandinavian architecture and design in the United States and was an active writer of numerous trade papers.<sup>333</sup> Aarnio often visited Finland. In 1975 he was invited, together with his wife, to Jyväskylä as guests of the summer happening called Jyväskylän kesä.<sup>334</sup> Reino Aarnio died on February 12, 1988.<sup>335</sup>

#### **5.12. Aaro Arvo Johannes Annala (1919- 1980s)**

Aaro Annala was born on April, 12, 1919, in Toholampi Vaasa County in Finland. His parents were Kalle Vihtori and Sanna Liisa Annala. Aaro had a brother, Erkki, and a sister, Kerttu, and the entire Annala family immigrated to the United States in June 1923 via England and Canada. They ultimately settled in Palmer, Michigan, on the Upper Peninsula. Aaro studied at University of Michigan's Department of Architecture<sup>336</sup> just after the Second World War and graduated in 1951. Thereafter he worked as a professional architect in the firm of Albert Kahn & Associates in Detroit.<sup>337</sup> Albert Kahn's<sup>338</sup> architectural office was known for its industrial designs especially in Detroit area and the use of concrete and steel. The

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<sup>332</sup> Ketonen 1976, 65-67.

<sup>333</sup> "Reino Aarnio-Architect", New Yorkin Uutiset 13.8.1975. No.32.

<sup>334</sup> Penttinen, "Ulkosuomalaisia, jotka näkyvät ja kuuluvat", Keski-suomalainen 29.6.1975.

Sylvia Aarnio was a well known classical singer and had a concert in Jyväskylän kesä on June 29, 1975.

<sup>335</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>336</sup> Annala was a schoolmate of Eino Kainlauri in the University of Michigan, Department of Architecture. [Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".]

<sup>337</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>338</sup> Albert Kahn, <<http://www.encyclopedia.com/html/K/Kahn-A11b.asp>> 7. 9.2004.

Albert Kahn (21.3.1869 Germany- 8.12.1942, Detroit, Michigan) Albert Kahn organized a large office in Detroit that applied the techniques of mass production to architecture, and he designed a great number of factories, war plants, and naval bases. The office of Kahn was founded 1895.

individual works Annala are unknown. Aaro Annala was also a member of AIA. He died in 1980's.<sup>339</sup>

### 5.13. Leo Jakobson (1919- 2000)

Leo Jakobson was born in Viipuri, Finland in December 26, 1919. His parents were Jonas and Helmi Jakobson.<sup>340</sup> Leo Jakobson was an architect who was mainly interested in city planning and urban and regional planning through his career. He came to the University of Wisconsin, Madison in 1957 as an Associate Professor of City Planning in the Department of Civil Engineering. He was also an institutional planner for the Campus Department of Planning and Construction. As one of the founding faculty members in the establishment of the Department of Urban and Regional Planning, Jakobson worked and taught at Wisconsin from 1957 to 1987 when he retired.<sup>341</sup> He saw the role of planners as generalists, helping high level leaders to design frameworks.<sup>342</sup> He was a visiting professor in the Helsinki Summer Schools of 1985-1987.<sup>343</sup>

Leo Jakobson also had his own architectural planning office, which undertook projects dealing with urban and regional planning. He drafted several large plans and designs, including the renewal of Albany Park Chicago in 1961, renewal of the University of Chicago campus in 1962, and a master plan for the City of Norton Shore, Michigan in 1981.<sup>344</sup> Jakobson was a consultant for different companies such as Promega Corporation, Fitchburg. He also dedicated his time and efforts to developing countries like India and Indonesia, aiming to improve the status of regional planning there.

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<sup>339</sup> Annala had a wedding planned in 1962 but it never took place and he remained unmarried for the rest of his life.

<sup>340</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>341</sup> "Memorial Resolution of the Faculty of the University of Wisconsin-Madison on the Death of Professor Emeritus Leo Jakobson 1919-2000".

<[http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506\(mem\\_res\).pdf](http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506(mem_res).pdf) .> 20.06.2002.

<sup>342</sup> University of Wisconsin-Madison 2001.

<<http://www.wisc.edu/urpl/home/Urb%20History%20Book.pdf> > 20.10.2004

<sup>343</sup> "Memorial Resolution of the Faculty of the University of Wisconsin-Madison on the Death of Professor Emeritus Leo Jakobson 1919-2000"

<[http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506\(mem\\_res\).pdf](http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506(mem_res).pdf) .> 20.06.2002.

<sup>344</sup> Eino O. Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

Leo Jakobson was awarded many times during his career. He received the second Oskari Vilamo Trust Annual Prize in 1987 for contributions to urban and regional planning. The same year his team won the second prize for its proposal in the International Concept Competition for an Advanced Information City.<sup>345</sup> In 1987 Jakobson also received an Outstanding Planning Award from the American Planning Association, New England Chapter, for his participation in the conceptualisation of The Worcester Master Plan. He was also an active writer whose publications dealt with planning theory.<sup>346</sup> Jakobson also designed and built the Jakobson residence in Madison, Wisconsin (1983). He was a member of the American Institute of Certified Planners (AICP) and the Finnish League of Architects (SAFA).<sup>347</sup> Leo Jakobson died February 22, 2000.<sup>348</sup>

#### 5.14. Eino Olavi Kainlauri (1922-2005)

Eino Kainlauri was born in Lahti, on June 13, 1922. His parents were William and Evi Kainlauri<sup>349</sup>. Eino studied at Lahti Lyseo. In the Second World War, he served in the Finnish army for five years as a first lieutenant in the Finnish Artillery. After the war he resumed his studies at Helsinki University of Technology and was there from 1945 to 1947. However, he then decided to move to the United States. Influencing Kainlauri's decision to immigrate was the fact that he had an uncle and two aunts there already. Also, his father had spent a year in the United States in 1925. Eino Kainlauri left Finland and arrived in Ann Arbor, Michigan, where he started his studies in 1947 at the University of Michigan's Department of Architecture. He graduated from there in February 1950. Eliel Saarinen was Kainlauri's mentor, and they met frequently, often with Kainlauri spending

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<sup>345</sup> Sponsored by the Japan Association for Planning Administration

<sup>346</sup> Publications such as: *Planning and Uncertainty*, *Conceptual Dilemmas*, and *On the Nature of Urban Form and Urbanization and National Development* (1971).

<sup>347</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>348</sup> "Memorial Resolution of the Faculty of the University of Wisconsin-Madison on the Death of Professor Emeritus Leo Jakobson 1919-2000".

[http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506\(mem\\_res\).pdf](http://wiscinfo.doit.wisc.edu/secfac/senate/20001002/1506(mem_res).pdf) .> 20.06.2002.

<sup>349</sup> from the year 1911 onwards they used Evi's maiden name as their lastname; when they got married William's lastname was Pöyhönen. William and Evi were both born in eastern parts of Finland

weekends with the Saarinen family in Cranbrook.<sup>350</sup> Kainlauri has stated that he learned more from Eliel Saarinen and his philosophy of architecture than from any of his other teachers.<sup>351</sup> He also had an opportunity to work with Eliel's son Eero, when he assisted Eero for a brief time at the beginning of the 1950s in designing the University of Michigan's North Campus and the Music School.<sup>352</sup> It was at the University of Michigan where he also met his future wife, Genevieve Marjorie Mobley, who was teaching in nearby Flint as a school for the hearing impaired. They were married in 1949 and had three children.<sup>353</sup>

Kainlauri began his career by working in Paul (Paavo) Kasurin's designing office, where he did drafting and oversaw the construction of both Tappan Middle School and Eberwhite Elementary School.<sup>354</sup> His stay was short, however, and he soon went to work for the University of Michigan's Architectural Office. In 1955 he took employment with the Ford Motor Corporation, working as a dealer facilities specialist. At the same time he completed his architectural degree, which allowed him to start practising his profession as a registered architect in 1955.<sup>355</sup> First he worked as a partner with Davis, Kainlauri, and Macmullan & Associates from 1956 to 1959. KMM Associates, Inc. stood for Kainlauri, Macmullan and Millman from 1959 on. In 1959 he became president and general manager of KMM Associates, Inc.

Kainlauri mainly designed public and semi-public buildings, especially schools and churches. He was, as in his own words, "responsible as the architect for some 73 schools and 45 churches during a twenty year period".<sup>356</sup> His active working period stretched from the 1950s to the 1970s. Almost all his designs were done for Michigan clients. He was also a designer of "American Modernism," the architecture that he used followed the worldwide architectural trends. In the early

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<sup>350</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

<sup>351</sup> Malin 1996. < <http://www.kolumbus.fi/penmal/kainl.htm> > 26.11.2001.

<sup>352</sup> Eino Kainlauri's letter to Saija Silén 21.5.2002.

While he was working for the University of Michigan architect Lynn Frye.

<sup>353</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements"

<sup>354</sup> Eino Kainlauri's letter to Saija Silén 10.06.2002.

<sup>355</sup> This degree was a federally sponsored program.

<sup>356</sup> Kainlauri, 1988. "American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements".

phase of his career, the designs were based on large and solid masses. Kainlauri used red, tanned bricks and ribbon windows. The roofs were flat and the façades often had vertical overhangs and recessions. It was during this early period that Kainlauri designed St. Joseph-St. Patrick School and Convent, Brooklyn, Michigan, (1958), Bertha Robinson Elementary School, Jackson, Michigan, (1958), Beecher Junior High School and Beecher Senior High School, Flint, Michigan, (1960s), and Vulcan Middle School (1967), Norway, Michigan (Illustration 31). These school designs had squared floor plans and often two stories, and in some cases the red bricks were replaced with white plastering. In Kainlauri's second phase, his architecture became lighter and the buildings' masses were lower. His preferences in materials turned toward concrete, while his earlier surfaces of red bricks were abandoned. The flat roof remained, but the amount of the glass increased. In many cases, the main façade could have been covered with large glass surfaces. The latter school designs often had an asymmetric plan while space was organized according to function. The single storied, flat roofed school designs often with white exteriors are exemplified in his designs for Whitmore Lake High School, Whitmore Lake, Michigan, (1967), Elin Yake Elementary School, Michigan (1971), and East Jackson Middle School, Jackson Michigan (1973, Illustration 32). In the case of designing schools, any plan proposed had to create an ideal environment for learning, but at the same time it had to have the technical capability to handle (often) big crowds of children and their movements. The building had to give the physical possibilities for both teaching and social activities.

In case of churches, the designer had to be familiar with the basic elements of religion and its symbols and liturgy. Kainlauri was keenly aware of this and therefore studied, along with his own work, theology at Suomi College for a while. It was common that church designs were commissioned from the architects that, in one way or another, were related to a particular religion or congregation, for example, Finnish-American architects were usually Protestant and do not seem to have designed Catholic or Orthodox churches. A good understanding of theology could be crucial in designing churches. This is perhaps the reason why Kainlauri was such a popular designer of the Methodist, Lutheran, Presbyterian and Congregational churches in Michigan. The architectural style of his church designs

followed the international trends in modern architecture. In some cases, it is possible to find almost similar designs in contemporary Finnish churches and chapels. For example in the 1950s the free standing bell tower was a common element in the church and chapel designs in Scandinavia. This element can be seen also in the Church designs by Kainlauri at the end of 1950s. In the design of Bethany Methodist Church (1958), Clio, Michigan, and in the design of Rockwood First Congregational Church, the architect has again employed a similar free standing bell tower, just as he has in the cemetery Chapel of Levo (1955),<sup>357</sup> Lahti. In the 1960s Kainlauri used triangular shapes for his church facades, a form that reminds one of a kite. Designs of this style are found in the Lutheran Church of the Risen Christ, Ann Arbor, Michigan, the Lutheran Church of Trout Creek, Michigan, Free Methodist Church, Ann Arbor, Michigan (Illustration 33), and Flushing Presbyterian Church, Flushing, Michigan. In all these structures Kainlauri uses the forms and means of international trends in ecclesiastical architecture of the 1960s. Similarly designed churches can be found in the United States as well as in the Europe – and in Finland.<sup>358</sup> In addition, he designed some national pilot programmes for dealership buildings for Ford, Chrysler, and General Motors as well as for other commercial and even government buildings. He also designed the Finnish Cultural Center in Farmington, Michigan, (1974). It was commissioned by the Society of Finlandia Ladies, and was built of bricks with strong vertical and horizontal wooden elements in the facade.

The Kainlauri family lived in Ann Arbor until the year 1975 when they moved to Ames, Iowa. At that time, Kainlauri started a new phase in his career; he became an educator for the next generation of talented architects.<sup>359</sup> Kainlauri received his doctorate from the University of Michigan in 1975, and, after that, "...he served as a professor of architecture in charge of continuous education in architecture, at

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<sup>357</sup> Designed by architect Tauno Niemioja.

<sup>358</sup> Same architectural forms are used for example in Modern Church in Husum, Copenhagen (architect Holger Jensen 1960), Church of Nossa Senhora de Fatima in Brasilia, Harcourt United Church, Canada (1962, John Haayen) St. John's Church and Rectory, Canada (1968-69 Karl Briestensky) and in Finland for example the churches of Kyyjärvi (Veikko Larkas 1951), Pyhäjoki (1974) and Joutjärvi Lahti (Unto Ojonen 1962).

<sup>359</sup> Malin 1996. < <http://www.kolumbus.fi/penmal/kainl.htm> > 26.11.2001.  
Eino Kainlauri survived from a case of cancer.



Iowa State University of Science and Technology.”<sup>360</sup> From the year 1975 to his retirement in 1992 he was professor at Iowa State where he developed a new, post-graduate program for architects whose goals are life long learning and continuous education combined with practical training. The program is known by the name of “the Most Active Continuing Education in Architecture Program.” It was begun in 1975. The program gave instruction and organized workshops, and, in turn, gave birth to several additional programs. He also developed relations and co-working systems between Iowa State University and the University of Helsinki and Lappeenranta University of Technology.

Kainlauri devoted his time to architecture with his colleagues. He was an active member in professional organizations and international meetings of architects. He was also active in several AIA committees: he was the Educational Chairman of the National AIA Energy Committee, he chaired the District Heating and Cooling Committee of ASHRAE.<sup>361</sup> Beside these committees Eino Kainlauri organized and co-chaired many national and international conferences and educational events, for example the International Design Conferences with SAFA in Finland in 1989 and with Japan Architects in 1992.<sup>362</sup>

In the early 1990s the Finnish Association of Architects (SAFA) proposed to honor Kainlauri for his work and success in the field of education. As a result, in 1993, Finland’s president, Mauno Koivisto bestowed on him the Knighthood, First Class, of the Order of White Rose. In 1995 he received an award for Distinguished Service from ASHRAE,<sup>363</sup> and the next year, 1996, he was given the highest recognition possible by the Association of American Architects (AIA), when he was elected to the College of Fellows of AIA.<sup>364</sup> Eino Kainlauri also received several scholarships for his work such as Regents’ Scholar in 1947-50, Fullbright - Hayes Senior Scholar in 1973-74, and Fullbright-Hayes Research Scholar in 1983-84. He also published great number of scientific papers and articles. He edited

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<sup>360</sup> Kainlauri, 1988. ”American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements”.

<sup>361</sup> The American Society for Heating, Refrigerating, and Air-Conditioning Engineers.

<sup>362</sup> Kainlauri, 1988.”American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements”.

<sup>363</sup> ASHRAE <<http://www.ashrae.org/>> 5.3.2008.

<sup>364</sup> Malin 1996.< <http://www.kolumbus.fi/penmal/kainl.htm>>. 26.11.2001.

hundreds of pages by international authors,<sup>365</sup> and he attained fame for his skilled architectural sketches. His hobby was drawing portraits; for example, he drew at least a dozen presidents of AIA.<sup>366</sup>

Together with his educational and pedagogical work, he energetically collected valuable and vanishing information about American architects whose family roots lie in Finland. He shared this information with the public through frequent lecturing. At Finn Fest 1994, which took place at North Illinois University, DeKalb, he lectured about Finnish-American architects. He presented material in other Finn Fests as well as at many other Finnish-American gatherings. He also prepared an exhibition called “American Architects of Finnish Heritage”, which contained sixty illustrated posters representing works of fifteen architects. It was first shown at Finn Fest ’88 in the celebration of the 250-year anniversary of the founding of New Sweden. The exhibition toured largely in the United States and also in Finland. Kainlauri worked actively in the Finnish American community, and he was a member of Finnish-American Association.<sup>367</sup> Eino Kainlauri, professor emeritus and architect, died in Iowa in January, 2005.<sup>368</sup>

## 6. Architects’ Connections to their Finnish Origins

Many of the Finnish-born architects had a warm relationship to their former home country and to the other Finnish-Americans. Working as an active members of the Finnish –American community, many of them had held membership in various Finnish –American organizations. Their connections within Finnish-American society were many; they attended celebrations such as the Finn Fests, sang in the Finnish-American choirs, gave lectures and arranged exhibitions. Many of these architects returned to Finland for their summer vacations, and they also often worked in exchange and co-operative projects. Many of the Finnish-born architects

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<sup>365</sup> Eino Kainlauri edited for example: ” *Proceedings of the International Symposium on Energy Options for the Year 2000: Contemporary Concepts in Technology and Policy*. 1988. Four volumes. John Byrne, Jorma Heinonen, Eino Kainlauri and Daniel Rich, eds. Newark, DE: Center for Energy and Urban Policy Research, University of Delaware.

<sup>366</sup> Kainlauri, undated. Curriculum Vitae ”*Record as an Architect*” .

<sup>367</sup> Kainlauri, undated. Curriculum Vitae ”*Record as an Architect*” .

<sup>368</sup> Kainlauri, 1988. ”American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements”.

Malin 1996.< <http://www.kolumbus.fi/penmal/kainl.htm>. > 26.11.2001.

were members of the professional societies and institutions in both countries.<sup>369</sup> It was quite common that an architect was a member of the American Institute of Architects (AIA) as well as the Finnish Association of Architects (SAFA).<sup>370</sup>

In many cases the Finnish-American community was an important social and professional vehicle in the life of the first generation Finnish-American architects. They also willingly and as often as they could hired their fellow countrymen especially when the newcomers or recently graduated young Finnish architects started their careers. Though Eero Saarinen worked in the United States, he had Finnish or Finnish-American associates working in his firm all the time, and Paul Kasurin added the young graduated architect Eino Kainlauri to his staff. Important factor to the works and commissions of the Finnish-American architects were the contacts with the Finnish and Finnish-American clients. It often happened that potential Finnish clients wanted to hire their own countrymen for their commissions, if possible. Only rarely does one encounter a name of a non-Finnish designer or architect in buildings which the Finnish-American community itself built.<sup>371</sup> For example, Eliel Saarinen executed several commissions for Finnish-American societies and for the Finnish-American Lutheran Church, together with Eero Saarinen.<sup>372</sup> Reino Aarnio worked for the Finnish Government and for Finnish commercial firms, just as many architects planned community houses or halls as well as Finnish Lutheran Churches.<sup>373</sup> In this way, Finnish and Finnish-American clients also played a certain role in the moulding of Finnish-American architecture. In many cases these clients wanted a design, which had elements of "Finnishness". As stated, it was the client who frequently influenced the architectural appearance of a structure and the direction of its development. For example, many Finnish-Americans were not entirely satisfied with the designs of Suomi College. There was a lot of discussion about the architecture of the

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<sup>369</sup> See the biographical section. Reino Aarnio was a member of SAFA and AIA, Eino Kainlauri also was a member of both organizations. Leo Jacobson was a member of SAFA and AICP; Eliel and Eero Saarinen were presumably members of at least SAFA and AIA, to mention only a few. Also the other non-professional Finnish-American organizations.

<sup>370</sup> In Finnish: "Suomen Arkkitehtiliitto" ("Finlands arkitektförbund") founded in 1892.

<sup>371</sup> In this case it must be remembered that the Finnish community and the organizations rented the building if they could not afford to built it. Here, the name of the designer, if it is known, can be non-Finnish!

<sup>372</sup> De Long 1983, 67.

<sup>373</sup> Engelberg 1944, 267-268, 301.

Eliel Saarinen's design for the Suomi-Synod College was one of these.

complex, which was seen as being all too “American” and did not represent the Finnish origins of the school.<sup>374</sup> Later generations and art historians have not necessarily agreed with this.

So did the origin of the Finnish born architects show in any way in their designs? It can be said that, generally speaking, these architects followed contemporary architectural trends and developed their personal styles and that much of what they did was not directly related to their ethnic origin. Nonetheless, their Finnish background still revealed itself in many instances, and in general it can be said their Scandinavian roots were deep. All these Finnish-born architects followed actively the contemporary development of Finnish and Scandinavian architecture and its designs. This can be seen time and again in their designs. In fact, it has been said that the works of Eliel -as well as Eero Saarinen- do not resemble contemporary American architecture. The designs of Eliel in the 1940’s and 1950’s have far more elements from the contemporary European and Scandinavian architecture. The influence of Ragnar Österberg’s designs for Stockholm City Hall can be seen in Eliel Saarinen’s Memorial Hall, while a similar “spirit” can be found in the designs of Saarinen and Martin Nyropp.<sup>375</sup> Commissions from the Finnish-American community or Finnish related organizations often can bring in the possibility to show more freely a Finnish influence or spirit in design. In the case of the Eino Kainlauri’s design of the Finnish Cultural Centre or Reino Aarnio’s designs for the New Finland House there are definite elements that derive their ethnicity through a native understanding of these buildings within their a purely Finnish context. Architect Reino Aarnio has said that the main difference between the Finnish architect and the American architect is in the use of the materials. He thought that Finnish architect appreciates various materials more and uses them with a respect the American does not. In Aarnios opinion, Finnish architects had a better sense of aesthetics than Americans.<sup>376</sup>

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<sup>374</sup> Tokoi 1949, 2-3.

Ketonen 1976, 65-67.

Kainlauri, 1988. ”American Architects Of Finnish Origin or Ancestry – A Study of Their Family Histories and Achievements”.

<sup>375</sup> Pelkonen and Albrecht 2006, 1.

<sup>376</sup> Penttinen 1975. ”Amerikan-Suomalaisia jotka näkyvät ja kuuluvat” . KeskiSuomalainen 29.6.1975.

“Finnishness” can therefore be observed in the use of elements and motifs and in the use of materials and techniques. Added to this is individual expression in which references to the ethnic origin often occur on a deeply personal level. When seen in this light, it is understandable that Finnish elements, motifs, techniques and materials in designs are difficult to combine in the architectural language of a land, which has a large and multi-ethnic customer basis that has developed its own shared identity and ideal. As stated in the word of Eino Kainlauri:

“...Finnish influence in design style, there is not much to find, as American building environments and materials and construction methods, as well as the owners desires are quite different.”<sup>377</sup>

## **7. Conclusions**

The immigrants, who came from all over the world, have shaped the forms of the American Architecture. The architectural view of the United States is a combination of different cultures and traditions, trends, inventions dreams and engineering skills. The history of Finnish immigrant architecture and architects has not been a major point of discussion in this conversation. It may not be of determinative importance within the context of the architectural history of the United States, but it certainly has its place and its validity within the history and lives of the Finns and Finnish-Americans. The Finnish immigrants contributed to American architecture by building farms, residential houses and communal buildings through a long Finnish building tradition which they brought with them from the Old World. Finland, like the other Scandinavian countries, supplied the United States with many talented, innovative, and professionally-trained architects and contractors whose designs, engineering, and teaching accomplishments will long be testimony to the Finnish presence in America.

### **7.1. The Contributions of the Vernacular Building Tradition of the Finns**

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<sup>377</sup> Eino Kainlauri’s letter to Saija Silén, February 8.2002.

The Finnish immigrants shaped the built environment especially in the wooden areas of the Northern and Eastern parts of the United States of America. Finnish immigrants often wanted to live near their countrymen, and in many cases there emerged so called “Finn towns” which at one time had some kind of representatives of Finnish architectural heritage. The Finns built as they had done in home; they worked voluntarily and together for common good of the Finnish community by building schools, churches, halls and started co-operative activity. One notable contribution of the Finnish-Americans was the meeting hall. They built through voluntary work at least 600 halls, which served particular needs of the Finns in their American environment. Next to ecclesiastical structures, the halls are considered to be one of the largest collection of ethnic-related buildings that any immigrant group in America built and owned. It was a building type which had many social uses within the Finnish communities. In addition, at times it had important political and ideological functions. Halls also reflect the values brought from Finland to the New World, particularly in the context that everyone had to do what they could for the welfare of every member of the community. The volunteer work that the Finns did erecting these halls was a good example of the ideology of working for common good, a concept seen also in the everyday life of Finns both in Finland and the United States. Many of the halls, as stated, were socialist and labour centres. These movements also influenced Finnish immigrant history in notable way.

The fingerprints of Finnish settlers can be seen today in the various open-air museums, which have been created on former Finnish immigrant farms. The Finnish immigrants brought along the Finnish building types, the use of material and hewing techniques and the Finnish exteriors. For example, they brought along the single functioned buildings, smoke saunas (and smoke houses), and the use of a separate field hay storage building. The Finnish speciality was the sauna, which almost every farm had and the separate field hay. It was a surprise to notice that the vernacular architecture went through simplification when it arrived to the United States. The architectural motifs and decorations that were popular at that time in Finland did not had as notable position in the buildings built in the United States. In Finland these motifs were used freely and in some form almost

everywhere; vernacular peasant houses, cotter houses and even in generally in outbuildings. Maybe the life in the new place took so much energy and money, that the Finnish-American pioneer buildings were stripped from all unnecessary elements and decorations. Typical late 19<sup>th</sup> century popular eclectic architectural elements such as the carved or turned window foots, the profiled heaves, solid porches with windows and decorated brackets in the exteriors were used in simpler forms than in Finland. Sectored boarding and vertical boarding was very popular in Finland in the late 19<sup>th</sup> century, in fact it was a common eclectic feature. All those elements were much more common to vernacular architecture in Finland at the end of the 19<sup>th</sup> and at the beginning of the 20<sup>th</sup> centuries.<sup>378</sup> There is no research done about the colours the Finnish immigrants used in their buildings, but the pictures that were available for this research do not show that the Finnish-Americans would have used prominently the traditional Falun red or Italian red in their buildings as in Finland.<sup>379</sup> Elements of Neoclassicism, on the other hand, can often be found in early Finnish-American architecture.<sup>380</sup> The Classicism had long history and in Finland, the classical architectural motifs from Carl Gustaf time had survived throughout the Russian Empire- style and through different Revivals until it was also again academically accepted style. Brian Magnusson has studied the Classicism in Scandinavian-American architecture and has pointed out in many contexts the significance that the Classicism had among the Scandinavian settlers. It seems like the Neo-Classical (Classic Revival) style was dearest to the Scandinavian immigrants.<sup>381</sup>

Later on, when the family's economy improved, they built or remodelled their house by using some of the forms "American style" – what ever was an ideal in the contemporary housing of this multicultural land. As in Finland, the owners often wanted to modernize their houses following the prevailing trends. So many

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<sup>378</sup> The stylistic development among Scandinavian immigrants has been studied for example researchers such as Brian B. Magnusson and Lena Palmqvist.

<sup>379</sup> In Finland, more popular of the two red ochra paints was the Italian red, which was a bit brighter than the Falun red. The use of paints become popular in 19<sup>th</sup> century Finland, also the peasant houses were painted as soon as they built houses with chimneys. The painting of outbuildings became popular later, in the 20<sup>th</sup> century. Almost everything was painted red until the industrial manufacturing of oil colours started around the Europe in 1920s. [Museovirasto, korjauskortit. Numero 13. Öljymaali, s. 1-5 ja Numero 12. Keittomaali, s.1-3.]

<sup>380</sup> Magnusson, 2001, 234-235.

<sup>381</sup> Ibid.

Finnish immigrants built a new American styled house as soon as they could afford it. It is normal, that we rather want to be a part of something that stood out of crowd by being different. Most of the first buildings that immigrants built have disappeared.

## **7.2. The contributions of the Finnish-American architects**

There was no purely “Finnish” design style in the view of the Finnish-American architects. Instead, the architects created their own style which invariably was a personal view of contemporary architectural styles that prevailed worldwide. The architects introduced in this study represented different periods and architectural styles, the first following the academic manner of the so called “Beaux Arts” tradition, such as Werner Lignell, and John and Paul Kasurin. Eliel and Eero Saarinen went through the first phase of “American Modernism” which was influenced by the Scandinavian International Style. Some of the designs done by Paul Kasurin belonged to this movement also. Later on, Eero was a central figure in the second phase of American modernism - post war idealism. Both Eliel and Eero Saarinen were major representatives of modern American architecture. Eero in fact represented the second generation of the modern movement, which had its emphasis on new construction technology and materials of post-World War II. Also Eino Kainlauri, Leo Jacobson and Ray Aarnio as well as Aaro Annala, Sulho Nurmi and Lauri Lindell were the designers of the second generation working within American Modernism. All these architects did a great deal of public or semi-public designs, which was probably the reason. This, of course, helped in identifying these individuals. Sadly works by some of the designers have gone unidentified, as the architects worked in firms such as Kahn & Associates, Giffels & Vallet and for the National Services. At this early stage in my study of Finnish-American architects, visiting American archives was unfortunately impossible, thereby making identification of many architects and building contractors difficult. Nonetheless, it appears that the Finnish architects who established their own offices, willingly hired fellow Finns to work as assistants.<sup>382</sup>

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<sup>382</sup> Eero Saarinen hired Finns; for example he hired Oula Hammarström, Paul Kasurin hired Eino Kainlauri etc-



As has been stated, the ethnic origin of the Finnish architects often manifested itself in their ways of working and/or in the designs they produced. Yet, while they appreciated their roots, that element was not the driving force in their designs. The greatest influence on their designs came from their clients, and it periodically happened that Finnish-American clients wanted a “Finnish design.” Eero Saarinen stated that his proposals were inevitably solutions to his clients’ needs when he searched for the best architectural form for a project. It might also be said that the comprehensive approach to their designing tasks was, in a way, a “Finnish Factor”. Nature was an important element, and early on Finnish architects paid as much attention to the surroundings of the buildings as to the interiors. Many of these architects also theorized their design principles and taught, and, in that way, they spread and shared their architectural principles to the next generation of American designers. It should be noted that some Finnish-born architects became renowned educators such as Eliel and Eero Saarinen, Leo Jakobson, Reino Aarnio, and Eino Kainlauri. These men were highly appreciated and helped develop the North-American system of architectural studies. They often hired “their own” and, in this way, helped ease the economic situation of younger colleagues. All this provided the basis for the architectural professionalism among Finnish-American designers and educators. Their contributions will endure.

### **7.3. What tomorrow brings?**

The appreciation for the Finnish-American architects has been growing in last few years, thanks in part to wide attention in the media regarding Eero Saarinen’s work. Many Americans did not realize that the executor of the American Modernism was a Finnish immigrant. Generally speaking, research in Finnish immigration studies has not concentrated on architecture, and the studies done by American scholars have presented only an American view. Studies of Finnish-American architecture by Finnish scholars are needed. We Finns can offer a culturally and historically different point of view. In some cases the background materials of the Finnish or Scandinavian vernacular buildings have been poor in the American studies, and one discovers many misunderstandings and misinterpretations even regarding the development of traditional folk architecture.

The lack of inventories involving immigrant domestic architecture is a problem; relatively few Finnish-American farm sites have been investigated, and there have been no comprehensive inventories undertaken on the state or national level. A study of Finnish-American vernacular architecture on a regional or national scope is needed. Another area needing examination is the “Americanization” of residential architecture - how the building tradition of the Finnish immigrants slowly changed toward an “American” identity.

As I indicate above, the state of the research regarding major Finnish-American architects is better. In many cases, a good deal of information was available and, in the case of Saarinen family, it was also easy to find. In beginning my study, I also found that most of the information about Finnish-American architects concerned those situated in the eastern and northern parts of the United States. It is known, for example, that there is still a large population of Finns living on the West Coast, but there is little information available about first generation Finnish-American architects. There are archives in the United States that probably have a great amount of information about these Finnish born builders and architect. These resources should be researched carefully as part of any larger study.

#### **7.4. In the Dust**

This study took a number of years to complete, and, like many students, I have experienced hardships during this long journey. On numerous occasions I was forced to put aside my thesis. In fact, I have gained much during these past years as they have given me the possibility to develop my specialities and to learn much more about architecture and cultural heritage. I thank my mentors Professor Heikki Hanka and Docent Brian B. Magnusson for their continued support and guidance in this project. In summing up the “lifeline” of this study - *and my own as well* - I cite below the thoughts of a Finnish immigrant:

*“I first spent all my money in big cities. But now I have so much that I could come back to Finland. But I will buy land instead.”*<sup>383</sup>

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<sup>383</sup> From letter sent by Emil Aalto (Kaleva, Michigan) to a friend in Eura, Finland, in 1902. Published in Michigan Historical Collections. Bulletin No. 26, June 1976.

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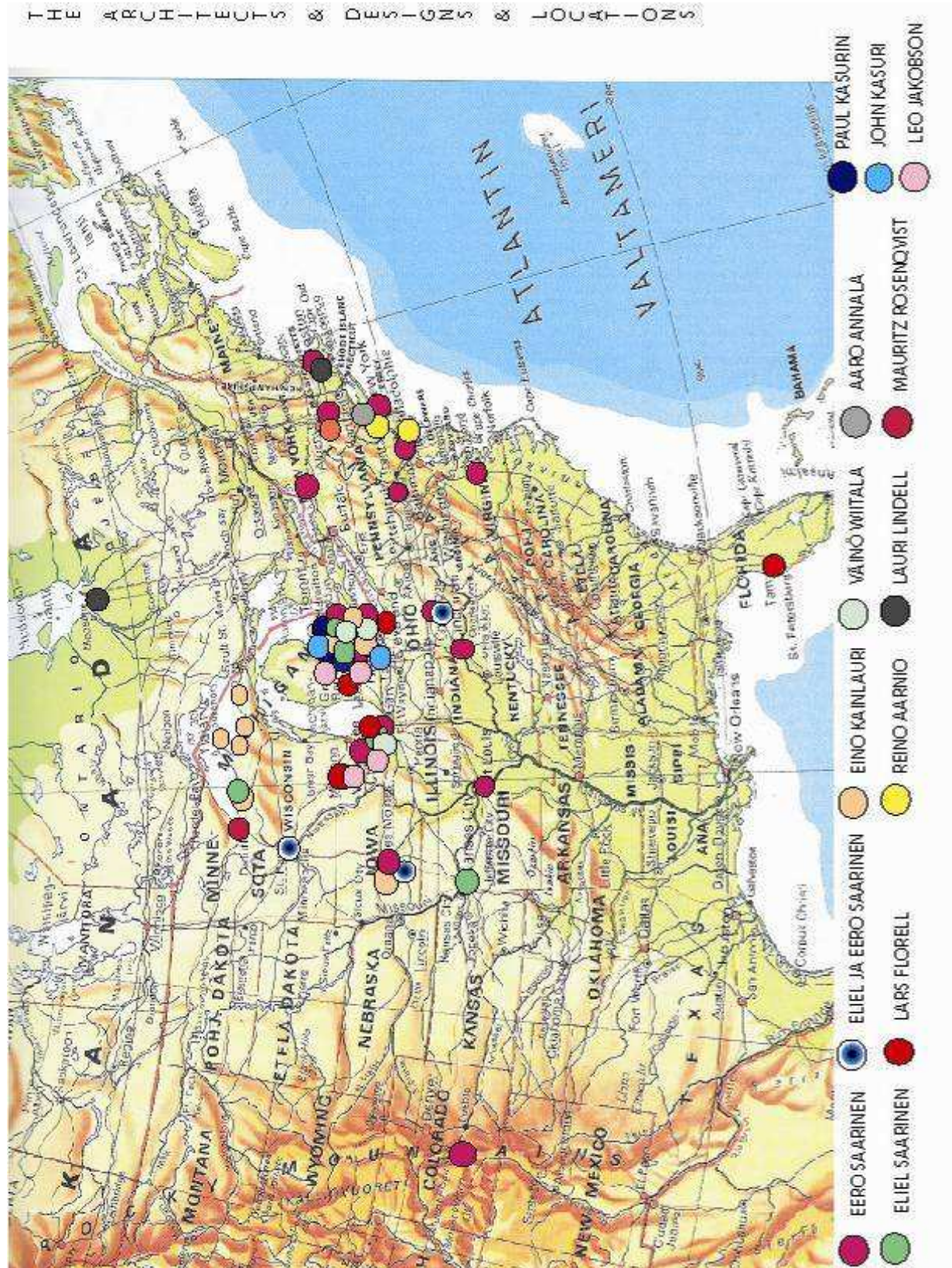
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# APPENDIX 1.

A directional map of the designs of the Finnish-American architects.



## APPENDIX 2.

### Pictures used in architectural analyse : early Finnish immigrant houses

House	Location	Designer / style	Dating
Alex Palo house	Wisconsin	vernacular Finnish loghouse L-shape	1900's
Hanka Farmstead, courtyard, all buildings	Keweenaw Bay in the Upper Peninsula of Michigan	vernacular Finnish logbuildings, house 1,5 floors	1920's
Hanka Farmstead, courtyard, map.	Keweenaw Bay in the Upper Peninsula of Michigan		1920's
Unknown Finnish immigrant familys pairhouse	Minnesota	Vernacular Finnish loghouse, saddle roof, 1 store	1880-1900
Finnish-American farmers house	Fairbanks	Vernacular Finnish loghouse, small like crofters houses in Finland.	1880-1900
The house on the farm of Mikko and Anna Pyhälä.		Vernacular Finnish loghouse. One room plan, saddle roof.	1880-1900
Erick Lindgren and William Merila house	Clatsop County, Oregon.	Vernacular Finnish loghouse. Typical pairhouse of late 19 <sup>th</sup> century	1880-1900
Immigrant farm in Michigan	Michigan	Vernacular Finnish loghouse. One room house that have been enlarged with another room- creating a pairhouse.	1880-1900
The Harma house	Little Finland, Wisconsin	Vernacular Finnish loghouse. Rectangle plan. Typical form of Finnish crofters in late 19 <sup>th</sup> century. Saddle roof..	1921
Deep River Finnish immigrant farms	Deep River, Washington	Vernacular Finnish loghouse. Rectangle plan, horizontal boarding, pairhouse-based plan. Saddle roof.	1890-1910
The Anderson farm (Jääskeläinen)	Halsey Valley, NY	Vernacular Finnish loghouse. 2 stores, rectangle plan which resembles the neo-classical farm houses in Finland. Saddle roof.	1900-1920
The Finntown buildings	Finntown, Lake	Mining district, one room houses, small cabins. some of those built of lumber. Saddle roof.	1890-1920
Finnish Homestead Museum	Askel, Michigan	Vernacular Finnish loghouse. Rectangle plan, pairhouse type. No boarding. Small, saddle roof.	1880-1910
Log cabin in the Rocky Mountains of Gunnison County	Gunnison , Colorado	Vernacular Finnish loghouse, semidugout. Saddle roof.	1860-1900
A story-and a half doughtrot house of New River	New River, Virginia	Vernacular Finnish loghouse. Worm fence, pairhouse but higher. No boarding, saddle roof of shingles.	1880-1900
Minnehaha county single room house	Minnehaha, South Dakota	Vernacular Finnish loghouse. Single room, next phase from smoke house. 1 store, saddle roof , no boarding.	1860-1890
The Matt Johnson farm	Brantwood, Wisconsin	Vernacular Finnish loghouse. 2 rooms, 1,5 stores higher loghouse with saddleroof. Shinles, no boarding.	1898
House of the Quincy miners	Upper Peninsula	Vernacular Finnish loghouse. 1,5 floors, high and narrow. Second floor was rented. Rectangle floor, boarded	1900-1920
Finnish-American house, "American dream"	Astoria	Victorian era building	1880-1890

## APPENDIX 3.

### Pictures used in architectural analyse : the Finn halls and Co-Operatives

Building	Type	Location	Store	Style and material	Date
The Workers Co-Operative house RH 1991,1.	workers co-operative house	Ash Street, Gardner, Massachusetts	2	American style , Colonial Dutch eclectic lumber	1911
Sointula- The Finnish Farmers Society hall RH 1991,2.	Finnish Farmers Society Hall	Pitcherville, Massach.	1,5	Vernacular Classicism -logs, Horizontal boarding	1920's
Finnish Labour Temple RH 1991, 3.	Finnish Socialist hall	Negaunee, Michigan	3	Eclectic Githic Revival/ Tudor Bricks	1910
Aamurusko RH 1991,5.	Temperance hall	Negaunee, Michigan	2	Vernacular classicism Horizontal boarding	1900
Finn Hall	Temperance society hall	Weirton, West Virginia	2	American style , Colonial/ Western eclectic lumber	in 1900's
The Suomi Finn Hall	Temperance society hall	Astoria, Oregon	High 1,5	Neo-classical lumber	1895
The Astoria Finnish Socialist hall	Finnish Socialist hall	Astoria, Oregon	5	American Colonial, "western" bricks / stone white	1911
The Aurora workers 'Society Finn Hall RH 1991,13.	Workers 'Associaton hall	Astoria, Oregon	2	Vernacular Classicism Horizontal boarding	1912
The Finn Hall RH 1991,13.	Finnish Socialist hall	Brainerd, Minnesota	1,5	Vernacular Classicism Horizontal boarding	1906-1910
The Christian Temperance Hall RH 1991,14.	Onnen Kukka Christian temperance	Chassel, Michigan	2,5	American style , Colonial Dutch eclectic colonial style Horizontal boarding	1900's?
The Lännen Toivo Temperance Society Finn Hall RH 1991,16.	The Lännen Toivo Temperance Hall	Fort Bragge, California	2 and 1	Revival Victorian era Horizontal boarding	1892
The Fort Bragg Toveritupa RH 1991,17.	Finnish Socialist hall of Vesa	Fort Bragge, California	2	American Revival Classicism Horizontal boarding	1914
The Järvenkukka Temperance Hall RH 1991,18.	Temperance society hall	Gilbert, Minnesota	2	Vernacular Classicism Horizontal boarding	1897?
The Askel Temperance society Hall, RH 1991,19.	Temperance society hall	Grand Marais, Minnesota	2	American style , Colonial eclectic Rustic bricks	1906?
The Newberry Suomalainen Työväen-yhdistys Hall RH 1991,20.	Finnish Socialist hall	Newberry, Michigan	2	Vernacular Classicism Logs, Horizontal boarding	1910's
The Palace Finn Hall RH 1991,22-23.	Finnish Socialist hall	Ironwood, michigan	2	Colonial, Dutch Horizontal boarding	1908
The Berkeley Toveritupa Hall RH 1991,25.	Finnish Socialist hall	Berkeley, California	3	American style , Colonial/ Western eclectic Horizontal boarding	1909
The Brotherhood Finn Hall RH 1991,26.	Kalevala Brotherhood Hall	Berkeley, California	2	Vernacular Finnish, early modern. Horizontal boarding	1932
The Onnen Toivo Temperance Society Hall RH 1991,29.	Temperance society hall	Cocato, Minnesota	1,5	Vernacular Neo-Classicism Horizontal boarding	1896

The Drummond Finn Hall RH 1991,30.	Finnish Socialist hall	Drummond, Michigan	1,5	Vernacular Neo- Classicism Horizontal boarding	1910's
Kansankoti RH 1991,31.	Kalevala Brotherhood Finn Hall	Aberdeen, Washington	1,5	American style , Colonial/ Western eclectic Lumber	1911
The Aberdeen Socialist Hall, RH 1991, 32.	Finnish Socialist hall	Aberdeen, Washington	3	Vernacular Finnish Jugend lumber	1905- 1910's
The Aberdeen IWW Hall, RH 1991, 33.	Finnish Socialist hall	Aberdeen, Washington	2	American style , Colonial/ Western eclectic lumber	1939
The Ponca Street Finn Hall, RH 1991,34.	Finnish Socialist hall	Baltimore, Maryland	2	American style , Colonial/ Western eclectic Red bricks	1920
The Eureka Finnish labour Hall, RH 1991, 35.	Finnish Socialist hall	Eureka, California	2	American style , Colonial/ Western eclectic lumber	1909
The United Finnish Kaleva Finn Hall RH 1991, 36.	Kalevala Brotherhood Finn Hall	Eureka, California	2	Colonial, eclectic American lumber	1911
The Jersey City Finn Hall, RH 1991, 37.	Finnish Socialist hall	Jersey City, New Jersey	2	American style , Colonial/ Western eclectic lumber	1918
The Georgia Co-Op. Finn hall, RH 1991, 38.	Co-op	Jessup, Georgia	1,5	American style , Colonial/ Western eclectic lumber	1920
Kansankoti / Suomi Hall RH 1991, 39.	Finnish Socialist hall	Mullan , Idaho	2	Vernacular Finnish jugend lumber	1900-1905
Deadwood Finn Hall, RH 1991, 40.	Finnish Socialist hall	Deadwood, Alaska	1	Vernacular Finnish log structured building	late 19th
Tupsunperä Hall, RH 1991, 44.	Finnish Farmers Society Hall	Templeton, Massachusetts	1,5	Vernacular classicism Horizontal boarding	early 20th
The Ilmio Temperance Hall, RH 1991, 44.	Temperance society hall	Biwabik, Minnesota	1,5	American style , Colonial/ Western Horizontal boarding	1900
The Zim Finn Hall, RH 1991, 45.	several Finnish organizations	Zim, Minnesota	1	American style , Colonial/ Western Red bricks	early 20th
The Soihtu Temperance Hall, RH 1991, 45.	Temperance society hall	Dodgeville, Minnesota	1,5	Finnish vernacular neo- classicism Horizontal boarding	1911
The Svensen Finn Hall RH 1991, 46.	Co-op	Svensen, Oregon	1	Finnish vernacular modified Horizontal boarding	1920's
The STY Hall RH 1991, 48.	Finnish Socialist hall	Spencer-Van Etten, New York	2	American Classic Revival Horizontal boarding	early 20th
The Montreal Finn Hall RH 1991, 49.	Temperance society hall	Montreal, Wisconsin	2	American Classic Revival lumber	1890
the Ely Workers Hall RH 1991, 50.	Finnish Socialist hall	ELY, Minnesota	1,5	American Classic Revival Horizontal boarding	1900
The Minneapolist Socialist Hall RH 1991, 51.	Finnish Socialist hall	Minneapolis, Minnesota	1,5	Vernacular Finnish Horizontal boarding	1905
The Cromwell Plowman's Finn Hall RH 1991, 52.	Kyntäjä Society, Socialist	Cromwell, minnesota	1,5	Vernacular Finnish Horizontal boarding	1913
The Munising Finn Hall RH 1991, 52.	Finnish Socialist hall?	Munising, Michigan	2,5	Colonial Vertical boarding	1890-1920

The Taimi Finn Hall RH 1991, 53.	Finnish Socialist hall	South Royalston, Massachusetts	2	American Classic Revival Horizontal boarding	1910-1920
The Co-Op Finn Hall, RH 1991, 54.	Co-op	Bruce Crosiing, Michigan	1,5	American style , Colonial/ Western Horizontal boarding	1931
The Paynesville Finn Hall, RH 1991, 55.	Finnish Socialist hall	Paynesville, Michigan	1,5	Modified Classicism? Horizontal boarding	1917
The Waukegan Finnish Workers Hall. RH 1991, 56.	Finnish Socialist hall	Waukegan, Illinois	2,5	American Colonial style Red Bricks	1910
The Woodland Finn Hall, RH 1991, 57.	Finnish Socialist hall	Woodland, Washington	2,5	Vernaculan finnish Horizontal boarding	1915
The New Woodland Finn Hall, RH 1991, 57.	Finnish Socialist hall	Woodland, Washington	1,5	Vernacular Finnish Horizontal boarding	1911
The Clifford Finn Hall, RH 1991, 58.	Finnish Socialist Hall?	Tripoli, Wisconsin	2,5	Vernacular Finnish Horizontal boarding	1900- 1915?
Jocksonville Finnish Socialist hall, RH 1991, 58.	Finnish Socialist hall	Jacksonville, Ohio	1,5	Vernacular Finnish hall, Horizontal boarding	1910?
The Poulsbo Toveri Hall, RH 1991, 59.	Finnish Socialist hall	Poulsbo, Washinton	1,5	Vernacular Finnish Horizontal boarding	1910-1920
The Onnen Ääni Temperance Society Finn Hall, RH 1991, 59.	Temperance hall	Floodwood, minnesota	1,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1900
The Hibbing Finnish Workers Hall, RH 1991, 60.	Finnish Socialist hall	Hibbing, Minnesota	2,5	Colonial style, Red Bricks	1911
The Tapio Temperance Society Hall, RH 1991, 61.	Temperance Society hall	Hibbing, Minnesota	1,5	American Classic Revival Horizontal boarding	1895
The Sampo Finn Hall, RH 1991, 61.	Temperance Society Hall	Hibbing, Minnesota	3	Neo – Classicism Horizontal boarding	1912
The New Castle Finn Hall, RH 1991, 62.	Kaleva Brotherhood	New Castle, Washington	1,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1905
The Hockinson Finnish Brother and Sisters Lodge, RH 1991, 64.	Kaleva Brotherhood	Hockinson, Washington	2,5	American style , Colonial/ Western Horizontal boarding	1931
The Pike Workers Finn Hall, RH 1991, 65.	Finnish Socialist Hall	Pike, Minnesota	1,5	Vernacular Finnish hall, Neo – Classicism elements Horizontal boarding	1911
Riento temperance Society Hall, RH 1991, 65.	Temperance society hall	Palo, Minnesota	1,5	Vernacular Finnish hall, Neo – Classicism elements Horizontal boarding	1908
The Sovinto Finn Hall, RH 1991, 66.	Finnish Socialist hall	Ashtabula, Ohio	2	American style , Colonial Horizontal boarding	1900
The Workers Finn Hall, RH 1991, 67.	Finnish Socialist hall	Crystal Falls, Ohio	1,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1910's
Toivola Finn Hall, RH 1991, 67.	Temperance society hall	Crystal Falls, Ohio	1,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1890's
The Cambridge Finnish Socialist Hall, RH 1991,69.	Finnish Socialist hall	Cambridge, Massachusetts	2	Elements of Jugend and churches Horizontal boarding	1910's
The Sovittaja Temperance Society Hall, RH 1991, 70.	Temperance society hall	Worcester, Massachusetts	2,5	American Classic Revival Horizontal boarding	1910
The Mulberry Street Finn Hall, RH 1991, 71.	Finnish Socialist hall	Worcester, Massachusetts	1	Former Swedish Church Horizontal boarding	
The Vanha Kämppä, RH 1991, 72.	Finnish Socialist hall	Worcester, Massachusetts	2,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1895

The Sampo Finn Hall, RH 1991,74.	Finnish Socialist hall	Canterbury, Connecticut	1,5	Vernacular Finnish hall, Neo – Classicism Horizontal boarding	1925
The IWW Finn Hall, RH 1991, 75.	Finnish Socialist hall	Brooklyn, Connecticut	2,5	American style , Colonial/ Western Horizontal boarding	1920-1930
The Waino Round Finn hall, RH 1991, 75.	Co-ops	Brule, Wisconsin	1	Church-like rotunda Horizontal boarding	1920's?
The Valon Lähteen Temperance Society Finn Hall, RH 1991, 76.	Temperance society hall	Eveleth, Minnesota	2,5	American style , Colonial Horizontal boarding	1906
The Finn Hall, RH 1991, 78.	Socialist hall	Red Granite, Wisconsin	1	American style , Colonial/ Western Horizontal boarding	1910-1920
The Herman Finnish Hall, RH 1991,79.	Socialist hall	Herman Michigan	1,5	Vernacular Finnish hall, Neo – Classical Horizontal boarding	1933
The Workers Temple Finnish Hall, RH 1991, 80.	Socialist hall	Ilwaco, Washington	1,5	American style , Colonial/ Western Horizontal boarding	1915
The Ashby Maja Maja Finn Hall Voima, RH 1991, 81.	Socialist hall	Ashby, Massachusetts	1,5	American style , Colonial/ Western Horizontal boarding	1924
The Into Finn Hall, RH 1991, 81.	Socialist hall	Norwood Massachusetts	1,5	Dutch Colonial Horizontal boarding	1912
The Uljas Koitto Temperance Society Hall, RH 1991, 82.	Temperance society hall	Quincy Massachusetts	2,5	Combined Revival styles in American style Horizontal boarding	1898
The Veli Finn Hall, RH 1991, 83.	Socialist hall	Quincy Massachusetts	3	American style , Colonial Horizontal boarding	1906
The New Castle Uusi Toivo Temperance Hall, RH 1991, 84.	Temperance society hall	New Castle, Pennsylvania	1,5	Vernacular Finnish hall, Horizontal boarding	1895
The Finn Hall, RH 1991, 84.	Socialist hall	West Riverside, Montana	1	Vernacular Finnish hall, Neo – Classical elements Horizontal boarding	1914
The Finn Hall, RH 1991, 85.	Socialist hall	Portland, Oregon	2,5	Jugend-style Horizontal boarding	1909
The Onnen Toivo Temperance Society Hall, RH 1991, 85.	Temperance society hall	Burton, ohio	2	American style , Colonial/ Western Horizontal boarding	1902
Työväentalo, Fift Avenue Hall, RH 1991, 86.	Socialist hall	Harlem, New York city	4	American Classic Revival Bricks	1910-1920
Työn temppeli, RH 1991, 87.	Socialist hall	Harlem, New York city	4	American Classic Revival Bricks / limestone	1924
The Finnish Socialist Opera House RH 1991, 88.	Socialist hall, cultural centre	Virginia, Minnesota	3	American Classic Revival Bricks	1913
Grayland Finnish Library Club (dance) hall RH 1991, 91	Dance hall	Grayland Washington	1	Finnish dance hall "tanssilava" Horizontal boarding	1910
The Socialist Finn hall, RH 1991, 92.	Socialist hall	San Francisco, California	2,5	American Classic Revival Horizontal boarding	1906
The Socialist Finn Hall, RH 1991, 93.	Socialist hall	Conneaut, Ohio	2	American Classic Revival Bricks	1911
The Kilpi Temperance hall, RH 1991, 93.	Temperance hall	Conneaut, Ohio	2,5	American Classic Revival lumber?	1900
CO-OPERATIVE HOUSES 1905-1930					
Boarding-house Jukola, RH 1991, 89.	Co-Operative boarding-house	Virginia, Minnesota	3	American Classic Revival , Chicago School Red bricks	1910
the co-operative house "Advanced"	co-operative house	Brooklyn, New York		American Classic Revival Red bricks	1923
co-operative apartment	apartment building	Brooklyn,		American Classic Revival	1916

building "Alku 1"		New York		Red bricks	
Central Cooperative Wholesale warehouse	warehouse	Superior, Wisconsin	3	Chicago School, contemp. Stone, concrete	1910-1930
Co-op. hotel and saloon Fennia.	saloon and hotel		2	Classic Revival eclectic, Horizontal boarding	1905-1910



## APPENDIX 4.

### Pictures used in architectural analyse : the Finnish-American churches

Church		Location	Plan	Style	Date
Finnish Lutheran Church of Kaleva	Lutheran Church	Kaleva, Michigan	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish Neoclassicism	?
The Finnish Lutheran Church of Atlantic (Suomi Synod)	Lutheran Church		Rectangle nave plan. Tower in the corner. Horizontal boarding	Finnish Neoclassicism	1899
Baltic South Range Church	Lutheran Church		Rectangle nave plan with west end bell tower. Horizontal boarding	Gothic Revival	1890
The Finnish Church of Bethlehem.	Lutheran Church	Bethlehem, New Jersey	Horizontal boarding	Byzantine	
The Finnish Church of Brooklyn (Suomi Synod)	Lutheran Church	Brooklyn, NY	Round plan, rotunda. stone, white columns, decorations	Finnish Neoclassicism	1909
Apostolis-Lutheran Church of Calumet (older)	Apostolic-Lutheran Church	Calumet, Michigan	Hall church. Horizontal boarding	"Old Finnish", simplified Finnish vernacular	-1880
Apostolis-Lutheran Church (younger) Pine Str.	Apostolic-Lutheran Church	Calumet Michigan	Fixed cross plan. Horizontal boarding	Simplified Finnish vernacular	1873
The Finnish (National) Church of Calumetin	Lutheran Church	Calumet Michigan	Rectangle nave plan with corner tower. Horizontal boarding	Gothic Revival	1898-1900
Covington Finnish Church	Lutheran Church	Covington	Hall church. Horizontal boarding	Simplified Finnish vernacular	1908
The Finnish Lutheran Church of Chrystal Falls	Lutheran Church	Chrystal Falls	Rectangle nave plan with corner tower. Horizontal boarding	Modest Gothic Revival	1902
The Finnish Lutheran Church of Eveleth (Suomi-Synod)	Lutheran Church	Eveleth	Rectangle nave plan with west end bell tower. Horizontal boarding	Eclectic Gothic / Renaissance Revival	
The Finnish Lutheran Church of DeKalb (Suomi Synod)	Lutheran Church	DeKalb	Rectangle nave plan with west end bell tower. Horizontal boarding	Gothic Revival	1900?
The National Finnish Lutheran Church of Gilbert	Lutheran Church	Gilbert	Rectangle nave plan with west end bell tower. Horizontal boarding	Gothic Revival	1890-1900
The Finnish Lutheran Church of Hancock (Suomi Synod)	Lutheran Church	Hancock, Michigan	Rectangle nave plan with corner tower. Horizontal boarding	Eclectic	1889
The Finnish Lutheran Church of Harbor (Suomi Synod)	Lutheran Church	Harbor	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish-like Renaissance revival	1892
The Independent Church of Hibbing parish	Lutheran Church	Hibbing	Rectangle nave plan with west end bell tower. Horizontal boarding	Eclectic, Gothic Revival	1880-1900
The Finnish Lutheran Church of Ironwood (Suomi Synod)	Lutheran Church	Ironwood, Michigan	Rectangle nave plan with west end bell tower. Horizontal boarding	Simplified Finnish vernacular	1860-1900
The National Finnish Lutheran Church of Ironwood, Michigan	Lutheran Church	Ironwood, Michigan	Cross plan with gable tower in the corner of two peaks. Horizontal boarding	Eclectic, American styled	1876
The Holy Trinity Finnish-Norwegian-Swedish Lutheran Church	Lutheran Church	Calumet	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish vernacular in neoclassical style	
The Finnish Lutheran Church of Worcester (Suomi Synod)	Lutheran Church	Worcester	Fixed cross plan. Horizontal boarding	Eclectic, American styled	1907/1909

Apostolic Lutheran Church of Francklin Street, Hancock		Hancock	Rectangle nave plan with west end bell tower. Stone and red bricks	Gothic Revival eclectic,	1890-1910
National Finnish Lutheran Church of Massachusetts City	Lutheran Church	Massachusetts City	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish vernacular in neoclassical style	1860-1900
The Finnish Lutheran Church of Mohawk (Suomi Synod)	Lutheran Church	Mohawk Michigan	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish Eclectic, Gothic Revival	1880-1910
The Finnish Lutheran Church of Monessen (Suomi Synod)	Lutheran Church	Monessen	Fixed cross plan. Horizontal boarding	Eclectic, American styled	1902 1903
The Independent Church of Nanty Glo	Lutheran Church	Nanty Glo	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish vernacular in neoclassical style	1908
The Methodist Church of Nashwauk	The Methodist Church	Nashwauk	Hall church. Horizontal boarding	“western style” Colonial	1906
The Finnish Lutheran Church of Negaunee (Suomi Synod)	Lutheran Church	Negaunee	Rectangle nave plan with west end bell tower. Horizontal boarding	remodelled	
The Finnish Lutheran Church of New York Mills (Suomi Synod)	Lutheran Church	New York Mills	Asymmetric plan. Horizontal boarding	Eclectic, American styled	1910
The Finnish Lutheran Church of Newberry (Suomi Synod)	Lutheran Church	Newberry	Hall church. Horizontal boarding	Vernacular Finnish hall church	1860-1880
The Finnish Lutheran Church of Pointsett (Suomi Synod)	Lutheran Church	Pointsett	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish eclectic, classical and gothic revival	1905
The National Finnish Lutheran Church of Port Arthur	Lutheran Church	Port Arthur	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish eclectic, classical and gothic revival	1902
The Finnish Lutheran Church of Princeton (Suomi Synod)	Lutheran Church	Princeton	Cross plan with gable tower. Horizontal boarding	Gothic Revival	1909
The Finnish Lutheran Church of Republic (Suomi Synod)	Lutheran Church	Republic, Michigan	Cross plan with gable tower. Red bricks Designed by Mr. Anderson	Gothic Revival	1908
The Finnish Lutheran Church of Rock Springs (Suomi Synod)	Lutheran Church	Rock Springs	Rectangle nave plan with corner tower. Horizontal boarding	Gothic Revival	1880-1890
The Finnish Lutheran Church of Rockport (Suomi Synod)	Lutheran Church	Rockport, Gloucester	Rectangle nave plan with roof tower. Horizontal boarding	Eclectic, Finnish Vernacular early	1905
The Finnish Lutheran Church of Rudyard (Suomi Synod)	Lutheran Church	Rudyard	Hall church. Horizontal boarding	Vernacular Finnish hall church	1903
The Finnish Lutheran Church of Betlehem (Suomi Synod) Calumet	Lutheran Church	Betlehem Calumet	Cross plan with gable tower. Horizontal boarding	Eclectic, Renaissance and Gothic motifs.	1880-1910
The Finnish Lutheran Church of Sault St. Marie (Suomi Synod)	Lutheran Church	Sault St. Marie	Cross plan with gable tower. Horizontal boarding	Gothic Revival	1880-1910
The Finnish Lutheran Church of Savo (Suomi Synod)	Lutheran Church	Savo	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish vernacular in neoclassical style	1885-1887
The Finnish Lutheran Church of Astoria (Suomi Synod)	Lutheran Church	Astoria	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish Neo-classicism	1880-1910
The Finnish Lutheran Church of Nurmijärvi (Suomi Synod)	Lutheran Church	Nurmijärvi, Minnesota	Rectangle nave plan with west end bell tower. Horizontal boarding	Finnish Neo-classicism	1880-1910
The Finnish – Norwegian Lutheran Church of Quincy	Lutheran Church	Quincy, Michigan	Hall church. Horizontal boarding	Vernacular Finnish hall church	1900-1920

The Embarass Apostolic Lutheran church	Apostolic Lutheran church	Embarass, Minnesota	Hall church. Horizontal boarding	Vernacular Finnish hall church	1906
The Embarass Evangelical Free Church	Evangelical Free Church	Embarass, Minnesota	Rounded plan, roof tower in the centre of it. Horizontal boarding	Modern	1983
The Pike Evangelical Lutheran Church	Lutheran Church	Pike Township, Pennsylvania	Rectangle nave plan. Horizontal boarding	Vernacular Finnish	1910-1930
The Church of the Finnish-Lutheran Congregation	Lutheran Church	Warren, Ohio	Rectangle nave plan with west end bell tower. Moulded, rustic bricks	Gothic Revival	1904

## APPENDIX 5.

Pictures used in architectural analyse : the Finnish-American architects

Architect	Design and location	Type	Year
Frederick German and A. Werner Lignell.	Tower Hall, College of St. Scholastica	School	1908
Frederick German and A. Werner Lignell.	Service Motor Company, Automotive Showroom 124 East Superior St., Duluth, MN 55802	Traffic/ commercial	1909
Frederick German and A. Werner Lignell.	YMCA Building of Duluth ( later demolished),	YMCA	1903
Frederick German and A. Werner Lignell.	Freimuth Bldg. (Fowler Bldg.) Superior St., Lake Ave.	Residential	1896, 1907, 1914
Frederick German and A. Werner Lignell.	Glen Avon Church original, 2105 Woodland Ave	Church	1908
Kelly & Lignell	Cook County Courthouse, Duluth Minnesota	Public / Juridical	1910- 1912
Frederick German and A. Werner Lignell, architects.	William Cole house, 2204 East First Street;	Residential	1908
Frederick German and A. Werner Lignell, architects	United Church of Two Harbors	Church	1906
Eliel Saarinen	Tabernacle Church of Christ, Minneapolis	Church	1939
Eliel Saarinen	First Christian Church, Columbus, Indiana,	Church	1942
Eliel Saarinen	The Smithsonian Institute	Culture	1939
Eliel Saarinen	The Cranbrook School for Boys, Cranbrook, Bloomfield Hills, Michigan	School campus	1928
Eliel Saarinen	Brookside School, Cranbrook, Bloomfield Hills, Michigan	School campus	1929
Eliel Saarinen	Kingswood School (for girls), Cranbrook, Bloomfield Hills, Michigan	School campus	1931
Eliel Saarinen	The Saarinen house, Cranbrook, Bloomfield Hills, Michigan	Private house	1930
Eliel Saarinen	The Cranbrook Institute of Science building, Cranbrook, Bloomfield Hills, Michigan	School campus	1937
Eliel Saarinen	The Academy art museum and library, Cranbrook, Bloomfield Hills, Michigan	Museum and library campus	1942
Eliel Saarinen	Tanglewood Opera House, Lenox Massachusetts	Culture	1944
Eliel Saarinen	Crow Island School, Winnetka, Illinois	School	1940
Eliel Saarinen	The Fenton Community Center, Fenton, Michigan	Governmental	
Eliel Saarinen	Des Moines Art Center, Des Moines, Iowa	Culture	1948
Eliel Saarinen	Kleinhans Music Hall, Buffalo, New York; collaboration with Eero Saarinen	Culture	
Eero Saarinen	Jefferson National Expansion Memorial, Gateway Arch, St. Louis, Missouri	Monument	1947
Eero Saarinen	TWA Airport J.F. Kennedy Airport in New York	Airport terminal	1952
Eero Saarinen	Deere & Company , Main building, Moline Illinois	Office building	1963
Eero Saarinen	Dulles Airport, Washington, DC	Airport terminal	1963
Eero Saarinen	General Motors Technical Center, Warren, Michigan	Business	1956
Eero Saarinen	North Christian Church in Columbus, Indiana	Church	1963
Eero Saarinen	Kresge Auditorium at MIT, Cambridge Massachusetts	Culture	1955
Eero Saarinen	The David S. Ingalls Rink at Yale. New Haven, Connecticut	Sports	1959
Eero Saarinen	UM - Earl V. Moore Building (School of Music), University of Michigan	School, campus -red brick like in Cranbrook,	1963
Eero Saarinen	Harvey Ingham Science Hall and Fitch Hall, Drake University, Des Moines, Iowa	School /campus	1947
Eero Saarinen	Hubbell Dining Hall, Drake University	School/ campus	1951
Eero Saarinen	Noyes House, Vassar College, Poughkeepsie, N.Y.	School/ campus	1958
Eero Saarinen	Oreon E.Scott Meditation Chapel and Medbury	Church, school /	1953

	Hall, Drake University	campus	
Eero Saarinen	Columbia Broadcasting system Headquarters, New York	Business	1964
Eero Saarinen	Thomas J. Watson Research Centre, Yorktown Heights New York	Business	1961
Eero Saarinen	Bell Laboratories, Holmdel New Jersey	Business	1962
Eero Saarinen	Music Tent, Aspen	Culture	1949
Paul Kasurin, Fry&Kasurin	The First United Methodist Church, Ann Arbor Michigan	Church	1940
Paul Kasurin, Fry&Kasurin	First National Bank, Ann Arbor Michigan	Merchandice building/ bank	1929
Paul Kasurin, Fry&Kasurin	Tuomy Hill Service Station, Ann Arbor Michigan	Transportation building/ service station	1920's
Paul Kasurin, Fry&Kasurin	The Women's Athletic Building, Palmer Field	School	1928
Paul Kasurin, Eino Kainlauri	Tappan middle school, An Arbor Michigan	School	1950
Paul Kasurin, Eino Kainlauri	Eberwhite elementary school	School	1950
Reino Aarnio	Exhibition Palviljon, Poznan Poland	Culture	1956
Reino Aarnio	Exhibition Palviljon, Hawai	Culture	1965
Reino Aarnio	Paramus Library, New York	Culture	1960s
John Wicks	The United States National Bank, Astoria Oregon	bank	1925
John Wicks	Shallon Winery Astoria Oregon	business	1924
John Wicks	Britta's B&B Astoria Oregon	residential	1914
John Wicks	Astoria High School, Astoria Oregon	school	1910-1920

## APPENDIX 6.

### Designs of architect Eino Kainlauri

Architect	Design and location	Year Type	Architect	Design and location	Year Type
Eino O.Kainlauri KMM Associates	Bertha Robinson elementary school, Jackson Michigan	1958 School	Eino O.Kainlauri KMM Associates	Chrysler Corporation National Pilot Programme for Dealership Buildings	commercial building
Eino O.Kainlauri KMM Associates	St. Joseph-St.Patrick School &Convent, Brooklyn Michigan	1958 School	Eino O.Kainlauri KMM Associates	Ford Division of Ford Motor Company, development of design criteria for dealership buildings	commercial building
Eino O.Kainlauri KMM Associates	East Jackson High School, Jackson Michigan	1960 School	Eino O.Kainlauri KMM Associates	Ford Division of Ford Motor Company, Satellite Service Center design criteria	commercial building
Eino O.Kainlauri KMM Associates	<i>Addition to</i> Brooklyn elementary school, Brooklyn Michigan	1962 School	Eino O.Kainlauri KMM Associates	Two Chrysler Dealerships, Cincinnati Ohio	commercial building
Eino O.Kainlauri KMM Associates	Betsie Valley Elementary School, Copemish, Michigan	1962 School	Eino O.Kainlauri KMM Associates	Boht Ford Dealership, Miliford Michigan	commercial building
Eino O.Kainlauri KMM Associates	T.C.Abbot Elementary School, Ann Arbor Michigan ( Associated with Perkins & Will)	1963 School	Eino O.Kainlauri KMM Associates	Butman Ford Dealership, Ypsilanti Michigan	commercial building
Eino O.Kainlauri KMM Associates	Onaway Area Community School, Ann Arbor, Michigan	1963 School	Eino O.Kainlauri KMM Associates	Devon Lincoln-Mercury Dealership, Ann Arbor Michigan	commercial building
Eino O.Kainlauri KMM Associates	Benzie County Central High School, Benzie Michigan	1964 School	Eino O.Kainlauri KMM Associates	First National Bank, Escanaba Michigan	commercial building
Eino O.Kainlauri KMM Associates	<i>Addition to</i> Pittsfield Elementary School, Ann Arbor, Michigan	1965 School	Eino O.Kainlauri KMM Associates	Dort Plaza Shopping Center, Flint Michigan	commercial building
Eino O.Kainlauri KMM Associates	<i>Addition to</i> Norway Elementary School, Norway Michigan	1967 School	Eino O.Kainlauri KMM Associates	Cooley Bowling Center, Oxford Michigan	commercial building
Eino O.Kainlauri KMM Associates	<i>Addition to</i> Northwestern Elementary School, Eaton Rapids, Michigan	1967 School	Eino O.Kainlauri KMM Associates	Cliffs Ridge Ski Chalet, Marquette Michigan	commercial building
Eino O.Kainlauri KMM Associates	Perry Nursery School, Ann Arbor, Michigan	1967 School	Eino O.Kainlauri KMM Associates	Iroquois Lodge, Michigan	commercial building
Eino O.Kainlauri KMM Associates	East Jackson Middle School, Jackson Michigan	1973 School	Eino O.Kainlauri KMM Associates	Ojack Office Building, Ann Arbor Michigan	commercial building
Eino O.Kainlauri KMM Associates	Onaway Area Community School, Onaway Michigan	1963 School	Eino O.Kainlauri KMM Associates	University of Michigan 7 buildings or additions and remodellings	campus
Eino O.Kainlauri KMM Associates	<i>Additions to</i> Hillman High School,	1963 School	Eino O.Kainlauri KMM Associates	Schaefer Medical Building, Flint Michigan	medical building
Eino O.Kainlauri KMM Associates	Benzie County Central High School, Benzonia, Michigan	1964 School	Eino O.Kainlauri KMM Associates	Moyyadd Medical Center, Ypsilanti Michigan	medical building
Eino O.Kainlauri KMM Associates	Whitmore Lake High School, Whitmore Lake, Michigan	1966 School	Eino O.Kainlauri KMM Associates	University of Michigan, Hospital-Alterations for various departments	medical building
Eino O.Kainlauri KMM Associates	Margaret E. Muir Junior High School,	1966 School	Eino O.Kainlauri KMM Associates	Wixom City hall, Wixom Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Additions to</i> Norway-Vulcan Schools, Norway Michigan	1967 School	Eino O.Kainlauri KMM Associates	Municipal Golf Starting House, City of Ann Arbor Michigan	governmental building

Eino O.Kainlauri KMM Associates	<i>Additions to Beecher junior High School, Flint Michigan</i>	1967 School	Eino O.Kainlauri KMM Associates	Brookridge Center, Marquette Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Additions to Byron High school, Byron Michigan</i>	1968 School	Eino O.Kainlauri KMM Associates	Albion Post Office, Albion Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Additions to Beecher High School, Flint Michigan</i>	1969 School	Eino O.Kainlauri KMM Associates	U.S. Armory, Pontiac Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Columbia Central High school, Brooklyn Michigan</i>	1969 School	Eino O.Kainlauri KMM Associates	Wayne Civic Center, Westland Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Columbia Central Hugh School</i>	1970 School	Eino O.Kainlauri KMM Associates	Finnish Cultural Center, Farmington Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>The L.C. List Elementary School</i>	1971 School	Eino O.Kainlauri KMM Associates	Center for Handicapped Adults, Redford Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Elin Yake Elementary School</i>	1971 School	Eino O.Kainlauri KMM Associates	U.S. Air Force Facilities, Kewaunee Peninsula Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Schroeder Elementary School, Troy</i>	1971 School	Eino O.Kainlauri KMM Associates	Mackinac County Plan (701), Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Hill Elementary School, Troy</i>	1971 School	Eino O.Kainlauri KMM Associates	Girl Scout Camp, Fenton Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Troy Union School, addition</i>	1971 School	Eino O.Kainlauri KMM Associates	Troy School District Master Plan, Troy Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Hannan Road Elementary School</i>	1968 School	Eino O.Kainlauri KMM Associates	Ypsilanti Township Community Center, Ypsilanti Michigan	governmental building
Eino O.Kainlauri KMM Associates	<i>Troy High School</i>	1972 School	Eino O.Kainlauri KMM Associates	- K.Hart Puffer, Boardman Twp Michigan	Residential Building
Eino O.Kainlauri KMM Associates	<i>Tahquamenon Community School,</i>	1973 School	Eino O.Kainlauri KMM Associates	- Nelson Dingle, Dexter MI - Sigurd Ramfjord, Ann Arbor MI	Residential Building
Eino O.Kainlauri KMM Associates	<i>Frankenmuth High School, Frankenmuth Michigan</i>	1973 School	Eino O.Kainlauri KMM Associates	- Robert Hess, Ann Arbor MI - Robert Buzzard, Ann Arbor MI	Residential Building
			Eino O.Kainlauri KMM Associates	-Eino Kainlauri, Ann Arbor MI -Victor Williams, Fenton MI	Residential Building
Eino O.Kainlauri KMM Associates	<i>Trout Creek Lutheran Church</i>	Church	Eino O.Kainlauri KMM Associates	Maplewood Moravian Church, Menominee Michigan	Church
Eino O.Kainlauri KMM Associates	<i>Negaunee Lutheran Church</i>	Church	Eino O.Kainlauri KMM Associates	Immanuel Lutheran Church add, Negaunee Michigan	Church
Eino O.Kainlauri KMM Associates	<i>Free Methodist Church, Ann Arbor Michigan -Similar to Finnish, like kite.</i>	1963 Church	Eino O.Kainlauri KMM Associates	St.Andrew´s Presbyterian Church, Davidson Michigan.	Church
Eino O.Kainlauri KMM Associates	<i>Eden Lutheran Church, Munising Michigan</i>	1978 Church	Eino O.Kainlauri KMM Associates	Oxford Methodist Church, Oxford Michigan.	Church
Eino O.Kainlauri KMM Associates	<i>Homer Methodist Church, Homer Michigan</i>	Church	Eino O.Kainlauri KMM Associates	Oxford Congregational Church,add, Oxford Michigan.	Church
Eino O.Kainlauri KMM Associates	<i>Rockwood Congregational Church, Rockwood Michigan</i>	Church	Eino O.Kainlauri KMM Associates	Diehm Funeral Chapel, Stephenson Michigan	Church
Eino O.Kainlauri KMM Associates	<i>Eaton Rapids Methodist Church add, Eaton Rapids Michigan</i>	Church	Eino O.Kainlauri KMM Associates	Bethany Lutheran Church, add + re.mod. Kaleva, Michigan	Church
Eino O.Kainlauri KMM Associates	<i>Bethany methodist church, Clio Michigan</i>	1958 Church	Eino O.Kainlauri KMM Associates	Chapel Hill Methodist Church, Battle Creek	Church

	- Modern American/ Modern world wide. Separate bell tower, similar in Lahti Cemetery			Michigan	
Eino O.Kainlauri KMM Associates	Flushing Prebyterian Church, Flushing Michigan	Church	Eino O.Kainlauri KMM Associates	Pennfield Presbyterian Church, Battle Creek Michigan	Church
Eino O.Kainlauri KMM Associates	Rockwood First Congregational Church,	Church	Eino O.Kainlauri KMM Associates	St.Peter Lutheran Church, Battle Creek Michigan	Church
Eino O.Kainlauri KMM Associates	Lutheran Church of the Risen Christ, Plymouth Michigan	Church	Eino O.Kainlauri KMM Associates	Moravian Church, Wayne Michigan	Church
Eino O.Kainlauri KMM Associates	St.Timothy Lutheran Church, Sturgis Michigan	Church	Eino O.Kainlauri KMM Associates	Betlehem United Church of Christ, add+ re.mod. Ann Arbor, Michigan	Church
Eino O.Kainlauri KMM Associates	Bronson Methodist Church, Bronson Michigan	Church	Eino O.Kainlauri KMM Associates	Church of Advent Episcopal, Orchard Lake Michigan	Church
Eino O.Kainlauri KMM Associates	Presbyterian Church of Our Saviour, Wayne Michigan	Church	Eino O.Kainlauri KMM Associates	Mt.Hope Lutheran Church, Marshall Michigan	Church
Eino O.Kainlauri KMM Associates	Charlotte Methodist Church add., Charlotte Michigan	Church	Eino O.Kainlauri KMM Associates	Funeral Chapel of the Risen Christ, Detroit Michigan	chapel
Eino O.Kainlauri KMM Associates	Faith Methodist Church, Trenton Michigan	Church	Eino O.Kainlauri KMM Associates	St.Paul Congregational Church, Saline Michigan	Church
Eino O.Kainlauri KMM Associates	St.Joseph-St.Patrick R.C. Covent Chapel, Hancock Michigan	Church			



## Illustrations



Illustration 1 and 2. The Hanka homestead is well preserved Finnish immigrant farm in Michigan. It is similar to the farms of Finland by its buildings and the locations of the buildings. It represents the eastern Finland type of courtyards, where the buildings were placed in the order of their functions and by the geographic features of the farm site.



Illustration 3. A typical bisected floor plan house; built by the Finnish immigrant family in Michigan in the beginning of 20<sup>th</sup> century.



Illustration 4. Finnish immigrant house in Portwing, The South Shore. Notice the new door and windows. This house represents the one and half stored houses of the 1920 -1930's



Illustration 5. The Alex Palo house in Wisconsin. This Finnish-American house in the turn of the 20<sup>th</sup> century. It has a L-shaped plan, which was also common in Finland 1880-1910. Notice the shape of the porch roof – it was used for example in the surroundings of lake Päijänne in Finland. It is attached to the forms of Finnish vernacular tradition.



Illustration 6. "A Dream house" built in the American style. The home of a Finnish immigrant family in Astoria, Oregon. Built at the end of the nineteenth century. Photo from: "Suomalaiset Amerikassa" by Akseli Järnefelt 1899.



Illustration 7. The Finnish Socialist Hall in Embarras Minnesota 1913. As this photo shows, the Finnish-Americans brought along the characteristic features of Finnish halls to the United States of America.



Illustration 8. Temperance hall called Valontuote ( now Kaleva Hall) was the meeting place for Finns in Virginia, Minnesota in the early 20<sup>th</sup> century. It represented the “American” style, which had taken its motifs from Colonial Revival styles.



Illustration 9. In the bigger towns where the societies had more members, they built halls of stone. This Socialist hall had Classic Revival design in the early 20<sup>th</sup> century Harlem, New York. Harlem was then a Finnish community.

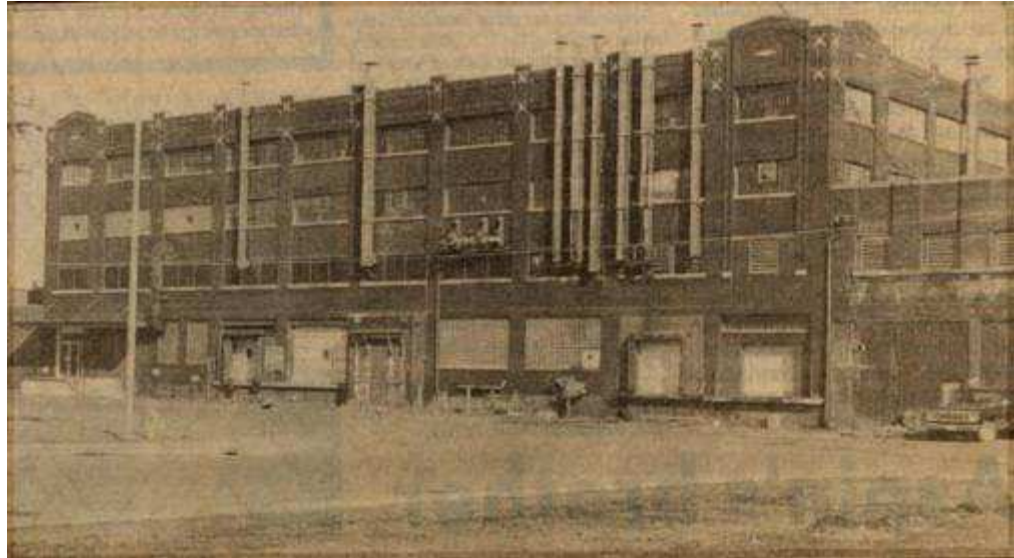


Illustration 10. The Central Cooperative Wholesale warehouse in Wisconsin was built in the early 20<sup>th</sup> century.

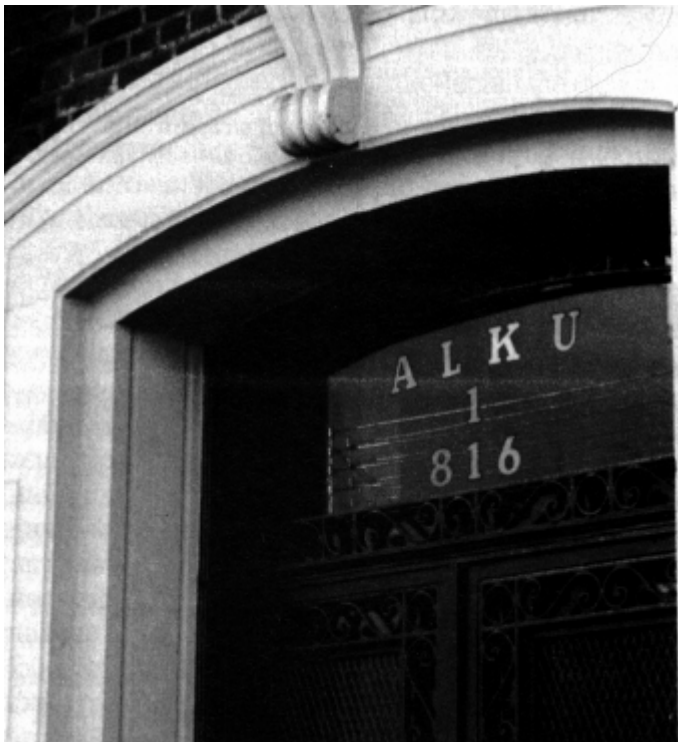


Illustration 11. The co-operative house "Alku 1" was built in 1916, New York. Constructed by the Finnish-American community of Brooklyn N.Y. In the picture you can see a detail of the neoclassical element. The designer of "Alku 1" is unknown. Photo from the Finnish-American archives.



Illustration 12. The hall church of the Finnish parish of Rudyard (1902)



Illustration 13.  
Church of the Suomi  
synod in De Kalb was  
built in 1902. It had  
rectangle nave plan  
with west end tower.



Illustration 14. The church of the Finnish-American National Congregation in Harbor. It represents the cross plan churches. Next to church is the parsonage.



Illustration 15. The church of Suomi Synod Congregation in Atlantic city 1898. It represents the naval plan church, which has the entrance in the corner ( not in the middle ) of façade.

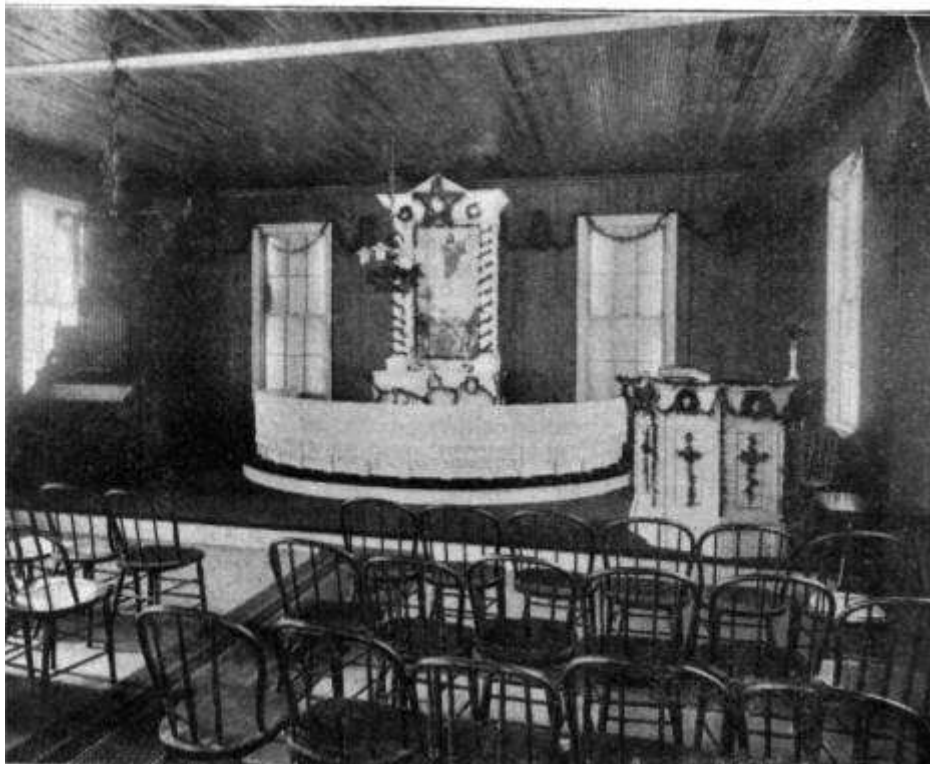


Illustration 16. Interior of the Brooklyn church of Suomi Synod in the early 20<sup>th</sup> century.





Illustration 17. The first school of the Finnish- American community in Brimson, Minnesota. Built in 1908. Photo courtesy: Mrs. Astrid Kolehmainen.

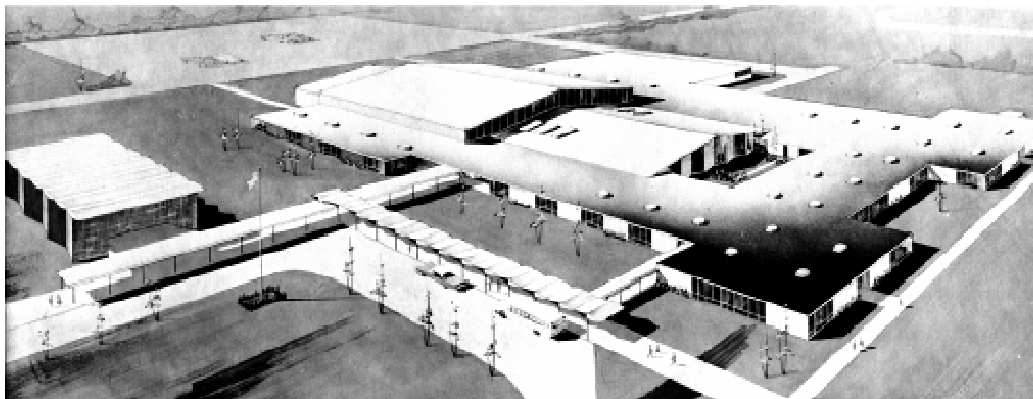


Illustration 18. "A Modern School". East Jackson Middle School, Jackson Michigan (1973). Designed by KMM Associates, Inc. (the name stands for Kainlauri, Macmullan and Millman). Photo from Eino O. Kainlauri; KMM Associates, Inc.



Illustration 19. F. German and A. W. Lignell, Duluth Tower Hall, College of St. Scholastica 1906-1908



Illustration 20. The Cook County courthouse, designed Kelly and Lignell in 1912.

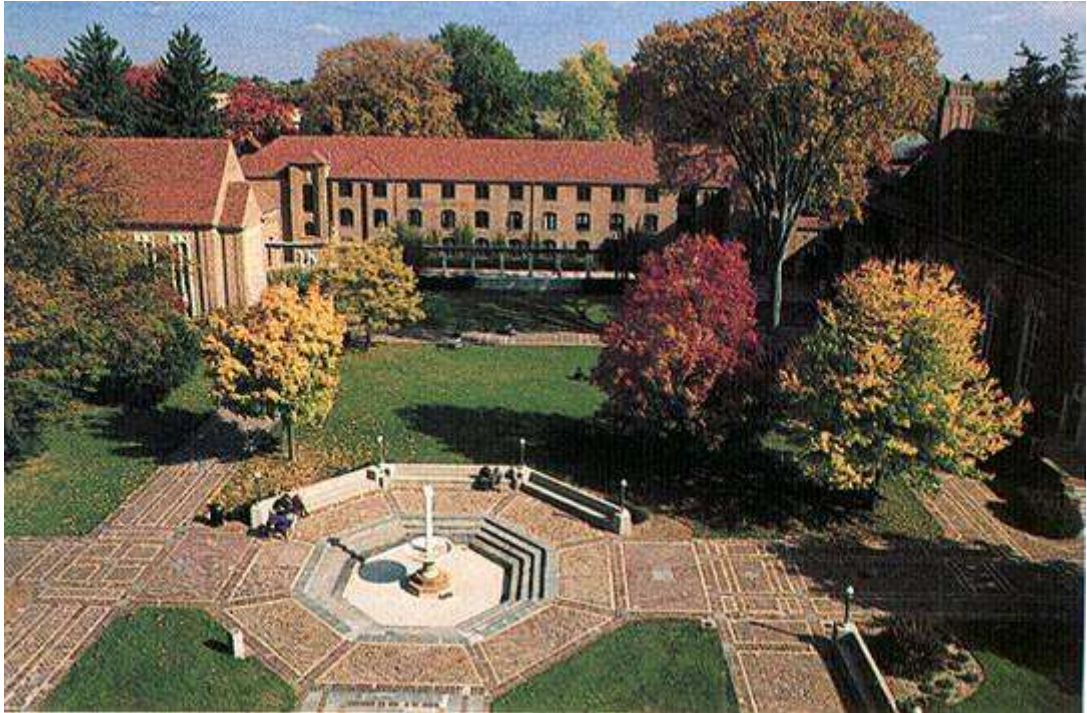


Illustration 21. Eliel Saarinen's main design in the United States was the Cranbrook Academy .



Illustration 22. The Tabernacle Church of Christ (later the First Christian Church) in Columbus Indiana, was built in 1942.



Illustration 23. Des Moines Art Center is one of Eliel Saarinen's latest designs, it was constructed in 1948.



Illustration 24 and 25. Fry & Kasurin, 1928. Womens Athletic Building, Palmer Field The University of Michigan.



Illustration 26. Fry & Kasurin, The First National Bank Building in Ann Arbor was finished in 1929.



Illustration 27. The St. Luis arch (1948) of Eero Saarinen is one of words known monuments. It has been said the graphic designer of McDonalds got the M- logo by combining two of Saarinen´s arches together.



Illustration 28. The Dulles airport (1963) designed by Eero Saarinen.



Illustration 29. The Hawaiian Pavilion by Reino Aarnio 1964-1965.

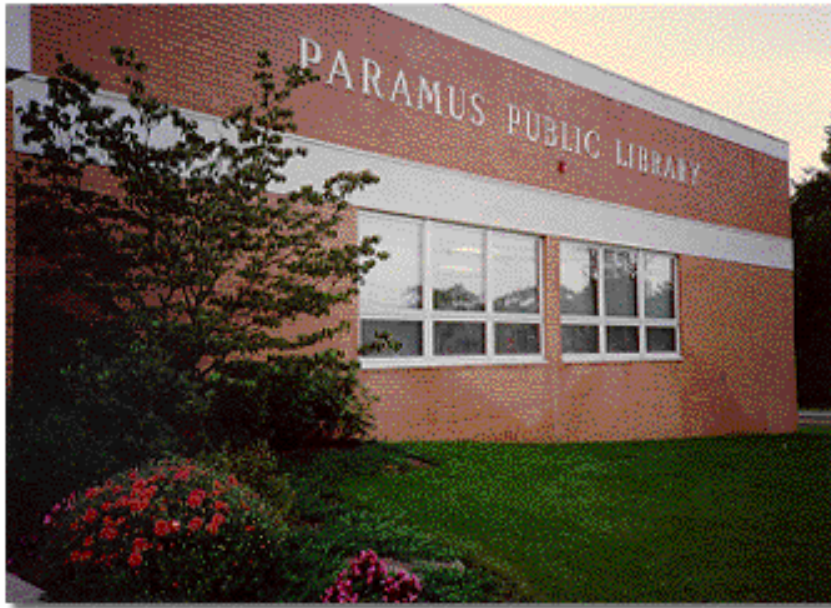


Illustration 30. The Paramus public library was awarded design of Reino Aarnio.

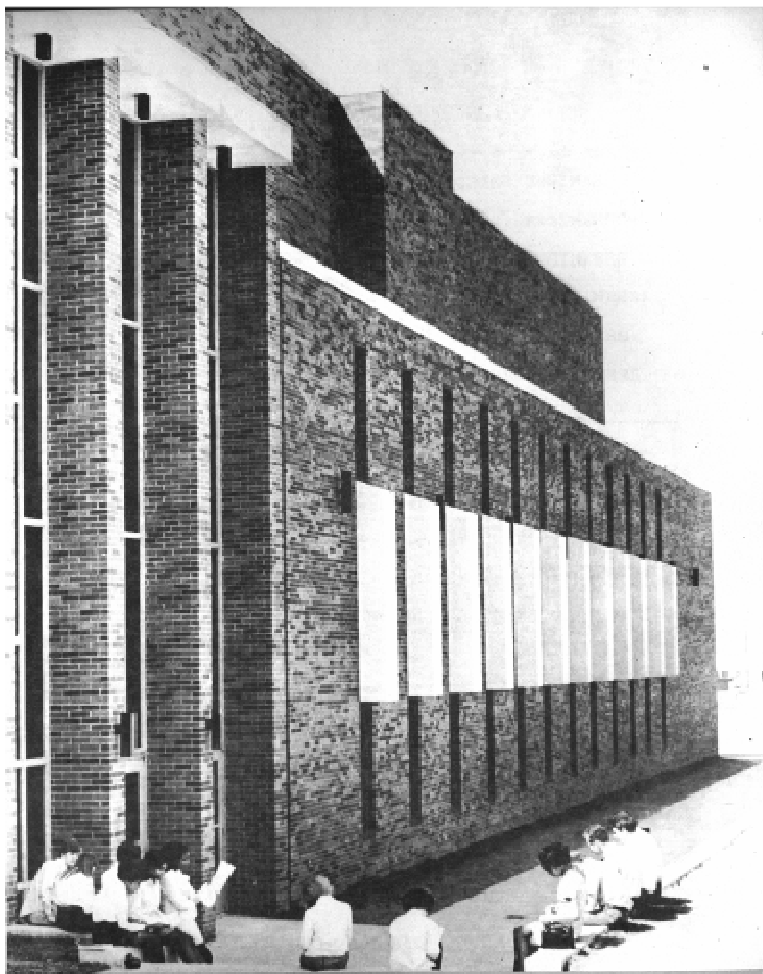


Illustration 31. The design for the Beecher school (1967) represents the first phase of Kainlauri's school architecture. In that phase he used large solid masses, usually in two stored school houses made of brick.



Illustration 32. The Elin Yake Elementary school represents the second and partly the third phases of Kainlauri's school architecture (1971).

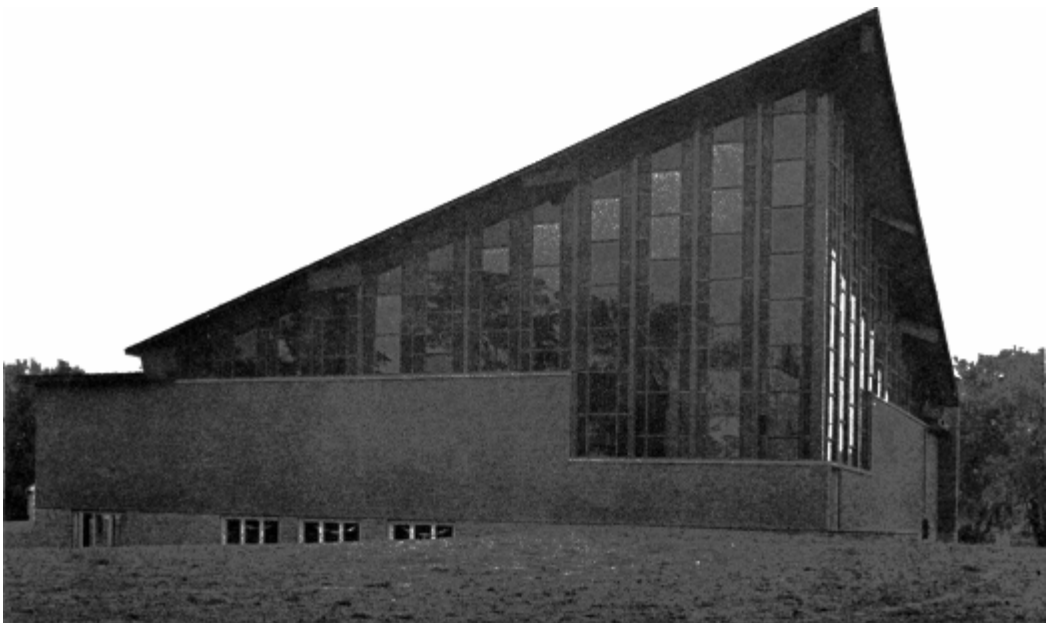


Illustration 33. Free Methodist Church, Ann Arbor Michigan 1963. Designed by Eino Kainlauri.





Illustration 34. Britta's Inn B&B 1914, designed architect John Wicks. Astoria, Oregon. Photos courtesy of : [www.lanierbb.com/inns/bb6457.html](http://www.lanierbb.com/inns/bb6457.html)



Illustration 25. The Shallon Winery. Designed architect John Wicks 1925. 1598 Duane Street, Astoria Oregon. Photos courtesy of <http://www.shallon.com/winery.htm>



Illustration 36. The United States National Bank, designed John Wicks 1925. Constructed by Niemi and Company. Astoria, Oregon. Photos courtesy of Clatsop County Historical Society. Photo from:

[http://www.thebankerssuite.com/bankers\\_suite\\_history.html](http://www.thebankerssuite.com/bankers_suite_history.html)



Illustration 37. The United States National Bank, designed John Wicks 1925. Constructed by Niemi and Company. Astoria, Oregon. Photos courtesy of Clatsop County Historical Society. Photo from: [http://www.thebankerssuite.com/bankers\\_suite\\_history.html](http://www.thebankerssuite.com/bankers_suite_history.html)