



Ukrainian Churches
Of Manitoba:
A Building Inventory

1987

Manitoba
Culture, Heritage
and Tourism
Historic Resources Branch



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INTRODUCTION

Churches are frequently the focus for a community's grandest architectural achievements and the Ukrainian population of Manitoba has certainly fulfilled this expectation in the construction of its churches. This architectural study of Ukrainian churches in Manitoba explores the evolution of church architecture from 1895 to the present. In so doing, it underlines the significance of these buildings as heritage resources, not only for the present Canadian-Ukrainian population, but for the people of Manitoba as a whole.

The Historic Resources Branch previously undertook two architectural inventory surveys which included Ukrainian churches: The "Seech Area Study" (south of Riding Mountain National Park) and *Architectural Heritage: The Eastern Interlake Planning District*. The report of the latter survey was published in 1983. Both of these studies concentrated on collecting basic information and making a photographic record of the historic buildings in the areas in question. Ukrainian churches in these districts were thus noted, but only in a local context. The following survey aims at a broader approach, tracing historical associations and discussing the architectural styles and various building materials.

This examination of the architectural resources and the development of a typology of Ukrainian churches is based on

material gathered for the Manitoba Heritage Council in February and March 1983 and on an inventory of the structures derived from available secondary sources. This inventory is collected in a separate document: *An Inventory of Ukrainian Catholic and Ukrainian Orthodox Churches in Manitoba*). The purpose of the inventory, which contains information on 314 churches, is to provide basic information, such as the date of construction, the builders and the location of individual churches. As this inventory is an initial framework from which to begin to research and learn more about this important facet of Manitoba's built heritage, it is incomplete. Readers are encouraged to send additional information and corrections to:

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Several basic church types have been identified in this study: log churches, light wood frame churches and "cathedral-style" churches. So that the specific character of each type can be more clearly demonstrated, a selected number of ecclesiastical structures have been analyzed. Before proceeding with these analyses, however, background information, especially regarding Ukrainian church history, architectural traditions and emigration to Canada will be provided.

Development of Christianity in Ukraine

The history of Christianity in Ukraine is complex and rendered even more complicated by the constantly shifting political boundaries that define the individual regions that comprise Ukraine. To begin, it is necessary to understand why there are two major Ukrainian religious groups—Ukrainian Orthodox and Ukrainian Catholic.* A synopsis of the development of the Christian church in Ukraine, and its offshoot in Manitoba, clarifies this historical division.

A gradual introduction of Christianity into the areas bounding Ukraine probably occurred in the first century A.D. But it was not until 988, when Prince Volodymyr initiated mass baptisms, that the Christian religion was formally established in Ukraine. A major schism of the Christian church occurred in 1054, dividing leadership of the Christian world between Rome and the capital of the Byzantine Empire, Constantinople. The princes of Ukraine accepted the Greek Orthodox or Eastern Rite, thus securing strong ties with the Byzantine Empire. Initially, the Orthodox church gave a new unity to Ukraine. In the succeeding five centuries, however, Ukraine was fractured by political turmoil.

By the fourteenth century Ukraine, and adjoining territories—including Romania, whose northern inhabitants had close ethnic ties with Ukraine—had been conquered and divided amongst a number of foreign powers. Eventually, the major portion of the Ukrainian territory, that is Central and

* For purposes of clarity the descriptive terms for these two dominant groups – the Ukrainian Orthodox Church and the Ukrainian Catholic Church – will be used most frequently in this report. In the account of Ukrainian church history that precedes the architectural analysis, the various major name changes that have affected these two church groups will be discussed. The welter of specific legal church entities within the two church families – which changed over time and according to place, but which nevertheless still pursued the basic tenets of Orthodoxy or Catholicism – will be avoided in the text thereafter, so that the broader discussion of church architecture is not complicated by the specific theological differences that affect any large ecclesiastical organization.

Eastern Ukraine, fell under the sway of the Russian Tsars. The religious autonomy of the central and eastern areas was also compromised, especially after the fall of Constantinople to the Turks in 1453. The Tsars, who were the titular heads of the Greek Orthodox Church, claimed that Moscow was the “Third Rome” and the Greek Orthodox Church fell more clearly into the sphere of authority of the resurgent Russian Empire. In the western Ukrainian provinces of Galicia and Bukovyna—homeland for the majority of Ukrainian immigrants to Canada in the nineteenth and twentieth centuries—political control fell to Poland (plates 1 and 2). As in central and eastern Ukraine this political imposition unfortunately brought with it religious strife. After 1500, Ukrainian religious autonomy in the western provinces had been thwarted with Polish kings exerting their authority over the church.



Plate 1. Europe, ca. 1200, indicating the location of Ukraine within the continent.



Plate 2. Ukraine, ca. 1500. Galicia and Bukovyna are located in the western half of Ukraine, stretching between Poland and Romania.

Orthodoxy and Catholicism in Ukraine

Political intervention was not the only threat to the Orthodox Church in Ukraine. Religious pressures, including the rise of Protestantism, and, in Constantinople, a waning interest in the Ukrainian church, forced a major ecclesiastical rupture. At the synod of Berestia in 1596 the Greek Orthodox Church in Ukraine was split, especially in Polish-dominated Galicia. A new church, the Uniate Church, which aligned itself with Rome rather than Constantinople, was formed. Bukovyna, which was not controlled by the Poles, remained Orthodox. Thus, from the beginning of the seventeenth century, the history of Ukrainian Christianity is dominated by the Greek Orthodox Church throughout Ukraine, and by the Uniate (Greek Catholic) Church

(subsequently known in Canada by the middle of the twentieth century as Ukrainian Catholic) in Galicia.

While the Uniate church retained much of the Eastern rite and liturgy, it was hoped that the union with Rome would offer protection from the interference of the Orthodox hierarchy in Moscow. Actually, the union was an attempt by the Roman Catholic Polish authorities to convert the inhabitants of Galicia. The formation of the Uniate Church was thus perceived by the Polish government as a first step in drawing Ukrainians away from regional religious traditions and into the Polish Roman Catholic fold. But this attempt failed. Indeed, the Uniates in Galicia reacted to Polish influences by reinforcing a Ukrainian nationalistic attitude.

Ukrainian Immigration to Canada and New World Influences

While religious and political differences may have played a role in the late nineteenth century migration of Ukrainians, it was primarily the economic and social conditions that forced many to seek a new home in North America. In the late nineteenth century poverty drove many of the Ukrainian peasants to emigrate from Bukovyna and Galicia: small land allotments had been subdivided with each generation; taxes were high; wood for fuel was scarce and expensive.

Immigration from Ukraine to Canada had begun quietly in 1891. By 1897, a Ukrainian immigration boom was on, encouraged by the open immigration policies of the Canadian government. When war broke out in 1914, there were 170,000

new Ukrainian-Canadians in the three prairie provinces (Plates 3 and 4).

To some extent, the religious situation for the new Ukrainian immigrant to Canada proved almost as complex as it had been at home. Having not been accompanied by Ukrainian Catholic or Orthodox priests, many of the first Ukrainian pioneers in Manitoba were reliant upon traveling American priests from the more established Eastern Rite dioceses for the occasional service. And, often, it was to the already established local denominations that the Ukrainians found themselves forced to turn for spiritual guidance.

Ukrainian Greek Catholics thus found it necessary to petition Rome for priests through Archbishop Langevin in

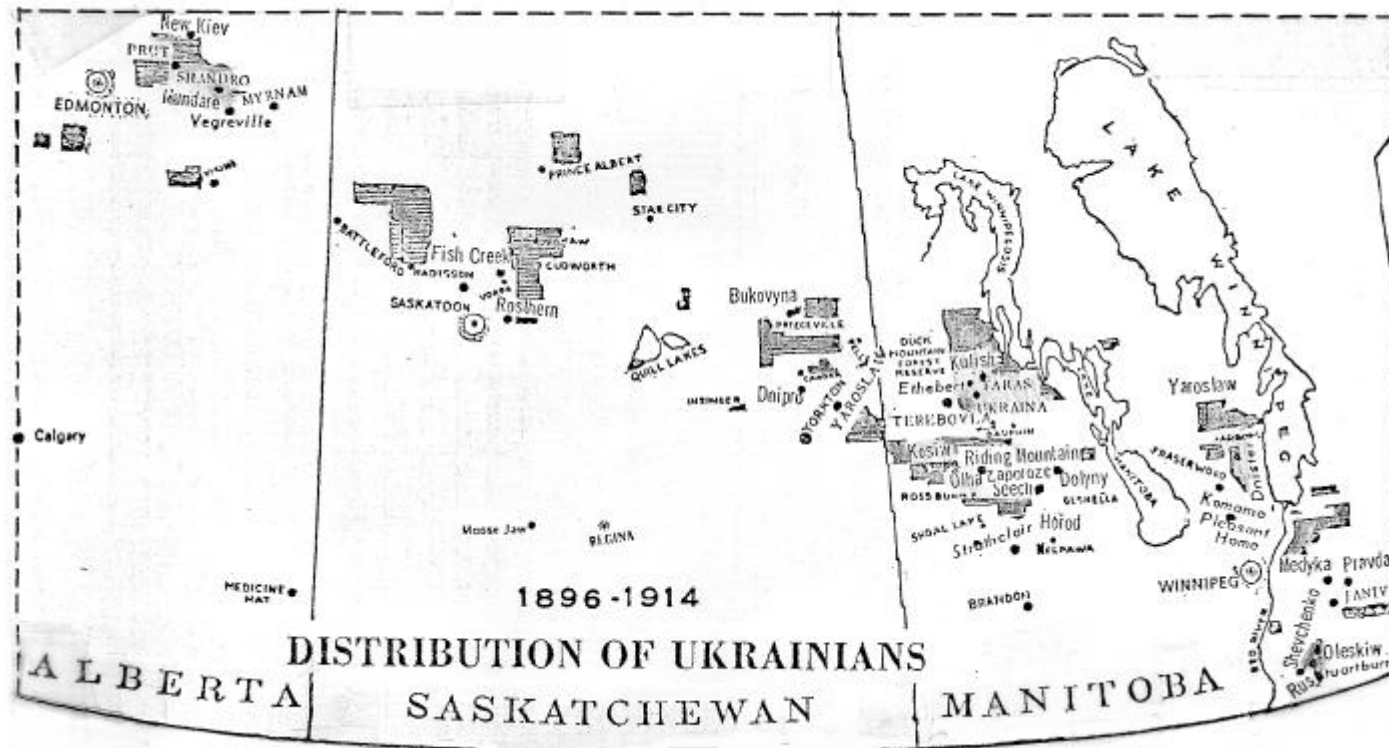


Plate 3. Distribution of Ukrainian pioneer settlement in Western Canada. (Marunchuk, *The Ukrainian Canadians*, p. 48.)

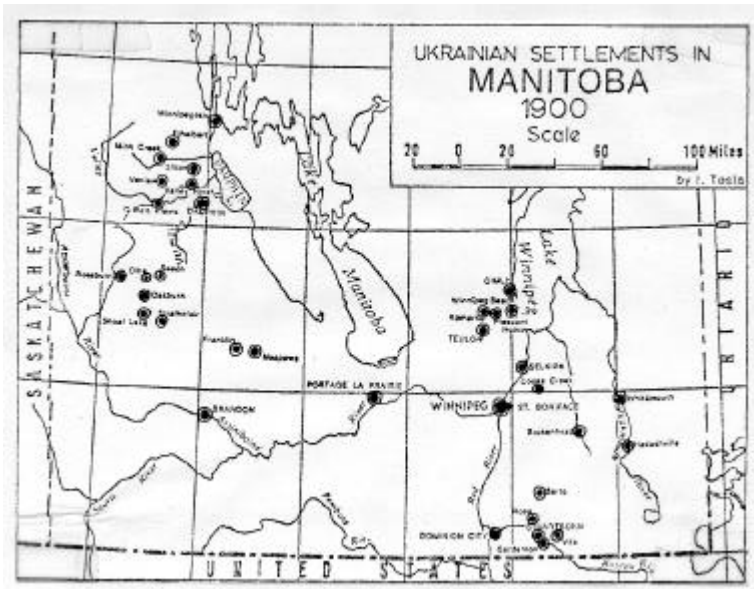


Plate 4. *Ukrainian settlements in Manitoba.* (Kaye, Dictionary of Ukrainian Canadian Biography, 1975, p. xxii.)

Winnipeg. But, because the Roman Catholic Church opposed the introduction of married Greek Catholic priests into Canada, many years passed before Ukrainian clergymen arrived in sufficient numbers to meet the needs of the settlers. In the meantime, several Roman Catholic priests were designated to serve the Ukrainian settlers. Ukrainian requests for their own priests finally received support from Count Andrie Sheptytsky, the Ukrainian Catholic Metropolitan of Galicia, who toured Western Canada in 1909. He was instrumental in having Rome appoint the first Greek Catholic bishop in Manitoba, Bishop Nykyta Budka, in 1912.

Ukrainian Greek Orthodox immigrants were likewise uneasy with the new situation. Alarmed by the actions of a self-proclaimed bishop and metropolitan from the United States, a large group of Orthodox Ukrainians broke away to form the Independent Greek Church. While this group retained the Eastern rite and liturgy, they were encouraged and supported by the Presbyterian Church. The Independent Greek Church declined after 1907 when the Presbyterians encouraged the new

church to accept Protestant reforms. Most members returned to Ukrainian Orthodoxy while a few joined the Presbyterians.

A large group of Catholic Ukrainians, who were disillusioned with the religious situation in Canada, and who refused to recognize the Pope as their spiritual head, organized The Ukrainian Orthodox Church of Canada in 1918. This new religious organization was, of course, not associated with the Greek Orthodox Church in the old country, although some Greek Orthodox Bukovynians later joined them. In several cases whole congregations, whose members were formerly Catholic, joined the new church. In some instances, where the two had once worshipped together, the construction of a second church in the community was necessary.

The years following the initial readjustment period of settlement have witnessed the gradual establishment of Ukrainian Catholic and Ukrainian Orthodox churches as the principal Ukrainian Churches in Manitoba. In spite of the distinct character of their individual religious expression, the architecture of the two faiths exhibits many more similarities than differences. In Manitoba, the designs of Orthodox and Catholic churches are often difficult to distinguish from one another. In this study, therefore, the architecture of the Ukrainian Orthodox and Ukrainian Catholic Churches will be discussed together.

UKRAINIAN CHURCH ARCHITECTURE

The Ukrainian churches of Manitoba were often greatly simplified versions of larger, more elaborate structures found in Ukraine. In a regional context, however, these Manitoba buildings assume their own identity and importance among Prairie structures. Some have even attained the stature of prairie “cathedrals”, with their tall graceful forms, onion-shaped cupolas and intricate details. Indeed they have become as synonymous with the prairie landscape as golden wheat fields and tall grain elevators. However, Ukrainian ecclesiastical structures in Manitoba often fall into the category of folk or vernacular architecture, and as such, have been unduly neglected. It is hoped that the broad outline of Ukrainian

church architecture presented here, with its extensive inventory, will provide a background for further study.

While the wealth of individual church forms that characterize Ukrainian-Canadian ecclesiastical building makes a strict categorization unfeasible, it is possible to develop a general typology and use a selection of representative examples to illustrate each type. In order to introduce a complex topic, examples have been selected which will familiarize the reader with the different aspects of these churches. This typology of Ukrainian churches will be based upon comparisons of date, size, type of material and ornament.

Origins of Ukrainian Church Architecture in Canada

Ukrainian immigrants to Canada built their churches according to the centuries-old traditions of their homeland. These customs were primarily drawn from the architecture of the Eastern Christian church in Ukraine. In Manitoba, this heritage produced variations on two basic European styles of Ukrainian church building: the Byzantine, introduced into Ukraine in the tenth and eleventh centuries; and the Ukrainian Baroque, as it had developed in the seventeenth and eighteenth centuries. As with most architectural styles, the Ukrainian Baroque was considerably varied and modified as it became widely used. The folk or vernacular variations, especially those examples in wood, were of considerable influence on Ukrainian churches built in Canada.

Byzantine Influences

The preliminary source for the architectural style of Ukrainian churches is that of Byzantine architecture. The Church of the Hagia Sophia in Constantinople (523-37 A.D.) was built in an innovative design, and greatly influenced its Ukrainian descendents (Plates 5 and 6). The Hagia Sophia combined a large dome over a cross plan to produce a dramatic yet quiet sense of mystery. St. Sophia in Kiev (1037-mid 1040s), in emulating the Hagia Sophia, became the model for eastern church design in Ukraine (Plates 7 and 8).

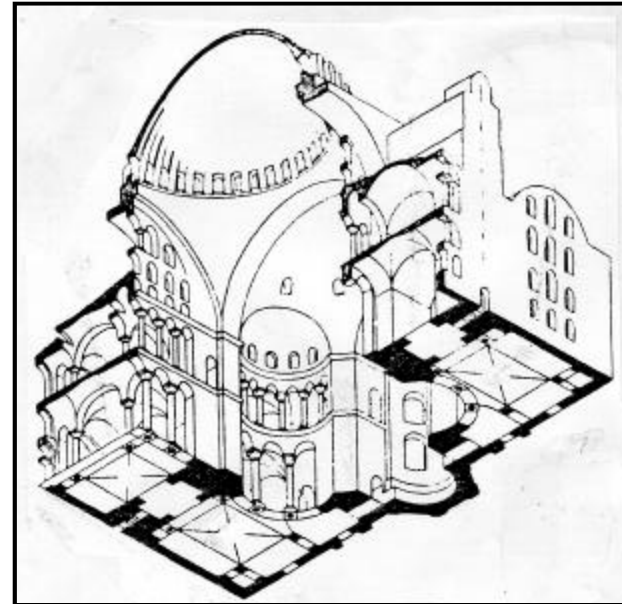


Plate 5. Hagia Sophia, Constantinople, (532-537 A.D.). Analytical half-section. (W. MacDonald, Early Christian and Byzantine Architecture Early Christian and Byzantine Architecture, plate 55).

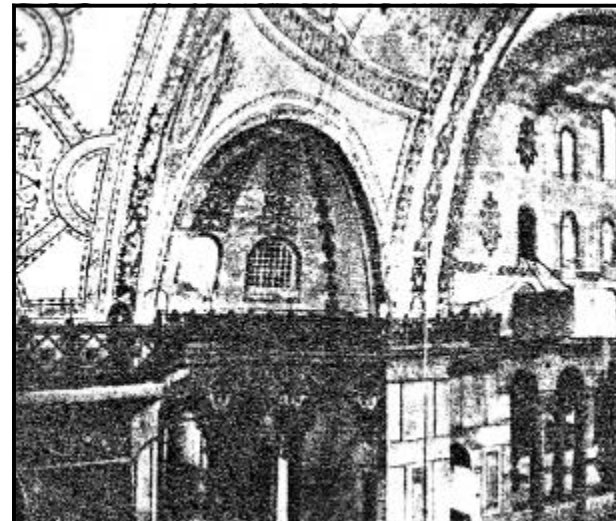


Plate 6. Hagia Sophia. Interior view of north and northwest superstructure. (W. MacDonald, Early Christian and Byzantine Architecture, plate 57)



Plate 7. *St. Sophia, Kiev, (1037-mid 1040s). Cross-section based on archaeological investigations. (O. Powstenko, The Cathedral of St. Sophia in Kiev, p. 32)*

Churches built in the larger urban centres of Ukraine were great stone structures whose plans were based principally on the Greek cross. These churches emphasized the vertical, having hemispherical domes set on drums, resulting in a large enclosed volume of space. The floor plan expressed the liturgical requirements of the Eastern Rite as practiced in the Byzantine Empire. One of the basic conditions of the Rite was the division of the congregation from the altar area by the altar screen, commonly known as the iconostas (also spelled iconostasis), often a highly ornate screen shrouding the ceremonial mysteries from the laity. The physical separation also underlined the role of the priesthood as intermediaries between God and the people. The iconostas took a variety of forms and could be either a solid wall or an intricately carved wooden frame. Usually the iconostas was pierced by three doorways which could be closed by carved gates representing the Holy Trinity. The central, principal opening was referred to as the Royal Door; the flanking doors as the Deacon's Doors. Traditionally the Byzantine Emperor, and later the Russian Tsar, were the only lay persons allowed to approach the altar.

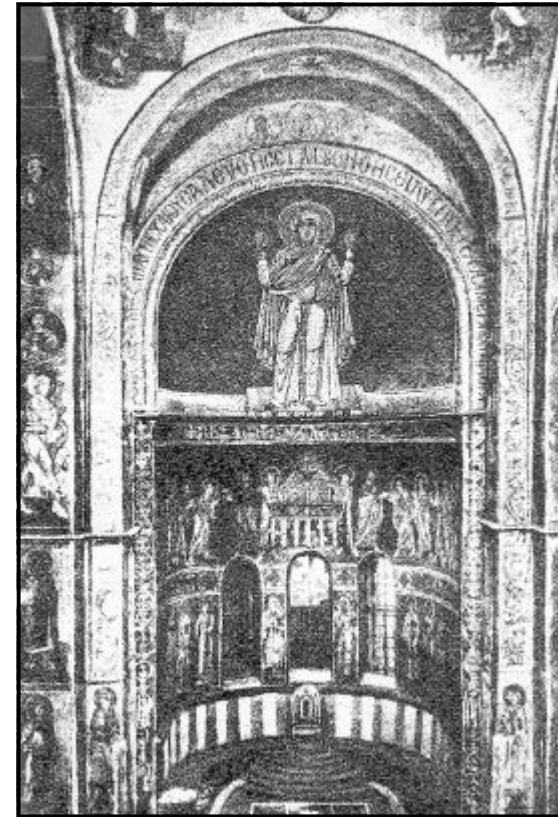


Plate 8. *St. Sophia. Interior view showing the restored nave area. (O. Powstenko, The Cathedral of St. Sophia in Kiev, p. 97)*

Ukrainian Baroque

Baroque architecture in western Europe spanned the period roughly between 1600 and 1760, although these dates should not be seen as precise limits to the development of the style. Already existing architectural elements, primarily those of Classical antiquity which had been reinterpreted in Renaissance buildings, were developed further in the succeeding Baroque period throughout Europe. Architecture became a bold, flamboyant and colourful expression of the art of the Catholic countries of the Counter Reformation during the seventeenth and eighteenth centuries.

The sixteenth century Church of the Holy Trinity, in the Drohobych region displayed elements of the transition to the Baroque style (Plate 9). The Chapel of the Three Saints (Plate 10) built in 1578 also had many of the sculptural and classicizing elements which typified Baroque structures.



Plate 9. Church of the Holy Trinity, Nyzharkovychi in the Drohobych region (sixteenth century). (I. Asieiev et al., An Outline of the History of Architecture in the Ukrainian S.S.R., p. 91)

It was, however, during the seventeenth and eighteenth centuries, in a period of struggle for national independence, that there arose a resurgence of Ukrainian art. The first examples of Ukrainian or Kozak Baroque emerged as early as the first half of the seventeenth century; but not until the second half did it flourish. Its development was the result of a



Plate 10. Chapel of the Three Saints (1578). (I. Asieiev et al., An Outline of the History of Architecture in the Ukrainian S.S.R., p. 93)

greater contact with mainstream western European art primarily in areas under Polish domination. The original St. Sophia in Kiev was restored and enlarged during this period, the result being a complete break with the Byzantine style in the design of subsequent structures (Plates 11 and 12).

In these extravagant Baroque churches were many of the elements that were to make their way into the more subdued Ukrainian – Canadian ecclesiastical buildings. While the Ukrainian Baroque in general had a great effect on the church buildings constructed in Manitoba, another, more regional aspect of the style made a significant contribution – the use of wood construction.

The basic designs of Ukrainian wooden church architecture had developed during the tenth and eleventh centuries. There were several basic types of plans that characterized subsequent wooden churches (Plate 13).



Plate 11. St. Sophia, Kiev. The central five apses of the original eleventh century structure form the nucleus of the enormous seventeenth century structure. The present exterior is almost entirely the result of additions in the Ukrainian Baroque style (D. Buxton, Russian Medieval Architecture, Plate 57)



Plate 12. St. Sophia. This longitudinal section through the nave reveals the eleventh century core, in black, surmounted by the later Ukrainian Baroque additions. (H. Lohvyn, Across Ukraine: Early Artistic Monuments, p. 53)

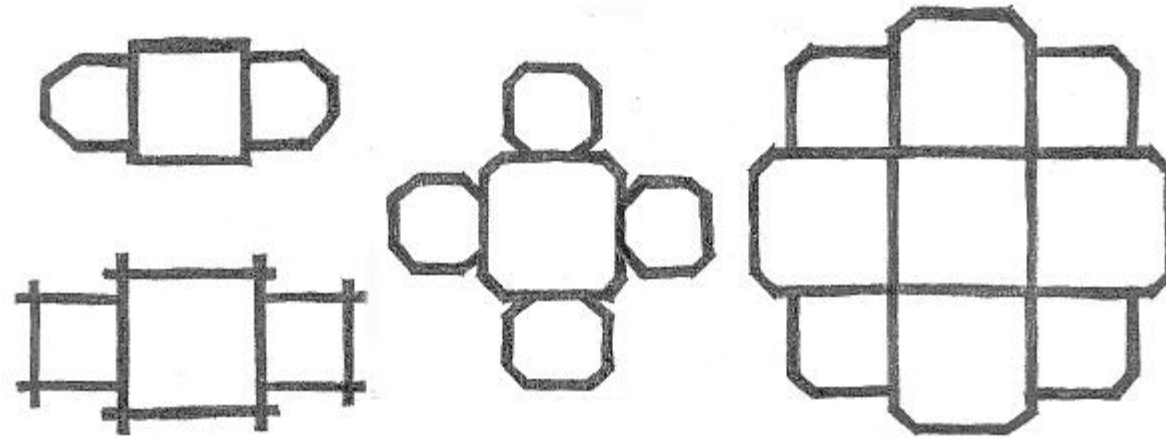


Plate 13. Examples of three, five and nine frame plans. (Redrawn From V. Sichynsky, Ukraine: A concise Encyclopedia, p. 532)

The simplest were the one and two frame plans. (In this context, a frame is analogous to a space or a room of either modest or grand proportions. These straightforward two-dimensional compositions attained complexity externally as each frame found its own distinct three-dimensional identity, with towers, domes and cupolas, known in Ukraine as banyas.) The development of more sophisticated churches essentially meant the addition of frames. The most common plan was the three frame church, with the central frame somewhat larger than the adjacent two. An addition of two frames to the foregoing three produced a five frame plan, also fairly common. Four smaller frames added to the inside corners of the cross plan produced a nine frame church. A seven frame plan was formed when two towers were added to the front of a five frame church.

The stylistic range of wood churches in rural Ukraine is exemplified by several notable structures: the church of the Holy Trinity in Chernivtsi (1774) with its steep pitched roof (Plate 14); St. George's at Drohobych (Plate 15); and the three-frame churches in Krechiv and Chortkiv, with their elaborately shingled domes (Plates 16 and 17). All are of log construction

and display features such as the large dome, banyas, tall crosses and bell towers – which typically sit detached – that distinguish these as churches from Ukraine. And, most importantly, these are the buildings which clearly form the precedents for many Ukrainian churches in Manitoba. The Chernivtsi Church was quite obviously, for example, the same type of church as St. Elias Ukrainian Orthodox Church at Sirko (see Plate 24).

As with the stone churches, an important feature in Ukrainian wooden churches was the iconostas. Traditionally, decorations had been in mosaic and fresco on stone and brick walls. With the use of wood construction, the alternative was to produce icons and paintings that could be incorporated onto the iconostas. The result was the development of the icon as a major feature in wooden churches. Artists principally employed the techniques of painting encaustically (burning into a coloured clay surface with wax) and with tempera on carefully constructed wooden panels. In the nineteenth and twentieth centuries different mediums came into use, such as oil on canvas (Plate 18).



Plate 14. Church of the Holy Trinity in the suburb of Klokuchka in Chernivtsi (1774). (H. Lohvyn, Across Ukraine: Early Artistic Monuments, p. 332)



Plate 15. St. George's Church in Drohobych (seventeenth century). (H. Lohvyn, Across Ukraine: Early Artistic Monuments, p. 354)

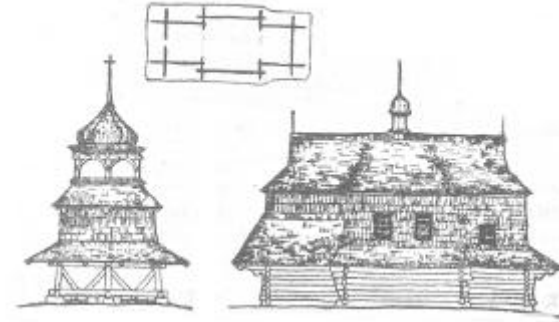


Plate 16. Church and belfry in Krechiv in the Lviv region (1658-1724). (I. Asieiev et al., An Outline of the History of Architecture in the Ukraine S.S.R., p. 215)

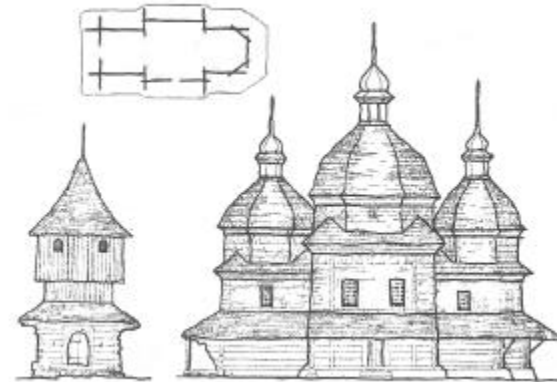


Plate 17. Church of the Dormition with its attendant belfry, Chortkiv (seventeenth century). (I. Asieiev et al., An Outline of the History of Architecture in the Ukraine S.S.R., p. 222)



Plate 18. This icon, in Holy Eucharist Ukrainian Catholic Church at Horod, Manitoba, is an oil painting.

UKRAINIAN CHURCH ARCHITECTURE IN MANITOBA

Initially, harsh circumstances necessitated the construction of log churches by the Ukrainian immigrants to Manitoba. As the communities grew and prospered, however, modest wood frame and eventually “cathedral-style” buildings were raised. But these new structures were not facsimiles of the churches they had left in Ukraine. Not only did they have to adapt forms and details to a new climate, but the dearth of master craftsmen and the lack of immediate access to tangible traditional precedents meant that only a partial transference of building skills could be achieved. Moreover, the Ukrainian settlers were often influenced by nearby settlers and their

particular building techniques. This combination often led to the mix of traditional Ukrainian forms with those methods being practiced in turn-of-the-century Manitoba.

Manitoba Log Churches

During the waves of immigration during the 1880s and 1890s, almost all of the better farmland in southern Manitoba was patented. This left only marginal land unoccupied in the southeast, the Interlake and the Dauphin regions. Here the eastern Europeans settled in the 1890s.

A small church or chapel was often amongst the first buildings to be erected by the devout, newly-arrived immigrants. Where they were not replaced by newer structures, a few of these churches remain, demonstrating that their builders, though poor, had attempted to duplicate church buildings which were most familiar to them.

Many of the early churches were of log construction. Unhappily, only three survivors have so far been positively identified. Two of these – St. Michael’s Ukrainian Orthodox Church, Gardenton and St. Elias Ukrainian Orthodox Church, Sirko – were built by Ukrainian pioneers. Although the third log church, St. Clie Romanian Orthodox Church, Lennard is Romanian, its distinctive design is derived from the same Eastern European traditions. St. Alias and St. Elie are noteworthy for the retention of their original – and, in this province – rare appearances, while Gardenton is significant as the first permanent Ukrainian church erected in Canada. As such, Gardendon’s church has been designated by the Province of Manitoba. St. Elie, Lennard, moreover, is one of the oldest Romanian Orthodox churches in North America, and has also been designated by the Province.

St. Michael’s Ukrainian Orthodox Church, Gardenton

Foremost among log Ukrainian churches is St. Michael’s Orthodox Church at Gardenton, consecrated in 1899 (Plate 19). At first this building had a straw-thatched low-pitched gable roof, with the middle section jutting out to form



Plate 19. St. Michael's Ukrainian Greek Orthodox Church, Gardenton. The Plan of the church – three frames oriented on an east-west axis with the central frame slightly larger than the adjacent two – has remained basically unaltered.

the traditional central frame of the Ukrainian church plan. Within two years, however, the thatch roof was replaced by shingles and the oak, ash, cedar and tamarack logs were covered with siding. The plan of St. Michael's has remained basically unaltered and is the type most popular in Ukraine: three frames orientated on an east-west axis, with the central frame slightly larger than the adjacent two.

In 1915, the old roof, which had rotted and leaked badly, was replaced by the present roof and dome structure, designed by Menholy Chalaturnyk, also the designer of the church at Sirko. This carpenter/builder rebuilt the roof according to examples remembered from his native Bukovyna and completed it by the fall of 1915. The drum is octagonal, pierced at its base by two small square windows on the north and south sides. Capping this is a single dome, edged by a strip of decorative trim and covered by tin. Chalaturnyk also placed two small cupolas the ridge of the hipped roofs, over the outer frames. These are also encased in tin and, unlike the large central dome which is crowned by an Orthodox cross, have traditional Latin crosses, suggesting that Catholics contributed to its construction.

When Chalaturnyk made these renovations to the design of St.

Michael's church in 1915, he also removed the entrance door from the south side near the west corner and built a new double door porch entry at the west end, similar to the churches at Sirko and Lennard. The markings of the original doorway can be discerned around the window which replaced it.

The original design of the roof was a provincial form typical in Bukovyna. Chalaturnyk's dome and cupolas, however, illustrated a rising awareness of a Ukrainian national identity among Bukovynian settlers. Ukrainian national consciousness had been strengthened in Canada by the close contact made by immigrants from various Ukrainian provinces and their exposure to a thriving Ukrainian language press. It is not surprising then, that the designer of the 1915 church roof selected a style which was more common to national religious architecture throughout the entire Ukraine.

The interior of St. Michael's, Gardenton, reflects the splendour and love of brilliant colour and decoration found in the Eastern Church. Entering through the front door, the worshipper is drawn into a series of spaces. From the entrance to the iconostas, movement was originally unobstructed by seating, with the exception of a few benches placed against the walls for the elderly. Devout parishioners were required to stand during the service. Moving forward from the small porch, it is necessary to step up into the west end frame – a shallow barrel-vaulted room lined by brightly painted planking (Plate 20). Small hand-fashioned shelves and a variety of icons enclose the east corner; a brass chandelier hangs from above. Passing beneath the devotional expression inscribed above the arched partition opening, "Our Hope is in God:", written in Ukrainian, the worshipper enters the large domed central space (Plate 21). Overhead, gold stars on a background of midnight blue speckle the undersurface of the dome. Two magnificent chandeliers are suspended from the dome ceiling: one is



Plate 20. St. Michael's Church, Gardenton. This view into the west frame shows the icons and the impermanent seating.

double-tiered of brass and crystal, the other is of wood, iconographically carved with stylized wings.

The iconostas, designed by Wasyl Chornopysky, is covered from floor to dome with framed icons, many of which were imported from Kiev, St. Petersburg, Moscow and Odessa and donated by the parishioners (Plate 22). The screen is pierced by the traditional three openings, with the Royal Doors of the central portal decorated by fretwork. Chornopysky also carved the colourful candelabras, scripture stand and table as companion pieces to the large wooden cross, dated 1902. Pennants and banners donated by the early parishioner's stand against the partition walls of the central nave. Several fine objects lie upon the altar within the sanctuary (Plate 23). The large Holy Gospel, printed in Church Slavonic, is bound in red velvet with engraved metal plates and clasps. The chief carpenter of the original church, Wasyl Kekot, had carved an intricate wooden cross, dated 1897, for the church's consecration. Two years before the reconsecration ceremony, held in the fall of 1915, he fashioned a new crucifix. Both crosses, displayed in the church, exhibit exceptional skill and beauty.



Plate 21. St. Michael's Church, Gardenton. Interior of the dome.

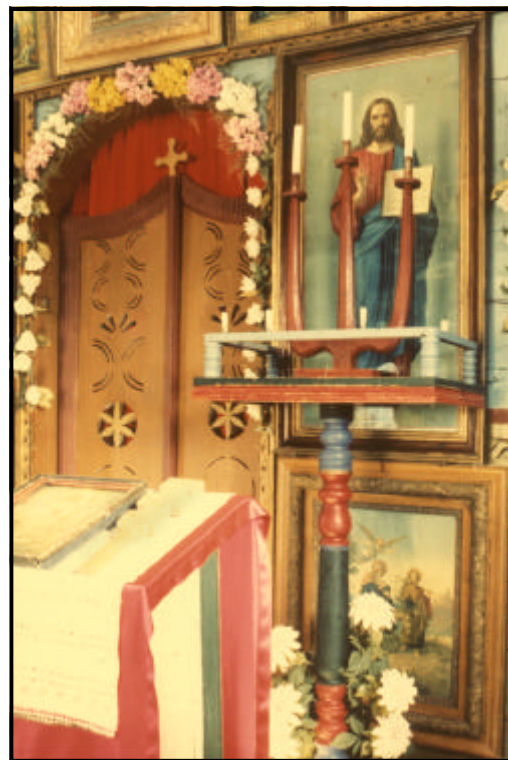


Plate 23. St. Michael's Church, Gardenton. Altar area, showing devotional pictures and handmade altar fixtures.

St. Elias Ukrainian Orthodox Church, Sirko

St. Alias Ukrainian Greek Orthodox Church at Sirko (Plate 24) was erected in 1909, and is slightly larger than St. Elie at Lennard due to the extended sanctuary. Other than this, both the Sirko and the Lennard churches are very similar in plan and form. Both are built on a rectangular plan extended on the short sides with curved vestibules and altars (Plate 25). The roof shapes of both are reminiscent of the broad thatched roofs of Ukrainian houses, but are distinguished from other early Ukrainian churches by the eave, which sweeps uninterrupted around the building.

The Sirko structure initially suited the small congregation, but was replaced by a newer house of worship in 1950. The old church, nevertheless remains. It is used as the cemetery chapel and for individual worship.



Plate 24. St. Elias Ukrainian Orthodox Church, Sirko.

The corners of the old church are probably of dovetail construction. The whole of the exterior was mud-plastered and whitewashed. Later this covering was hidden by wooden horizontal siding. The corners of the free-standing bell tower, however, have their dovetail joints exposed (Plate 26). The beams and joists used to construct the upper tower are joined with fairly elaborate connections which have been pegged. The same construction techniques were likely used in the church.

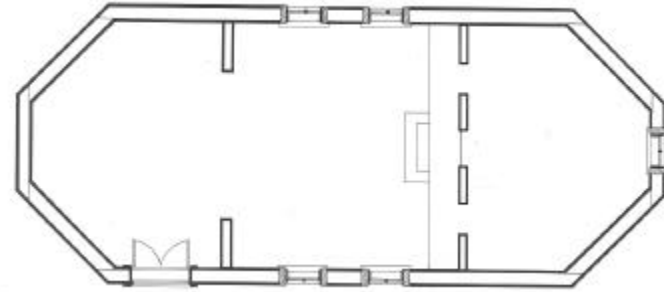


Plate 25. Floor plan. St. Elias Ukrainian Orthodox Church, Sirko.



Plate 26. Bell tower of St. Alias church, Sirko. The roof of the tower is built of roughly laid vertical shakes similar in nature to planking. Bell towers were a ubiquitous feature on Ukrainian churchyard in Manitoba, just as they had been in Ukraine. Those in Manitoba were, like this one, simply constructed and animated with a few functional, but decorative elements.

St. Elie Romanian Orthodox Church, Lennard

Although St. Elie Romanian Orthodox Church is not strictly of Ukrainian original, there are several reasons for its inclusion in this study. The building is the oldest Romanian Orthodox Church in Manitoba and has been designated by the province as a provincial historic site. Ukrainians in the area did attend services there and may have contributed to its construction. Moreover, the church building itself closely resembles Ukrainian log church designs. Indeed, as noted above, its form, which is derived from Bukovynian domestic architecture, is closely allied with St. Elias at Sirko.

St. Elie was built in 1908, replacing a smaller log edifice from 1904 (Plate 27). Between 1903 and 1904, until the first church was built, services were held out-of-doors.



Plate 27. St. Elie Church, Lennard, shortly after its construction. (St. Elie Romanian Orthodox Church Museum.) A restoration project begun in 1979 has seen the church, which now functions as a museum, carefully restored.

Upon entering St. Elie one passes into a small vestibule. Above is the balcony for the cantor (ritual singer). A few short steps beyond is the nave. The view towards the iconostas is, as usual, unobstructed by any seating (Plate 28).



Plate 28. St. Elie Church, Lennard. This view shows the iconostas and icons.



Plate 29. St. Elie Church, Lennard, after restoration.

Many of the icons which hang upon the iconostas were brought by the settlers to the new land as were the banners and a number of holy articles. The altar itself is decorated with an elaborate altar cloth. A number of the church possessions, such as the candle holders and lanterns, were handcrafted. The walls of the interior are covered with pressed sheet metal of a type originally made at the turn of the Century (Plate 30). Originally silver in colour, the walls have subsequently been painted blue. The ceiling is also a pale blue, implying the heavenly vault.



Plate 30. St. Elie Church, Lennard. Detail of 'old country' folk-art icons and the sheet metal wall panels.

Manitoba Wood Frame Churches

Ukrainian wood frame ecclesiastical structures in Manitoba are well-represented by three church buildings in the Seech-Horod-Olha district, south of Riding Mountain National Park. These areas were surveyed by the Historic Resources Branch in 1977.

A fourth church – at Merridale (to the north of the Seech area) – and the church at Horod exhibit uncomplicated plans and straightforward decoration. Built during the 1920s, these two buildings serve as excellent examples of simple

prairie wood frame churches. The Seech area also boasts several complex wood frame churches that are finely represented by structures at Olha and Dolyn. These churches are noted for their multi-frame plans, transepts and animated roof lines.

This period of church construction is a confusing one for anyone expecting a straightforward progression from modest to increasingly sophisticated church designs. The three decades from 1900 to 1930 produced more churches – and most of these fairly modest wood frame structures – than any other period: at least 120. This wealth of productivity almost guarantees certain anomalies; the most noteworthy of these involves discrepancies between construction dates and sophistication of designs. A particular parish might be able to afford a very sophisticated building in 1905 complete with an internally expressed dome, while another parish constructing its church in 1925 – and expected to benefit from earlier examples – might build a considerably simpler structure. The building technologies involved in wood frame construction were clearly available to Ukrainian congregations at an early date; that they were not always used to their maximum effect can best be explained by depressed economic circumstances. The following discussion of wood frame Ukrainian churches will therefore not be chronological. Instead, the two simplest examples (from the 1920s) will precede the two more complex designs (from the early 1900s).

Holy Eucharist Ukrainian Catholic Church, Horod

This wood frame church was erected between 1922-23 under the direction of Michael Hawrysh, a local carpenter/builder (Plate 31). The original cost of this structure was approximately \$2,500 and the building was probably constructed with much volunteer labour.

Although the church has a gable roof – marked by three banyas – the interior boasts a barrel vault finished with tongue-and-groove boards with V-joints (Plate 32). The barrel vault is painted with representations of clouds upon a blue background. The walls are also decorated with a cloud motif, while the



Plate 31. Holy Eucharist Ukrainian Catholic Church, Horod. This small white and green building is a noted local landmark.



Plate 32. Holy Eucharist Church, Horod. View of the church from the central or Royal Gate in the iconostas looking west to the rear and the cantor's loft.

painted wainscoting is finished with a stenciled leaf pattern (Plate 33). The central opening of the iconostas is barred by a heavily-gilded pair of round-arched gates. These contain four medallion icons representing the Evangelists – Matthew, Mark, Luke and John – traditional portraits found on the Royal Doors.



Plate 33. Holy Eucharist Church, Horod. Interior view.

Holy Ghost Ukrainian Catholic Church, Merridale

The Holy Ghost Ukrainian Catholic Church at Merridale, built in 1923, conforms to the three frame plan with the central section in this case larger than the outer two (Plate 34). However, the roof of this church reflects a style more prevalent throughout Ukraine; unlike, for example the Gardenton church (page 14), which at first was of a more regional character.

While the sequence of internal spaces – vestibule, nave, sanctuary – is followed at Merridale, the interior of this church is a departure from the previous examples in terms of its limited applied ornament (Plate 35). There is no iconostas, although there are several small icons on the walls of the sanctuary with a large oil painting behind the main altar. Upon the altar is an elaborately-bound Bible. The handmade tabernacle, flanked by



Plate 34. Holy Ghost Ukrainian Catholic Church, Merridale.



Plate 35. Holy Ghost Ukrainian Catholic Church, Merridale. View down the nave showing the barrel vault, chancel and altar.

tall brass candlesticks, takes the form of a traditional Ukrainian church, with a large central dome and banyas (Plate 36). While the fine religious objects show fine ornamentation, the overall interior effect remains one of considerable simplicity.



Plate 36. Holy Ghost Ukrainian Catholic Church, Merridale. The tabernacle on the altar is a miniature Ukrainian Cathedral.

St. Michael's Ukrainian Orthodox Church, Olha

St. Michael's Ukrainian Orthodox Church at Olha (Plate 37) was erected in 1904 under the supervision of John and Peter Kowtecki. The structure cost approximately \$2,000. Much of the labour was volunteer, and as the small cost indicates, most of the material was likely donated. This wood frame house of worship replaced a small log church of 1901 which served the Oakburn-Dolyny area until the 1930s.

The plan of St. Michael's is cross-shaped and can be considered five-framed. The short arms of the cross – the apsidal transepts – contain side altars (Plate 38). Two towers with banyas adorn the front facade of the structure, with a small central cupola atop a two tier drum at the centre of the gable crossing.

The interior of St. Michael's, Olha features many colourful wall murals and portraits, as well as gold stars painted on a heavenly blue vault (Plates 39 and 40). Banners and faux marble – painted wood and plaster – wainscoting add to the overall impact. The iconostas is a solid wall adorned with gold leaf and small individual icons (Plate 41).



Plate 37. St. Michael's Ukrainian Orthodox Church, Olha.



Plate 39. St. Michael's Church, Olha. The vaulted apsidal chapels and nave contribute to the sense of spaciousness in the church.

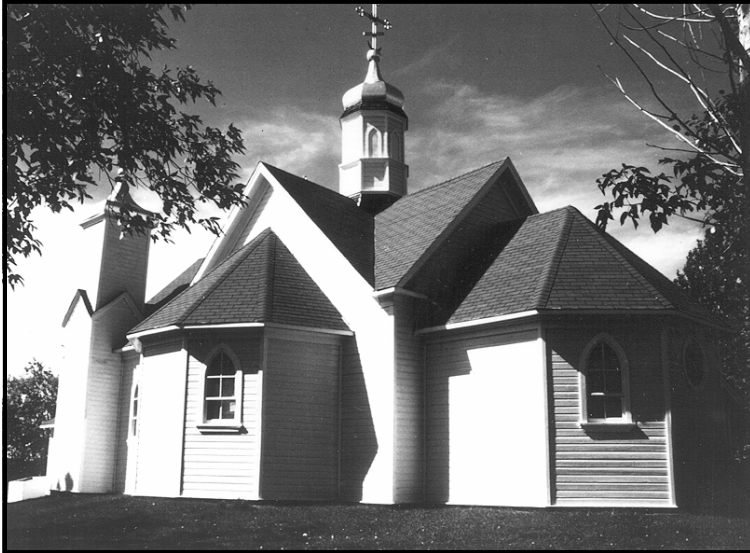


Plate 38. St. Michael's Church, Olha. This view shows the apsidal transept and chancel.



Plate 40. St. Michael's Church, Olha. From the middle of the ceiling the sun shines down in painted radiance, the interstices between the roof segments gilded in imitation of solar rays.



Plate 41. St. Michael's Church, Olha. Iconostas.

opened their large spherical dome to the interior. The interior is not only physically lighted by the windows in the dome, but its addition creates an airy sensation in the whole building.

Within, the handcarved iconostas dates from 1928 (Plate 44). From the vault of heaven – the inside of the dome – hangs a massive crystal chandelier suspended from a large central star representing the sun (Plate 45). The stained glass for a number of the windows was donated by individual parishioners. Such artistic adornments as faux marble, stenciled wall clouds, and decorative edging animate the whole interior.



Plate 42. St. John the Baptist Ukrainian Catholic Church, Dolyny.

St. John the Baptist Ukrainian Catholic Church, Dolyny

Construction on the Ukrainian Catholic Church at Dolyny (Plate 42) probably began in 1904 and concluded in 1907. St. John the Baptist Church is built on a cross plan with apsidal transepts (Plate 43). It bears round-arched windows, rose windows and the traditional banyas. The large dome at the crossing is a remarkable feature. Whereas many other Ukrainian churches of this era used a small dome at the crossing as a purely external decoration, the builders at Dolyny

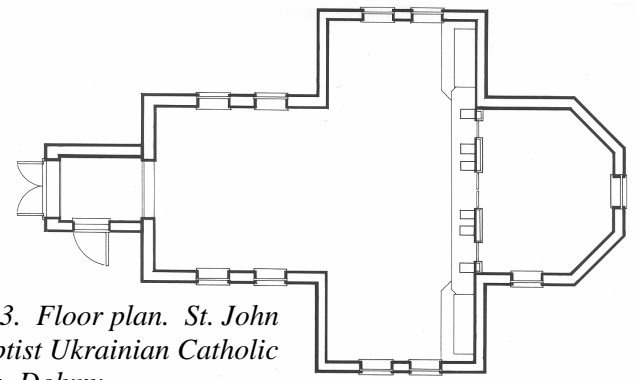


Plate 43. Floor plan. St. John the Baptist Ukrainian Catholic Church, Dolyny.



Plate 44. St. John the Baptist Church, Dolny. Iconostas.

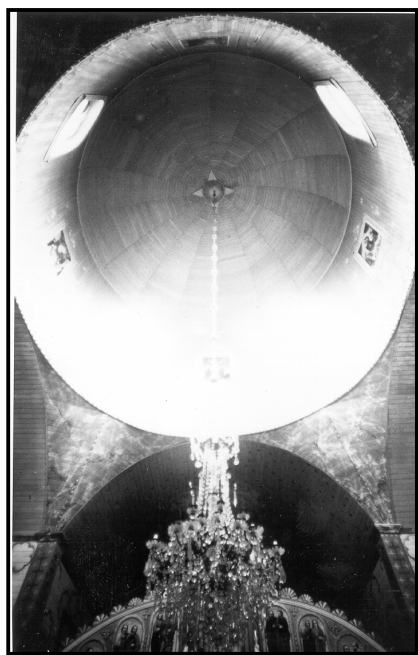


Plate 45. St. John the Baptist Church, Dolny. Interior of cupola.

“Cathedral-Style” Churches

After the turn of the century, Ukrainian congregations often grew to a size where their small church buildings were impractical. The years from about 1920 to 1940 thus witnessed the construction of many large Ukrainian churches in Manitoba. These were no longer simple log or light wood frame structures like those built by the early settlers. The new churches were more elaborate structures, larger in scale and often more sophisticated in ornamentation; similar in conception to the large Ukrainian Baroque churches like the restored St. Sophia in Kiev, the Church of the Holy Trinity and the Chapel of the Three Saints (page 9). Although not technically cathedrals – which are the seats of bishops – these churches are so extraordinary, especially in a rural landscape, that they are frequently called “prairie cathedrals”.

Considering the modest nature of the log or wood frame churches examined previously in this study, the large churches designed for Ukrainian Catholic and Ukrainian Orthodox congregations in Manitoba during the 1920s, ‘30s, ‘40, and ‘50s are remarkable. Foremost among these are the Ukrainian Catholic churches designed by Father Philip Ruh. His designs for “cathedral-style” churches adorn the countryside outside Manitoba from Edmonton, Alberta to St. Catherines, Ontario. Research to date attributes 33 structures to this amazing man. Ruh’s influence also spread to other communities in less direct ways. He was often called upon by various congregations to discuss the designs for new churches and the two main contractors working for Ruh relied on his designs for the churches they built without his supervision. Ruh was prolific and his designs influential.

While there was not a prolific church designer like Father Ruh in the Ukrainian Orthodox community, there were several large Orthodox churches built after 1930 that can be considered “cathedrals”. Two of these – St. Michael’s Ukrainian Orthodox Church, Sandy Lake and Holy Trinity Ukrainian Orthodox Church, Shortdale – are certainly of a size and nature that lifts them to “cathedral” status. These two buildings will be discussed after an analysis of Father Ruh and his designs for Ukrainian Catholic churches.

Father Philip Ruh

Philip Ruh was born in 1883 in Bickenholtz near Lixheim in Alsace-Lorraine and as a teenager chose the priesthood as his vocation. During his final years of study at the Oblate College at Huenfeld in central Germany, Ruh concentrated on theology and philosophy but also studies economics, botany, astronomy, architecture and art.

Ruh completed his studies at Huenfeld and was ordained a priest on June 10, 1910. He was assigned that same year to the western Ukraine where he stayed briefly with the Metropolitan Andrie Sheptytsky at Lvov. From there he went on to the Basilian Monastery in Bucharach in the province of Galicia. While teaching religion and singing in an elementary school, Ruh mastered the Ukrainian language. He also studied the Eastern rite and liturgy.

Ruh's experiences were to prove indispensable, coming as they did at the very period when Ukrainian Catholic priests in Western Canada were in great demand; appeals were being made to Metropolitan Sheptytsky himself to fill the gap in the spiritual life of the Ukrainian pioneers. Fortunately, Father Philip Ruh was one of a handful of Roman Catholic priests who had received the necessary training to minister to these isolated homesteaders.

After his brief stay in Ukraine, Ruh was reassigned to a mission field in Canada. His territory extended along the North Saskatchewan River in Alberta and Saskatchewan. In total, Ruh was responsible for a circuit of some 960 miles. In the first settlement at which he arrived, the local farmers had converted an old log structure into their first church. Within a year other communities had followed this example and there were twelve simple churches from which he could minister to the people.

It is difficult to determine the first opportunity Ruh had to design and erect a structure of any size or significance. During this early period it is known that he built churches at Leduc and High lake. In 1922 he was called upon to design

and probably supervise the construction of the Basilian Monastery at Mundare in Alberta. There are, however, no documents presently available that would date the first missions he built.

But in 1923 Ruh had constructed an addition to the orphanage of the Sister's Servants in Edmonton. His architectural knowledge and experience were now fully recognized; in 1924 Father M. Hura requested that Father Ruh design a church at Mountain Road, Manitoba. During 1925 Ruh commenced construction of the new church and was also appointed its parish priest by Bishop Budka. Thus it began. And so it continued, remarkably, for almost forty years as Ruh administered his priestly duties and designed and built churches. Indeed he was working on the construction of the Grotto at Cook's Creek at the time of his death in 1962, at the age of 79 (Plate 46).



Plate 46. Father Philip Ruh at the construction site of the Grotto in 1959. (Weekend Magazine, October 17, 1959, p. 34)

The Ruh Churches

Ruh was inspired by three strands of church architecture for his designs: European, Ukrainian and the vernacular. The architecture of Europe, especially the Romanesque and Gothic cathedrals of France, Germany and the Low Countries of which he had first hand knowledge, were of considerable influence upon his designs.

Ukrainian church architecture, studies during his stay in Ukraine was also clearly of great importance to him. In Lvov, a provincial capital, he would have seen churches of the elaborate Ukrainian Baroque as well as those reflecting the Byzantine heritage of the Eastern church. And on his visits to the countryside he would have admired many examples of rural wooden Baroque churches.

Finally, there were the early churches that had been built on the Canadian prairies when Ruh arrived in 1911. These small, unpretentious buildings eloquently expressed the humble nature of pioneer existence. Often under the same physical and economic constraints, Ruh relied on local experience and ingenuity for the construction of his churches.

Ruh thus combined a number of distinctive architectural elements, making them typical of his own style. While perhaps none were unique elements and, indeed, while many could be found in earlier Canadian Ukrainian churches, Ruh integrated them in a novel and distinctive manner.

The first sense the observer gains upon scrutinizing one of Ruh's churches is of grandeur touched by flamboyancy (Plate 47). This impression is especially reinforced when a comparison is made with the ancestral log and modest wood frame churches. Ruh's churches are large and the dynamism of forms and colours allied them closely with Ukrainian Baroque churches. A discussion of Ruh's churches, with reference to five of his most significant designs will underline the significance of his work.



Plate 47. St. Mary's Ukrainian Catholic Church, Mountain Road (1924-25; burned 1966). (Provincial Archives Manitoba)

A cursory examination of St. Mary's Ukrainian Catholic Church, Mountain Road (1924-25; destroyed by fire 1966), Church of the Assumption of the Blessed Virgin Mary, Portage la Prairie (1926-27; demolished 1983), Immaculate Conception Ukrainian Catholic Church, Cook's Creek (1930-38), Ukrainian Catholic Church of the Holy Ascension, Winnipegosis (1930) and Church of the Resurrection, Dauphin (1935) (Plates 47 to 51) reveals that Ruh combined precepts and elements from Byzantine, Romanesque, Gothic, Ukrainian Baroque, and vernacular. Like the early Byzantine churches, Ruh's churches are in nearly every case cruciform in plan (Plate 52). The transepts, however, tend to vary in depth and outline. Some are short, like Cook's Creek or, as at Mountain Road, almost as long as the nave. The transepts can also be apsidal in form as with these two last examples, or rectangular, as with the transepts at Winnipegosis. There were other variations of plan that Ruh employed to distinguish each church. The Cook's Creek Church, for example, has a nave that extends between two flanking towers. And with a hipped roof over the nave, the general impression is Romanesque.



Plate 48. Church of the Assumption of the Blessed Virgin Mary, Portage la Prairie (1926-27) as it looked in 1948. The church was demolished in 1983.



Plate 50. Ukrainian Catholic church of the Holy Ascension, Winnipegosis, shortly after its completion in 1930. (Mary Kohut)

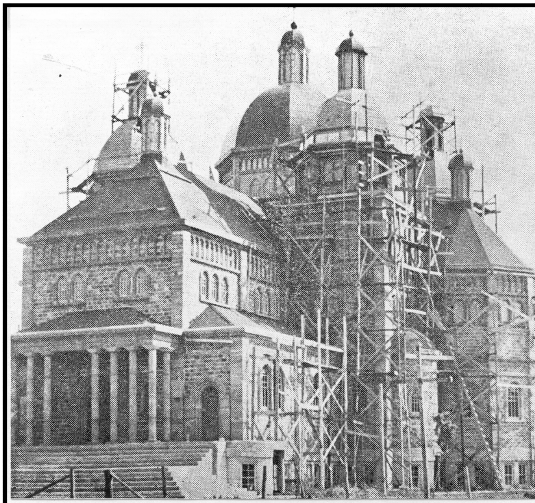


Plate 49. Church of the Immaculate Conception, Cook's Creek, ca. 1937. (Jubilee Book of the Settlement of Ukrainians in Canada, p. 137)



Plate 51. Church of the Resurrection, Dauphin, ca. 1935. (Mary Kohut)

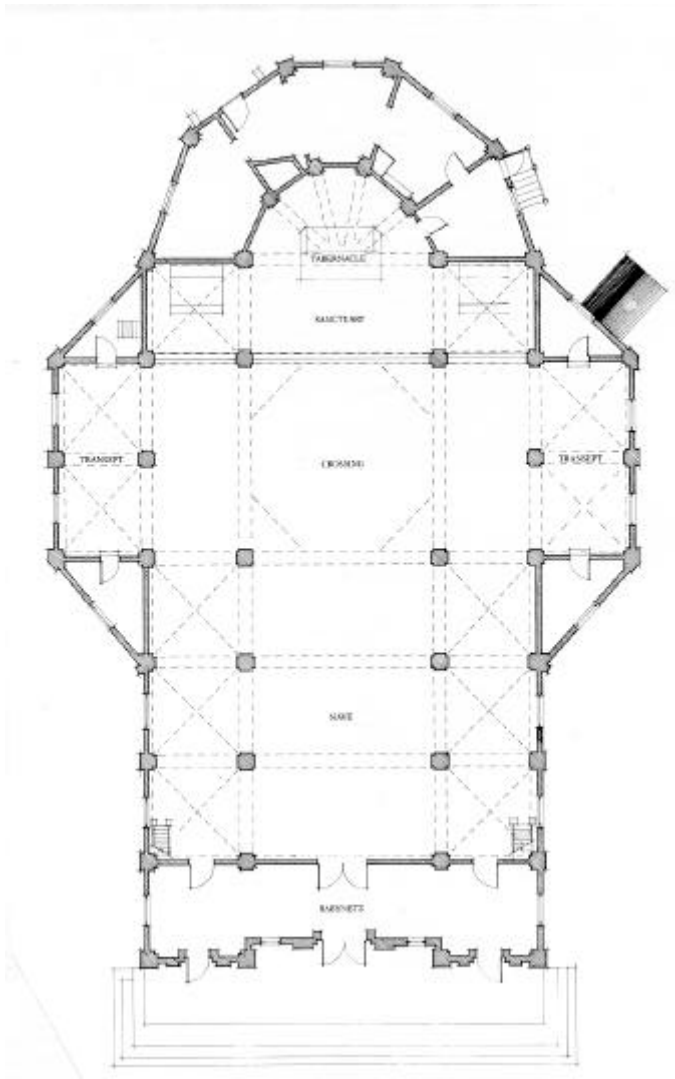


Plate 52. Floor plan. Church of the Assumption, Portage la Prairie.

The use of the twin flanking towers, capped with banyas was one of Ruh's most popular motifs, used on nearly all of his churches built after 1930. The two small banyas in conjunction with a large central dome represent the Trinity of Father, Son and Holy Ghost. There was always a provision in the plan for the construction of a large dome at the central crossing; although often this ambitious feature failed to materialize. The alternating shingle pattern, originally evident for example on the Winnipegosis church, gave a polychromatic effect to many of his domed churches. Inside the church the transition from the square crossing to the octagonal drum of the dome was achieved by squishes (Plate 53). At the far end of the church, at the top of the cross plan, was the sanctuary, always apsidal in form and surmounted by a half dome (Plate 54).



Plate 53. St. Mary's Church, Mountain Road. Each of the pendentives beneath the dome had a figure painted on it. (Provincial Archives Manitoba)



Plate 54. St. Mary's Church, Mountain Road. View towards the altar. (Provincial Archives Manitoba)

The decorative elements that Ruh used to define and animate the exterior of these churches were also variations on a theme. Romanesque and Neo-classical details were juxtaposed with and applied to Ukrainian banyas and domes. Round-arched windows and arcades are the most obvious of the Romanesque-inspired elements. Twinned arched windows were a favorite with Ruh and can be seen on nearly all his churches. Door openings were also round-arched, and often fitted with fan light transoms. Ruh frequently used a blind arcade as a decorative element in the twinned facade towers, around the dome drum and below the main dome. Variations on the blind arcade motif were also used in a variety of other situations, particularly in the panels of the drum and inside the church, where it would reappear as a decorative frieze or a column pattern on the balustrade and railings (Plate 55).

The Neo-classical elements favoured by Ruh, including entablatures, pilasters and columns were typically modified in his own eclectic approach. Entablatures on the facade were usually plain, enlivened only in outline by hound's – tough decoration. In minor locations along the nave, transepts or apse, as in Mountain Road, the entablature remained as an unadulterated Neo-classical element.

In some cases the pilaster played a significant part in the design. This was especially true on the facade's towers, on the drums of banyas and on the dome. At Portage la Prairie and Winnipegosis, the pilasters reiterate the polychromatic effect of the domes with their alternating colour bands. At Cook's Creek the pilasters are presented as if they were of the same material as the rest of the structure.

The church at Cook's Creek offers another external element that Ruh used occasionally. An entrance porch produced by the unlikely introduction of ten Tuscan columns supporting a rustic entablature perhaps summarizes Ruh's dramatic, albeit eclectic, design sensibilities.

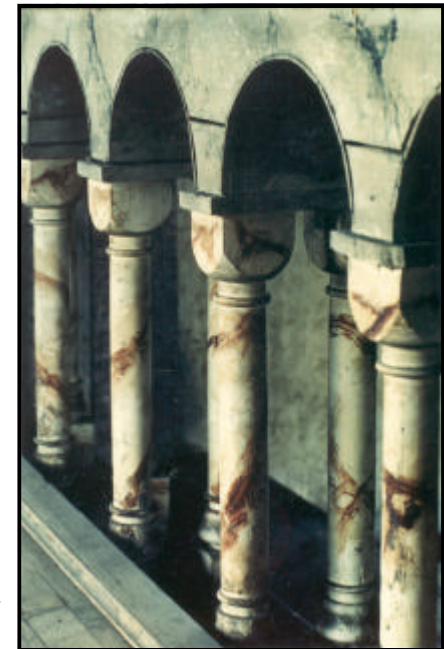


Plate 55. Church of the Assumption, Portage la Prairie. The balustrade of the cantor's loft, with its miniature columns and arches reflects the blind arcade motif which Ruh made use of on the exterior.

The interiors of Ruh's churches form a system of impressive vaults culminating in a domed crossing. Both the nave and transept ceilings were constructed as barrel vaults (Plate 56); the ceilings of the aisles were joined; the round arches were continued in smaller areas. In his larger churches – as at Mountain Road, Portage la Prairie and Cook's Creek – arcaded side aisles were augmented by semi-circular arches with square columns (Plate 57). The curves of these arches were often enhanced with exaggerated ribbing (Plate 58). A unique arched element that appears in the Winnipegosis church was the cantor's loft above the entrance to the church. While Ruh included a cantor's loft in all his churches, the loft at the church in Winnipegosis is quite compact and the balustrade is bowed out to increase both the capacity and dramatic effect (Plate 59).



Plate 57. Church of the Immaculate Conception, Cook's Creek. View down the main aisle toward the chancel and altar. Unlike earlier Ukrainian churches in Manitoba, this church was designed with formalized seating.



Plate 56. Church of the Assumption, Portage la Prairie. View of the central crossing. Also visible is the apsidal form of the chancel with its half dome and the barrel vaulting of the nave and transepts.

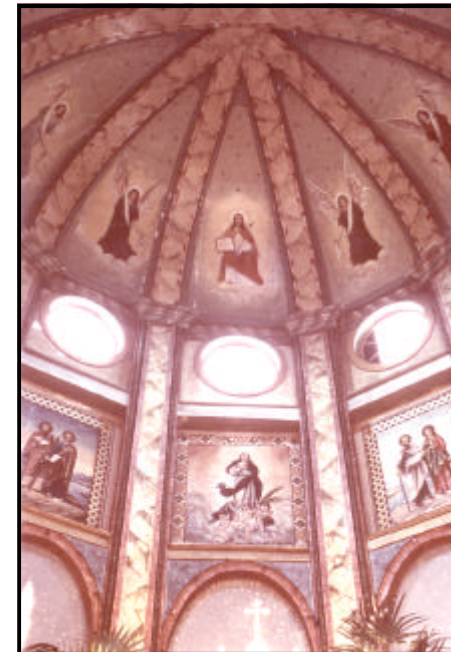


Plate 58. Church of the Assumption, Portage la Prairie. The accentuated ribbing of the dome and half dome is a particular design element which Ruh made use of repeatedly.

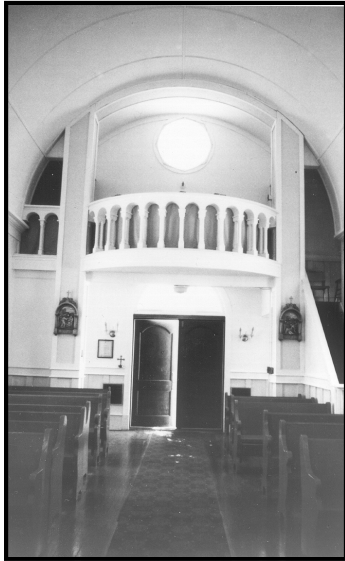


Plate 59. Ukrainian Catholic Church of the Holy Ascension, Winnipegosis. Cantor's loft.

Although the interiors of all of Ruh's churches have been rendered exciting decoratively, through the years, several are spectacular. The resplendent interior of the church of the Resurrection in Dauphin, decorated during 1957 by Theodore Baran of Saskatoon – the foremost and most prolific of recent Ukrainian church artists – is wondrous (Plate 60). The beautiful icons, chandelier, vaulting, panelling, altar and decorative painting, create a drama to rival the rich and voluminous space of its Byzantine ancestors.



Plate 60. Church of the Resurrection, Dauphin. Interior view towards the main altar showing the highly decorated auditorium.

It should be noted at this point that while Father Ruh likely intended the interiors of his church buildings to be colourful and vibrant, in most cases he did not actually supervise the interior decoration. Indeed in his own parish church at Cook's Creek, and in numerous others, most of the decorative additions and the internal colour scheme was accomplished by the parish itself, over many years, and continued during the decade following Ruh's death. Nevertheless, the final product complements Ruh's own design sense and it is likely that he would have approved.

Another interesting aspect of Ruh's churches, usually completed without Ruh's direct supervision, was the building material. The smooth marble surfaces of the interior, the tall marble columns and pilasters, the intricate stone arcades, the large cut stones on the exterior are, in fact, faux marble. These visual deceptions reflect not only Ruh's, and the parish's, heroic attempts to emulate the richness of European churches, but also underline an ingenious response to the restrictive economic conditions of the 1930s. Ruh, in partnership with numerous Ukrainian Catholic parishes, undaunted by economic and physical obstacles, undertook massive projects that today inspire respect.

Ukrainian Orthodox "Cathedral-Style" Churches.

The designs for the sixteen Ukrainian Orthodox churches identified in this study that can be considered "cathedral-style" appear to stem from the same basic design sense as Father Ruh's. Because many of Father Ruh's designs preceded most Orthodox "cathedrals", it is tempting to attribute his influence. Alternatively, the designers of these churches may have relied upon the same Ukrainian precedents that Ruh recalled: the Baroque splendour of seventeenth and eighteenth century Ukrainian churches. This character is evident in two of the most fetching of Ukrainian Orthodox "cathedral" churches — St. Michael's Ukrainian Orthodox, Sandy Lake and Holy Trinity Ukrainian Orthodox, Shortdale.

St. Michael's Ukrainian Orthodox Church in Sandy Lake (1944-48) is a striking building which bears some general

similarities to Father Ruh's "cathedrals", but springs from a slightly different sensibility (Plate 61). As in Ruh's designs the straightforward progression of spaces — vestibule, nave, short transepts and apse — are clearly expressed at Sandy Lake.

In contrast to Father Ruh's predilection for a triangular pediment, a curved pediment with hounds-tooth edging graces the Sandy Lake Church. The semi-circular motif is pursued throughout the building, especially at window and door openings. The structure is dominated by a towering dome. On the entrance facade two large banyas flank a smaller central banya, all of which are crowned with filigreed Orthodox Crosses. While the church exterior is not as flamboyantly decorated as many of Father Ruh's churches, the clean crisp design is nevertheless an elegant one.

Holy Trinity Ukrainian Orthodox Church in Shortdale is a compact, tall, building whose isolation on a slightly rolling landscape makes it a special local landmark (Plate 62). The traditional progression of internal spaces is expressed in this design, which is, nevertheless, a unique response to that tradition. The large dome is truncated at the front facade,



Plate 61. St. Michael's Ukrainian Greek Orthodox Church, Sandy Lake (1944-48).



Plate 62. Holy Trinity Greek Orthodox Church, Shortdale.

creating a heavy central form, akin to the Hagia Sophia in Constantinople. a smaller dome pierces this expansive shell to light the interior. Four corner towers enclose the largest dome and their capping banyas provide a forceful vertical expression. The banya atop the central dome creates a deft punctuation to the whole structure.

The entrance facade reiterates the curved pediment motif at Sandy Lake. This motif appears to be a more common one in Orthodox churches – appearing in almost half of the Orthodox “cathedral-style” churches – than in Ukrainian Catholic “cathedrals”. At Shortdale, the broad curve is expressed twice, with a decorative moulding stretching below the actual pediment.

Modern Ukrainian Church Designs in Manitoba

The trend away from traditional church designs such as those created by Ruh – which depended upon an architectural vocabulary of domes, banyas, towers and traditional floor plans – began in the late 1950s and early 1960s with the rise of university-trained architects grounded in the Modern Movement in architecture. This should not imply, however,

that at the same time Ruh-influenced churches were not also being built. Indeed, the effect of Father Ruh as a church designer was considerable.

The impact of his designs on later work was both direct and indirect. Men such as Yanchynsky and Sawchuk, who had worked on Ruh’s churches, later built churches themselves. Similarly, Stephen Meush who decorated at least one of Father Ruh’s churches, later became a church designer; with the influence of Ruh clearly evident in Meush’s Ukrainian Orthodox Cathedral of St. Mary the Protectoress, 820 Burrows Avenue, Winnipeg (Plate 63). Indirect influence is more difficult to trace, but there can be little doubt that congregations and contractors, particularly in rural areas, were strongly swayed by the designs of the existing churches with which they were familiar; and Father Ruh’s designs were widely spread, very well known, and easily imitated. Four churches in Winnipeg clearly reflect Ruh’s influence: Ukrainian Orthodox Cathedral of St. Mary the Protectoress (Plate 63); Our Lady of Perpetual Help Ukrainian Catholic Church (Plate 64); St. Andrew’s Ukrainian Catholic Church (Plate 65); and, the Ukrainian Greek Orthodox Church of the Holy Trinity (Plate 66).



Plate 63. Ukrainian Orthodox Cathedral of St. Mary the Protectoress, Winnipeg.



Plate 64. Our Lady of Perpetual Help Ukrainian Catholic Church, Winnipeg.



Plate 66. Ukrainian Greek Orthodox Church of the Holy Trinity, Winnipeg.



Plate 65. St. Andrew's Ukrainian Catholic Church, Winnipeg.

Of course, the break with the past which pervaded most schools of architecture following World War II had its effect on the majority of subsequent buildings. Although this transition was felt in Ukrainian church design, architects on the whole found an anchor in tradition, searching for new ways in which to interpret traditional elements. New floor plans and building shapes emerged as the result of the efforts of men such as Victor Deneka, who designed the Ukrainian Catholic Church of the Blessed Virgin Mary, Winnipeg (Plates 67 and 68) and Holy Ghost Ukrainian Catholic Church, Beausejour (Plate 69); with Radislaw Zuk in his designs for St. Michael's Ukrainian Catholic Church, Tyndall (Plate 70) and Holy Family Ukrainian Catholic Church, Winnipeg (Plate 71); and with Alex Nitchuk of Green, Blankstein, Russell Associates, Architects and Engineers, for the Ukrainian Catholic Church of St. Nicholas, Winnipeg (Plate 72). These Ukrainian Canadian architects combined the form and functionality of modern design with details that recalled the earliest examples of Ukrainian church architecture. In most the result has been new churches that are innovatively conceived, modernly convenient and traditionally appointed.



Plate 67. Blessed Virgin Mary Church. The cruciform plan is evident here and the dome is an important element of the design. The chancel is integrated into the main body of the building. Although the elements are reinterpreted, the large massing characteristic of Ruh's churches is present in Deneka's design.



Plate 69. Holy Ghost Ukrainian Catholic Church, Beausejour. Deneka again casts the familiar forms of Ukrainian churches – the dome, the round arches and the dramatic bulk – into striking modern idioms.



Plate 68. Blessed Virgin Mary Church. Rectilinear forms have here replaced the arched elements common in the interiors of earlier Ukrainian churches.



Plate 70. St. Michael's Ukrainian Catholic Church, Tyndall. The low slung modernism apparent in this church is strongly contrasted with the vertical elements that recall the traditional dome-banya combinations of earlier Ukrainian churches.



Plate 71. Holy Family Ukrainian Catholic Church, Winnipeg. Zuk reiterates the dynamism of horizontally and verticality in this design, crowning the towers with graceful arches.

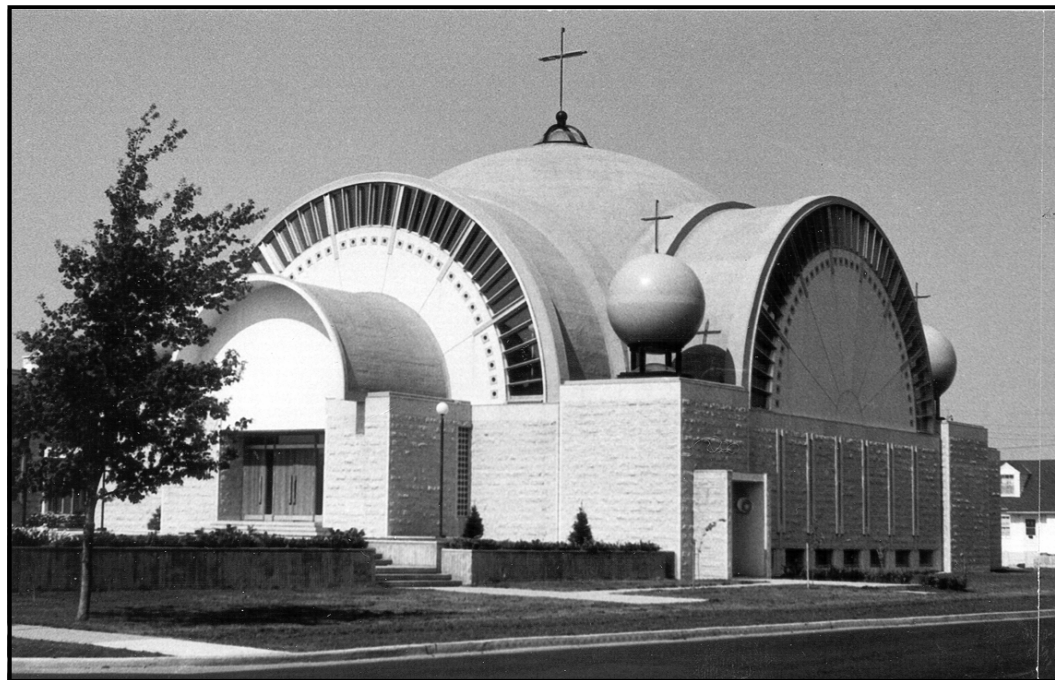


Plate 72. Ukrainian Catholic Church of St. Nicholas, Winnipeg. The ubiquitous dome of Byzantine churches becomes the dominant form in this design. Indeed, the building quite clearly resembles, in conception, the Church of the Hagia Sophia in Constantinople.

CONCLUSION

Ukrainian Catholic and Ukrainian Orthodox churches in Manitoba occupy a special place in this province's architectural history. Initially considered curiosities by the established English and French communities, these churches are now accepted images upon the prairie landscape. The transition from humble log structures to grand wood frame and brick edifices testifies to the Ukrainian community's maturity and vision.

Based on the information gathered, only eight Ukrainian churches are known to have been constructed in Manitoba during the initial period of settlement, from 1891 to 1903. That there were so few is explained by the physical problems and economic restrictions typically encountered by the immigrant.

Between 1904 and 1923, 83 Ukrainian churches are known to have been built in Manitoba. During this period immigration increased, Ukrainian communities were consolidated and more Ukrainian-speaking priests came to serve. The churches from this period are generally modest in size and of log or wood frame construction. Of those which remain, some have been abandoned while others are used only for special occasions.

In 1924 Father Philip Ruh began work on his first large church at Mountain Road. Between that date and 1941, after which followed a noticeable decline in church construction, 65 churches are known to have been erected. Although modest wood frame structures continued to be built, this period is notable for the arrival of the "cathedral-style" church and a more formal approach to church design. Architectural elements, such as distinctive domes and cupolas were not new, but their use more widespread; distinct Christian symbols, distinguishing the Eastern Church from its Western counterpart.

The years 1942 to 1962 witnessed the construction of very few new Ukrainian churches of either Catholic or Orthodox denomination outside of the north Winnipeg area. Immigration and population growth of the Ukrainian community slowed while congregation sizes stabilized.

Lesser numbers of churches have been built from the 1960s to the present because of the stabilization or reduction in the size of congregations. New churches often tend to be replacements for earlier structures. Most of these later buildings have been designed according to contemporary precepts in architecture.