



Figure 8. St. Josaphat's Ukrainian Catholic cathedral, Edmonton, Alberta

Tradition in a New World: Ukrainian-Canadian Churches in Alberta

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Author's Note:

The discussion of Prairie architecture has been greatly hindered in the past through the often indiscriminate use of "vernacular" as a classification. It has functioned as a catch-all for those buildings which, due to non-British or non-academic origins, have not conformed to conventional systems of classification. The net result of this has been that ethnic or religious groups which fall outside of mainstream culture are often labeled vernacular, instead of acknowledging the distinct and long-standing historical tradition from which they came. Without going into a detailed argument which has its place elsewhere, the author avers that the architecture of Ukrainian-Canadian churches comprises a genuine stylistic class worthy of study and discussion on its own merits. The use of the term vernacular in the study of Ukrainian-Canadian church architecture does not augment, therefore, an understanding of this group of buildings.

Just as French-Canadian church architecture forms a central component of Quebec's built environment, Ukrainian-Canadian church architecture represents a distinct architectural style that appears in communities across Canada where Ukrainians have settled. In Alberta, Ukrainians established themselves in the Edna-Star district subsequently moving both east and west along the North Saskatchewan River, to occupy an area known as the east-central block settlement. In this region of Alberta, more than one hundred Ukrainian-Canadian churches which were built before the Second World War are still extant, churches which illustrate the importation of a Ukrainian material culture and its transformation in a Canadian context.

Ukrainian church architecture throughout the three western provinces is unlike the majority of Canadian church architecture, which is largely based on traditional western European church styles such as Gothic or sixteenth and seventeenth century French or British church architecture. Ukrainian church architecture evolved from a Christian architectural tradition which drew upon an established tradition of wooden architecture, western architectural sources and Byzantine elements to create a unique Ukrainian style. This style was, however, by no means a homogeneous one; territorial shifts and the impact of differing political, cultural and climatic conditions contributed to the development of many regional variations. Geographically, Ukraine is divided into three large regions: the central and eastern plains, the marshlands and woodlands of the north, and the mountains and foothills of the west. These regions are further divided along ethnic lines for Ukraine's many subcultures have imbued their architecture with distinct characteristics. Ukrainian church architecture in Canada has been shaped primarily by the styles brought by those individuals who came from the mountain and foothill regions of western Ukraine. These include the Galacians, Volhynians, Bukovynians, Hutsuls and Boikos.¹

The church architecture of Ukraine incorporated popular architectural styles from western European countries, particularly during the Renaissance, Baroque and Neo-Classical periods. The impact of the Baroque Style on the Byzantine-Ukrainian architectural tradition is of special interest in the examination of twentieth century Ukrainian-Canadian church architecture.² The European Baroque Style was conveniently adaptable to Ukrainian church architecture, as both styles favoured the central plan over the longitudinal, basilican plans that had been the rule

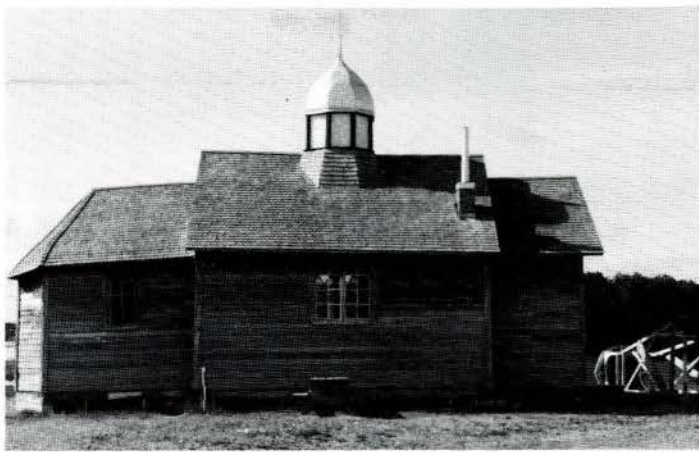


Figure 1. St. Nicholas Russo-Orthodox church, Kiew, Alberta (Now at the Ukrainian Cultural Heritage Village)

in western European church designs before the sixteenth century. The Byzantine-Ukrainian church plan is characterized by its synthesis of the three parts of the Christian basilica—the narthex, nave and sanctuary—in a central plan. The influence of the Baroque Style can be seen in both traditional wooden church architecture and churches of masonry construction, especially in western Ukraine. The architecture of these two types of churches developed along parallel, yet at times converging, lines. For instance, masonry architecture of Ukrainian Baroque design exhibits distinct characteristics that are generally found only in wooden churches, such as a clearly articulated spatial division (unlike European Baroque, which relies on the element of surprise in interior compositions). Similarly, Baroque features adapted to Ukrainian church designs of masonry construction were imitated in some wooden architecture. Most notable of these features are the round-arched windows and Baroque cupolas employed in Ukrainian Baroque masonry designs.

The stylistic exchange between wood and masonry church design in Ukraine continued into the early twentieth century, and this practice was also subsequently transported to Canada. Most churches built by Ukrainians in Alberta were constructed of wood, as they would have been in their native land, but one may find wooden churches in Alberta imitating traditional wooden churches of western Ukraine, as well as frame and stucco churches that recall the ornate Baroque characteristics of masonry churches in Ukraine. It is apparent that sources of Ukrainian-Canadian church designs lie in the rich and complex architectural traditions of Ukraine.

The fundamental spatial unit used in the building of wooden structures in Ukraine—a compositional element that influenced the plan of masonry churches as well—is described as the *klit*. The *klit* is generally a four-walled structure constructed of logs laid horizontally one atop the other, although less frequently it could be a six-or-eight-walled structure, the corner ends being fitted into position using a variety of interlocking techniques. When each unit is built of logs placed horizontally it is called a *zrub*. This building technique is known as “blockwork” or the “log-cabin style.”³ As the dimensions of the log units, which approximate a square, depend on the lengths of timber used, they are rarely longer than 8 metres to a side, and most often measure between 5.5 and 6 metres.⁴ Typically the plans of such wooden churches consist of three separate solid timber units formed in a linear progression from narthex to nave to sanctuary. The central *klit* of the tripartite plan is normally broader and taller than the two smaller adjacent units on its east and west sides. The tripartite plan, the simplest of the church plans, was frequently reproduced in Alberta.

The St. Nicholas Russo-Orthodox Church, originally of Kiew, Alberta, and now relocated to the Ukrainian Cultural Heritage Village just outside of Edmonton, was built between 1905 and 1909. It is one of many tripartite churches that adhere closely to the wooden church models found in western Ukraine. (Fig. 1). It should perhaps be noted here that members of the Russo-Orthodox faith in Canada were predominantly Ukrainians, most of whom came from the historically Greek Orthodox region of Bukovyna.⁵ The plan of this church displays the fundamental characteristics of the tripartite plan. The narthex and nave are covered by separate gable roofs, with the narthex roof being slightly lower than the broader, central nave. At the east end, the pentagonal apse is covered by its own roof as well. A single blind dome or *bania* resting on an octagonal drum is centred on the nave roof. This follows the Ukrainian practice of placing the dome, when there is only one, on the central unit of the church. Most Greek Orthodox churches in Alberta were built along the traditional east/west axis, with the altar facing east, as the one in

St. Nicholas church did when it was constructed.⁶ Also typical are the paired windows on the north and south sides of the nave.

Building techniques used in the construction of St. Nicholas are consistent with those found in western Ukraine. The foundation, for example, is built of rocks which prevent the wooden *zrub* from making contact with the ground.⁷ This technique was employed in other Ukrainian churches in Alberta—those found in Waugh, Wostok and Smoky Lake are examples—but the use of concrete and masonry foundations was common.⁸ The walls of St. Nicholas were made of squared logs, a method preferred over split or rounded logs in the Carpathian mountain regions and in many parts of Galicia.⁹ The interlocking corner joints were dovetailed and the logs were pinned together with wooden pegs throughout their lengths for greater stability.¹⁰ The builders of St. Nicholas Church not only adhered to traditional construction techniques, but they employed the basic proportions used in their European models as well. The 5.4 × 6 metre nave of the church¹¹ is virtually identical to the 5.5 × 6 metre measurement traditionally found in the Carpathian regions.¹²

Ukrainian-Canadian church design shares with its European-Ukrainian predecessors the distinctive feature of a separate belltower. The development of a belltower detached from the body of the church can be traced back to its source in the watchtowers which were a defensive element of most fortified towns and villages in Ukraine. As part of the fortification, the belltower was built using a timber frame, rather than a log-built *zrub* technique. This Ukrainian tradition is consistent with the belltowers that appear in conjunction with Ukrainian-Canadian churches. The designs of the belltower are generally square, although octagonal shapes are not uncommon.¹³ The frame structure, clad with boards fitted vertically, is then capped by a second-storey covered or enclosed gallery where the bell is placed. In 1908, a simple “belltower” consisting of two horizontal logs set on posts was built west of the sanctuary of the St. Nicholas Russo-Orthodox Church,¹⁴ and a bell mounted on it. This effort to create the spirit of the belltower was modestly improved in 1911 and 1912 with the erection of four tall incising timbers with a bell placed at the apex.¹⁵

The churches of the Ukrainian Orthodox parishes of St. Pareskevia, constructed between 1921 and 1924 in Downing (Fig. 2), and St. Pokrova, built in Edward in 1907, further illustrate the visible similarities and subtle differences of the tripartite plan in Alberta. Both churches boast three small cupolas surmounted by a galvanized dome, one centered on each of the three units and corresponding to the narthex, the nave and the sanctuary.

The paired north and south nave windows, round-headed in St. Pokrova and square in St. Pareskevia, match those found in wooden church designs in Ukraine. Continuity of tradition is also seen in the use of prominent overhanging eaves in churches of Ukrainian design in Alberta. Originally developed to protect walls and foundations from the heavy rains typical of the foothill regions of Ukraine, broad eaves are a feature which, in Ukrainian-Canadian churches, must be regarded as motivated by stylistic and traditional rather than practical concerns. Though convenient, wide eaves are hardly the necessity in Alberta they are in Ukraine. The builder of the church of St. Pareskevia in Downing also incorporated an architectural element frequently found in Ukrainian-style wooden churches in Europe and Canada. The *krylo* or porch found on the west end of some churches may be supported by wooden columns or can simply be indicated by a hood over the door without any supports.



Figure 2. St. Pareskevia, Downing, Alberta



Figure 3. St. Pokrova, Edward, Alberta, View of Bell Tower

St. Pokrova and St. Pareskevia, like St. Nicholas, have separate frame and clapboard belltowers. The tower adjacent to St. Pokrova reveals a further variation derived from Ukrainian sources (Fig. 3), one which can also be seen in the design of some Alberta churches. Here the second storey of this square tower is shaped into an octagon with a conical roof. The transition from a square base to an octagon results in tetrahedrons, referred to as "sails", at the four top corners of the square base.¹⁶

Within the tripartite church format, the octagonal klit on a square base is an architectural motif sometimes employed in the construction of a broader central unit. This was often a hallmark of the Podillian School which was particularly widespread in the regions of Podilia and Volhynia both areas that border on Galician and Bukovynian ethnic territories. Sails again appear at the transition point from the square base to the octagonal drum. Four examples of the style in Alberta are the Holy Trinity Russo-Orthodox church in Sunland, constructed in 1910 (Fig. 4), the Ukrainian Greek Orthodox church in Wasel, the Ukrainian Greek Orthodox church of St. Nicholas built in Desjarlais in 1917, and the Ukrainian Greek Orthodox church in Hamlin. The octagonal central klit was



Figure 4. Holy Trinity Russo-Orthodox church, Sunland, Alberta

both technically more difficult to construct and more elaborate in its effect. The open octagon extends the height of the interior space while creating new and complex interior spatial dimensions, both are characteristic of Ukrainian Baroque architecture. In addition, the towering central klit of each church is capped by a blind dome placed on a tall octagonal drum, further defining the horizontally of the linear plan. When the second-tier central klit is employed, it is generally pierced by a window centred above the pair of windows on the lower north and south nave walls. To further enhance the exterior decorative scheme, blind windows were built into the cupolas of the Holy Trinity Church in Sunland and the Orthodox church in Hamlin.

The tripartite plan was particularly popular in Alberta during the first fifteen years or so of this century, as churches of this type were less expensive for small and poor communities to build. Around this time, however, a larger five-part church plan began to appear. The five-part cruciform church design consisted of the linear tripartite pattern with two octagonal or square units attached to the north and south sides of the central nave. The essential difference between the tripartite and cruciform plans is found in the addition of these north and south arms. Concomitantly, an increase in the number of domes—up to nine in fact—could embellish the grander architectural scheme.

St. Mary's Ukrainian Catholic church in south Holden was one of the earliest Alberta churches to be adapted to the cruciform plan. (Fig. 5). The wooden church was completed in 1916.¹⁷ A great cupola over the nave dominates the composition, which not only illustrates the inclusion of modest north and south arms, but also of small sacristies attached to the north and south of the sanctuary. Another excellent example of the five-fold plan, one without Gothic pointed windows utilized in the church at Holden, can be seen in the church near the neighbouring communities of Wostok and St. Michael. St. Nicholas Ukrainian Catholic church was constructed of brick in 1923, making it the only brick church in the area at that time.¹⁸ The north and south arms more closely approximate the dimensions of the narthex and sanctuary than the shallow proportions of those built in the Holden church. The builder also placed three large cupolas along the main axis, a scheme characteristic of Ukrainian churches in which more than one dome was employed. The galvanized domes are also uniquely Ukrainian, as the widest part of the dome does not extend beyond its base. The St. Nicholas church clearly illustrates a characteristic frequently reproduced in Ukrainian-Canadian church architecture: when approaching the west entrance, a distinct triple-tiered, step-up effect is achieved with the successively taller enclosed porch, narthex and narthex cupola.

The five-fold plan is most prevalent in Volhynia and the Kiev and Hutsul regions of Ukraine, whereas churches based on the tripartite plan dominate the architectural plans of Galicia and Bukovyna. Although Ukrainians in Canada are predominantly from the latter two regions, it should be realized that regional architectural styles in Ukraine were not confined to these regions.¹⁹ The relatively close proximity of the Hutsuls to the Bukouynians (the Hutzul region lies north-west of Bukovyna along the Carpathian mountain range) explains the assimilation of the five-fold plan in that region. However, many examples of Jutsul-style churches can also be cited throughout Galicia and the rest of the Carpathian region.²⁰

A feature of Ukrainian churches in Alberta that is more difficult to trace back to origins in Ukraine is the appearance at the west end in both wooden and masonry (including frame and stucco) churches of tall, narrow towers on either side of the entryway which are usually capped by small domes. The twin-tower motif at the west end of the church is unquestionably linked to the influence of western European Baroque architecture in Ukraine during the late seventeenth and early eighteenth centuries. The curved and undulating facades and the emphatic twin-towered west fronts of Baroque church architecture had a significant impact on Ukrainian masonry architecture. On the Canadian Prairies, however, the twin tower motif derived from the Ukrainian Baroque Style assumes a unique form in many church designs, one that has no direct parallels in Ukraine. Although Ukrainian Baroque masonry architecture did display bold twin towers, wooden church builders in Ukraine did not attach tall, narrow towers to the fronts of their structures, as was the case in Alberta. The twin-tower motif can be seen in many Ukrainian-style churches in Alberta, including the Ukrainian Orthodox church at Stry, built in 1942 (Fig. 6), Blessed Trinity Ukrainian Greek Orthodox church at Plain Lake, built in 1926, and the Holy Trinity Greek Orthodox church in Leduc, constructed in 1921.

A precedent for these facade towers can instead be found in local French-Canadian church designs. The influence of indigenous French-Canadian church models is likely for several reasons. French-Canadians were also attempting to reproduce in wood the western classical Baroque facades of Europe, and second, Ukrainian Catholics were advised by their own church authorities in Lviv, Metropolitan Andrei Sheptytsky, to accept the aid of Canadian Roman Catholic Church until their

own was organized and incorporated.²¹ In Alberta, French Canadian Catholics featured in the organization of the Catholic church, the activity of which extended into rural areas. It is not surprising, therefore, that local French-Canadian architectural traditions, also sympathetic to Baroque antecedents, should have found their way into Ukrainian church designs. Ukrainians, however, attached domes to the tops of their towers instead of classicized French Canadian clochers.

As Ukrainian communities became more established in Alberta, frame and stucco construction was frequently employed by builders of Ukrainian churches. It was a technique that had no precedents in Ukraine, and builders therefore often imitated the French-inspired, twin-tower five-fold churches developed by Ukrainian-Canadian builders. St. Peter and St. Paul Ukrainian Greek Orthodox church in Andrew and the Ukrainian Greek Catholic church in Borshchiw, both constructed in 1939, are large-scale, five part frame and stucco designs which illustrate the assimilation of the French-inspired twin-towered motif. The builder of the Ukrainian Catholic Church in Borshchiw has freely interpreted the twin-tower motif by adding another pair of smaller towers to the enclosed porch.²² Consistent with most clapboard sided churches, the stucco structures were white in colour. Vertical members capping the corners of the wood-sided churches were often painted a contrasting colour, however, a device that both emphasized the verticality of the church and clearly defined each architectural unit. This contrasting element was absent from the stucco-covered church.

There also exist in Alberta, Ukrainian style churches employing the two-tower motif, which in their proportions more closely approximate those of Ukrainian Baroque masonry architecture. St. John the Baptist Ukrainian Greek Catholic church, constructed in Lamont in 1947, (Fig. 7), and the Holy Trinity Ukrainian Greek Orthodox church in Calmar built in 1927-28 are two examples of church designs modelled on the majestic Baroque style. Both churches are of frame and stucco construction and are based on the five-fold cruciform plan. The towers of St. John the Baptist church are much broader than those of other Ukrainian churches in Alberta. The towers are capped by tall cupolas of western European Baroque design, a type frequently incorporated into Ukrainian Baroque masonry churches. The bold towers and the unique placement of the five cupolas of the Holy Trinity church in Calmar also suggest an attempt to imitate the characteristics of Ukrainian Baroque masonry architecture. In wooden church architecture, domes were placed axially, but here the five large domes are placed on the diagonals of the church plan.²³ The largest is centred on the nave end and the remaining four on the four corner towers, indicating that a stone-built church and not one constructed of logs, was the architectural source.

Perhaps the only church design in Alberta to capture the true spirit and splendor of Ukrainian Baroque masonry architecture is the one executed by the Reverend Philip Ruh for St. Josaphat's Ukrainian Catholic cathedral in Edmonton. (Fig. 8). The church, constructed between 1939 and 1944, is based on the largest of the Ukrainian Baroque schemes, a nine-part cruciform plan. The five-fold plan is here enlarged to a nine part plan with the addition of four smaller square units occupying the angles between the arms. Though the original plan called for ten domes, only seven were built (those on the north and south arms and over the sanctuary were eliminated). The west front portico, supported by eight Tuscan columns, is approached by a grand thirty-foot wide staircase, a feature which illustrates that the impact of the Italian Baroque Style in western regions of Ukraine was not overlooked by Ruh. St. Josaphat's is the product of a skilled architect, unlike those constructed by local builders in many rural communities in Alberta. Ruh's professional training and financial backing allowed him to focus on more ambitious ar-



Figure 6. Ukrainian Orthodox church, Stry, Alberta

chitectural schemes of Ukrainian origin. He managed to convey a sense of historical continuity within a Ukrainian architectural tradition. Yet, like many wooden churches in Alberta's rural communities, St. Josaphat's is not a slavish copy of a church in Ukraine.

It is evident that the Ukrainian churches of Alberta pay homage to the wooden church architecture in western regions of Ukraine, particularly in the adaptation of overall proportions and plans. Yet the Ukrainian-Canadian church architecture of the Canadian Prairies is fundamentally different from ecclesiastical structures found in Ukraine. Local factors, such as technical innovations and existing architectural styles, contributed to a modification of western Ukrainian styles. Furthermore, the reproduction of churches depended upon the builder's memory of former village churches in Ukraine and on the varying degrees of skill demonstrated by the builder or the community. Several effects of these new conditions have been mentioned, including the use of frame and stucco construction and the twin-tower facade inspired by French-Canadian designs.

Additional characteristics distinguish Ukrainian-Canadian church architecture from its European antecedents. For example, machine produced clapboard siding and shingles contribute to a more uniform and ordered exterior appearance than the irregular hand hewn wood sheathing of the wooden churches of Ukraine. In response to local building traditions, siding is invariably laid horizontally in Canada, rather than vertically, as it often was in Ukraine (the vertical placement was meant to enhance the height of the structure), and the broad, steep sloping eaves typical of Ukrainian church design are generally considerably less prominent in Ukrainian-Canadian examples. In many regional styles of Ukraine, the eaves overhang was often extended and supported by brackets or posts to form a gallery that encircled all or most of the church.²⁴ This feature is entirely absent from Ukrainian-Canadian church designs. The eaves of Ukrainian-Canadian Prairie churches are often relatively shallow by comparison, shifting the visual emphasis from the dominant shape of the sloping roof to that of the planar wall units below. There is a general tendency in Ukrainian architecture to subordinate the individual units of the church to the composition as a whole, but this new emphasis on the wall expanse tends rather to underscore the distinct architectural members of the composition. Finally, the appreciation of a powerful silhouette, a characteristic of church architecture in Ukraine, could be augmented in Alberta by the choice of a site on the hills of the open landscape, which is indeed where most of the churches were built.

There is no single characteristic which produced a new sensibility in Ukrainian-Canadian church architecture on the Canadian Prairies. When the churches are examined as a group, however, they leave no doubt that such a sensibility exists. Whether the church is constructed of logs, frame and stucco, or brick, a Ukrainian architectural heritage is evident. Yet, surroundings and circumstances created a unique Ukrainian-Canadian style as different from that of Ukraine as French-Canadian architecture is from that of France.□

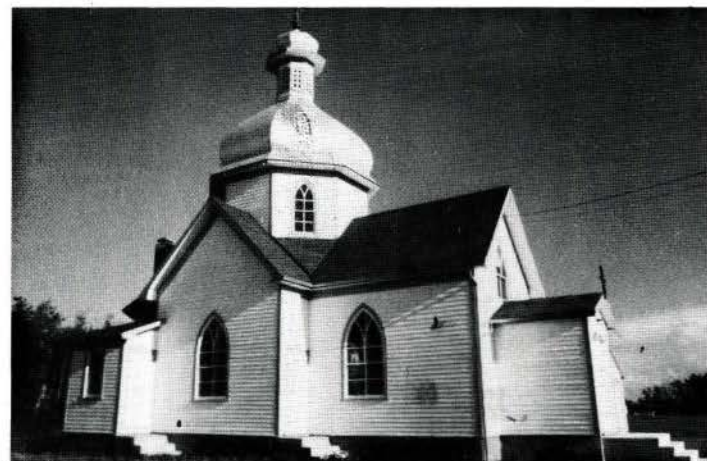


Figure 5. St. Mary's Ukrainian Catholic church, Holden, Alberta



Figure 7. St. John the Baptist Ukrainian Greek Catholic church, Calmar, Alberta

Notes

1. Members of these subcultural groups who settled in Canada at the turn of the century came from the provinces of Galacia and Bukovyna in the Austro-Hungarian Empire, hence they were called Galacians and Bukovynians. For the purposes of this paper however, the term, "Galacian" refers to those persons from the Ukrainian ethnic territories of the Austrian province of Galicia (so-called Eastern Galicia) and does not include individuals from the Lemko, Hutsul and Boiko regions of the Carpathian Mountains. The term "Galicia" refers to the area from which these inhabitants came.
2. Much of the Ukrainian architecture that remains in ethnic western Ukrainian territories, dates from the late seventeenth and eighteenth centuries, the period in which the Ukrainian Baroque Style emerged. Sviatosla Hordynsky in *Ukrains'ki Tserkvy v Pal'shchi* (Rome: Bohosloviia, 1969), 18-19, states that many Ukrainian churches in Poland, for example, have been randomly destroyed. In the province of Rzeszow, he notes that of the 514 Ukrainian churches that stood in 1939, only 180 classified as monuments of architecture were still extant in 1969. Many extant churches built throughout the nineteenth century continued to elicit a strong adherence to the Ukrainian Baroque Style in spite of the appearance of new historical styles, such as the Gothic Style. It is understandable therefore that most Ukrainian-Canadian churches on the Prairies should be convincingly, if not resolutely, indebted to the Ukrainian Baroque Style, as it served as a highly visible model that could emulate in new lands.
3. John Hvozda (ed.), *Wooden Architecture of the Ukrainian Carpathians* (New York: Lemko Research Foundation, 1978), 54.
4. *Ibid.*, 54.
5. When Ukrainians arrived in Canada, there were no Ukrainian Orthodox priests to organize their religious communities. Orthodox Ukrainians therefore accepted the religious administration offered by the Russian Greek Orthodox Church. They continued to acknowledge to the authority of the Russo-Greek Orthodox Church until 1918, when the independent Ukrainian Greek Orthodox Church of Canada was formed. See Paul Yuzyk, *The Ukrainian Greek Orthodox Church of Canada 1918-1951* (Ottawa: University of Ottawa Press, 1981), 85-6.
6. Nestor and Andrii Nahachevsky, "The St. Nicholas Russo Orthodox Church, Kiev, Alberta: Structural History Report Alberta Culture and Multiculturalism, Historic Sites Service, Ukrainian Cultural Heritage Village, 1985."
7. *Ibid.*, 239. Another popular method of creating a foundation was sinking posts vertically into the ground to form corner stanchions, see Hvozda, 55.
8. *Ibid.*, 242-3.
9. Hvozda, 55.
10. Nahachevsky, 151.
11. *Ibid.*, 239.
12. Hvozda, 55.
13. B. Solowij (ed.), *Architecture of Ukrainian Churches*, trans. W. Motyka, catalogue for a travelling exhibition organized by the Association of Ukrainians in South Australia, n.d., 75-6.
14. Nahachevsky, 106.
15. *Ibid.*, 199-11.
16. B. Solowij, 72-3.
17. Hemstiches and Hackamores. *A History of Holden and District* (Holden Historical Society, 1984), 92.
18. *Seventy-Fifth Anniversary, op.cit.*, 16.
19. Political boundaries in Ukrainian ethnic territories changed dramatically throughout history, encouraging cultural exchange among regional subcultures. For instance, the region of Northern Bukovyna constituted a part of Kievan Rus between the X-XII centuries. From the XIII century to the first half of the XIV century, it was part of the Galacian-Volhynian state. In the second half of the 14th century it was annexed by the principality of Moldavia. Then in the 16th century, it came under the overlordship of the Ottoman Empire. It was taken over in 1774 by Austria and incorporated administratively with Galicia until 1849. In 1861, it became a separate crown land within the Austrian Empire until 1918, whereupon it became part of Romania. Solowij, 122.
20. In David Buxton, *The Wooden Churches of Eastern Europe, An Introductory Survey* (Cambridge: Cambridge University Press, 1981), the author identifies several examples in Vorokhta, Rivne, Iasinia and Pidhirtsi, p. 115-21.
21. See T.C. Byrne, "The Ukrainian Community in North Central Alberta," unpublished M.A. Thesis, University of Alberta, 1937.
22. Hemstiches and Hackamores, *op. cit.*, 91. Harry H. Holowaychuk was cited as the contractor of the church who also constructed the tripartite belfry-gateway in 1950.
23. Buxton, *op. city.*, 188.
24. Overhanging eaves formed into a gallery encircling most or all of the church exterior that rests on the protruding ends of the support beam at the corner of the **zrub** are called an **opasannia**. When the gallery is supported instead by vertically placed posts, it is called a **piddashsia**.