

Sacred and Religious Sites of Chicago Tour (A19-234)

Ukrainian Village

Space, Place, and Religious Meaning Group

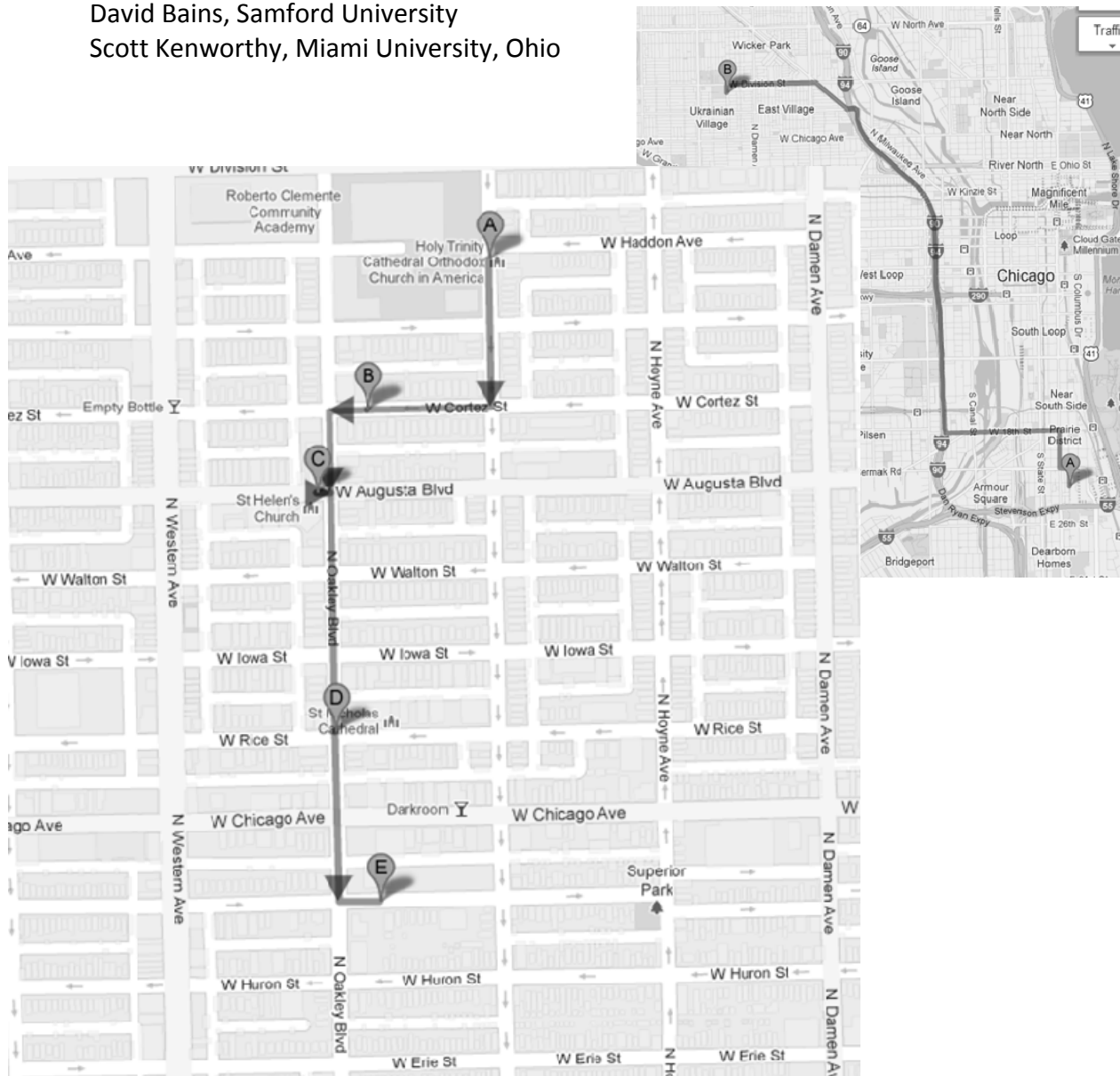
November 19, 2012, 1 p.m. to 5 p.m.

Meet at Transportation Desk of McCormick Place, West

Jeanne Kilde, University of Minnesota

David Bains, Samford University

Scott Kenworthy, Miami University, Ohio



Schedule

1:00 Leave McCormick Place West

A. 1:30 Arrive Holy Trinity Cathedral Orthodox Church in America, 1121 N. Leavitt St.

2:00 depart and walk 2 blocks to...

B. 2:05 Arrive St Volodymyr Ukrainian Orthodox Cathedral, 2238 W Cortez St

2:35 depart and walk 2 blocks to...

C. 2:40 St. Helen Parish (Roman Catholic) (Augusta & Oakley) 2315 W. Augusta Blvd.

3:10 depart and walk 6 blocks to...

D. 3:25 St. Nicholas Ukrainian Catholic Cathedral, 835 North Oakley Blvd

3:55 depart and walk 5 blocks to...

E. 4:10 Sts. Volodymyr and Olha Ukrainian Catholic Church, (Oakley & Superior) 2245 W. Superior St.

4:40 depart and drive to McCormick Place



Holy Trinity Orthodox Cathedral

1121 North Leavitt Street
Chicago, IL

<http://www.stnicholaschicago.org/>

History: Russian immigrants founded St. Vladimir's Russian Orthodox parish in Chicago in 1892. Under the leadership of Fr. John Kochurov, a young priest from St. Petersburg, Russia, the congregation made plans for a new church. They rejected plans for an elaborate metropolitan church, and instead commissioned prominent Chicago architect Louis H. Sullivan to design a

church in a Russian provincial sources. Archival sources suggest that a small wooden church in village of Tatarskaya in Siberia served as inspiration for his final design. High profile donors to the construction included Czar Nicholas II, who contributed \$4,000, and Cyrus McCormick. The church, dedicated to the Holy Trinity, was consecrated by Bishop Tikhon in 1903 and became a cathedral in 1923. In 1976 it was placed on the National Register of Historic Places.

Father Kochurov returned to Russia in 1916 and was killed in the Bolshevik revolution. Bishop Tikhon became Patriarch of Moscow. Both are Orthodox saints. Today Holy Trinity serves as the See cathedral of the diocese of the Midwest of the Orthodox Church in America. The OCA is the largest religious group developing from Russian Orthodoxy in America. Identifying itself as "the local autocephalous Orthodox Church" for the United States, it now includes other ethnicities and many converts.

Architecture and Iconography: Holy Trinity's Architect, Louis Sullivan is known for his pioneering work with skyscrapers, his use of organic designs in ornament, and his dictum, "form ever follows function." It is his care in fashioning a space suited for its purposes and his judicious use of ornament that are evident at Holy Trinity. A small church (47 by 98 feet), erected on a limited budget, it is typical of many Orthodox churches in having a relatively plain exterior and a much more elaborate interior. The walls are constructed of load-bearing brick covered by stucco. On the exterior, ornament is confined to a few locations such as the entranceway.

The tripartite spatial organization typical of Orthodox churches—with its linear division into narthex, nave and sanctuary—is made visible by Sullivan on the exterior of this church, also reminds advocacy of "form follows



function." The frontal bell tower and octagonal dome are also common features of Orthodox churches in Russia. Worshipers enter under the bell tower into a square vestibule and then proceed into a rectangular narthex and the square body of the church underneath an octagonal dome. Typical of the Russian tradition, there are no pews, the congregation stands for worship. The tall icon screen imported from Russia in 1912 separates the nave from the sanctuary.

Sources and Further Reading:

Chiat, Marilyn J. *The Spiritual Traveler: Chicago and Illinois; A Guide to Sacred Sites and Peaceful Places*. Mahwah, NJ: Hidden Spring (Paulist Press), 2004.

Lane, George A. *Chicago Churches and Synagogues*. Chicago: Loyola University Press, 1981.



St. Volodymyr Ukrainian Orthodox Cathedral

2238 W. Cortez St.

Chicago, IL 60622

<http://www.chicagua.com/church>

History: In 1916 Ukrainian immigrants to Chicago organized Holy Trinity Church on Erie Street as the first Ukrainian Orthodox parish in the United States, as the “National Independent Church.” When the Autocephalous (self-governing) Orthodox Church in Ukraine was formed in 1921, the Holy Trinity congregation voted to join the group, and Archbishop John Teodorovych was sent to Holy Trinity to oversee the Ukrainian church in the United States. The congregation’s original small building was raised to cathedral status in 1937 as was renamed in honor of St. Volodymyr. Volodymyr is perhaps better known as Vladimir the Great, the first Christian ruler of the Kievan Rus (Rusyns), whose baptism in 988 is celebrated as the beginning of Ukrainian and Russian Christianity.

In 1945, the current building at the corner of Oakley and Cortez was purchased and began hosting a growing congregation. Ukrainian Orthodoxy is the majority religion in Ukraine. Since Ukraine achieved independence from the Soviet Union in 1991, increased immigration to the United States has contributed to the continued growth of the parish’s ministry. Today St. Volodymyr is part of the Ukrainian Orthodox Church of the United States of America.

Architecture and Iconography: The current building was erected in 1911 as a German Lutheran parish. Its Gothic revival style, while common in Lutheran churches is unusual for Orthodox ones. Many features of the Lutheran church remain including the towers and soaring steeples, the pews, the balconies, and the stained glass windows.

Over the years, however, the interior has been modified for Orthodox worship. St. Volodymyr’s baptism of the Rus is prominently featured in the painting above the icon screen. The icons on the screen follow traditional patterns. The twelve apostles are arranged in the row across the top. The lower row includes images of

the patron, Volodymyr, the deacon Stephen, the archangels Michael and Gabriel. The four evangelists are depicted on the royal doors leading to the altar. The painterly style of most of the icons, while different than the classic Byzantine icon style, is common in Eastern European Orthodoxy. The American and Ukrainian flags flank the icon screen, while images of the saints line the balcony.

Depicted throughout the church is the Eastern Orthodox cross, with its “headboard” and slanted “footrest,” the latter referencing the righteous criminal crucified to the left of Jesus (the raised side of the slant) and the unrepentant of criminal on the right (lower side of the slant).



Sources and Further Reading:

“Ukrainian Orthodox Cathedral: St. Prince Valdimir”

<http://www.chicagua.com/church/index1.html> Accessed Nov. 15, 2012.

The Ukrainian Orthodox Church of the United States of America

<http://www.uocofusa.org> Accessed, Nov. 15, 2012.



St. Helen Parish
2315 W. Augusta Blvd.
(W. Augusta and Oakley Blvds.)
Chicago, Illinois 60622
<http://www.sthelenparish.net>

Introduction: St. Helen was founded in 1913 as a Roman Catholic national parish to serve Polish Catholics who had moved

west of the existing Polish parishes of St. Stanislaus Kostka, Holy Trinity, St. John Cantius, and Holy Innocents. By this date, each of these parishes had completed a monumental church in what is sometimes known as the “Polish Cathedral style.” Churches in this style incorporated renaissance and Baroque forms to grand effect, echoing the churches of sixteenth and seventeenth-century Poland. St. Helen boasts no church in this style, but something as distinctive. The initial building, which still serves as the school, combined church and school in a functional, institutional setting. The current church evokes the grandeur of other Polish churches in the interior, while the plan and exterior reflect the modern movements of the auditorium church and the Art Deco style.

History: In the summer of 1913 the Reverend Peter H. Pyterek was appointed by Archbishop James E. Quigley to organize the Polish Catholics in the Humbolt Park neighborhood into a new parish. The first church was designed by the firm of Worthmann and Steinbach, popular church architects who also designed St. Nicholas Ukrainian Catholic Cathedral. This first St. Helen Church was a combination church and school building, the typical initial building for a Chicago parish. Located on Augusta Avenue toward the western end of the block from the present church, it was dedicated on September. 6, 1914 and still serves as the school. Neighboring buildings were converted into a rectory and convent. The school staffed by four Felician Sisters opened with 312 children that autumn. A decade later a second building was added to serve the growing population.

Father Pyterek served for forty-two years until his death in 1955. His successor, Stanislaus J. Piwowar, initiated a major expansion program. An eight classroom school addition was dedicated in December 1956, and plans were prepared for a new church at the eastern end of the block. The cornerstone was laid in 1964 and the church, designed by the architectural firm of Pirola and Erbach was dedicated in December 1965.

In the 1960s, the parish experienced declines characteristic of many urban parishes, but many who moved out of the neighborhood continued to frequent the church. While there were over 1,300 children in the school in 1956, the enrollment had declined to 350 by 1978. Today the school enrolls around 270. At the same time, St. Helen has attracted many recent immigrants to Chicago. The church continues to

hold Sunday masses in both Polish and English. The current pastor, Waldemar Stawiarski, was born in Poland in 1977 and has served the parish 2008.

Architecture and Iconography: The church sits diagonally across the lot on the southwest corner of Augusta and Oakley Boulevards. It is shaped like a football, or as the architect presented it, like the body of a fish, an early Christian symbol. A bell tower surmounted by a cross defines the church’s presence on the corner. Near the base of the tower is a large statue of Jesus, and on the plaza to the right of it a statue of Pope John Paul II erected at the turn of the millennium. The exterior combines muted gothic elements, such as the “buttresses” at the corners of the tower with strong vertical and horizontal lines in the windows and over the door. The Wisconsin Lannon stone on the exterior side walls is rough faced and cut long to accentuate the length of the building. Distinctively modern, but with a traditional feel, the style of the building reflects the Art Deco as well as the Gothic.



The interior evokes the aesthetically rich environment of older Chicago polish churches, while organizing the congregation into a modern auditorium arrangement. The walls are lined with green marble. This green is echoed in the walls around the altar, while designs stenciled in gold evoke the mysteries of the Christian faith. Behind the altar the

golden, crowned *reredos* suggests Christ’s majesty, the cross and Greek abbreviations over the altar evoke him as victor, while the large crucifix depicts his passion. The sunburst-like motif above the altar emphasizes the eucharist by suggesting a traditional monstrance for the adoration of the eucharist. Stained-glass windows by Erhard Stoetner of Milwaukee add rich color to this space for worship.

The congregation is organized in eight sections of that radiate from the altar. The ceiling also reflects this fan like arrangement, with twelve series of coffers each terminating in one of the shields of the twelve apostles. When facing the altar, to the left is a shrine to Mary, while to the right is one to the Sacred Heart of Jesus. Statues of St. Peter and St. Helen are located at the doors at the far corners of the church.

Sources and Further Reading:

Lane, George A. *Chicago Churches and Synagogues*. Chicago: Loyola University Press, 1981.

McNamara, Denis R. Morris James. *Heavenly City: The Architectural Tradition of Catholic Chicago*. Chicago: Liturgy Training Publications, 2005.

“St. Helen Church History.” *Polish Genealogical Society of America*
http://www.pgsa.org/ArchChiPolPar/archchicago_descr.php?pageID=29



St. Nicholas Ukrainian Catholic Cathedral

835 North Oakley Blvd.

Chicago, IL 60622

<http://www.stnicholaschicago.org/>

History: By the late 1800s, immigrants from the regions of western and Carpathian Ukraine had begun arriving in the urban areas of the United States. Called Rusyns (Ruthenians), these people identified themselves religiously as Eastern Rite Catholics, following the Byzantine-Slavonic tradition and liturgy but in full communion with the Pope. In the United States, however, Roman Catholic bishops were initially intolerant of these unorthodox “Catholics” whose priests were married. In the late nineteenth century, in many

areas, Eastern Rite Catholics abandoned the church for the Orthodox faith, but by the turn of the century, Eastern Rite Catholics were more welcomed by the Roman Catholic hierarchy in the U.S.

Here in Chicago, some fifty-one immigrants organized the St. Nicholas the Wonderworker Ruthenian Catholic parish in 1905. In 1906 the congregation bought a former Danish Lutheran church, and fearing that the Roman Catholics would attempt to incorporate the church, passed a resolution stating that “all property of the church, which may hereafter be acquired, be held in the name of its incorporated name, but under no conditions shall said church or its priests or pastors be every under the jurisdiction of bishop or bishops except those of the same faith and rite.” As the Rusyn population rose, a heritage school was established to teach children language and culture, and by 1913, plans were laid to build a new church.

Architecture and Iconography: St. Nicholas Ukrainian Catholic Cathedral, completed 1915 was designed by the same architects that designed the Polish Roman Catholic Church of St. Mary of the Angels a few blocks away on North Hermitage. The selection of the firm of Worthmann, Steinback & Piontek, was not coincidental, for the growing Ukrainian community well understood the context of religious competition with the ubiquitous Poles that characterized the neighborhood. Modeled after St. Sophie in Kiev, this church features thirteen domes, symbolizing Christ and his disciples. The building measures 155 feet long by 85 feet wide, with the tallest dome reaching 112 feet high.

Above the entrance is a mosaic of Our Lady of Pochaiv, who appeared to a monk near Mount Pochaiv in the western Ukraine in 1198 CE. The Virgin left a footprint from which flowed a spring. Above this mosaic is an icon of St. Nicholas, the cathedral’s patron. The interior, as author Marilyn Chiat has noted, “is a feast for the eyes and soul” (155). While the original stained glass by the Munich Studio of Chicago remains in place, along with the icon of Christ, the Apostles, and Mother Mary at the rear of the worship room, renovation in the 1970s brought new mosaics, icons, and paintings by Ukrainian iconographer Boris Makarenko, who took his inspiration from the work in St. Sophia. The magnificent, nine-tiered chandelier glows with the wattage of 480 lights.



Sources and Further Reading:

Chiat, Marilyn J. *The Spiritual Traveler: Chicago and Illinois; A Guide to Sacred Sites and Peaceful Places*. Mahwah, NJ: Hidden Spring (Paulist Press), 2004.
Sinkevitch, Alice, ed. *AIA Guide to Chicago*. San Diego: Harcourt Brace & Company, 1993.



**Saints Volodymyr and Olha
Ukrainian Catholic Church**

739 N. Oakley Blvd.

Chicago, IL 60622

<http://www.stsvo.org/en>

History: Founded in 1968 by Patriarch Josyf Slipyj and the bishop of the Eparchy of Chicago, Yaroslav

Gabro, the Sts. Volodymyr and Olha congregation formed as an off-shoot of the congregation of the St. Nicholas Ukrainian Catholic Cathedral. The immediate impetus for the separation was the adoption of the Gregorian calendar by the newly consecrated bishop, Msgr. Gabro, but the separating parishioners viewed this decision as indicative of a broader agenda of modernization. With the blessing of Patriarch Slipyi, the new congregation formed and began planning a new church.

The 1980s brought much reconciliation between the two congregations. However, the Sts. Volodymyr and Olha congregation continues to advocate for the maintenance of the traditional Byzantine-Ukrainian Rite, which, as described by their website, “is characterized by its distinct approach to public and private prayer (spirituality), its greater emphasis on the divinity of Christ (theology), and its tradition of a married clergy (canonical discipline).”

Appropriately, the church was named after the Ukrainian saints, Volodymyr the Great, the Grand Duke of Kiev who made Christianity the official religion there in 988, and his grandmother, Olha, who had adopted Christianity as an adult.

In 1988 the congregation established the Sts. Volodymyr and Olha Cultural Center and a year later erected a memorial statue to the saints in commemoration of a millennium of Christianity in Ukraine. The cultural center is used by a number of Ukrainian ethnic organizations.

Architecture and Iconography: The church was designed in 1971-73 by Ukrainian American architect Yaroslav Korsunsky, who later designed a similar church in Drohobych in the western Ukraine. (His firm, KKE, was among several that worked on the Mall of America in suburban Minneapolis.) The building echoes Byzantine-Ukrainian churches of the 11th – 13th centuries, with a cruciform (Greek cross) plan, east-facing altar, central dome and four lesser domes. The domes are echoed in the tripartite massing of the front exterior wall and entrances. Above

the entrance is a large mosaic portraying St. Volodymyr baptizing the people of Kiev in the Dnieper River in 988 C.E., an image symbolic of the Christianizing of the Ukraine.

The central golden dome of anodized aluminum covers a Greek cross plan and forms the interior heavenly canopy with its image of Christ the Pantocrator or creator of all. The church website explains that just below the dome are depicted the events of Christ’s life and the event of salvation, and lower still, “near ground level” are the saints, our human forbearers. The arrangement “suggests that the church is the union of heaven and earth as well as the past and the present.” In the north and south apses the crucifixion and the resurrection are counterposed.



Sources and Further Reading:

Chiat, Marilyn J. *The Spiritual Traveler: Chicago and Illinois; A Guide to Sacred Sites and Peaceful Places*. Mahwah, NJ: Hidden Spring (Paulist Press), 2004.

Chicago Architecture and Cityscape. Saints Volodymyr and Olha Ukrainian Catholic Cathedral. <http://chicago-architecture-jyoti.blogspot.com/2009/01/saints-volodymyr-and-olha-ukrainian.html>. Accessed Nov. 12, 2012.

Wikipedia. Ukrainian Village, Chicago. http://en.wikipedia.org/wiki/Ukrainian_Village,_Chicago. Accessed Nov. 12, 2012.