

**1175 MAIN STREET – HOLY TRINITY UKRAINIAN ORTHODOX
METROPOLITAN CATHEDRAL**

*George Korbin and Alexander Powstenko, (1949) Alexander Lasko (1949),
Alex Nitchuk (1960) and Pratt and Ross (1949 and 1960)*



Starting in 1891, Ukrainian immigrants began arriving in Canada and in only 20 years, over 170,000 had settled on the three prairie provinces, working the land or jobs in the growing cities and towns. A large number of Ukrainians remained in Winnipeg when they arrived, choosing warehouse and railyard employment over homesteading further west. Many chose to live nearby, in Point Douglas and the North End.

In terms of organized religion, the newcomers followed two separate institutions, Greek Orthodox and Greek (Ukrainian) Catholic. In July 1918, the Ukrainian Greek-Orthodox Church of Canada (also referred to as the Ukrainian Orthodox Church of Canada) was formed, headquartered in Winnipeg after 1922.

Locally, the Holy Trinity Parish was organized in the spring of 1946 to serve the North End and to serve as a Cathedral parish. An international design competition was held and by 1952, the basement of the winning design had been built and occupied and on January 6, 1962 the completed church was officially opened.

Holy Trinity Cathedral is a modern interpretation of the Cossack Baroque Style based on the Byzantine architectural style whose elements include: Greek Cross plans, stone and brick with plaster accenting, classical orders, mosaics and the use of domes, singularly or in groups. There are many fine examples of the style across Western Canada.

The front (west) façade is symmetrically designed, with a central entrance placed atop wide, concrete stairs. The entrances are covered by a plain canopy and on either side of the staircase are secondary entrances. The most dominant feature of this façade is the mosaic depicting the “Trinity in the spiritual world” designed by world-renowned Ukrainian artist Leo Mol (1915-2009). Slender window openings are located on the building on either side of the mosaic, filled with glass block and decorative clay screens, cut stone bases and decorative heads and arched drip moulding (repeated on the north and south façades). Date stones are found at the north and south ends of the front façade.

The side elevations are similarly designed, with raised and canopied entrances with tall windows in arched openings in the central portion of each façade. The roofline angles to a point in the centre of the façade and entrances are also found at the east end of the two sides. The rear (east) façade features low buildings at the north end, the original boiler and fuel rooms. The superstructure is curved in the centre and the south end features a two-storey extension.

The building is completed by the five multi-domed towers, four smaller elements in the corners of the building and the largest in the middle.

The interior of the cathedral could seat 800 when completed and features the traditional spaces: narthex (entrance vestibule), nave (flanked by side naves with altars), gallery seating and choir gallery. At the front (east) of the church is the bema (raised platform), solea (portion extending

into the nave), iconostasis and sanctuary with altar table and curved east wall with painted icons. The congregation has, over time, commissioned additional painted wall icons and will continue to do so in the future. Stained glass is present throughout the nave and a dome graces the ceiling.

Architects George Korbyn and Alexander Powstenko won the design contest, Toronto architect Alexander Lasko and local Winnipeg firm Pratt and Ross supervised the construction of this landmark Winnipeg structure.

Elements of the building that would require approval if alterations were planned are:

Exterior-

- The large brick cathedral located on the east side of Main Street, its main (west) façade facing Main Street, its north façade facing St. John's Park, its south façade facing a commercial mall and its rear (east) façade facing a parking lot, vacant property and the Red River;
- The symmetrical main (west) façade with a central entrance placed atop wide stairs, three entrances in rectilinear openings covered by a canopy, secondary entrances in rectilinear openings on either side of the staircase, mosaic above main entrance, tall, thin window openings filled with glass block and decorative clay screens with cut stone bases, decorative heads and arched drip moulding and date stones at both corners;
- The north façade with its raised and canopied entrances and open metal stairs, tall, thin window openings filled with glass block and decorative clay screens with cut stone bases, decorative heads and arched drip moulding, central portion with tall windows in arched openings and the roofline angled to a point in the centre of the façade and entrance in arched opening at the east end;
- The south façade with its raised and canopied entrances and open metal stairs, tall, thin window openings filled with glass block and decorative clay screens with cut stone bases, decorative heads and arched drip moulding, central portion with tall windows in arched openings and the roofline angled to a point in the centre of the façade and entrance in arched opening at the east end;
- The rear (east) façade with low buildings at the north end, curved wall in the centre and a two-storey portion at the south end; and
- The complex roof with five multi-domed towers, four smaller elements in the corners of the building and the largest in the middle.

Interior-

- The volume of space of nave, sanctuary, and vestibule and its existing ornamentation.