Peter Lipinski[1],
Prairie Church Artist

*(in commemoration of the centenary of his birth
and the millenium of Christianity in Ukraine)*

by Radomir B. Bilash

Figure 1. Peter Lipinski at home painting a khoruhva (processional banner) on his easel, 1920s.

Local artists and architects have always played an important role in the evolution of church architecture and decoration among Ukrainians. Whereas the formally trained artists of Ukraine functioned as the conscience or protector of the classical traditions of church art, local artists and builders often propelled art and architecture into further evolutionary stages. This was not necessarily due to a cognition of theoretical principles, but rather of their real needs and capabilities. For example, features of art and architecture they considered frivolous, meaningless or impossible to implement were simply adapted in as practical a manner as possible. In Canada at the turn of the century, the evolution of church art and architecture necessarily took on a different perspective. Neither trained masters nor local craftsmen existed in the new country in the way they had in Ukraine, so an alternate mechanism for the design and construction of churches had to be devised. Even so, the general adaptative principles of practicality, frivolity, meaning, and implementation can be applied to the evolutionary process which developed, and were perhaps more relevant then ever.

One of the most striking forms of architecture that appeared on the Western Canadian landscape at the turn of the twentieth century was the domed church of the Ukrainians. There were not the products of trained architectus, however, for it does not appear that anyone specifically versed in the construction of churches was part of the earliest wave of immigrants in the 1890s. Instead, the task fell to the part-time craftsmen and carpenters who were being called upon by their neighbours to re-establish the village architecture of Ukraine in this country. Therefore, erecting a church was usually a community effort directed by the settler or settlers who were most acquainted with building construction. The churches which resulted, constructed in an untutored fashion and spartan in their furnishings, were a far cry from the large buildings of worship in eastern Europe that they represented. However, as this architectural form increased in number on the Prairies, it took on a sophistication that corresponded more closely to its Old Country antecedents. Still, there was not much attention given to the interior finishing of these churches, and their walls were painted or varnished in plain colours, awaiting the attention of experienced church artists. In the interim, framed icons, either the type which was painted on wood or the newer lithographed paper variety, were hung on the walls in the place of wall paintings. Although the icons were proportionally much smaller than the wall paintings they represented, they did serve to convey the impression of being in a Byzantine church.

In Alberta, one of the earliest and undoubtably the most prolific of church artists in the Ukrainian churches was Peter Lipinski. A trained church painter, he arrived in Canada prior to the start of World War I. After moving to Edmonton via Winnipeg shortly after his arrival, he spent the next thirty-five years of his life in Canada decorating the interiors of these churches. It appears that he painted forty five churches in Alberta during this period, as well as one church in Saskatchewan and two in Manitoba. Even after he had to give up this type of work, he spent the next twenty-five years producing other decorations for the churches. No place of worship was too insignificant to him, and his work enriches even the simplest of the pioneer chapels of rural Alberta today.

Peter Lipinski was born in 1888 in the village of Hadynkivtsi, which at that time was in the Husiatyn district of Galicia in the Austro-Hungarian Empire. Hadynkivtsi was not a particularly large villege, consisting of about two hundred and fifty households at the turn of the century. Its population of some one thousand five hundred was mostly comprised of Ukrainians and Poles, as well as a small number of Jews.[2] There is nothing else known about the village which might suggest why Lipinski decided to take up church painting, and very little is known about his personal life prior to coming to Canada which could shed light on the matter. We simply know that he was formally trained as a church painted at a school beyond the Husiatyn region. It is also not known how many years he studied there. However, once he left the school he was able to gain additional experience by working on churches with his brother. Lipinski's brother was said to be a very good artist who was also an experienced woodcarver.

Lipinski's work with his brother was curtailed by three years of service in the Austrian army. Apparently, he painted in the army as well, but it is unknown exactly how his talents were put to use there. Having achieved the rank of sergeant at the end of his compulsory service, however, he was offered the opportunity to re-enlist at a higher rank. This he declined, preferring to return to his native village to live with his mother. After the death of his mother, he decided to immigrate to Canada. After spending several years in Edmonton, he married Mary Sereda, the daughter of an early Ukrainian settler in the Leduc district.

Lipinski resumed his painting very soon after arriving in Canada. As soon as it was known that he was living in Edmonton, people aware of his reputation began purchasing his painting. This included delegations from parishes in the Ukrainian settlement areas of the province. In fact, the demand for his work in the community was so great that

he did not have to solicit commissions, and was not known to paint icons for private homes. His popularity was such that he also did not have to seek out assistants—they often came to him looking for work.

Part of the respect that Lipinski commanded during his early years in Canada related to the traditional prestige afforded his occupation. In general, the artists who painted churches in Ukraine were treated with respect for centuries, for it was felt that their work with holy subjects gave them a special relationship with the divine beings. Monks, who were predominantly the painters of church icons, were held in special esteem. They were considered to be divinely inspired mediators between heaven and earth whose prayers were more potent than the layman.[3] However, their apparent sacred relationship with divine beings did not allow the Byzantine church painters to take undue liberties with the order of the art form. The style, colour, content and placement of their artwork were seen to be necessarily uniform, and not something to be trifled with. Still, in Lipinski's case, the priests would sometimes indicate what he should paint and how it should be painted. In other instances, Lipinski was considered the authority, and he would indicate his choice of painting style to anyone who had hired him. This knowledge was based on his training and was done mostly from memory, although sometimes he used books for reference. Nonetheless, the prescribed nature of his work did not necessarily prevent him from copying a lithographed icon when it was specifically commissioned to be part of the wall ornamentation that he was to implement.[4]

Neither the art employed by Lipinski nor the architecture of the churches introduced by the early Ukrainian settlers to Canada had their origins in Ukraine. Both had evolved as eastern extensions of age-old Byzantine trends. For the Ukrainians, the formal presence of Byzantium in their culture dates back to the year 988, when the Byzantine rite was accepted as the state religion by the monarchy of Rus' (today the territories of Soviet Ukraine). As did the Bulgarians and Slavs before them, the people of Rus' accrued benefits from their evangelization by Byzantium in the form of a new alphabet, political organization, and other facets of a culture that was considered by many to be the most advanced in Europe.[5] Because the earliest church painters in Rus' were Greek, just as the earliest church architects were Greek, the transfer of Byzantine church art and architecture to Rus' was complete not only in general appearance, but also in execution. Consequently the churches of Kiev, once the capital of Rus', contain classic examples of Byzantine art and architecture that are no longer found anywhere else in the world.[6]

It has been estimated that there were four hundred churches in Kiev when it was the center of Rus power.[7] Among them were the early brick structures that displayed the typical features of Byzantine architecture, a Greek cross plan with a central dome connected to the square base by pendentives, shouldered by four barrel vaults which formed the arms of the cross.[8] Beyond this common characteristic, however, churches in Kiev varied in the elaboration of the basic plan with the addition of compartments of galleries, sacristies, aisleways, the incorporation of multiple apses and omes, etc. The more varied was the plan, the more versatile was the operation of that church. Beyond the city, however, church art and architecture evolved away from the models introduced by Byzantium. For example, brick construction was not the norm among the Ukrainians, especially in the non-urban areas. Therefore, local craftsmen adapted church architecture to utilize the construction material that was most common in their culture - wood. Similarly, it was not always possible to recreate some of the more complex structural details of Byzantine architecture, such as open central domes. Consequently, church construction was simplified, but not to the extent that it no longer satisfied the basic functional need of the Byzantine rite:

> In their interior layouts very few churches had three aisles, and in their general planning and execution, most such wooden churches were modelled on their masonry counterparts, as witnessed by such details as false wooden vaults imitating brick arches, or decorative wooden columns, imitating stone and serving no structural purpose.[9]

These simplified, predominantly wooden churches, which were the norm throughout the Ukrainian countryside well before the time Lipinski trained to become a church painter, can be divided into three principal groups:[10]

1. The house plan, often gable roofed and incorporating a tripartite plan without open domes.
2. The tripartite plan, with one to three open domes.
3. The cruciform plan, with up to nine domes (both open and blind).

Because of the amount of variation in their structural makeup, each group required a different approach toward decoration and was also influenced by whether or not an iconostasis was present in the church. Aside from the general placement of icons and mural paintings, the church painter
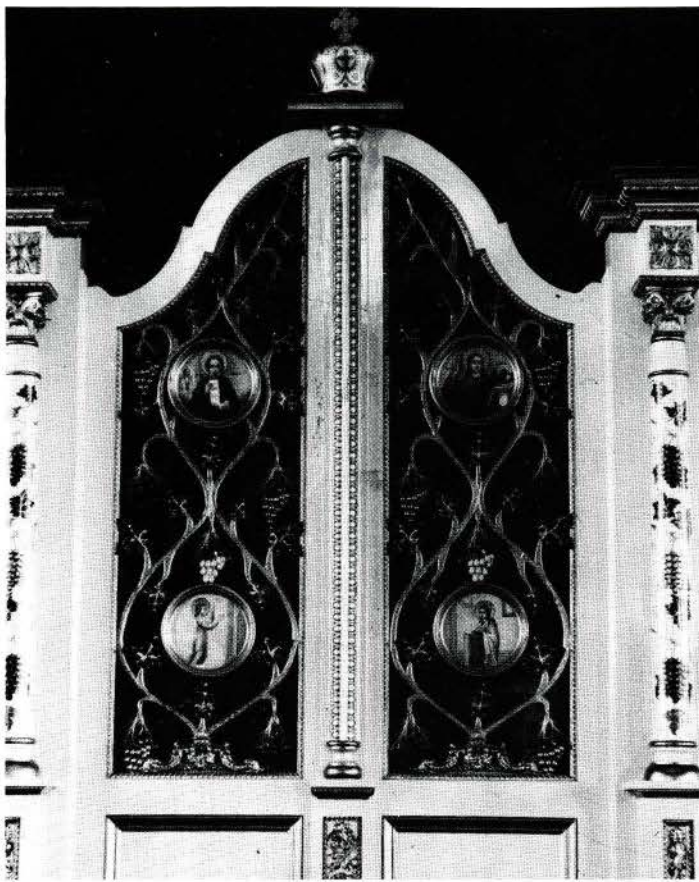
Figure 2. The main gates of an iconostasis painted by Lipinski, date unknown.

Figure 3. A Ukrainian Catholic processional icon painted by Lipinski, date unknown.

had to consider how art and architecture were to be combined into an effective ensemble.

The churches of the first Ukrainian settlers in Alberta were necessarily simple in construction. Consequently, the style of church that was built most often was the simplest house plan. However, by the time Lipinski had immigrated to the province, the tripartite plan was becoming more prevalent. In addition, the cruciform plan was also becoming a serious option to parishes wishing to have churches constructed. This was due to the influx of trained individuals capable of designing and constructing tripartite and cruciform churches. Pioneer architects such as Rev. Philip Ruh, Brother Yarema Janishewski, and Hryhori (Harry) Osiecki, strove to bring some order to the construction and style of Ukrainian churches in Alberta. One of the most important structural and visual changes that they were able to introduce to the landscape was the large central open dome of the Byzantine church. Communities that had not yet begun constructing churches for themselves were able to benefit from the expertise of these builders immediately. Other congregations who had already constructed house plan churches sometimes chose to have their buildings upgraded by these craftsmen, and even discarded them in favor of the tripartite and cruciform structures. With very few exceptions, these new churches were constructed of purchased milled lumber.

Most of the churches which Lipinski painted were of the tripartite or cruciform variety, rather than the house plan variety which had no open dome and restricted the manner in which it could be decorated. It is not known whether this reflects Lipinski's personal preference, or whether the typical wealth of a congregation with a house plan style of church prevented them from considering his services. It is also possible that house plan churches were being considered undesirable and not woth decorating by the time that he settled in Alberta.

As members of a society which assumes the finishing and embellishment of a sturcture to be complementary components of its construction, it may seem unusual to consider that Lipinski worked separate from church builders in the province. Yet, despite the fact that the artist and architect had similar concerns, there seems to have been little direct professional contact between them. Lipinski apparently never worked together with an architect in planning and erecting a church in Canada, but was contrcted by parishes under separate arrangements. Once the church builders' work was completed, they would usually leave their buildings with a coat of paint in some plain colour. Lipinski would come and paint his pictures later. This may be related to the predicatable inability of a parish to cover both the costs of construction and decoration at the same time. Some of the churches he painted, for example, had existed for twelve years before he was asked to work on them. Although this appears to be a long period of time to wait for such work to be done, it should be kept in mind that some of the churches in Ukraine were only partially painted, if at all, over a period of centuries by numerous artists. In the Ukrainian parishes in Canada, it was more common to have a church decorated in its entirety instead of being upgraded by successive efforts, possibly by different artists.

The placement of specific images in the churches painted by Lipinski was based on trends dating back to the era between the tenth and twelfth centuries when the general ordering of the Universe and the link between the holy beings and the worshipper was conveyed with a similar symbolic placement throughout the church structure. The open dome was particularly important in this style of presentation, providing a physical and symbolic link between the heavens, as represented by the dome, with terrestrial spiritualism, represented through the lowermost registers of the paintings. The uppermost deity represented in this schema, followed fairthfully by Lipinski, was the figure of Christ. The apostles and the prophets were located in the drum of the dome and the evangelists were located on its pendative planes. Although in principle the remaining wall surfaces were to be used to illustrate scenes from the Gospel,[11] Lipinski was also able to accommodate the specific requests of parishioners on these walls. Therefore, the variety found in these areas of Lipinski's churches is often quite unique to each church and conveys an impression of the character and composition of the congregation. It is in these areas, for example, that one is able to find depictions of St. Olga, a "national" saint specific to the Ukrainians.

Thus, while the major Ukrainian church builders in Alberta had instilled some consistency in their construction and form, each church had to be treated separately. For example, although most of the churches Lipinski painted had an open dome, allowing him to paint the interior of these with the appropriate images of angles, etc., it was rare for any of the domes to be exactly the same as the other in its shape, diameter, or height. This affected the number, size and detail of the component images that Lipinski was able to portray in the dome. In the case of churches without open domes, the presentation was necessarily more simplified. For example, in the Ukrainian Catholic church at Buczacz, Alberta,[12] Lipinski affixed an image of Christ to the vaulted ceiling in the nave, in approximately the same spot that it would have been located had there been an open dome in the church.

There were other structural features that were once considered fundamental to all Ukrainian church plans which also affected the placement of paintings in the eastern rite churches. For example, in the spirit of defining earthly and heavenly realms in places of worship, the spatial organization developed in churches in Ukraine maintained a division between the sanctuary or chancel and the chamber of worshippers, or nave. Usually, this division was manifested as a physical barrier and was known as an iconostasis. In some parts of Ukraine and other sectors of eastern Europe, iconostases continued to develop in height and complexity beyond the appearance achieved in Byzantine churches elsewhere to a point where the barrier sometimes became more of a wall than a screen. In those cases, the face of the wall was symmetrically pierced with three doorways, the central main access being wider than the adjacent two.[13] "The iconostasis was a reflection of the inseparable nature of the two worlds, representing their unity and reconciliation."[14]

On either side of the main doorway to the iconostasis were found the major depictions of the screen. An image of Christ was located on the right of the opening, with an equally important image of the Virgin Mary located on the left. This created male and female sectors in the spatial organization of the church. They were flanked by depictions of archangels or sainted deacons, mounted to the secondary doors of the iconostasis. The wall was further developed in horizontal rows higher and higher toward the ceiling. Each horizontal row contained scenes or figures which repeated or reinforced the hierarchal organization portrayed elsewhere on the walls of the church. It was also common to decorate the wall surfaces on either side of the iconostasis with mural icons. Although they used the same media as wall decorations elsewhere in the church, mural icons were additionally bordered with imitation frames in an effort to provide a better transition between the moveable icons and the fixed wall decorations.[15]

As in the case of the domes, the type of iconostasis encountered by Lipinski in the eastern rite churches of Alberta varied from one parish to another. In some, it was a load bearing wall, whereas in others it was merely a screen. Nonetheless, within the bounds of the principles described above, Lipinski responded with an appropriate combination of murals and saintly images. Some churches had no iconostasis at all, requiring Lipinski to adapt the generally accepted placement scheme of his paintings a little more severely. In such cases, he mounted the main icons required for the iconostasis on the walls which flanked the threshold separating the nave and the apse, in the manner of Roman Catholic church side altars.

All of Peter Lipinski's work, both his wall paintings or portable icons, were produced in oil paint, a medium that had been in use in church paintings in Ukraine since the fifteenth century.[16] Prior to that, however, only two different media were used on church walls in Ukraine: mosaic tile and fresco painting. Both involved the preparation of brick surfaces with a parging technique. The creation of frescos,[17] for example, involved painting on layers of plaster so that the paint was absorbed into the plaster. For this purpose, the layers of plaster did not have to be dry, as wet plaster encouraged the absorption process. The creation of portable icons[18] was somewhat different, although the surface on which the artwork was to be rendered also had to be prepared. Icons were painted on slabs of wood such as alder, which was low in resin content. The side of the wood that was to be painted was covered with a loosely woven canvas, which was covered in turn with layers of chalk or a chalk-like preparation. Originally, when icons were just beginning to be accepted as standardized components of Byzantine churches, they were painted by means of a hot wax process. By the time icons were being produced for the Kievan churches, however, this finishing method had been replaced with egg tempera paint.[19]

Most of the interior church walls that Peter Lipinski painted in Canada were finsihed in tongue and groove boards. Therefore he painted the portraits and scenes on canvas first. He would then glue the finished canvas to the wall. But, before any of this was done, Lipinski had a crew of assistants paint the walls with at least one coat to act as a background for the detailed work and would then blend it into the surface of the wall with different styles of borderwork. The borderwork was done with the aid of stencils made of harder paper, which he would trace onto the wall. In addition to this kind of work, Lipinski was quite adept at creating the masonry effect or marbelling that was traditional for wooden wall surfaces in Ukraine.

Although it was preferable to paint on smooth plaster surfaces rather than the regularly broken surface of tongue and groove boards, the opportunity did not present itself to Lipinski too often. One exception was the brick church at Szypenitz, Alberta. Constructed in 1916 and painted by Lipinski around 1929, it is interesting to note that although the visual effect of painting on a smooth surface is more appealing than the effect achieved from painting on tongue and groove panelling, there is nothing discernibly different about the technique used by him to paint this church.

Other than the base coat paints of colours such as blue and green, used as backgrounds on the ceilings and walls respectively, Lipinski mixed his own paints. He preferred to use a high quality paint so that his work could be cleaned, if necessary, without damaging the painting.[20] He also determined his own colour scheme, at least to the degree that the precepts of his craft would allow. Attitudes toward colour in the Byzantine tradition was based on a vernacular impression of alchemy. Because the chemical processes associated with the creation of various colours was as mystical as the nuances of spirituality, the use and symbolism of colour was standardized as well. The most important colour in the representation of the deities was gold, for it represented divine energy and was used to convey magnificence. Other colours used in this scheme were rather practical in their approach: blue represented the heavens and connoted contemplation, green and brown were used in the painting of earth and vegetation, white was synonymous with purity and the invisible presence of God, scarlet red identified strength and recalled the blood of martyrs, whereas deep red stood for the Imperial purple or signified the blood of Christ.[21]

There is no doubt that Peter Lipinski was considered knowledgeable about church painting, and was versatile enough to be able to apply it to several church denominations. He had no preference for any particular denomination, and went wherever his work was in demand. He had to his credit paintings in Ukrainian Catholic, Ukrainian Orthodox, Russo Orthodox, and Polish Roman Catholic churches.[22] The only churches of east European origin which he did not paint in Alberta was Romanian. When members of a parish would approach Lipinski to paint their church, he would accompany them to their community to examine the building, and then indicate what he would be able to do with it and how much it would cost. It is not certain whether or not he tried to have a standardized rate for his work. Often the people were not too wealthy, so that sometimes Lipinski had to weigh his costs against the financial capabilities of the parish and charged them accordingly. Even then, there were many congregations who could not afford to have their churches painted entirely. Consequently, they would not be painted too elaborately. However, Lipinski would try to have them contain the minimum of what was required for the church. On several occasions, Lipinski used poorer, heavier canvas for his paintings. If has not been confirmed whether Lipinski used this as a means of making his work affordable. It has been said, however, that he preferred to have his painted canvases blend into the wall surfaces which he decorated.

When Peter Lipinski was commissioned to paint a church, the onus of how elaborately the job would be done rested with the individual parishioner. Each individual icon or mural painting was sponsored by an individual or household in the parish. When the church was com-
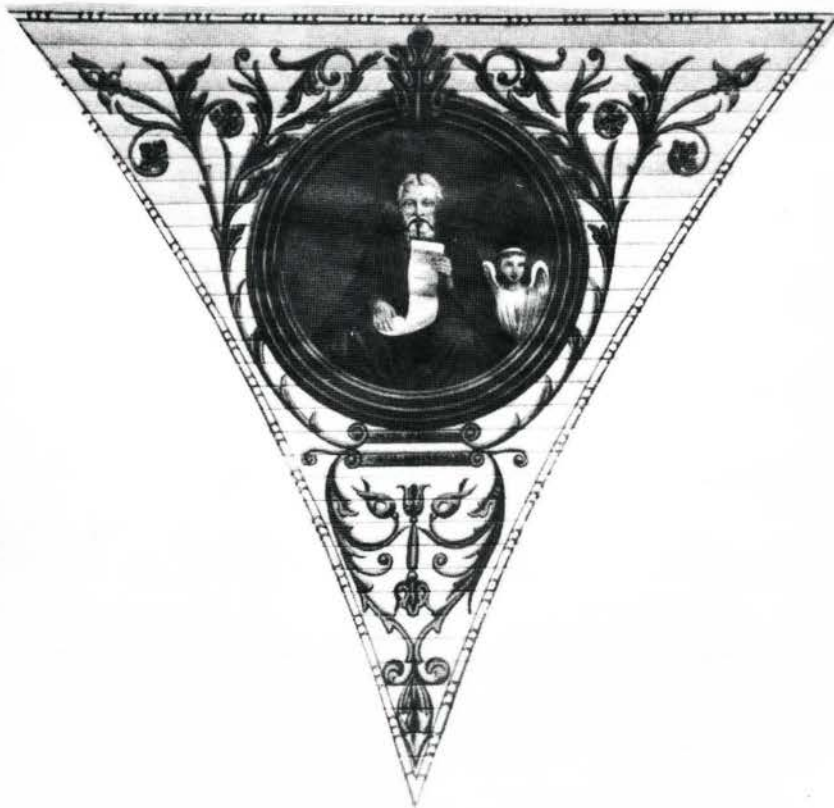

Figure 4. A general interior view of Blessed Virgin Mary Ukrainian Catholic church, Delph, Alberta.
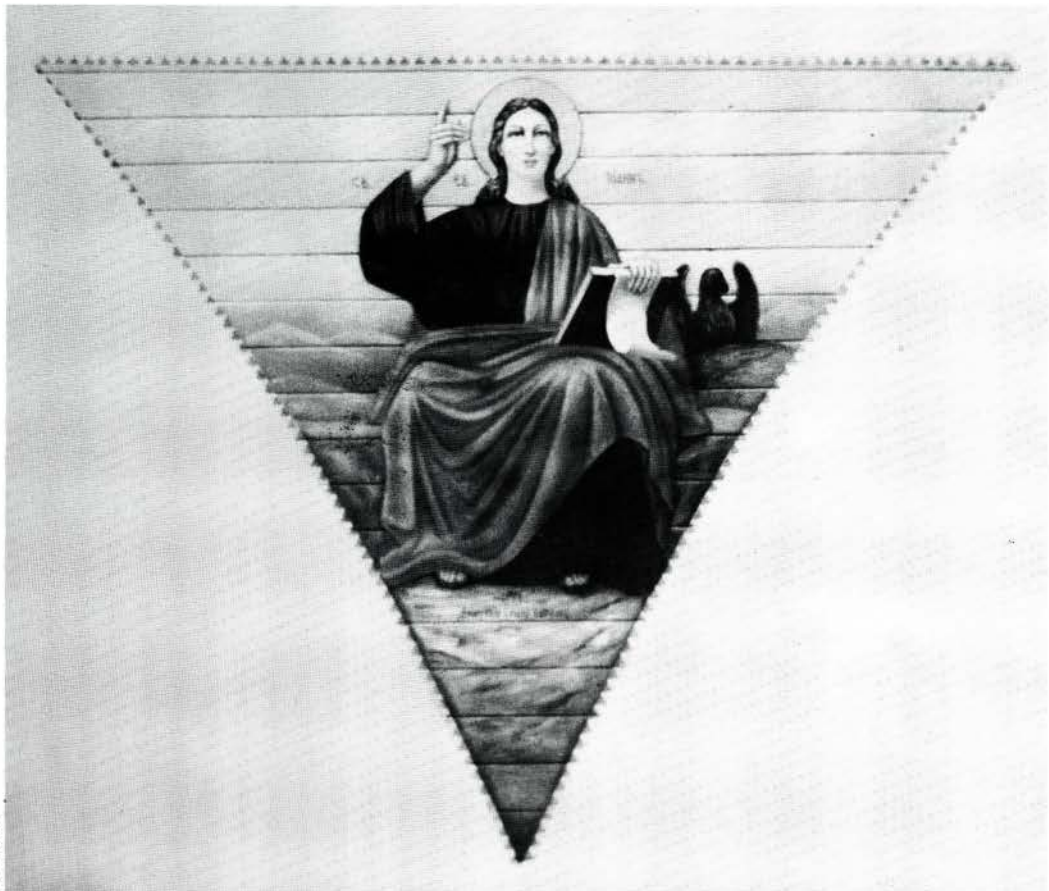
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Figure 5. A sample of Lipinski's early (1928) pendentive detailing. Depiction of St. John in the Ukrainian Catholic church of the Birth of the Mother of God, Leeshore, Alberta.

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Figure 6. A later (1946) version of Lipinski's pendentive detailing. Depiction of St. John in St. John the Baptist Ukrainian Catholic church, Borszczow, Alberta.
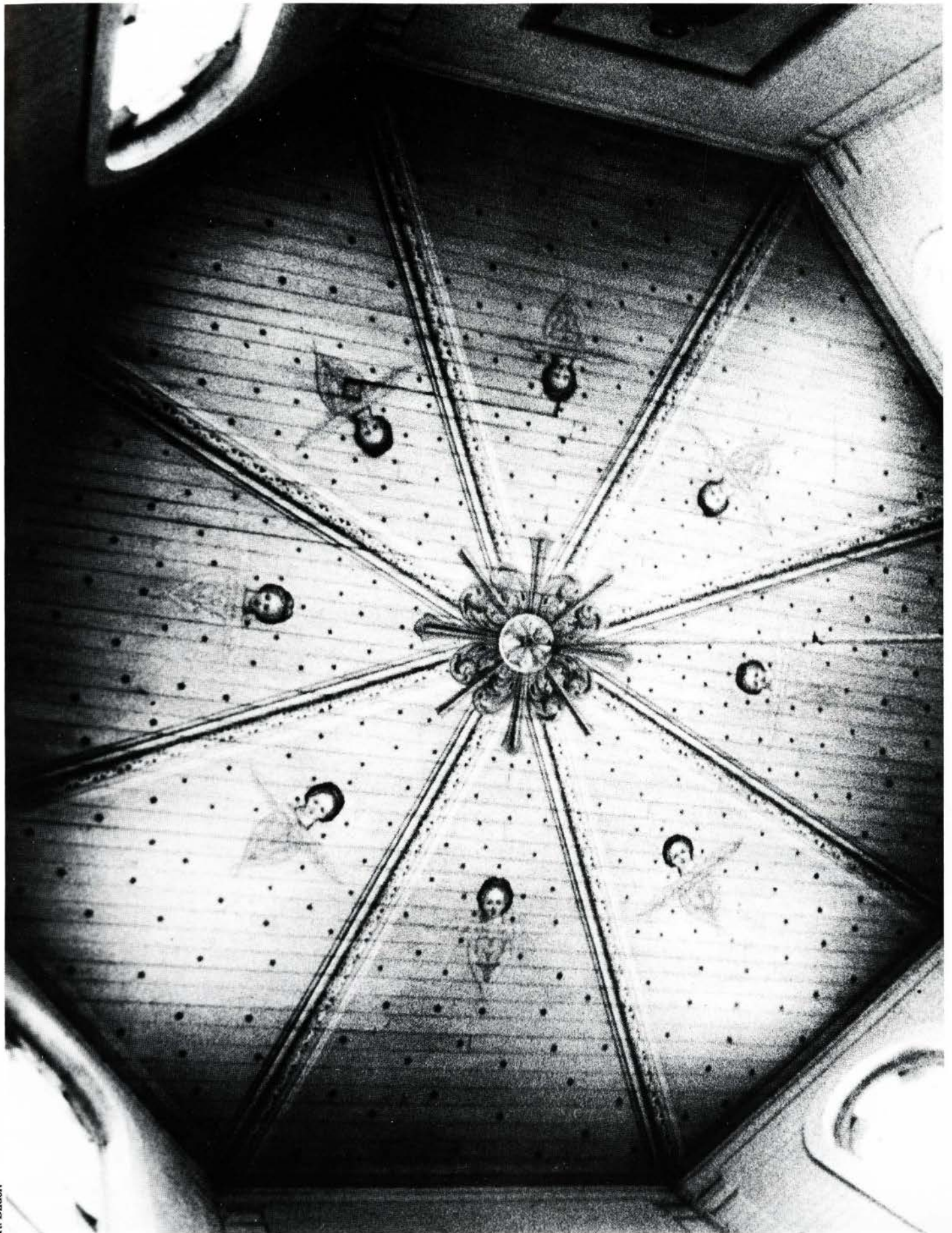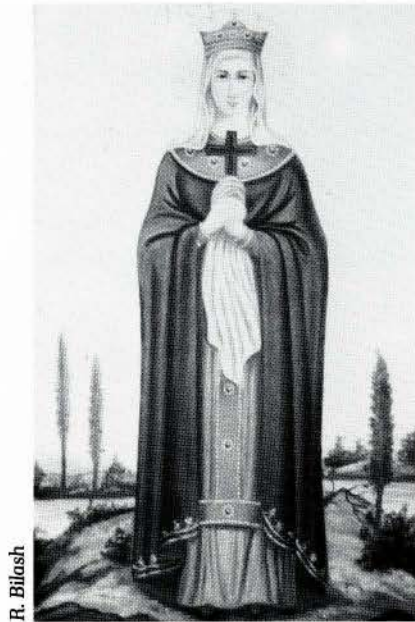
'Figure 7. Dome ceiling detail, Blessed Virgin Mary Ukrainian Catholic church, Delph, Alberta.

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Figure 8. St. Olga, Blessed Virgin Mary Ukrainian Catholic church, Delph, Alberta. A national saint of the Ukrainian churches, St. Olga is revered (with St. Vladimir the Great) for being instrumental in the acceptance of Christianity in Ukraine in 988 A.D.

pleted, the name of each sponsor was painted below the painting or paintings that he had sponsored. The sponsor had the choice of which painting he would like to sponsor, but it was Lipinski who determined the location size, and the cost of each painting. All paintings were to be commissioned and paid for before any work was undertaken, although at least one instance has been noted when an icon has no sponsor credited beneath it.

One of the greatest connstraints on Peter Lipinski's work was the Canadian climate. Because he could not paint churches in winter, especially the larger ones which were difficult to heat, Lipinski found that he could "only" paint one or two churches per year. This was an inconvenience which his family found somewhat gratifying, for it meant that he was at home with them for at least part of the year. He would be gone again every May, returning home on weekends if the church he was painting was not too far away. Otherwise, he preferred to concentrate on his work and lived in one of the community halls invariably located near his projects. Consequently, he would have to outfit himself at the start of every project with everything that would be required when he was at the worksite. Often the parish would help transport him and his materials there. His provisions included brushes, cassettes of paints, and stencils. The scaffolding that he used was custom made at each site under his critical scrutiny, as he did not like to entrust his life to someone else's judgement. The scaffolding was made from whatever wood was available in the vicinity of the church that he was painting, and was often constructed with the help of his assistants and the local farmers.

There is one area of Lipinski's work which has especially gone unnoticed. In addition to the wall surfaces of the churches, there were also a good number of portable items which required decoration. They included processional banners, processional crosses, processional litters and icons, iconostasis icons, Easter processional shrouds altar panels, tabernacle panels and, occasionally, vestment embellishments. When the weather grew too cold to paint in the countryside churches, Lipinski would retreat to his home in Edmonton to paint these furnishings and accessories. Not only did he receive orders for them directly from local parishes, but he also worked in conjunction with the major church goods store in Winnipeg that supplied many or most of the Ukrainian churches across North America. If one were to list the churches which contain his artifactual work as well as his wall paintings, most of the Ukrainian churches in Alberta would be included on the list. Unfortunately, it is not always easy to identify his work because much of it was not signed. Although his signature usually appears in one place in each church that he painted, Lipinski seems to have been more humble about signing the ritual artifacts which he painted. It has been suggested that he may have considered this to be too much a form of factory art, and declined from identifying each piece as a special work of art.

When he had the time, Lipinski also painted backdrops and curtains for cultural halls in the Ukrainian community and he was constantly being asked to update those stage curtains which contained local advertisements. However, his prime occupation remained the painting of churches.

By the end of the Second World War, Lipinski was unable to climb his scaffolding without difficulty. He was also unable to work with his paints for long periods of time. Unfortunately, he had not considered any of his past assistants to be gifted enough to train as an apprentice. With no-one to assist him or even take his place, Lipinski ceased painting churches and devoted the rest of his life to painting religious artifacts. Eventually, other painters such as Julian Bucmaniuk and Vadim Dobrolige joined the ranks of church painters in the province, each interpreting the saints in his own manner, but never as prolifically as their pioneer predecessor.

Peter Lipinski died at the age of eighty-seven in 1975. Today, the tradition of painting church interiors continues among the Ukrainian parishes, although probably at the rate of only several per decade. Therefore, it is doubtful that anyone will ever surpass the contributions of Peter Lipinski to Ukrainian church art in North America. Quite often, the legacy left behind by him and other church painters has been lost as rural congregations decline in activity or disband. As churches close down or are renovated or dismantled by people unaware of the significance of his artwork, we are losing much of the legacy of Peter Lipinski forever.[23]□

Notes

1. I am indebted to the Peter Lipinski family for its assistance in providing personal details about the painter and his life. Unless otherwise stated, details regarding the artist were provided during interviews conducted with his wife during 1987.
2. **Gemeindelexicon von Galizien** (Wien: K.K. Hof-Und Staatsdruckerei), p.220.
3. John Taylor, **Icon Painting** (New York: Mayflower Books), p.28.
4. While conducting field research, a small lithograph icon which had been part of the original decor of a church was discovered discarded in the building. When compared to the equivalent scene painted in that church by Lipinski, it was discovered that his rendition was a close copy of the lithograph.
5. Yves Christe, Tania Velmans, Hanna Lasowska, Ronald Recht, **Art in the Christian World 300-1500; A Handbook of Styles and Forms** (London: Faber & Faber Ltd., 1982), p.123.
6. Kostas Papaioannou, **Byzantine and Russian Painting** (London: Heron Books Ltd.), p.59. The frescos at St. Sophia in Kiev, for example, include the sole survivors of Byzantine secular art.
7. Ibid, p.170.
8. Christe et al, p.124.
9. Antin Varyvoda, "Wooden Architecture of the Ukrainian Carpathians", **Wooden Architecture of the Ukrainian Carpathians** (New York: The Lemko Research Foudation, Inc.), p.58.
10. Ibid.
11. Christe et al, pp.129-30.
12. Relocated to the Ukrainian Cultural Heritage Village ca. 1972, the church is being restored at the present time.
13. Christe et al, p.132; Papaionnou, p.81; and Taylor, p.8.
14. Taylor, p.7.
15. Ibid, p.8; and Christe et al, pp.130-32.
16. Irma F. Totskaia, **Derzhavnyi Arkhitekturno-Istorychnyi Zapovidnyk "Sofiskyi Muzei"** (Kiev: Mystetstvo), p.31; Hryhoryi N. Lohvyn, **Sofia Kyivska** (Kiev: Mystetstvo), p.28.
17. William Fleming, **Arts and Ideas** (New York: Holt Rinehart & Winston), p.442.
18. Taylor, p.5,7.
19. Totskaia, p.31; Hryhoryi N. Lohvyn, p.28. Oil paints were also used in later fresco paintings, sometimes with disastrous results when paintings originally created in tempera were touched up by well-meaning restorers using oil paints.
20. The question of maintaining and preserving Lipinski's wall paintings has become quite relevant in recent times, with several parishes voicing an interest in cleaning their church interiors. Not being sure about how to proceed with the work, most seemed to have avoided actually undertaking the task. Others have proceeded as best they could. Unfortunately, despite their good intentions, this has not yielded favorable results.
21. Taylor, p.7.
22. A detailed survey of eastern rite churches in east central Alberta conducted by Jaroslaw Iwanus for the Inventory Programme of Alberta Culture's Historic Sites suggests that most of the churches which Lipinski painted were Ukrainian Catholic. However, many of the churches of the other three denominations which were not especially painted by him did, nonetheless, contain portable examples of his work.
23. See "THE ICONS; He carried into the prairies Byzantium's ancient art form," **St. John's Edmonton Report**, Dec. 1, 1975, p.32; and "Rites Wednesday for city painter," **Edmonton Journal**, November 10(?), 1975, p.?; and "Edmonton Alberta: -pokhoron bl. p. Petra Lypynskoho," **Ukrainski Visti**, December 18, 1975.