

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: St. Nicholas Ukrainian Catholic Church
 Other names/site number: New Calvary Baptist Church; St. Nicholas Ruthenian Greek Catholic Church; St. Michael's United Greek Catholic Ruthenian Church; DE CRS# N03124
 Name of related multiple property listing:
N/A
 (Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 610 South Heald Street
 City or town: Wilmington State: Delaware County: New Castle
 Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 X A B X C D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	
In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date

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Title :	State or Federal agency/bureau or Tribal Government
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
-

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District

Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

Current Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/ Romanesque/Romanesque Revival

OTHER/Byzantine Revival

OTHER/Ukrainian Vernacular

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete; Brick

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

St. Nicholas Ukrainian Catholic Church, now New Calvary Baptist Church, is located in the Southbridge/South Wilmington neighborhood of Wilmington, Delaware on an 80'x100' city lot at the corner of South Heald and Pearl Streets. The one-story, rectangular building with a raised, finished, full basement measures approximately 31' x 71' and was constructed of rusticated cement blocks in 1909. The church's stepped brick front gable—altered in the middle of the 20th century from an arch resembling the central dome of a Byzantine church—faces northwest onto South Heald Street and contains a central oculus window. The façade features engaged brick pilasters, a corbeled cornice line, and arched windows. A centered cupola and a small one to either side, each topped by faceted Byzantine-style domes, rise from the vestibule's roof. The building has been in almost continuous use as a religious facility since its construction in 1909. It was built by Ukrainian immigrants of the Greek or Ukrainian Catholic faith and sold to the New Calvary Baptist congregation in May of 1969. The church has undergone several adaptations over the years but retains a large degree of integrity of material, design, and setting, in addition to location and association. Upkeep, accessibility, and the evolving needs of the New Calvary congregation account for changes in the fifty years between 1970 and 2020.

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Narrative Description

St. Nicholas Ukrainian Catholic Church, now New Calvary Baptist Church, is a tall, one-story, rectangular building with a raised, finished, full basement, and an asphalt-shingled roof. It measures approximately 31'x71' and was constructed of rockface cement blocks in 1909. The stepped gable façade of the building's vestibule faces northwest onto South Heald Street and is constructed of orange brick. Located in the Southbridge neighborhood of Wilmington on an 80'x100' lot on the corner of Pearl and South Heald Streets—the former a quiet side street and the latter a broad, busy avenue—the church is integrated into the fabric of several city blocks containing brick rowhouses and double houses, some single-family dwellings, a now-closed corner store, and two brick churches, most dating to the early twentieth century. An adjacent empty lot directly to the northeast of St. Nicholas once housed the church's education building but, since the demolition of that building in 2005, now functions as a graveled parking lot. Lining Pearl Street to the southeast of the church is a late 20th century rowhouse development and, behind the church to the southwest, a medical building of recent genre stands separated from it by a paved parking lot.

Built by recently-arrived Ukrainian immigrants to the United States, the building exhibits characteristic features of early-twentieth century construction, such as the use of ornamental concrete block and the incorporation of a decorative metal ceiling on the interior. With the addition of an arched-front brick vestibule and domed cupolas in 1917, the building's appearance was brought into better alignment with Ukrainian and Greek Catholic architectural traditions.

Exterior

Northwest Elevation or Façade

Facing South Heald Street, St. Nicholas Ukrainian Catholic Church's decorative, stepped-gable brick façade and cupolas immediately catch the viewer's eye and offer a snapshot of the building's historical character. This elevation presents a tall, one-story, three-bay vestibule projecting ten feet from the cement block portion of the building, with entrance to the sanctuary at its flanks, and a full-height basement entered at the level of the sidewalk along South Heald Street through a red, six-panel metal door with broad jambs. The door is topped by a low brick arch. A weathered address plaque is affixed above. The entrance is framed by two engaged brick pilasters which, along with engaged pilasters at the façade's corners and the brick expanses between, rest upon a double row of plain concrete foundation blocks. A white marble date stone inscribed "New Calvary Baptist Church Inc. 1944" has been incorporated into the leftmost pilaster just above the foundation blocks, relocated here after the congregation purchased and moved to the site in 1969. A small, marquee-style sign attached to the same pilaster at window-level identifies the church and provides space for announcements.

Three arched windows—a large central window and two smaller windows to either side—are located at the main level of the façade, approximately ten feet above the sidewalk. Each of these is emphasized by a simple brick header arch. Framed by the engaged pilasters, the central bay contains a double metal window with a single, frosted, Flemish glass pane in each; the arch holds

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a frosted red Flemish glass panel. The smaller, flanking arched windows are metal and contain a single frosted Flemish glass panel each. The arch of the central window extends just above the cornice line and is edged with brick-header dentils where it breaks the line, perhaps a reference to the archivolt of more lavish churches of the Romanesque style.

The four engaged brick pilasters break the façade into three sections, with the center section narrower than the other two. The pilasters extend from the foundation blocks that form their bases to the cornice line above, which is stepped or corbeled and lined by a row of brick-header dentils. The cornice projects to form the pilaster capitals. The stepped gable rises from this line, with four steps at either side. At the cross-topped peak, the top step is long, producing the effect of a blunted, stepped triangle. Slight variations in the patterning and color of bricks at the edges, visible at close inspection, signal alteration or repair work. The color difference is especially visible at the back of the façade along the edges of the steps. Centered in the pediment, a circular (oculus) window contains a frosted red Flemish glass panel matching that in the window arch below. It is edged with brick headers.

Three cupolas—a large central cupola and smaller flanking cupolas—are in place on the vestibule roof. The central cupola, designed to house St. Nicholas' bells, but no longer containing these, is similar to the pear domes of Ukrainian church architecture: It takes the form of a faceted, pointed dome with a very slight, low bulge and flared edges. It rests on an octagonal drum containing small, square, slatted vents set within white vertical board siding. Topping the dome is a small octagonal lantern with narrow recessed arches, itself topped by faceted cupola. A tall Byzantine-style cross extends from this. Two smaller cupolas, one on either side of the central cupola, are comprised of an octagonal drum surmounted by a low, segmented dome with flared edges from which rises a tall, Byzantine-style cross. All domes are sheathed in metal that has been coated to appear gilded. The sheathing is weathered and exhibits some pitting and deterioration, particularly along edges.

Historical images of the building—one taken just after construction was completed in 1910, another from just after 1917, and others from 1936 and 1958—show changes in the building's appearance over time. The photo taken around 1910 depicts the church as originally constructed. In its earliest manifestation, it was a relatively plain building of rusticated, rockface concrete block with embellishment in the form of contrasting door and window elements. The raised entrance of the gable-front, three-bay building was accessed from the street via stairs to a small, covered porch with hipped roof. Sash windows with contrasting, thick, cement lintels flank the central door. In the gable above the porch is a semi-circular window framed by light-colored voussoirs. At the apex of the roof and set slightly back from the edge is a square bell tower. Its base is built up of blocks, it has an open, metal-framed middle section, and it is topped by a four-segment onion dome. A low wood fence surrounds the property.

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In 1917, the brick vestibule with decorative façade was added at the front of the building, along with its cupolas, “to house the two bells purchased from Baltimore, Md.”¹ Photos of the building taken in or soon after 1917 show that some details of the façade have changed since then. As originally built, the gable was arched instead of stepped as it is today. It was edged in the same corbeled, dentilated pattern seen on the cornice. Large arched vents are present on the facets of the octagonal cupola base. Window shapes and locations have not changed, but decorative windows were replaced with those now seen on the building. New windows were installed between 1987-1988, and a photo from 1983 shows the original windows in place on the building at that time. Originally, the central arched window was composed of side-by-side twelve-light wood windows. In its arch, a circular four-petaled rose window rests on two half circles containing three-part tracery. The smaller bays each contain eight-light windows with three-part tracery in the arch. The oculus in the pediment contains a four-petaled rosette window. A narrow double door with plain front offers access to the basement from the sidewalk.

Between photos taken in 1936 and 1958, the shape of the building’s brick façade was altered from the arched-gable to the stepped-gable seen today. This change to the building might be referenced in a 1946 entry in the church timeline as, “[e]xterior repairs made on Church and Hall,” and perhaps suggests that the arch was deteriorating.² It is apparent that much of the pediment wall was preserved, as the circular window remains in place, but that bricks along the curved edge were removed and new bricks woven in. In 1947, a low metal fence was erected around the church and education buildings. This was in place until the latter was demolished in 2005.³

Northeast Elevation

At the southeast corner of this elevation, the flank of an enclosed frame porch with shed roof projects to the rear, aligning flush with the building’s rear apse. It is supported on stacked concrete blocks. A plain metal door here is accessed from metal steps with a metal siderail to a metal platform. Three windows just below the roofline match those at the southwest. Emphasized by contrasting concrete lintels, they are the original two-over-two, wood, double hung sash double windows. These contain Flemish glass-style plexiglass panes in the same color pattern as at the southwest elevation: lower sashes all contain yellow panes and, from the viewer’s left, the upper sashes contain green, blue, and red panes.

At the basement level, building scars with plain concrete block infill attest to the earlier presence of at least five windows. Some patchwork to the viewer’s right of porch door suggests there might have been six windows here. Next to this, concrete stairs lead down to a plain door below. The door is surrounded by window-height plain concrete block infill and topped by a contrasting concrete lintel. A small shed roof covering supported on stacked square concrete blocks provides shelter. Metal rails run between the supports. In an alternating pattern from here, two of these window openings now contain small, recessed one-by-one windows surrounded by plain concrete

¹ These were purchased from the Lobdell Car Wheel Company in Baltimore, Maryland. Alexander Lushnycky, ed., *75 Jubilee: St. Nicholas Ukrainian Catholic Church, 1903-1978* (Wilmington, DE: St. Nicholas Ukrainian Catholic Parish, 1978), 89 and 121.

² Lushnycky, ed., *75 Jubilee*, 94.

³ An entry in the church timeline for the year 1947 reads, “[F]ence installed around church property,” Lushnycky, *75 Jubilee*, 94.

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blocks and the other two are completely filled with the blocks. All are topped by contrasting concrete lintels.

At the vestibule flank on the viewer's far right, concrete steps with a landing at mid-level extend into the parking lot. Metal siderails with upright bars flank the steps.

Historical photos with direct views of the building's northeast elevation are presently unknown, but simple concrete stairs with a metal railing at the flank of the vestibule are visible in the post-1917 and 1958 photos. Those stairs, or in-kind replacements, remained in place on the building until 2019, when they were replaced with the stairs seen today.

The northeast elevation faces the graveled parking lot that once held the Parish Hall, later called the Education Building. The Hall, a two-story, three-bay brick building with a low front gable, was constructed of brick between 1922-1923 and housed St. Nicholas' Parish School as well as space for social gatherings and events. Later, the building was home to New Calvary's Sunday School, where it was host to church plays, parties, and vacation bible school. Importantly, it also contained the bathrooms for both buildings. The rental of the front portion of the Education Building to other organizations in the 1970s and 1980s hindered access to the bathrooms for New Calvary parishioners, prompting them to install bathrooms in the church building in 1986.⁴ The Education Building was demolished in 2005.

With the demolition of the Hall, the Church House at 606 South Heald Street is now in direct view from the northeast side of the church across the parking lot. The brick building dates to the early 20th century. New Calvary purchased the 606 South Heald Street property in 1996 from the Marushchak family, who were longtime members of St. Nicholas church. New Calvary now runs a school of ministry from its Church House and also uses the space for offices and storage.

In addition, a large tree stood to the northeast of the church building between it and the Education building. Prior to the installation of air conditioning in the building in the early 1980s, the tree provided a shady spot for congregants and visitors wishing to cool off after services or during other events.⁵

Southwest Elevation

The building's southwest elevation faces Pearl Street and offers entrance to the main level of the church through the vestibule flank. Noticeable from this angle is the building seam between the brick vestibule and rockface concrete block sections of the building. An elevated porch at the vestibule flank shelters double metal doors that are topped by a simple brick arch and recessed within engaged pilasters, the leftmost (viewer's) of these wrapping around the corner from the façade. Obscuring the pilaster capitals, the porch's shed roof is supported by four squared, Tuscan wood columns with a low, metal spindle railing running between them along the perimeter of the

⁴ Recollections of Lucille McManus, interviewed by Michelle Harris Pritchett, Wilmington, Delaware. Feb. 21, 2020.

⁵ This detail was recalled by New Calvary Baptist Church pastor from 1977-1985 Rev. Raymond Fisher, phone interview by Andrey Mihalow, Dover and Newark, Delaware, March 30, 2020.

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deck. Decorative rafter tails project along the eaves of the porch's roof. Wood decking is supported on three brick piers with concrete footers; wood lattice panels run between these to enclose the space below the deck. Running parallel to the building, wood stairs flanked by low, metal spindle rails lead to the deck. A wheelchair lift has also been installed between the stairs and the building.⁶

To the viewer's right of the porch, located just below the roofline in the rusticated cement block section of the church, and placed to provide light to the sanctuary, three wood, two-over-two, double hung sash double windows with contrasting concrete lintels and thick sills are placed at regular intervals. Glazing is with Flemish glass-style plexiglass panes. The lower sashes all contain yellow panes and the upper sash of the leftmost (viewer's) window contains red, of the center contains blue, and of the rightmost contains both green and clear.

At the basement level, building scars attest to the earlier presence of six windows. In an alternating pattern, three of these spaces now contain small, recessed, one-by-one windows surrounded by plain concrete blocks and the other three are completely filled with the blocks. All six of these are topped by contrasting concrete lintels. The rightmost scar is taller and narrower than the others.

Historical photos featuring the southwest elevation show some changes over the years. As noted, with the addition of the brick vestibule to the front of the building in 1917, the primary entrances to the sanctuary were shifted to the vestibule's flanks. Along the southwest elevation, concrete stairs with metal siderails led to a three-paneled, wood double door recessed within the low brick arch and brick pilasters. A contract for the installation of the wheelchair lift at this elevation indicates that the covered porch replaced the concrete stairs here before 2000.

The earliest photos also show that the upper windows on this elevation have been in place since 1909 but that they previously contained clear glass panes. Windows at the groundline filled the spaces indicated by scars. The first five from the front appear to have been double windows and the sixth of these—taller and narrower than the others and nearest the rear corner—was probably a single window.

Also visible in the early photos is a tall, narrow, brick interior chimney rising at the lower end of the roof along the building's northwest elevation, reflecting the previous location of a heating source. The chimney was relocated to the rear or southeast elevation of the building at a still undetermined time.

Southeast Elevation or Rear

The rear of the church features a centered, squared apse, which projects approximately three feet from the building's end. It does not extend the full height of the elevation: Its hipped roof begins a third of the way up the slate-colored, square-shingled gable. A double, wood, one-over-one, double hung sash window with thick sill is situated at the center of the apse just below the roofline. Lower panes are clear plexiglass and uppers are red Flemish glass-style plexiglass. To the viewer's

⁶ A contract for installation of the lift from the church's files is dated November 11, 2000.

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left of the apse is a one-over-one, wood, double hung sash window with contrasting concrete lintel and thick sill. The lower plexiglass pane, also Flemish glass-style, is blue; the upper is clear. A building scar, infilled with rockface cement blocks in a pattern that varies from the original, and a contrasting cement door threshold below the window suggest the previous existence of a door in this spot. Just to the viewer's right of the window and abutting the short wall of the apse is a narrow brick chimney. To the right of and attached to the apse is a frame enclosed porch with shed roof. It projects to sit flush with the apse and is lower in height. Sided in wood clapboard that has been painted white, it contains a square, fixed wood window with thick, flat trim centered below the roofline. The addition sits approximately four feet above ground-level and is supported on stacked concrete block piers. The door on its northwest elevation is accessed via metal steps to a metal platform.

Historical photos showing the building's southeast elevation are presently unknown but neighborhood fire insurance maps and one photo offer insight into the timing of alterations to the elevation. The chimney remained in its original location on the southwest roof slope in a December 1936 photo of the building and is also noted there in a Sanborn Fire Insurance Map of Wilmington updated in 1951. Its relocation to the rear of the building, then, took place after 1951. The enclosed porch was already in place by 1927, when it appears in a sketch of the building on a 1927 Sanborn Fire Insurance map.⁷

Interior

The interior of the church, while retaining its overall arrangement of space and some original architectural details from the Ukrainian Catholic era, in many ways reflects its denominational shift to a Baptist church in 1969.

Vestibule and Sanctuary

Raised well above sidewalk-level, entrance to the church vestibule is through the double metal doors at its wings, accessed by a long flight of exterior concrete stairs at the northeast elevation and wood stairs to a covered porch at the southwest. The narrow, well-lit space is drywalled, painted white, and floored with red carpet. On the interior, the metal, double-paned windows of the façade appear recessed, with relatively thick reveals and sills. The window's arch is partly obscured by the ceiling above; a strip of its red glazing is visible. The two flanking, arched windows appear in their entirety. Flush-mount dome fixtures provide additional light to the space. Thick crown molding is accented by decorative, obelisk-style corner blocks. The main level is connected to the basement by a staircase with a parapet surround just inside the southwest vestibule door. Stairs are covered in the same red carpeting that runs throughout the vestibule. An automated wheelchair lift lines the stairs; opposite this is an oak handrail.

⁷ The photo is included in the Frank R. Zebley Collection, Churches of Delaware Photograph Collection, number RG 9015-001-002 and is held by the Delaware Public Archives. It is accessible here: <https://cdm16397.contentdm.oclc.org/digital/collection/p15323coll6/id/26900>. See Sanborn Map Company, Fire "Insurance Maps of Wilmington, New Castle County, Delaware," Vol. 4, New York, 1927, sheet 409; Sanborn Map Company, "Fire Insurance Maps of Wilmington, New Castle County, Delaware," Vol. 1, New York, 1927, revised 1951, sheet 409.

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Centered on the back wall of the vestibule—the as-built façade of the church—entrance to the sanctuary is through recessed, double, medium-stained wood doors with two small panels over two windows over two panels. Overhead upon entry is the underside of the gallery, clad in beadboard painted off-white. It is supported by a broadly spaced pair of square, off-white wood columns. To the viewer's right is a narrow stairway up to the gallery, blocked from view by a wood-paneled wall. A small doorway offers access to an under-stair storage space. The dark-stained beadboard wainscoting along the back wall of this small closet is likely original and still in place under the 1960s-style veneer wood paneling running along the back and side walls of the church. To the viewer's left under the gallery is a small, square closet, also built of veneer wood paneling. Two short pews are placed along the door wall.

The sanctuary is organized on a center-aisle plan with eight pews to the left of the aisle and nine to the right, flanked by side aisles. Pews are of 1980s styling with mid-height backs, medium oak veneer, and red upholstery. Pew ends, decorated with a simple inscribed cross, are cut at an obtuse angle and provide ample arm rests. The lower half of sanctuary walls is covered with two-toned paneling—a dark strip along the lower and a medium-stained upper—projecting slightly from the wall. As noted, these likely conceal the original beadboard wainscoting visible in the under-stair closet. The white walls above are plastered with quarter-round texturing.

The gambrel ceiling, painted white, retains its original finish: It is sheathed in metal sheeting with pressed Victorian floral patterning. It terminates at the top of the walls in a strip of raised dot filler with an attached strip of floral dart molding, also metal. Three inset windows on each of the long walls are trimmed with Classical Revival-style molding with roundels at the corners. Overhead, a central crystal chandelier, original to the building, provides light to the sanctuary, along with three, evenly spaced hemispherical pendant lamps to either side.

The raised chancel or choir box is the focal point of the worship space. Purchased in 1980, the wing pulpit, of medium-stained oak, stands at the center on a projecting portion of the platform.⁸ It is flanked by stairs offering access to the main platform behind. Directly behind the pulpit are three high-backed chairs. Parapet walls with medium-stained wood paneling front the remainder of the platform on either side. At the viewer's left are two pews set perpendicularly to the wall and facing the pulpit. To the right are a lectern with microphone and a space accommodating a drum set and electronic keyboard. At the left end of the back wall, three steps lead down to a deep-set, three-paneled wood door opening to the enclosed porch addition. To the viewer's right of the apse is an additional window. Exterior scars suggest this was once the location of a door.

Historical photos offer limited interior views. The side aisle configuration remains the same, but pews were of dark wood with high backs and s-curved ends that were later painted white with dark detailing. The focal point was the dramatic, Byzantine-style iconostasis that is traditional to Eastern Catholic and Orthodox religions, containing images on three levels of Jesus and saints. This was placed on a low platform and separated the sanctuary from the nave of the church, obscuring view of the squared apse behind. The St. Nicholas congregation removed the screen

⁸ An entry in a preserved notebook of church meeting minutes dated Sept 25, 1980 indicates that this lectern was purchased at that time.

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when they moved to their newly built church but did not install it there.⁹ An offering table stood in front of the iconostasis and platform. Black and white checkerboard tiling covered the floor and a long runner rug was laid in the central aisle. Pictures also show that the hammered ceiling is original to the building, as is the crystal chandelier. Additional light fixtures have been replaced.

The current pews were purchased and installed in the late 1970s or early 1980s.¹⁰ Photos from the late 1960s indicate that New Calvary built the raised box or chancel soon after moving in. In the vestibule, the main level was connected to the basement with the construction of a staircase. Prior to this, parishioners were required to exit the building to gain access to the basement.¹¹

Gallery and Attic

A narrow set of carpeted stairs at the southwest corner of the sanctuary lead up to the gallery. The stairs are set flush with the exterior wall and are enclosed on the other side by a thin wall with a beige-painted beadboard interior face and wood paneling on the exterior. The gallery is carpeted and contained by a low, beige, beadboard wall with a tilted board at the top for hymnal storage. The church's sound equipment is kept in this space, used for radio broadcasts of weekly services.

At the back wall of the gallery, two steps up provide access to the vestibule attic. Serving as storage space, it is roughly finished with narrow wood floorboards, and beadboard sided flanks and ceiling. The red oculus window pierces the wall here and the top of the arched window below is also exposed at the level of the floor. Two steel beams overhead are stamped "PENCOYD".¹² A trapdoor in the ceiling leads to the rafters and the interior of the central cupola, where church bells were once housed.

The unfinished wings of the vestibule are also accessible from here and feature exposed rafters, water-damaged roof underlayment, and brick walls. Several bricks bear the stamp "FALLSTON", identifying their place of manufacture as the Fallston Fire Clay Company in Beaver County, Pennsylvania.¹³ Plain cement blocks form the back wall of the space.

Basement

⁹ Oral history interview with longtime St. Nicholas parishioner Mr. Peter Serba. Mr. Serba indicated that the iconostasis was eventually burned because there was not storage for it at the 1968 church. Peter Serba, Gene Serba and Charles Biliski, interviewed by New Calvary Baptist Church congregants, at New Calvary Baptist Church, on September 12, 2019.

¹⁰ Reverend Raymond Fisher, New Calvary pastor from 1977-1985, owned a church furniture supply company that supplied the pews and other furniture. Reverend Raymond Fisher phone interview.

¹¹ This, along with the choir box, was built by Buford Clemens, a congregant and carpenter, as noted by Mrs. Lucille Jackson-McManus. McManus oral history interview.

¹² Pencoyd Iron Works, located in Lower Merion Township, Pennsylvania, was founded by Algernon and Percival Roberts in 1852 and was a producer of steel building elements. See, Mick Ricereto, "Pencoyd Bridge Reopens in Manayunk as Redevelopment of Foundry Site Begins," *Hidden City Philadelphia*, January 11, 2017, <https://hiddencityphila.org/2017/01/pencoyd-bridge-reopens-in-manayunk-as-redevelopment-of-foundry-site-begins>. See also, http://www.lowermerionhistory.org/texts/first200/business_5.html.

¹³ The company was a prolific producer of high-quality bricks from 1891-1922. See, <http://coraopolishistoricalsociety.org/fallston-fire-clay-bricks>, accessed 4/22/20.

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Primary entrance to the basement is through the front door, at sidewalk-level, on South Heald Street. Three steps lead down to the red-carpeted basement level of the vestibule where, to the right, are stairs up to the sanctuary level with a railing and a wheelchair lift to either side. A door immediately to the left of the entrance leads to the men's restroom. Its interior features the scar of a window from the façade of the church as originally constructed. This was likely blocked in with rockface cement blocks when the vestibule was appended to that elevation in 1917.

The main basement space, floored throughout with light beige asbestos tiles, is through double wood doors that are straight ahead upon entry from outside. A long, narrow hallway runs to the left of center, with a door to the women's restroom halfway down along the left wall. The wall continues, forming part an enclosure for the pastor's office. The hallway opens onto the short arm of an l-shaped social space, with a door to the pastor's office along a wall facing southeast. A small window in the office allows in light from the outside.

The kitchen entrance is placed at an angle to the right of center through the double doors from the vestibule. It is enclosed and fully equipped with appliances and cupboards. Exposed fluorescent tube fixtures provide most light to the space, supplemented by the small, side-by-side window along the exterior wall of the building. A wide door at the far wall of the kitchen opens onto the long arm of the l-shaped social space, which is outfitted with tables and chairs. Fluorescent tube fixtures light this space, and two small windows let in additional light. An accordion door toward the rear of the social space opens onto an in-ground baptismal pool.

The denominational shift from Ukrainian Catholic to Baptist is most emphatically and materially displayed by the large baptismal pool dug into the floor through pre-existing asbestos floor tiles at the southeast corner of the basement. Built by male parishioners soon after the Baptist congregation purchased and moved to the church, the rectangular pool, between three and four feet deep, is similar in form to a miniature swimming pool and is finished with hydraulic cement painted turquoise.¹⁴ Four steps at the front left (viewer's) corner descend into the pool. When not in use, the pool is covered by white plywood panels and hidden from view behind a vinyl accordion wall.

According to parishioner and pastoral accounts, the basement was renovated in 1986. At that time, the bathrooms and office were added. The kitchen was enlarged to facilitate fundraising efforts and feeding and food distribution programs. Before renovations, the space was generally open with some designation of space between the kitchen and social area.¹⁵

Integrity

St. Nicholas Ukrainian Catholic Church retains a high level of integrity with respect to location, setting, workmanship, feeling, and association. Changes in the design of the building's exterior in 1917 and again in the 1940s took place within the period of significance, as did Baptist-era alterations made just after the transition in 1969. Even with subsequent alterations to the windows,

¹⁴ McManus oral history interview.

¹⁵ McManus oral history interview; Fisher phone interview; and Feb. 12, 2020 conversation with congregants Edythe Pridgen, Michelle Harris Pritchett, and Dara Boger DuPont, and the pastor since 1986, Dr. Vincent Oliver.

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the building retains much integrity of design. Despite significant alterations to the building within and following the period of significance, it features many original materials. Overall, alterations to the building undertaken within the period of significance represent the denominational shift from Ukrainian Catholic to Baptist, maintenance and repair decisions, changes in tastes, styles, and modern conveniences, and parishioners' responses to changing circumstances within their communities. Most of these enhance, rather than detract from, the building's historic integrity.

Location: The St. Nicholas church building, now home to the New Calvary Baptist congregation, has maintained its original location at the corner of South Heald and Pearl Streets in South Wilmington since its construction in 1909.

Setting: St. Nicholas Ukrainian Catholic Church maintains a high level of integrity with respect to its setting. The surrounding neighborhood remains working class. Many early 20th century buildings—most of brick—remain on the block to give a sense of the neighborhood as it appeared when the church was built. A Ukrainian corner store remains on the block, although no longer in business. Most notably, the former home of Saints Peter and Paul Ukrainian Orthodox Church, with its emphatic onion domes, still stands across the street on the same block. These remnants of Ukrainian culture reveal the original immigrant character of this neighborhood. In addition, while the amount and type of traffic along South Heald Street has changed since 1909, it remains a major thoroughfare through this section of Wilmington.

Design: Design shifts on the exterior—including that from a relatively plain, concrete block building to one incorporating a vestibule with decorative façade with an arched and then stepped pediment—were undertaken during the period of significance, with the addition of the vestibule and eastern-style domed cupolas in 1917, and the change to stepped pediment in the 1940s. The shift in gable shape from arched to stepped was probably a deliberate decision, perhaps undertaken as part of necessary repair work. The change achieved a more Romanesque look from one with greater affinities to Byzantine styling. A change in window design from Romanesque-style to much plainer windows was undertaken in 1987-1988. The alteration reflects the need to carry out repairs and updates in the most cost-effective way possible.

Materials: Much of the original or early fabric is intact and remains visible on the exterior of the building. This includes the rockface cement blocks of the original section of the church, the bricks of the vestibule, the structure of the cupolas and the metal sheathing of their domes, and many of the original wood windows, albeit containing replacement glazing. Replacement windows on the facade are not in-kind, but likely reflect economical maintenance measures. The recent replacement of relatively steep concrete steps, possibly original, at the northeast elevation with a set of steps including a landing between short flights has improved safety for those accessing the building. The interior has undergone redecoration both within and after the period of significance, reflecting the denominational shift from Ukrainian Catholic to Baptist and changing tastes. Much of the original and early fabric remains intact on the interior, however, including the decorative pressed metal ceilings, the central chandelier, the window trim in the sanctuary, and, most probably, the wainscoting now obscured behind wood paneling.

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Workmanship: The original workmanship is on display in the well-laid concrete blocks of the main section of the church, placed by the first congregants themselves. The brickwork and decorative details of the vestibule suggest that its builder was an experienced brick layer.

Feeling: Although the denomination of its congregation has changed, the church building's domed cupolas and unusual pediment still evokes the feeling of an Eastern Rite Christian church.

Association: The building has been in almost continuous use as a Christian house of worship since its construction in 1909 and remains easily identified as such.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ETHNIC HERITAGE/European

ETHNIC HERITAGE/Black

EXPLORATION/SETTLEMENT

SOCIAL HISTORY

Period of Significance

1909-1970

Significant Dates

1909

1969

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Bennett, Brown, and Bennett

Dillon

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

St. Nicholas Ukrainian Catholic Church, now New Calvary Baptist Church, is locally significant under Criteria A and C, under A as it tells the story of Ukrainian immigration to Wilmington, Delaware at the turn of the 20th century—including the struggle, internally, to establish doctrinal unity and, externally, to gain legitimacy and prosperity in America. It further holds distinction as the first purpose-built Greek Catholic Church in Wilmington. The building also illustrates the experience of an African American congregation in Wilmington after the disruptions of slum clearance, failed urban renewal developments, a protracted National Guard occupation of Wilmington in 1968, and related demographic transitions in the Southbridge neighborhood over the course of the 20th century. Under Criterion C, stylistically, the building reflects the ethnicity and Eastern rite religion of the group that built it, as well as specific adaptations that reflect the building's Baptist era. The church also exemplifies early 20th century construction in imitative materials, specifically the use of ornamental concrete block and decorative pressed sheet metal. The building's period of significance begins with its construction in 1909 and extends to 1970, soon after the New Calvary Baptist congregation purchased the building and began to adapt it to suit the requirements of its worship practices.

Although built and in continued use as a Christian church, the property meets Criteria Consideration A for religious properties because of its significance under Criterion A in demonstrating settlement patterns in South Wilmington over the course of the 20th century and historical trends shaping the city of Wilmington at mid-century; and under Criterion C for its significance as an example of vernacular Ukrainian church architecture in the city later adapted for its use by a Baptist congregation. It is also significant under Criterion C as an example of early 20th century construction practices.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A:

Summary of Significance

St. Nicholas Ukrainian Catholic Church, now home to the New Calvary Baptist Church, is locally significant under Criterion A for its ability to tell the story of Ukrainian immigration to and settlement within Wilmington, Delaware at the turn of the 20th century. As Wilmington's first purpose-built Greek Catholic Church, it is also significant as the focal point of the Ukrainian community in Wilmington and as the locus of community struggles to establish doctrinal unity, reconcile competing nationalistic sentiments, and gain legitimacy and prosperity in America. The building further illustrates the experience of an African American congregation in Wilmington following the failures of the city's urban renewal program, the protracted National Guard occupation in the city in 1968, and general demographic transitions in South Wilmington, also called the Southbridge neighborhood, over the course of the 20th century.

The Ukrainian Era

St. Nicholas Ukrainian Catholic Church served as the focus of religion, life, and culture for much of Wilmington's Ukrainian immigrant community from 1909 until 1968 and functioned as the backdrop for religious, political, and identity-related battles waged at the local level—but with origins in national and international developments.

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Ukrainian Immigration into Northern Delaware and Settlement in South Wilmington

Ukrainians began to arrive in Wilmington in the 1890s, leaving behind their homeland for increased job opportunities. Some settled on farms nearby, but many settled in East Wilmington, an industrial part of the city where many found work in the nearby mills, metal works, and factories.¹⁶

Early on, these Ukrainian immigrants traveled periodically for worship to Greek Catholic churches in Philadelphia and attended weekly mass at nearby Roman Catholic churches.¹⁷ By 1903, they began to pay a priest from Philadelphia to lead regular services in their houses and in empty stores in East Wilmington. In 1905 they organized and incorporated as St. Michael's United Greek Catholic Ruthenian Church—which later became St. Nicholas—and began holding services in an empty stable on East 4th Street. The converted stable was not far from the 3rd Street Bridge across the Christina River, which connected East Wilmington on the north side of the river to South Wilmington on the south side of it. With the intent of building their own church, the St. Michael's congregation purchased a plot of land across the bridge on South Heald Street in 1906 with funds it had collected from the community.¹⁸ Building lots on the south side of river were available and inexpensive, and the area held opportunities for jobs in industry, as well as for hunting and fishing.¹⁹ Recognizing these advantages, Wilmington's Ukrainians began concentrating south of the Christina River across the 3rd Street Bridge as they made plans for their new church.

The agricultural and marshland of South Wilmington, later called Southbridge, was developed beginning around 1870, when several businesses dependent on waterway and rail access began locating there. Owing to its plentiful land, coal and oil storage companies also began to establish themselves in the area in the first decades of the 20th century. Laborers, too, settled in South Wilmington and it became home to successive waves of European immigrants, with Irish newcomers first to join an established population of Caucasian and African Americans. The area was home to a sizable population of African Americans from at least 1880 on. They clustered on the western side of the residential neighborhood and comprised a steady 20-25% of the neighborhood's population until the 1940s, when they moved to South Wilmington in increasing numbers. The first two decades of the twentieth century saw a large influx of Eastern European immigrants into the neighborhood, including Ukrainians, who clustered at the southern end of the residential section in 1900 but were more concentrated in the northern section by 1920.²⁰

Emergence of St. Nicholas: A Stage Set for Ukrainian Denominational and Political Drama

By 1909, congregants had engaged an architect and contracting company to build their church. They provided much of their own labor, hauling cement blocks from a nearby production site, and completed their simple sanctuary building later that year.²¹ Almost immediately, however, the church building served as a focal point for controversy.

¹⁶ Lushnycky, *75 Jubilee*, 270.

¹⁷ Lushnycky, *75 Jubilee*, 270.

¹⁸ Sophia Sluzar and Marbeth Szczerban, eds., *Centennial of Saint Nicholas Ukrainian Catholic Church: 1903-2003*, Wilmington, DE, 2003, 19.

¹⁹ Lushnycky, *75 Jubilee*, 272-273.

²⁰ Julie Darsie, et al., with David Ames and Rebecca Siders, *Southbridge: An Historic Context for a Neighborhood in Wilmington, Delaware, 1870-1996* (Newark, DE: Center for Historic Architecture and Design, 1996).

²¹ Lushnycky, *75 Jubilee*, 87; and Alexander Lushnycky, "Ukrainians of the Delaware Valley," Charleston, SC: Arcadia Publishing, 2009, 20.

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The passionate disputes that would soon take place at the church were related to much broader ethnic and nationalist tensions. The community of Ukrainian immigrants who arrived in Wilmington and founded St. Michael's (and St. Nicholas Ruthenian Greek Catholic Church) left a region of the Austro-Hungarian Empire in and around the Carpathian Mountains (and the region of Galicia) that was home to several ethnic groups speaking Ukrainian and other Eastern Slavic dialects closely related to Ukrainian.²² Their homeland today spans northeastern Slovakia, southwestern Ukraine, and southeastern Poland. Many were identified as Rusyns or Ruthenians and a great many who immigrated to America were Greek Catholics, now known as Byzantine Catholic or Ukrainian Catholic. The denomination is allied with the Roman Catholic church but retains many Eastern rite traditions and liturgical practices—among these allowing priests to marry and following the Julian rather than Gregorian calendar.²³ The founders of St. Michael's came from different towns and regions and held differing political views and national affiliations.²⁴ Some were Ukrainian nationalists and held hope for an ethnically homogeneous homeland, others were Russophiles and felt a strong affinity for Tzarist Russia. Indeed, before WWI, some from the Carpathian region did not identify as Ukrainian, considering themselves Ruthenian or Rusyn. Some were more accepting of Roman oversight of their churches, while others held fast to their Eastern rite traditions—demonstrating a willingness to shift to Eastern Orthodoxy to preserve liturgical traditions they would not cede to the Pope's authority, most especially that allowing for married priests.²⁵ Conflicts also arose around ceding control of church property to the new local Ukrainian Catholic Diocese, and about the parish's ability to select its own clergy.²⁶ Complex as it was, the situation was ripe for passionate disagreement. In Wilmington, St. Michael's new church building became a tangible asset in this struggle.

Even before construction of the new church began, these arguments were playing out amongst Ukrainians in Wilmington and had already led to the flight back to Europe of a clergyman appointed to the congregation.²⁷ By 1910, use and ownership of the newly built property was contested in court as the congregation split along doctrinal lines. Two factions followed two separate priests, with mandates from different governing bodies.²⁸ The first of these was Reverend Alexander Paulak, who served the Wilmington congregation part-time, ministering to other Ukrainian churches in the region. Rev. Paulak had been appointed by Bishop Soter Ortynsky, whom the Roman Catholic Pope Pius X had named to oversee Ukrainian Catholics in America. Ortynsky decreed that church property should be deeded to the Ukrainian Catholic Diocese, but the congregation voted against this. Some parishioners also objected to the seeming subordination of their faith to Roman Catholic administration. The other faction brought in an independent Ukrainian Catholic priest who was not under Bishop Ortynsky's jurisdiction, Rev. Ivan Zaklynsky, and also laid claim to the deed.

The latter group, under Reverend Zaklynsky, kept control of the church property. Rev. Paulak left and was replaced by Rev. Zachary Orun, who, under Bishop Ortynsky's authority, continued holding services in the basement of St. Mary's Roman Catholic Church. Rev. Orun's parish was given the name of St. Basil's. The ownership dispute between the groups was in court in 1910. Rev. Zaklynsky approached the Russian Orthodox

²² See: <http://www.simplyslavic.org/slavic-map/page/carpatho-rusyns>, accessed 4/1/20.

²³ See Richard Wolniewicz, "Comparative Ethnic Church Architecture," *Polish American Studies* 54 (1997), 55; and <http://www.simplyslavic.org/slavic-map/page/carpatho-rusyns>, accessed 4/1/20.

²⁴ Lushnycky, *75 Jubilee*, 114.

²⁵ Sluzar and Szczerban, *Centennial*, 19-22.

²⁶ Lushnycky, *75 Jubilee*, 114-117; Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

²⁷ This was the Reverend Constantine Mykolayewich, appointed by Bishop Soter Ortynsky in 1908. See Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

²⁸ On this period, see Sluzar and Szczerban, *Centennial*, 19-20; Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church"; and Lushnycky, *75 Jubilee*, 114-117.

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Church for help, which upset many of the parishioners who were not interested in switching their religious affiliation. By 1911, the St. Michael's congregation had dwindled, with many families having left to join the St. Basil's congregation. The St. Michael's congregation could no longer make payments on the church building, and it was eventually sold in a sheriff's sale. The St. Basil's congregation purchased the church building back through an intermediary and deeded it to Bishop Ortynsky because St. Nicholas was not yet chartered and so could not own property. The church was reincorporated as St. Nicholas Ruthenian Greek Catholic Church in 1913.²⁹ That same year, Bishop Ortynsky became exarch of the Ukrainian Catholic Church in America and was no longer under direct Roman Catholic authority.³⁰

The congregation enjoyed relative calm for many years, although some allegiances were tested during WWI. For example, some St. Nicholas parishioners were not happy to participate in demonstrations against Poland in 1917—an aggressor Ukrainians fought on their western front during the war—because the Polish Catholic Church in Wilmington had helped them reacquire their building from St. Michael's in 1911.³¹

Unfortunately, the church deed became a problem again in the 1920s, reigniting doctrinal battles waged in 1909-1910. This led, ultimately, to an unbridgeable schism in the community that resulted in the construction of a second Eastern rite church on the same block of South Heald Street.

A Ukrainian Streetscape: Doctrinal Divide & the Sister Church Across the Street

Because the deed to St. Nicholas was in Bishop Ortynsky's name, when he died the property reverted to the State of Delaware. In the late 1920s, the Church Committee requested the deed signed over to them, but Bishop Bohachevsky, who had been appointed to lead the Ukrainian Catholic Church in America in 1924, wanted the deed assigned to the diocese.³² Along with this, many parishioners were displeased with Bishop Bohachevsky because they saw him as someone who hoped to bring Ukrainian Catholicism more in line with Roman Catholicism. He was, they surmised, a threat to their Eastern rite tradition. Owing to these disputes and seeking to hold onto these traditions, a significant faction of the congregation split off from St. Nicholas in 1927 to form the parish of Saints Peter and Paul Ukrainian Orthodox Church. In that year, an autonomous Ukrainian Orthodox church had been formed and so converting to Orthodoxy no longer meant affiliation with the Russian Orthodox church.³³

Between 1928 and 1932, the St. Nicholas building was closed as the two factions engaged in a bitter legal dispute over its deed.³⁴ In 1928, the dispute led one faction to padlock the door against the other and resulted in subsequent trespassing charges.³⁵ In the end, the Saints Peter and Paul faction lost the court battle.

Saints Peter and Paul was then incorporated by the state in 1932 and, in that same year, the parish purchased property on South Heald Street, across from St. Nicholas. The congregation completed construction of their new church in 1938. The former Saints Peter and Paul Ukrainian Orthodox Church, now Love Fellowship Free Will

²⁹ See Lushnycky, *75 Jubilee*, 122. The court case and sheriff's sale is the subject of the following articles: "Greek Church Trouble in Court of Chancery," *News Journal*, Wilmington, Delaware, July 2, 1910; "Church Case out of Court," *News Journal*, Wilmington, Delaware, June 14, 1910; "Constable Seizes Church," *Evening Journal*, Wilmington, Delaware, Oct. 28, 1911; "Church Property Transferred," *Evening Journal*, Wilmington, Delaware, Nov. 20, 1911;

³⁰ Sluzar and Szczerban, *Centennial*, 23.

³¹ Lushnycky, *75 Jubilee*, 121.

³² Sluzar and Szczerban, *Centennial*, 23; Lushnycky, *75 Jubilee*, 122-123.

³³ Sluzar and Szczerban, *Centennial*, 24.

³⁴ "Law ends Fight in Greek Church," *Morning News*, Wilmington, Delaware, Aug. 2, 1932.

³⁵ "Struggle for Church Control Goes to Court," *Evening Journal*, Wilmington, Delaware, January 10, 1928.

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Baptist Church, stands diagonally across South Heald Street from St. Nicholas. The brick building is distinctively Eastern European in appearance, with four patinated onion dome-topped cupolas with Byzantine style crosses.³⁶ The building's continued presence on the block adds to the immigrant character and historic feeling of the neighborhood, but must have served as a constant reminder of the internecine strife in the Ukrainian community in South Wilmington.

The bitterness between the two factions persisted throughout the 1930s and 1940s, with church members arguing with and shouting at each other from across the street. The choice of church affiliation also produced rifts within families.³⁷ In the later 1930s, sporting events and leagues organized by the Ukrainian National Association brought the churches briefly together, but the relationship deteriorated again during World War II, the events of which exacerbated longstanding political strife. The situation between the two churches only improved with increased Ukrainian immigration following the war, but political arguments persisted for decades.³⁸ Both churches relocated to separate neighborhoods in north Wilmington in the 1960s and, with the passing of time and of older generations, have all but forgotten their mutual enmity. Today, they come together for common events and celebrations, jointly and separately serving as points of convergence for Wilmington's Ukrainian community.³⁹

Ukrainian-American Decline in South Wilmington and the Relocation of St. Nicholas

Passage by the U.S. Congress of the Displaced Persons Act in 1948 ultimately brought more than 400,000 refugees from camps in Germany and Eastern Europe to the United States after WWII, including many ethnic Ukrainians.⁴⁰ These displaced Ukrainians often settled in places with established Ukrainian communities. Wilmington received many of these new arrivals, among them a large number of Ukrainian Catholics.⁴¹ Originally from Brody, Ukraine, surviving parishioner Peter Serba came from a displaced persons camp in Germany in this second immigration wave. He had received sponsorship from his uncle, a member of St. Nicholas who had immigrated to the U.S. in 1911-1912.⁴² In addition, the closure of coal mines in the coal regions of Pennsylvania sent first- and second-generation Ukrainian-Americans in search of employment, and many of these, too, settled in Wilmington.⁴³ During this period, St. Nicholas' membership more than tripled and the congregation rapidly outgrew its South Heald Street building.⁴⁴

At the same time, a decline in manufacturing and industry in South Wilmington that had begun in the 1920s accelerated following WWII. Continued demographic shifts soon brought greater numbers of African Americans

³⁶ The building's later history in many ways parallels that of New Calvary's: Its Ukrainian-American congregation moved to suburban Wilmington in 1968. It was purchased in 1970 by an African-American Baptist congregation, Mt. Sinai Missionary Baptist Church, and was purchased in 2002 by a second African-American Baptist congregation, the Love Fellowship Free Will Baptist Church.

³⁷ Mr. Biliski recalled the shouting matches and also a doctrinal rift in his own family. Oral history interview with Peter Serba, Gene Serba and Charles Biliski.

³⁸ Lushnycky, *75 Jubilee*, 280-285.

³⁹ Edward L. Kenney, "Ukraine: Americans of Ukrainian Descent are Keen on Tradition," *News Journal*, Wilmington, Delaware, January 5, 2007, E4.

⁴⁰ Vincent E. Slatt, "Nowhere to Go: Displaced Persons in Post-V-E-Day Germany," *The Historian* 64 (2002), 288-292; Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

⁴¹ Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

⁴² Oral history interview with Peter Serba, Gene Serba and Charles Biliski.

⁴³ Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

⁴⁴ Sluzar and Szczerban, *Centennial of St. Nicholas*, 25-26.

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to South Wilmington, while Europeans and European-Americans began to relocate to other parts of the city and the surrounding suburbs.⁴⁵

Following World War II, more and more ethnic Ukrainians moved away from South Wilmington, leaving the increasingly deteriorated buildings and integrated streets of the Southbridge area for newer housing subdivisions on Wilmington's outskirts. Newly arrived Ukrainian and Ukrainian-Americans settled the suburbs, as well. With swelling membership, St. Nicholas sought space for a new church out of the city core and closer to the population centers of its parishioners. The congregation purchased property at the corner of Miller Road and Lea Boulevard in 1963 and completed construction and moved into their new church in 1968. In 1969, the St. Nicholas parish sold its building on South Heald Street to the congregation of the New Calvary Baptist Church.⁴⁶

As a result of these shifts, Wilmington no longer contains a Ukrainian section of town. Instead, the relocated St. Nicholas Ukrainian Catholic and Saints Peter and Paul Ukrainian Orthodox churches serve as focal points for the perpetuation of Ukrainian identity and cultural traditions in Northern Delaware.⁴⁷

Transitions in Southbridge: The African American/Baptist Era on Heald Street

The relocation of the St. Nicholas congregation out of Southbridge during the late-1960s, and the church building's subsequent adoption by an African American Baptist congregation, New Calvary Baptist Church, was the direct result of dramatic urban upheaval in Wilmington after World War II. During the 1950s and 60s, social and economic turmoil in Wilmington's core—resulting from pronounced white flight and failed urban renewal efforts—led to significant demographic shifts in many of the city's neighborhoods. Not only did much of Wilmington's white population—including fairly recent immigrant groups—seek a more modern and leafy lifestyle in the suburbs and city peripheries, but African Americans were displaced by “slum clearance” and forced to scatter to only a few places they might legally live in a segregated housing system. Even those African Americans who remained on the edges of demolished areas eventually elected to escape the decimated and deteriorating communities that remained. New Calvary Baptist Church, which purchased the St. Nicholas building in 1969, had previously been located adjacent to the most notorious urban renewal effort in Wilmington—called “Poplar Street Project A”—which had left 22 city blocks essentially empty for years as “renewal” attempts failed to materialize.

The “Push” Factor: Wilmington in the 1960s—Urban Renewal and Inner-City Turmoil

Poplar Street Project A, which eventually led to New Calvary Baptist Church's flight from the city core, was an attempt to remedy deeply rooted problems that had accelerated after World War II—leaving many local leaders to fear that the very survival of Wilmington as a viable city was in jeopardy. During the 1950s, despite the population of Wilmington's broader metropolitan area surging by nearly 100,000, the population within the city actually declined by nearly 14,000.⁴⁸ This rapid disinvestment in the city led to rapid economic and social decline and to increased poverty and crime in core neighborhoods adjacent to the downtown.

⁴⁵ Darsie, et al., *Southbridge Context*, 2, 4.

⁴⁶ Lushnycky, *75 Jubilee*, 127-128.

⁴⁷ Kenney, “Keen on Tradition,” E4.

⁴⁸ Carol E. Hoffecker, *Corporate Capital: Wilmington in the Twentieth Century*, Philadelphia: Temple University Press, 1983, 154-155.

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A 1949 housing act in the U.S. Congress sought to upgrade housing in decaying urban areas by offering federal funding for up to two-thirds of the cost to acquire and demolish large tracts of blighted city neighborhoods, clearing the way for private redevelopment efforts—in hopes of creating vibrant, new buildings where slums had previously existed. Subsequent efforts resulting from these “slum clearance” programs, and related efforts toward “urban renewal,” often resulted in problematic situations for cities, even beyond the obvious racial and social injustices that often accompanied their execution. In Wilmington, this was especially the case, where historian Carol Hoffecker has pointed out that “slum clearance had a slow and painful history” and ultimately “highly unsatisfactory results.”

East Side ‘Slum Clearance’ and ‘Poplar Street Project A’

Wilmington’s slum clearance and urban renewal efforts focused on the long-troubled east side. Already identified as a blighted area in 1932 by a state housing commission, this large expanse of the city just a couple of blocks east of Wilmington’s core business district “had become an overcrowded slum”, with many of its rowhouses still owned by former white residents who had moved to better parts of the city and continued to rent their properties to mostly African American tenants—who were severely restricted in where they could live in a city that was still highly segregated in its housing.⁴⁹ By 1945, the “sad signs of blight” were seemingly everywhere in the east side, including “broken windows, unhinged doorways, collapsing plaster ceilings, and dilapidated, overused wooden privies.”⁵⁰ In 1953, the Wilmington Housing Authority officially selected a 22-block area of the east side for slum clearance and urban renewal—an area that would be designated “Poplar Street Project A.” This doomed 22 block zone, the edge of which was less than three blocks away from New Calvary Baptist Church, was reportedly 96% African American, and contained 638 structures, mostly in the form of two- and three-story houses, but peppered with a mix of 88 businesses of various kinds and a few community buildings (some of the latter would be retained). The rationale for renewal in this area seemed quite reasonable: It was located just a few blocks from Market Street, Wilmington’s vibrant business and shopping thoroughfare, and “it contained a number of good-quality community service structures” that could be retained during the redevelopment, including “a brand-new elementary school, a well-built junior high school from the 1920s, four churches, and a settlement house.”⁵¹ Yet, besides these few bright spots, the neighborhood seemed hopelessly blighted and beyond repair to local leaders, who had determined that 97 percent of the houses were dilapidated and needed to be torn down. Student researchers in 1954 counted 364 outdoor toilets in the project area, and discovered that 70% of houses had no central heating and 45% lacked even hot water.⁵² Conversions of single-family homes into apartments had increased the total number of dwelling units to 970, though fewer than 200 houses in the area were owner occupied. Wilmington’s choice for the Project A site was validated in the spring of 1954, when James Follin, the director of slum clearance and redevelopment for the Federal Housing and Home Finance Agency, toured the area and “proclaimed himself to be very pleased with Wilmington’s choice.”⁵³ In April 1958, after a Delaware Supreme Court decision upholding the right of eminent domain for Poplar Street Project A, the housing reformers predicted that within three years, “the dismal east side would be transformed into a clean, healthy, modern residential environment,” and “Wilmington would turn the corner from slow decay toward vibrant resuscitation.” The project would benefit everyone, since residents were promised better housing, the city would generate more tax revenue, the construction trades would be stimulated, and “Wilmingtonians would no longer be embarrassed by a downtown slum.”⁵⁴

⁴⁹ Hoffecker, 126.

⁵⁰ Hoffecker, 127.

⁵¹ Hoffecker, 131.

⁵² Hoffecker, 131.

⁵³ Hoffecker, 131.

⁵⁴ Hoffecker, 135.

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Failures and Delays of Wilmington's Renewal

Despite this optimism for the coming decade, the reality of the 1960s in downtown Wilmington, as one historian summed it up, “began with bulldozers and ended with National Guard jeep patrols.”⁵⁵ In fact, by 1960, “in spite of the city’s shiny new buildings, integrated schools, urban renewal, and highway plans, Wilmington had unmistakably entered a spiral of decline.”⁵⁶ On the east side, despite the demolitions that had dramatically eliminated most of 22 city blocks in 1961, Poplar Street Project A sat stagnant and mostly empty for many years. Certainly, larger economic and social forces were at play, but the long delays and lackluster execution of Poplar Street Project A was rooted in Wilmington’s lack of strong political leadership and a lack of cooperation between city departments and other government agencies. Not only did Wilmington produce “no political leaders with the vision and capacity to make the most of the federal renewal laws,” but the city’s governmental structure was poor for executing successful urban renewal since its redevelopment agency had no designated authority to coordinate the activities and planning of other relevant city agencies and departments. One local reporter even warned that an unnamed national magazine had selected Wilmington “as a horrible example of what happens when there’s no coordination in municipal planning.” For the entire 1960s, “the sight of 22 acres of vacant, rubble-strewn land surrounding Poplar Street just two blocks from the downtown retail section” was “an embarrassing eyesore” for both Wilmington residents and downtown commuters, alike.⁵⁷

The failures and delays of Poplar Street Project A were most devastating, however, to the African American communities that were displaced—and for those who remained in the east side to witness their communities being disrupted and given false hope—including New Calvary’s Baptist Church’s leadership and remaining members. On the outskirts of Project A’s demolished blocks, a large number of African Americans—many of them middle-class, owner-occupants—stayed in their homes and remained attached to their businesses, social institutions, and community. These remaining east side residents “were proud of their neighborhood and of their homes and were the leaders in their churches, lodges, schools, and in politics.” This was certainly the case with Reverend Richard A. Parker and his New Calvary congregation, which reportedly was still growing in size during the 1960s. Founded in 1941, New Calvary Baptist Church had been located at 208 Walnut Street since 1944, and during the early 1960s—even with the uncertainty and disruption of the Project A demolitions—New Calvary’s leadership hoped to remain in the neighborhood and partake in the downtown renewal. With reassurances from city leaders that renewal efforts would be moving forward soon, New Calvary Baptist Church initially planned to expand their existing building, which was a converted two-story house that offered limited space. The church’s founder, Reverend Parker, felt strongly about remaining in downtown Wilmington for a couple of reasons. First, the church’s membership was growing despite the neighborhood upheaval, and second, New Calvary’s ministries and programs seemed more critical than ever in a city experiencing increased poverty, crime, and social unrest.

⁵⁵ Hoffecker, 158.

⁵⁶ Hoffecker, 159.

⁵⁷ Hoffecker, 129, 169, and 160. The Wilmington Housing Authority offered Project A for development bids in the fall of 1961. The winning proposal, submitted by Wilmington Renewal Associates and called the “Preston plan” (after the consortium’s architect, W. Ellis Preston), was mostly residential in character—consisting of 550 rental units and 190 rowhouses surrounding a public park. Preston had recently completed plans for the adjacent Civic Center project, and “his firm announced that their proposal had been conceived in unity with the Civic Center and hinged upon the city’s commitment to it” (Hoffecker 176). “By selecting the plan that depended most upon the Civic Center project, the Housing Authority was forcing the city to engage in a more extensive renewal program than had been originally contemplated. The Poplar Street-Civic Center plan was contingent on the cooperation of the Federal Housing Administration, the General Services Administration, the state general assembly, New Castle County, and the city government. Delays by any of these agencies and governmental bodies could—and did—hold up the project not merely for months, but for years. The old houses were torn down but nothing new was going up, because the developer was waiting for progress on the civic center” (Hoffecker, 177).

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New Calvary's leadership was confident enough in their future at the old Walnut Street site that a former congregant recalls a ground-breaking ceremony on an empty lot next door to the church, celebrating the planned future expansion of the church building and the general excitement about economic rejuvenation promised for the area.⁵⁸ New Calvary's leadership was not alone in its optimism, as "the east side maintained its composure even in the wake of Project A."⁵⁹

The optimism and perseverance of African Americans on the east side was due in part to the promises made by city leaders when Project A was first proposed and planned. Carolyn Weaver, a social worker hired to be the redevelopment authority's liaison with east side residents and civic groups, had "proselytized for slum clearance, enthusiastically proclaiming that once the bad housing was torn down its former residents would be moved back into good new housing."⁶⁰ Many in the east side community were able to accept the upheaval and devastation of Project A only because they believed there would be a rejuvenation in the neighborhood, and that many residents would be able to return to newer housing when the redevelopment was completed. While the latter was technically correct—that displaced residents would have first option with the new houses and apartments—federal renewal laws and housing regulations stipulated that low-income project housing could not be constructed in urban renewal zones.⁶¹ Furthermore, private developers for Project A realized they could only profit from developments with middle-income residences, and there was almost no demand for such housing, especially in an area with neighboring streets still containing dilapidated housing and retaining reputations as slums.⁶²

Disillusionment and the Relocation of New Calvary Baptist Church

Despite these challenges, years of "false promises made to east side residents" led to increasing "confusion and bitterness" in the African American community.⁶³ As early as January 1963, the local News-Journal newspapers—strong supporters of renewal—admitted in a headline that "Bitterness, Suspicion Fester Around Project A Wasteland."⁶⁴ The paper reported that local storeowners "had given up on ever getting new customers," and long-time residents were "selling their houses to slum lords to escape from the sight of the rubble." A social worker in the renewal area told a reporter, "[t]he people are bitter; they're hurt; they're disappointed. They think they've been let down. . . . The failure of the city to rebuild has deepened the bitterness. They say the city is trying to stall, to make the area into a big parking lot for suburbanites." Religious leaders joined in the growing pessimism, frustration, and distrust. The oldest black congregation in the city, Ezion Methodist Church, was

⁵⁸ Based on Oral History given by Lucille McManus, April 6, 2020, at her home in Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett.

⁵⁹ Hoffecker, 163.

⁶⁰ Hoffecker, 132.

⁶¹ Hoffecker, 132.

⁶² Hoffecker, 168. Because of such challenges, consultants hired to evaluate the best redevelopment plans for the now-empty Poplar Street area were frank in admitting that "capitalizing on this opportunity will not be easy." The real estate market in Wilmington had slowed, and new high-rise residential developments in peripheral areas in the northwest part of the city had mostly satisfied the existing housing demands of white renters. The solution posed by the consultants would require that "certain major and heroic steps" would need to be taken in the central business area, including a second major renewal effort for the blocks in between Poplar Street Project A and the business area on Market Street. As Hoffecker sums up the consultants' report, "Wilmington appeared to have a terminal disease, and the doctors had just advised that only another major operation could rescue the patient from an impending death that was partly the result of his first operation" (see p. 169-171).

⁶³ Hoffecker, 132.

⁶⁴ Hoffecker, 177.

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forced to charter a bus to bring its members to worship, since they “had scattered all over the city when their houses were torn down” and had not been able to return. A black Episcopal priest pointed out that many in his community were frustrated and suspicious because the neighborhood’s fate was being decided “in business offices outside the east side community.”⁶⁵ In this environment, the New Calvary congregation became increasingly uncertain about its future prospects in its original location, as the church members lived near or witnessed the “block upon block of empty lots on the east side, looking like Berlin at the end of World War II.”⁶⁶ Even as other churches gave up and fled the neighborhood, a congregant remembers that “Reverend Parker [still] did not want to move out of the city.”⁶⁷ The congregation waited in vain for several years for signs of investment and growth in the neighborhood, and perhaps even funding for their own reinvestment, but the promised “renewal never arrived.”⁶⁸ Unfortunately, the planned expansion never took place at New Calvary’s Walnut Street church.

Perhaps the final straw for New Calvary Baptist Church’s leadership, and many others who had fought to remain faithful to the east side’s future, was the increasing racial tensions and social unrest in downtown Wilmington in 1967 and 1968. Poverty, crime, and gang violence had increased throughout the decade in the city’s central neighborhoods despite many interventions and efforts toward social reform. In the summer of 1967, a year in which frustrations over racial injustices led to 164 riots and “social disorders” across many American cities, several “sporadic” outbreaks of violence occurred in the west central neighborhoods of Wilmington.⁶⁹ Amid these tensions, the News-Journal accused the Wilmington Housing Authority of a “time gap” on east side renewal that was not unlike Lyndon B. Johnson’s “credibility gap” with Vietnam—and indeed, as historian Carol Hoffecker points out, “most of the project did look like a battlefield, but officials had labeled it ‘a learning experience’ and were going ahead with several other, smaller, low- to moderate-income projects”—many in the increasingly problematic west central portion of downtown.⁷⁰ It was, in fact, the west central Wilmington neighborhoods, especially an area called “the Valley”, that would explode into rioting and unrest the following year. On April 5, 1968, the News-Journal carried a devastating news story—ironically, in an edition also reporting a major new development toward east side renewal—announcing that Martin Luther King, Jr., the beloved Civil Rights leader, had been assassinated the day before.⁷¹ On the day of his funeral, on April 9th, Wilmington erupted into mayhem as thirty fires were set in abandoned buildings in the west side, two police cars were firebombed, stores were looted, 40 people were injured, and 154 were arrested.⁷² The governor of Delaware, Charles Terry, responded to the Wilmington mayor’s request for 1,000 National Guard troops by sending almost 3,000. In what is generally now considered an overreaction, especially since Wilmington’s mayor requested the troops withdraw just a week after the riots, Governor Terry left the National Guard to patrol Wilmington’s streets for nine months. In December, in a story about Wilmington’s situation in the *New Yorker*, a visiting journalist noted that, “[a]s you ride through, it doesn’t seem like they [black residents] have a feeling of resentment, it’s more like pure hate.”⁷³

⁶⁵ Hoffecker, 177.

⁶⁶ Hoffecker, 160.

⁶⁷ Based on Oral History given by Lucille McManus, April 6, 2020, at her home in Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett.

⁶⁸ Based on Oral History given by Lucille McManus, April 6, 2020, at her home in Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett.

⁶⁹ Hoffecker, 187, and Kelly Gonsalves, “The ‘Long, Hot Summer of 1967,’” *The Week*, at <https://theweek.com/captured/712838/long-hot-summer-1967>, accessed April 2020.

⁷⁰ Hoffecker, 193.

⁷¹ Hoffecker, 194.

⁷² Hoffecker, 198.

⁷³ Hoffecker, 199-200

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Around the summer of 1968, while armed National Guard soldiers continued to ride patrols through Wilmington's streets, the New Calvary Baptist Church decided to abandon its Walnut Street location.⁷⁴ The congregation had finally grown exasperated with the failed renewal of Project A and were likely fatigued by the daily tensions in Wilmington's troubled core. Perhaps equally importantly, the congregation had lost its founder just the year before, as Reverend Parker had passed away in April of 1967.⁷⁵ The growing church was also increasingly cramped in a sanctuary converted from an old dwelling. While they actively searched for a suitable, permanent church building, they worshipped for about a year in a temporary space at 7th and Spruce Streets, on the second floor of New Mt. Enon Baptist Church.⁷⁶ In 1969, just months after the National Guard was finally withdrawn from patrolling Wilmington's streets, New Calvary Baptist Church moved out of the city center to Southbridge, purchasing the recently vacated St. Nicholas Ukrainian Catholic Church building on South Heald Street.⁷⁷

The "Pull Factor": A Growing African American Community in Southbridge

After 1961, with 22 city blocks of the most densely settled African American neighborhood in Wilmington destroyed, hundreds of former residents needed to find new homes. According to the recollections of urban renewal officials, perhaps one-third of displaced residents relocated to public housing projects (especially Riverside, in the northeast), another third settled into privately-owned rental housing in other central neighborhoods (primarily in west central Wilmington), while the last third seemed to "simply disappear."⁷⁸ Yet it is clear that South Wilmington, or Southbridge—an incorporated part of Wilmington located just across the Christina River from the east side—drew significant numbers of African Americans from Wilmington's troubled core during the turmoil of the 1960s. Southbridge and the housing developments just beyond its borders increasingly represented a southern axis of African American settlement. It was an area ripe for new ministry programs and, as such, it was a logical new home for New Calvary Baptist Church and other churches relocating from downtown Wilmington.

Southbridge, New Castle Avenue, and the Southern Axis of African American Settlement

Since the state of Delaware had no open housing laws even in the latter part of the 1960s, blacks faced severe limitations on where they might settle. In the Wilmington area, "black penetrations into the suburbs were rare," and even in the city proper, "prejudice and poverty kept blacks mostly in the 'inner city' . . . living in the oldest, most cramped, least modernized houses."⁷⁹ South Wilmington and a few newer developments beyond it, off New Castle Avenue, offered some of the only exceptions in the region.

South Wilmington was (and remains) a small neighborhood, consisting of two main north-south thoroughfares and several short cross streets. From its establishment in the late 1800s, it was a fairly diverse, working-class neighborhood situated close to industrial areas—and developed mostly to house industrial workers. Featuring lots of attached rowhouses, as well as corner stores and churches, South Wilmington was home to several ethnic groups including Ukrainians and other Eastern Europeans, Irish immigrants, African Americans, and others. However, during the mid-twentieth century, the demographics shifted towards an increased African American

⁷⁴ The exact date of the move is unknown. New Calvary was still in their Walnut Street location as of March 29th, 1968 (see "Clayton," *News Journal*, Wilmington, Delaware, March 29, 1968). A year later, in April of 1969, they were settled at their temporary home at 7th and Spruce Streets, where they hosted the Missionary Baptist Association of Delaware meeting (see *Morning News*, April 12, 1969).

⁷⁵ <https://www.newcalvaryde.org/about-us>.

⁷⁶ This type of Baptist church movement is sometimes called "nesting"—temporarily borrowing another church facility. The exact date of the move is unknown, though New Calvary was still in their Walnut Street location as of March 29th, 1968.

⁷⁷ See <https://www.newcalvaryde.org/about-us>.

⁷⁸ Hoffecker, 162.

⁷⁹ Hoffecker, 166.

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presence. Post-war economic pressures, changes in technology and production, and the decreased demand for low-skilled employees for materials handling resulted in the closing of many of Wilmington's industries. This slowly depleted the economic resources in South Wilmington and scattered existing communities, leading to slow, physical deterioration in the neighborhood's building stock.⁸⁰

Public housing was another reason for the demographic change. In 1942, just a couple of blocks from the Ukrainian-American St. Nicholas Church that would be later purchased by New Calvary, the Wilmington Housing Authority began construction on "Southbridge", which was announced as "this city's first public housing development for Negro occupancy." Officials promised that Southbridge—a name that soon (tellingly) eclipsed South Wilmington as the common name for the neighborhood—would "prove itself important and useful to Wilmington citizens both in the war production housing facilities, as well as the post war peacetime period."⁸¹ The same officials, many of whom were involved with slum clearance and developing renewal plans in downtown Wilmington, noted that the city's African Americans, many of whom lived in crowded inner city neighborhoods, had struggled with higher rates of health problems including tuberculosis and that they would benefit significantly from the new housing: "By getting families out of unfit, ill-equipped, disease-breeding houses and into clean, healthful surroundings, Southbridge is going to bring that rate down lower and lower."⁸² The development included 180 new housing units on a sprawling, irregularly-shaped parcel, arranged between streets named A through E.⁸³ Yet the Southbridge complex could not nearly satisfy the demand for black affordable housing during the 1940s, let alone the coming surge of demand prompted by the Poplar Street Project A demolitions downtown. In addition, Wilmington continued to receive new African American settlers who migrated from farms and villages in downstate Delaware and Maryland. While Wilmington's white population declined by around 22,000 during the 1950s, the city actually gained nearly 8,000 blacks in the same period. As such, demand for African American housing was quite high.⁸⁴ Still, any attempt to locate public housing anywhere outside the city was met with a "wall of opposition," leaving Wilmington's leaders almost no choice but to squeeze new public housing near existing complexes.⁸⁵ Ten years after the Southbridge project commenced, officials broke ground on another, new "low cost public housing development for Negro families," called "Southbridge Extension," on August 13, 1952.⁸⁶ This development, which also contained 180 units, was also located just a few blocks away from the future site of New Calvary—this time south of the church, between South Heald Street and New Castle Avenue.⁸⁷ Just before this development commenced, some whites in the Southbridge vicinity joined counterparts near the similar Eastlake development in northwest Wilmington in protesting what they felt was government policy steering their neighborhoods toward integration. On July 17, 1953, a headline in the Wilmington Morning News announced: "Homes Reported Being Sold in Protest of Negro Housing; Some White Families in Southbridge, Eastlake Areas Placing 'For Sale' Signs in Fear of 'Wholesale Inroads.'"⁸⁸

⁸⁰ MaryAnna Ralph, "An Architectural Management Plan For South Wilmington," Office of Planning City of Wilmington, DE, 1990, 3-4.

⁸¹ "\$77,000 Advanced on Housing Work; U.S. Authority Makes Initial Payment for Southbridge Development in Wilmington," *Morning News*, Wilmington, Delaware, June 9, 1942.

⁸² "\$77,000 Advanced on Housing Work," *Morning News*, June 9, 1942.

⁸³ "\$77,000 Advanced on Housing Work," *Morning News*, June 9, 1942; and "Slum Clearance Project," *News Journal*, Wilmington, Delaware, August 2, 1943.

⁸⁴ Hoffecker, 160.

⁸⁵ Hoffecker, 128-129.

⁸⁶ "Groundbreaking Tomorrow for Southbridge Extension," *Morning News*, Wilmington, Delaware, August 12, 1952.

⁸⁷ "Housing Project Starts in 30 Days: Eastlake Addition Expected to be Ready in 10 Months; Southbridge Bid Date Set," *Morning News*, Wilmington, Delaware, April 15, 1952.

⁸⁸ "Homes Reported Being Sold in Protest of Negro Housing," *Morning News*, Wilmington, Delaware, July 17, 1953.

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During the 1950s and 60s, new private housing developments just beyond South Wilmington also encouraged African American settlement south of downtown Wilmington. Along the axis of New Castle Avenue (Route 9), some of the only suburban housing developments that allowed black owners or tenants were constructed just beyond Southbridge and New Calvary Baptist Church. At Dunleith Estates, developer Don A. Loftus aimed to construct 1,500 single-family homes—humble in scale but in a fashionable midcentury style—to be available to “Colored Veterans.”⁸⁹ A product of the Housing Act of 1949, Dunleith Estates was touted as a landmark development in the region. Reverend F. R. Baker, a commissioner on the Wilmington Housing Authority, highlighted the importance of Dunleith in 1950 when he noted, “this is the first time in the long history of our city that a builder has ever constructed a new home for a Negro. Our colored friends have been expected to use houses when white people no longer wanted them or the neighborhood. The present advance is worthy of city-wide celebration.”⁹⁰ In August of 1959, developer Leon Weiner, who was later in life nationally recognized as the “conscience of the housing industry in America,”⁹¹ broke ground on the Oakmont development—adjacent to Dunleith Estates, but featuring attached townhouses—which received equal acclaim. Publicized as an “open occupancy” community, which in essence meant it was intended for African Americans, Oakmont opened in the summer of 1959. Oakmont was marketed to lower income families and featured narrow, 16-foot wide attached townhouses, for which county building code needed to be altered (and not without controversy). However, Oakmont was celebrated as a much-needed and well-executed development—especially in the face of the impending Poplar Street Project A. During its planning, the chairman of the Wilmington Housing Authority, I.B. Finkelstein, declared that it filled a “definite need” for displaced Black families who earned too much income to qualify for public housing projects. Weiner himself told a reporter that his firm “recognized the need for suitable housing for relocation of families displaced by urban renewal and freeway construction,” as well as “the need for housing for minorities.”⁹² This need had been made dramatically clear just a few months earlier, when African American home buyers were terrorized in nearby Collins Park, a previously all-white subdivision further south on New Castle Avenue. Collins Park had been considered “ripe for integration” by some because it was working class and affordable. It was described as “not a preferred area” for whites by a real estate agent who encouraged a black family to purchase there in 1957. That real estate agent’s actions, however, resulted in a new black owner being shot in the leg—and thus terrified enough to immediately flee the neighborhood. In 1959, another African American family, the Rayfields, had their house in Collins Park blown up in two separate explosions. With no fair housing laws to protect blacks, the message from whites was clear. Yet the Oakmont development, like neighboring Dunleith, “posed little threat to established white suburbs” and was not controversial because it was closer to Southbridge and the housing projects there.⁹³ This development further solidified Southbridge and its nearby suburban developments as a region safe for African American families to live.

⁸⁹ Dunleith has been attributed, apparently falsely, in many sources as being a project of Leon Weiner. However, the many local newspaper stories about Dunleith in 1950 always attribute the development to another major developer, Don A. Loftus, and Weiner is never mentioned in the sources studied for this nomination. It is unclear if Weiner is simply confused for the developer of Dunleith because of his later work on neighboring Oakmont, or if he was somehow involved in Dunleith in a less prominent role than the primary developer. See *News Journal* (Wilmington, Delaware) articles “1,500 Homes, 400 Apartments to be Built Here for Negroes” (January 30, 1950), “Houses of All-Steel Frames Planned at Dunleith Project” (April 12, 1950), and “12 Families being Moved into Dunleith” (November 22, 1950).

⁹⁰ “Razing of 2,500 Slum Homes in City is Urged by Pastor,” *Morning News*, Wilmington, Delaware, February 6, 1950.

⁹¹ “His exemplary efforts to provide affordable housing for low-income families and the elderly brought him national acclaim, distinguished honors and appointments to three presidential commissions on housing and related issues, including the Kaiser Commission on Urban Housing, which led to the landmark Housing Act of 1968.” See “Leon N. Weiner, Builder and Developer, Dies at 82,” obituary published on November 20, 2002, reprinted at *Builder (Online)*, at https://www.builderonline.com/design/projects/leon-n-weiner-builder-and-developer-dies-at-82_o.

⁹² “Franklin Builders Gives Preview of Row Housing,” *News Journal* (Wilmington, Delaware), June 20, 1959.

⁹³ Hoffecker, 166-167.

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A Catholic Church Building Becomes Baptist: New Calvary's Move to South Wilmington

As Southbridge and New Castle Avenue became a corridor of African American settlement in the 1950s and 60s, it drew many former residents from condemned areas in downtown Wilmington as well as churches from the same neighborhoods. On May 1, 1969, the New Calvary Baptist Church signed the deed to its present facility at 608-610 South Heald Street, acquiring the property for \$35,000.⁹⁴ In addition to having the capacity for a growing congregation, the new location offered New Calvary leadership the opportunity to expand its ministries for the church and surrounding community—including programs for children of the church and services for the community in Southbridge and beyond. Besides New Calvary Baptist Church, at least one of New Calvary's sister churches, Mount Sinai Baptist, also from Walnut Street in downtown Wilmington, relocated to Southbridge in 1969, purchasing the former Saints Peter and Paul Ukrainian Orthodox Church (the other Ukrainian church on South Heald Street).⁹⁵

Conversations with several longtime members of New Calvary Baptist Church (NCBC) reveal that many church members and their families already lived in South Wilmington during the late 1960s—and clearly represented part of the “pull factor” for New Calvary's transition to its current location. These early Southbridge residents included Deaconess LaVerne Adderley, whose family began attending NCBC in 1959, when she was 8 years old. Adderley's family resided at 901 “C” Street in Southbridge. She married Deacon Abraham (Lance) Adderley in 1974 at the church, where she remains an active member and serves as head of the Deaconess Ministry, which was started under the leadership of Reverend Parker.⁹⁶ Kathryn King was another longtime NCBC member whose family had long lived in Southbridge. Her mother, Caroline Freeman, attended NCBC at the old Walnut Street location in downtown Wilmington, while living on Pearl Street in Southbridge, adjacent to New Calvary's current location. King also resided across the street from New Calvary on Pearl Street, raising her family there. Her son Larry, still an active member of the church, was instrumental in community outreach and with the organization of the Southbridge Medical Advisory Council (now the Henrietta Johnson Medical Center) next door to the church.⁹⁷ Clora and Harden Williams, parents of current church member Linda Williams-Pearson, lived in Southbridge at 210 South Heald Street and attended NCBC beginning at the 208 Walnut Street location. The Williamses served NCBC and the community as Deacon and Deaconess. Williams-Pearson began attending NCBC at a young age and remains an active member, serving as the Head of the Usher Ministry—a ministry first started by the church's founder, Reverend Parker. Williams-Pearson remembers that “her mother and other women of the church sold dinners to the community to help raise money for the church” after the move to Southbridge. The Williams family still lives at their South Heald Street location in Southbridge.⁹⁸

New Calvary members also resided in the nearby subdivisions along the New Castle Avenue corridor at the time of the church's move to Southbridge in 1969—and continuing to the present day. One example is the Prophet family. Patricia Singleton remembers that her parents, Blondell and Louis Ben (“LB”) Prophet, rented a home in

⁹⁴ New Calvary Baptist Church bulletin: March 24, 2019 Anniversary bulletin; the recorded deed May 1, 1969, in the office of New Castle County Recorder of Deeds: H-82 pg. 322-323.

⁹⁵ Based on Oral History given by Lucille McManus, April 6, 2020, at her home in Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett and Mt. Sinai Missionary Baptist Church website, “History,” found at <https://www.mtsinaimissionarybc.org/history/>.

⁹⁶ Based on oral history interview with LaVerne Adderley on April 9, 2020, Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett. Her family members attending the church included Alice and Annie Simmons.

⁹⁷ *News Journal*, Wilmington, Delaware, 25 Apr 1975; oral history interview with LaVerne Adderley; “Southbridge Toil Nets HEW Honor for Kathryn King,” *Morning News*, Wilmington, Delaware April 27, 1980, 25; “Kathryn King obituary information,” *News Journal*, Wilmington, Delaware, November 15, 2001, 31.

⁹⁸ Based on oral history of Linda Pearson, April 9, 2020, Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett.

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the Eastlake area of Wilmington during the 1950s, but they hoped to purchase a home of their own. Her father was an Army veteran, and she believes that Dunleith's advertisements targeting "Colored Veterans" were a strong motivating factor for them to purchase a home on Carver Drive in 1960. The Prophet family are long-time members of New Calvary—dating back to the earliest years at 208 Walnut Street—and family members still live in their home at Dunleith. Their daughter, Patricia Singleton, who is also an active member of the church, raised her own family nearby in a home on New Castle Avenue, just a few blocks from her childhood home in Dunleith.⁹⁹

Despite the tensions inherent with mostly segregated housing even in the late 1960s, the purchase of New Calvary's new building from a Ukrainian-American congregation provided many in the church with hope during a time of high racial strain in Wilmington. Based on an interview with an early church member, current church member Michelle Harris Pritchett captures the sentiment of many congregants in 1969: "Despite civil discord between whites and blacks during this time throughout Wilmington (and the rest of the country), two Wilmington men, Andrew Perry from NCBC and a Ukrainian-American leader of St. Nicholas, were able to unite for the wellbeing of their communities . . . They clearly understood their divine connection through shared faith and community." As a result of this partnership, they "launched a long-term (and continued) relationship of the two churches—despite their different backgrounds—because they both understood and embodied Dr. King's legacy: 'Not to judge from the color of their skin but the content of their character.'"¹⁰⁰

Criterion C:

Summary of Significance

St. Nicholas Ukrainian Catholic Church, the present home of New Calvary Baptist Church, is significant under Criterion C at the local level as an excellent example of early 20th century vernacular Ukrainian religious architecture in Wilmington, Delaware. It is noteworthy as an example of an unadorned building that was later adapted to better reflect the ethnic and religious identities of the East Slavic immigrant community who built and modified it. The Baptists, too, have left their mark on the building, particularly with adaptations on the interior to facilitate rituals and practices distinctive to their denomination. Later modifications by the New Calvary Baptist congregation extend its vernacular character, adding yet another layer to the building's unique—and uniquely American—history. The church is also significant under Criterion C for its construction with imitative materials, especially ornamental concrete block and pressed metal ceilings—both distinctive to the early-20th century and often chosen for their affordability. Overall, the architecture of the former St. Nicholas demonstrates some of the ways a group of Ukrainian newcomers adapted traditional forms of architecture and materials to suit their circumstances in America and, in small but meaningful ways, reflects the denominational shift from Ukrainian Catholic to Baptist.

Ukrainian Catholic Church Architecture Reinterpreted for a New Homeland

⁹⁹ Based on phone interview on May 11, 2020 of Blondell Prophet and her daughter Joyce Patricia Singleton, transcribed by LaVerne Adderley and Michelle Harris Pritchett. "LB" was a member of the New Calvary's male singing group, "Stars of Joy," which performed throughout the city and surrounding area. Blondell was very active as well and held various positions in the church, and now at the age of 86 years old, she still attends Sunday service and continues to serve on the Missionary Ministry. She is considered a mother of the church.

¹⁰⁰ Based on Oral History given by Lucille McManus, April 6, 2020, at her home in Wilmington, DE. Interviewed and transcribed by Michelle Harris Pritchett.

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The national, ethnic, and religious identities of Ukrainian, Ruthenian, or Rusyn immigrants to the United States were not straightforward. This circumstance, along with most members' laborer-class status, helps to explain some of their adaptability when it came to church-building. As noted above, the community of East Slavic immigrants who arrived in Wilmington and founded first St. Michael's and then St. Nicholas Ruthenian Greek Catholic Church were not a homogeneous group, coming from different towns and regions in and around the eastern Carpathian Mountains.¹⁰¹ Many were Greek Catholics, now known as Ukrainian or Byzantine Catholic, a denomination allied with Roman (Latin rite) Catholicism but retaining many Eastern rite traditions and liturgical practices.¹⁰² Owing to the fluidity of their national identities, these newly arrived immigrants often found identity in, and organized their communities around, their churches. The architectural choices of this group of East Slavic immigrants in Wilmington and of others throughout the country reinforced and broadcast their cultural and religious identities. Still, owing to the shifting rule over their homeland from the Middle Ages on, not even their religious identities were set in stone. A frequent shift in allegiances of the congregation, including splits along political lines and doctrinal lines in 1910 and 1927-1932, generally between Russian Orthodoxy and Greek Catholicism or the extent to which parishioners were willing to commit to the authority of Rome, hint at the fluidity and contentiousness of the group's religious identity in the first several decades following arrival in America.¹⁰³ The dynamic resulted in the location of two distinctively Eastern European churches along the same block of South Heald Street in Wilmington, Delaware.¹⁰⁴

The group of immigrants who formed a community of worshippers and incorporated itself as St. Michael's United Greek Catholic Ruthenian Church in 1905—later to become St. Nicholas Ruthenian Greek Catholic Church—purchased land at South Heald and Pearl Streets the following year with money collected from the community. An announcement in the *Wilmington News Journal* dated Sept. 7, 1909 notes that the congregation had engaged concrete block building contractors Bennett, Brown, and Bennett and hired Dillon as the project's architect.¹⁰⁵ Regional architects with the surname Dillon active at the time remain unknown, but four Dillons are listed as carpenters in the 1909 Wilmington City Directory and one might have been instrumental in designing the

¹⁰¹ Lushnycky, *75 Jubilee*, 114.

¹⁰² See Wolniewicz, "Comparative Ethnic Church Architecture," 55; and <http://www.simplyslavic.org/slavic-map/page/carpatho-rusyns>, accessed 4/1/20.

¹⁰³ This conflict was not an uncommon phenomenon amongst Ukrainian Catholic parishes. For a 1930s internecine court battle over St. John the Baptist Ruthenian Greek Catholic (later renamed Ukrainian Catholic) Church in Syracuse, New York, see: "Ruling Ends Fight Over Church Here," *Syracuse Herald*, Syracuse, New York, November 1, 1936; and Michael Kany, "History of the First 75 Years of St. John the Baptist Ukrainian Catholic Church, Syracuse, New York: 1900-1975," Syracuse, NY, 1992, 60-63.

¹⁰⁴ The former Saints Peter and Paul Ukrainian Orthodox Church, now Love Fellowship Free Will Baptist Church, stands across along the same stretch of South Heald Street as New Calvary. The brick church, built by a group that split off from the St. Nicholas congregation in 1927, is distinctively Eastern in appearance with cupolas topped by onion domes. The building's later history in many ways parallels that of New Calvary's: Its Ukrainian-American congregation moved to suburban Wilmington in 1968. It was purchased in 1970 by an African America Baptist congregation, Mt. Sinai Missionary Baptist Church, and was purchased in 2002 by a second African American Baptist congregation, the Love Fellowship. The building's continued presence on the block adds to the historic feeling of the neighborhood. See Kenney, "Keen on Tradition." A history of the Mt. Sinai congregation is found here: <https://www.mtsinaimissionarybc.org/history>, accessed 4/3/20.

¹⁰⁵ "It Will be Located at Heald and Pearl Streets, in South Wilmington," *News Journal*, Wilmington, Delaware, Sept. 7, 1909. Here, the architect is noted as Dillon, without other identifying information. The congregation signed a construction contract for \$2,875 with Bennett, Brown, and Bennett, a contracting company specializing in cement block and holding concrete-related patents. A 1910 patent announcement reads, "Brown, Daniel H., and J.B. Bennett, Lancaster, Pa., assignors to Bennett Brown and Bennett, Inc. Burial-vault. No. 963,115; July 5; Sp. P. 237, Gaz. Vol. 156; p. 31," *Annual report of the Commissioner of Patents for the year 1910*, U.S. Patent Office, 1911, 65. The business must also have had a location in Lancaster, PA.

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building.¹⁰⁶ Parishioners carried cement blocks from a nearby production site and construction of the church was completed in 1909.¹⁰⁷ As noted above, use and ownership of the property was already contested in 1909 as the congregation split along doctrinal lines with factions following two separate priests with mandates from different governing bodies. One group split off to form St. Basil's and began worshipping in the space of a nearby Roman Catholic church. By 1911, many St. Michael's families had left to join St. Basil's, and the remaining members of St. Michael's could no longer make payments on the building.¹⁰⁸ The St. Basil's congregation purchased the church building back in a sheriff's sale in 1911 and, in 1913, reincorporated as St. Nicholas Ruthenian Greek Catholic Church. Once established, parishioners soon set about improving their relatively unadorned, cement block church with architectural treatments reflecting their faith and ethnicity.¹⁰⁹

Ukrainian church architecture is an amalgamation of styles reflecting influences in the region since late antiquity and adaptations to local circumstances in the use of materials or dome shapes. For example, Byzantine church architecture, the original Eastern rite style, exerted a heavy influence and is characterized by a reliance on domes, often one central and two or more ancillary domes.¹¹⁰ By the 13th century, the onion dome had been developed, possibly in the Novgorod region of Russia between Moscow and St. Petersburg. The onion dome was a modified form of the Byzantine dome in part intended to better shed snow in the snowy climates in which it was first built and popularized.¹¹¹ Several other European architectural styles made their mark on Ukrainian architecture, among them the Romanesque style. Romanesque architecture is characterized by rounded arches, solid piers, and towers. Churches built in the style often feature a central circular rose window on the façade.

By the 19th century, Greek Catholic and Orthodox churches in rural parts of Central Europe had several typical features, including a narthex at the west, a shortened nave often topped by a dome, and, at the eastern end, a sanctuary fronted by an iconostasis, and a central chandelier in the sanctuary.¹¹² Domed cupolas were an important feature of Ukrainian churches and their number held religious significance with, for example, one symbolizing Jesus, three the Holy Trinity, and five Jesus and the four evangelists.¹¹³ When ethnic Ukrainians moved to North America, they brought with them many of these architectural traditions. Indeed, the domed cupola in varying profiles and numbers became a defining feature of Ukrainian churches in North America, both Orthodox and Catholic.¹¹⁴

¹⁰⁶ These are Charles P., Charles W., James A., and William Dillon. See entries here: *The Wilmington City Directory and Business Gazetteer for 1909*, Eastern Directory Company, 1909, 293. One other possibility is Patrick Dillon, a builder and former Wilmington councilman (perhaps related to the other Dillons), though this may be less likely since he passed away in August of 1909. See *Evening Journal*, Wilmington, Delaware, August 2, 1909.

¹⁰⁷ Lushnycky, ed., *75 Jubilee*, 87; and Lushnycky, "Ukrainians of the Delaware Valley," 20.

¹⁰⁸ Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church, Wilmington, Delaware." See also, "Church Property Transferred," *Evening Journal*, Wilmington, Delaware, Nov. 20, 1911; "Constable Seizes Church," *Evening Journal*, Wilmington, Delaware, Oct. 28, 1911.

¹⁰⁹ See, Lushnycky, ed., *75 Jubilee*, 87-104.

¹¹⁰ Basil Rotoff, Roman Yereniuk, and Stella Hryniuk, *Monuments to Faith: Ukrainian Churches in Manitoba* (Manitoba: University of Manitoba Press, 1990), 17-32.

¹¹¹ Rotoff, Yerenik, Hryniuk, *Manitoba*, 26.

¹¹² Geoffrey M. Gyrisco, "East Slav Identity and Church Architecture in Minneapolis, Minnesota," *Perspectives in Vernacular Architecture*, vol. 7, Exploring Everyday Landscapes (1997), 201.

¹¹³ On this symbolism, see Rotoff, Yerenik, Hryniuk, *Manitoba*, 142. See also, Liliya R. Akhmetova, Elmira U. Abdulkadyrova, and Irina M. Maiorova, "Semiotics and Symbolism in the Orthodox Church Architecture," *International Journal of Humanities and Cultural Studies*, August Special Issue (2016), 183-184.

¹¹⁴ Rotoff, Yerenik, Hryniuk, *Manitoba*, 1, 139.

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As constructed in 1909, St. Nicholas was a simple, ornamental concrete block, gable-front building, rectangular in form, and very modestly adorned. Embellishment on the exterior was in the form of light-colored concrete lintels, as well as a small semi-circular window in the gable above the door on the building's façade. The central cupola—a basic onion dome set atop a platform with exposed metal supports on square brick base—seems to have been the primary exterior indication of function, religion, and ethnicity. As much as anything, the budgetary constraints of this group of recently arrived immigrants, largely of laborer class, dictated the building's simplicity of form at this initial stage.

As the St. Nicholas congregation gained a foothold and a small amount of prosperity in the community, and as it navigated splits in its own ranks, parishioners turned to augmenting and embellishing the building to more ornately reflect and convey their religious identity and to bring it into better conformity with traditional church forms brought with them from Europe.

To this end, in 1917 the St. Nicholas congregation constructed a brick vestibule at the front of the building to separate the worship space from the outside, thus equipping it with a feature typical of East Slavic churches.¹¹⁵ The vestibule was appended to the original rockface concrete façade and projected approximately ten feet in front of it. It featured an arched false façade punctuated by arched windows and engaged pilasters and contained a circular rose window above the central window. One central domed cupola and two smaller flanking cupolas were also added, symbolizing the Holy Trinity.¹¹⁶ While participating in the Romanesque tradition with its arches, pillars, cupola towers, and rose window, the arched front presents one of many imitative aspects of the building, as it represents a two-dimensional form the three-dimensional dome typical of Byzantine rite churches and suggestive of more elaborate Eastern rite churches.

On the interior, St. Nicholas' parishioners adapted to American liturgical traditions with the addition of pews to the worship space, a common feature of Roman Catholic and Protestant churches but not of Eastern rite Catholic or Eastern Orthodox churches in the Old World. Worshippers in the latter moved, stood, and knelt throughout their services rendering pews a nuisance. Perhaps a push towards acculturation, this Americanization of Eastern rite tradition was seen across the United States in the early 20th century.¹¹⁷ Also on the interior, the St. Nicholas congregation installed a central chandelier, which remains in place today.¹¹⁸ Unlike the pews, the chandelier is a traditional feature of Byzantine Catholic churches found in Europe. Suspended from church ceilings, multi-light holders have been a feature of Christian churches since late antiquity and represent, among other things, celestial light.¹¹⁹

While St. Nicholas' stepped pediment façade—seemingly the result of repairs to the brickwork of the arched façade—calls to mind building traditions of the American West and Southwest, as well as the stepped gables

¹¹⁵ It remains unclear whether the outside door entered directly into the worship space before 1917, or if there was a tiny vestibule space under the gallery.

¹¹⁶ These were built to house two church bells the congregation purchased from an unspecified source in Baltimore, MD. See Lushnycky, *75 Jubilee*, 89.

¹¹⁷ See Gyrisco, "East Slav Identity," 199-211.

¹¹⁸ In his oral history interview, Mr. Serba indicates that the chandelier was purchased in Philadelphia and donated by his uncle, who had come to the United States through Ellis Island, although he does not specify the dates for the purchase or for his uncle's arrival.

¹¹⁹ See Rotoff, Yerenik, Hyrniuk, *Manitoba*, 149, for the use of chandeliers in Ukrainian churches. For the symbolism and use in Byzantine churches, see George Galavaris, "Some Aspects of Symbolic Use of Lights in the Eastern Church Candles, Lamps, and Ostrich Eggs," *Byzantine and Modern Greek Studies* 4 (1978), 69-78. For the *polykandelon* and other multi-light devices, see Ioannis Motsianos, "Lighting Devices in Byzantium: Comparisons in Time and Space," in Ioannis Motsianos and Karen S. Garnett, eds., *Glass, Wax and Metal: Lighting Technologies in Late Antique, Byzantine and Medieval Times* (Oxford: Archaeopress, 2019), 49-64.

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common throughout Belgium and the Netherlands, its inspiration appears to have been the multi-cupola, multi-plane, multi-level façades of some Eastern rite churches in Ukraine and America, most notably those built in a Byzantine or Romanesque-revival style.¹²⁰ Early 20th century examples of the style in America include St. John the Baptist Ukrainian Catholic Church in Syracuse, New York and St. Nicholas Ukrainian Catholic Church in Waterliviêt, New York (NR# 04000288).¹²¹ St. Nicholas' stepped pediment appears to represent another attempt to recreate in two-dimensional form the three-dimensional façades of churches in this style. While it is not a common feature of Ukrainian Catholic churches in America, the Holy Trinity Ukrainian Catholic Church building in St. Clair, Pennsylvania was built in 1932 with a vestibule with stepped pediment in three dimensions.¹²² While a secure date for the modification to St. Nicholas remains elusive, it might have been undertaken in 1946, where an entry in a published church chronology reads, "[e]xterior repairs made on Church and Hall." Photographic evidence securely demonstrates the change to the façade was made between 1936 and 1958.

In the 1940s and 50s, the church received into its congregation an influx of Ukrainian immigrants fleeing post-WWII Soviet oppression, as well as Ukrainian-Americans leaving the Pennsylvania coal regions for increased economic opportunity.¹²³ At the same time, many St. Nicholas parishioners were moving away from urban Wilmington to the northern and western suburbs of the city. Seeking increased space closer to the population centers of its parishioners, the church purchased land north of the city at the corner of Miller Road and Lea Boulevard in 1963, completed construction on a new church in 1968, and sold their building on South Heald to the New Calvary Baptist congregation in 1969.¹²⁴ The church on Lea Boulevard differs markedly in design from that on South Heald Street: The building takes the form of a drum covered by a low dome with polygonal front and rear projections. A detached bell tower supports an onion dome formed by gilded metal bars, a decorative feature also found above the stained-glass oculus in the center of the church's dome. The designers took advantage of materials in common use for church construction in the 1960s, such as glued laminate trusses to support the dome and tongue in groove interlocking roof decking, which also produced a neatly finished planked ceiling.

Construction with Imitative Materials: Rockface Concrete Blocks and Pressed Metal Ceilings

St. Nicholas Ukrainian Catholic Church, the current New Calvary Baptist Church, is also significant under Criterion C as an example of early 20th century construction and embellishment in imitative materials, specifically ornamental rockface concrete block and pressed metal ceiling decoration. For this community of recently arrived, working-class immigrants, the use of these decorative, relatively low-cost materials was intended to convey prosperity, provide visually pleasing decorative effects, and protect against fire. The parishioners' choice of building materials for their house of worship also provides some insight into their aspirations and realities.

Brief History of Concrete Blocks

¹²⁰ For an example from the American West, see the 1901 Big Horn County Courthouse in Basin, Wyoming, Wyoming State Archives Photo Collection, SUB NEG 20949, accessible here: <http://sperphotocollection.wyo.gov/luna/servlet>.

¹²¹ St. John the Baptist Ukrainian Catholic Church is located at 207 Tompkins St, Syracuse, NY 13204. See, Kany, "History," and <http://www.stjohnbaptistucc.com>. On St. Nicholas Ukrainian Catholic Church in Waterliviêt, NY, see William Krattinger, *National Register of Historic Places Nomination: St. Nicholas Ukrainian Catholic Church, Waterliviêt, Albany County, New York* (Waterford: New York State Office of Parks, Recreation, and Historic Preservation, 2004).

¹²² Holy Trinity Ukrainian Catholic Church is located at 254 N. Mill St., St. Clair, PA. The building remains, but the congregation disbanded in the 2010s. For an image, see,

https://commons.wikimedia.org/wiki/File:Holy_Trinity_Ukrainian_Catholic_Church,_St._Clair_PA.JPG, accessed 4/9/20.

¹²³ Senyshyn, "A History of St. Nicholas Ukrainian Catholic Church."

¹²⁴ Lushnycky, *75 Jubilee*.

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The development of concrete building blocks was an outgrowth of innovations in the concrete industry, and an early 20th century story of industrial success. Hydraulic cement—composed of clay and lime exposed to high temperatures and known as concrete when aggregated with other materials and mixed with water—has been employed in construction on and off for millenia. The material is both naturally occurring as the product of volcanic ash and human-made by roasting limestone and clay. It enjoyed renewed and increased popularity over the course of the 19th century, when innovators experimented with formulae for artificial cement to increase the material's durability, improve its waterproofness, and reduce its weight. The most successful of these was Portland cement, which eventually came to dominate the market.¹²⁵ Joseph Aspdin patented his process for making hydraulic cement in 1824, which involved firing clay and lime at a higher temperature than was used before and improving proportions of the components in the mix. Aspdin's formula was standardized over the rest of the century. At first an import from Britain, with innovations in firing and production techniques, the United States became a major producer of Portland cement by the end of the 19th century.¹²⁶

Exploiting refinements in the process and formula for hydraulic cement, inventors in the U.S. and Britain experimented with the production of concrete blocks over the course of the 19th century, with several promising patents in the later part of the century. It was Harmon S. Palmer's invention of an efficient, easy-to-use, cast-iron block machine and his 1900 patent on the device, however, that gave rise to mass production of hollow-core, decorative concrete blocks and the rapid growth of an industry.¹²⁷ Palmer's machine included changeable face plates, allowing users to produce different effects in imitation of cut stone, from the look of rusticated stones to more refined or plainer faces. His invention quickly spawned competitors and, by 1907, more than one hundred similar machines were available.¹²⁸ Among these, Sears Roebuck offered block machines for sale as early as 1902. Their 1915 *Concrete Machinery* catalog presents fifteen different decorative face plates and includes a cobblestone-look block and plates with floral wreaths and scrolls.¹²⁹ The same catalog promotes the use of these blocks for church-building, asserting, "[t]he use of concrete blocks for church construction is better than frame or brick construction and costs no more in the end."¹³⁰ The Helm Brick Machine Company also marketed their products to those building churches.¹³¹ It appears that church-builders throughout the country took notice.¹³² Indeed, as articulated by industry marketers, advertisers, and trade organizations, the use of this material in construction offered many advantages. Among these, the blocks were an attractive, durable, low-cost substitute for cut stone and a fireproof, cheaper alternative to wood. They were easier to lay than brick and more easily maneuvered into place than stone. They were available from large manufacturers, but advertisements for the block machines emphasized that the blocks could be produced for sale or for personal use by anyone willing to purchase a machine and materials.¹³³ In addition, the machines allowed small-scale manufacturing of the blocks and represented a way for people to generate extra income.

¹²⁵ Simpson, *Cheap, Quick, & Easy*, 10.

¹²⁶ Simpson, *Cheap, Quick, & Easy*, 10.

¹²⁷ Simpson, *Cheap, Quick, & Easy*, 11.

¹²⁸ Simpson, *Cheap, Quick, & Easy*, 14.

¹²⁹ Sears, Roebuck, and Co., *Concrete Machinery, Concrete Machinery: Triumph, Wizard, and Knox Block Machines*, Chicago, Illinois, 1915, 8-9. See also face plate patterns from a 1907 Sears catalog in Simpson, *Cheap, Quick, & Easy*, 22, fig. 9.

¹³⁰ Sears, Roebuck, and Co., *Concrete Machinery, Concrete Machinery*, 1915, 5. Sears also sold plans for building concrete block houses. See Simpson, *Cheap, Quick, & Easy*, 14.

¹³¹ Helm Brick Machine Company, *The Great Opportunity in America Today* (Cadillac, Michigan, 1918), 41.

¹³² For examples, see the First Baptist Church of Moffat, Colorado, built in 1911 of blocks made onsite: *National Register of Historic Places Nomination: First Baptist Church of Moffat, Saguache County, Colorado* (Denver: Office of Archaeology and Historic Preservation, 2008); and the former St. Anthony the Abbott Catholic Church in Brooksville, Florida:

<https://www.oldhousedreams.com/2020/03/23/1908-church-in-brooksville-fl>, accessed 4/10/20.

¹³³ Simpson, *Cheap, Quick, & Easy*, 16-21.

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Still, many architects criticized the decorative blocks, calling them cheap, distasteful, and inferior building material. As new architectural styles came to the fore in the 1920s and 30s, in particular modernism and streamline modern with their reliance on sleek lines and finishes, concrete blocks with rusticated finishes fell out of favor.¹³⁴ By 1940, these changes in taste and an industry shift to the production of utilitarian blocks led to the end of the ornamental block era.¹³⁵

Concrete Block in Wilmington: Constructing St. Nicholas

The concrete block industry appears to have been thriving in greater Wilmington in the first decade of the 20th century. Listings in the city and national directories and advertisements and mention in local newspapers demonstrate that many companies were involved in the concrete trade as producers, suppliers, builders, or contractors.¹³⁶ It is also probable that there were several small-scale producers engaged in the trade.¹³⁷

It was against this backdrop that the congregation that later incorporated as St. Nicholas planned and built its church. The material's appeal probably lay in its affordability and its ability to mimic the costlier materials employed by wealthier congregations. The year after incorporating itself as St. Michael's United Greek Catholic Ruthenian Church in 1905, the congregation purchased land at the corner of South Heald and Pearl Streets.¹³⁸ As noted above, the congregation engaged Bennett, Brown, and Bennett as contractors.¹³⁹ Bennett, Brown, and Bennett were Wilmington contractors who specialized in concrete block construction materials.¹⁴⁰ The company's principals held concrete-related patents and were active in the industry.¹⁴¹ They also appear to have had a relationship with the Shope Cement Brick Machine Company of St. Paul, Minnesota.¹⁴² Rather than producing the blocks on their own, the congregation purchased them from a local producer. The blocks "were manufactured at a plant near the Third Street bridge," from which parishioners hauled them on wheelbarrows over a variety of road surfaces to the construction site.¹⁴³ While not specified, the supplier of these blocks was likely John M. Solomon Coal Lime and Cement, which was located on the north side of the 3rd Street Bridge along North Church Street.¹⁴⁴ Parishioners supplied the construction labor, which might also have guided their choice of materials

¹³⁴ Simpson, *Cheap, Quick, & Easy*, 27.

¹³⁵ Dale Heckendorn, *National Register of Historic Places: Ornamental Concrete Block Buildings in Colorado, 1900 to 1940* (Denver: Colorado Historical Society, 1997).

¹³⁶ The product is identified by many names, among these artificial stone, cement block, concrete block, pressed stone, cement stone, artificial stone, and cast stone. See Heckendorn, *Ornamental Concrete in Colorado*, 8.2. For examples see: Charles Carroll Brown, *Directory of American Cement Industries and Hand-book for Cement Users* (Indianapolis: Municipal Engineering Company, 1901), 361; contractor William H. Jones' ad in the *News Journal*, Wilmington, Delaware, Nov. 1, 1909; *The Wilmington City Directory and Business Gazetteer for 1909*, 9, 18, 50; advertisements for Bennett, Brown, and Bennett in *Evening Journal*, Wilmington, DE, Sept. 15, 1909; *Morning News*, Wilmington, Delaware, July 7, 1909.

¹³⁷ A full survey to reveal the extent ornamental concrete blocks were employed for construction in greater Wilmington and New Castle County, Delaware remains to be undertaken.

¹³⁸ Sluzar and Szczerban, *Centennial*, 19.

¹³⁹ "It Will be Located at Heald and Pearl Streets, in South Wilmington," *News Journal*, Wilmington, Delaware, Sept. 7, 1909. Here, the architect is noted as Dillon, without other identifying information. The congregation signed a construction contract for \$2,875 with Bennett, Brown, and Bennett, a contracting company specializing in cement block.

¹⁴⁰ See their advertisement in the *Evening Journal*, Wilmington, Delaware, Sept. 15, 1909.

¹⁴¹ *Annual report of the Commissioner of Patents for the year 1910*, 65.

¹⁴² The company is also quoted in a 1909 trade journal extolling the benefits of the Shope Cement Brick Machine, which they indicate they have purchased for production of "fancy face cement brick." See *Concrete* 9 (1909), 86.

¹⁴³ Lushnycky, *75 Jubilee*, 115.

¹⁴⁴ See Sanborn-Perris Map Company, "Sanborn Fire Insurance Maps," Wilmington, New Castle County, Delaware, 1901, Sheet 19. A second company, the Delaware Cement Brick Company, which was the East Coast headquarters of the Cement Products Company,

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pitched for their ease of use.¹⁴⁵ While sales and trade catalogs from the early 20th century demonstrate that concrete block was used for church construction, it was also marketed for its use as trim and application for window tracery.¹⁴⁶ St. Nicholas' use of engineered stone elements for contrasting door and window lintels shows the building participating in this development, as well.

Notably, when parishioners added a vestibule to their building in 1917, they built it of brick rather than concrete block, suggesting that they preferred the aesthetic of brick only a few years later.¹⁴⁷ Additionally, since the majority of buildings on the block were of brick, the church now blended better with its surroundings. In 1922, when they erected their Church Hall next door, it, too, was of brick.

The Pressed Metal Ceiling

St. Nicholas' builders also chose to install a decorative pressed metal ceiling, participating in another imitative material trend of the day. The use of pressed metal as a ceiling covering has its origins in the 1870s, with the use of corrugated metal sheets to form a fire barrier between floors, especially in industrial or utilitarian buildings.¹⁴⁸ By the 1880s, inventors were recognizing its decorative potential: in Pittsburg, Pennsylvania, for example, Albert Northrop obtained a patent in 1884 for corrugated iron tiles that could be placed to produce a pattern, had molded seam covers, and could be decorated with embossed rosettes. Experimenting with decorative German iron and zinc ceilings in the 1880s, American producers eventually settled upon stamped steel sheets at the end of the decade.¹⁴⁹ The pressed metal ceiling industry experienced a surge in popularity in the final decade of the 19th century, which continued through the first decades of the 20th century. While many American companies produced sheet metal ceilings as one of many products, some companies, among them the Penn Metal Ceiling and Roofing Company, which was founded in 1889 in Philadelphia, came to focus most of their marketing efforts on pressed ceilings.¹⁵⁰ As did the concrete block industry, the metal ceiling industry fought notions that its products were cheap and imitative, while acknowledging the criticism. Companies marketed their materials as longer-lasting and fireproof alternatives to decorative ceilings in plaster or wood.¹⁵¹

Painted white, the Queen Anne floral pattern of St. Nicholas' ceiling effectively mimics the look of plaster. The material represented an affordable way to produce an ornate, appealing decorative effect and was a popular choice for churches and public buildings in Wilmington and throughout the state. Several suppliers and contractors were involved in its sale and installation in Wilmington and, notably, several organizations signed contracts for their metal ceilings with the Penn Metal Ceiling and Roofing Company.¹⁵² The supplier of St. Nicholas' ceiling remains unknown, but Penn Metal is a likely candidate.

was temporarily located on the south side of the bridge, east of 3rd Street see "New Brick Plant," *News-Journal*, Wilmington, Delaware, April 25, 1903, 3; and "To Complete Plant within One Week," *Evening Journal*, Wilmington, Delaware, April 13, 1903.

¹⁴⁵ Lushnycky, *75 Jubilee*, 115.

¹⁴⁶ See, for example, Economy Concrete Co., "Many examples of the use of decorative concrete stone," 1917. Available here: <https://archive.org/details/ManyExamplesOfTheUseOfDecorativeConcreteStone/mode/2up>.

¹⁴⁷ As noted above, on the interior, several bricks bear the stamp "FALLSTON", identifying their place of manufacture as the Fallston Fire Clay Company in Beaver County, Pennsylvania. The company was a high-volume producer of quality bricks from 1891-1922. See, <http://coraopolishistoricalociety.org/fallston-fire-clay-bricks>, accessed 4/22/20.

¹⁴⁸ Simpson, *Cheap, Quick, & Easy*, 55-56.

¹⁴⁹ Simpson, *Cheap, Quick, & Easy*, 56-57.

¹⁵⁰ Simpson, *Cheap, Quick, & Easy*, 58-59.

¹⁵¹ Simpson, *Cheap, Quick, & Easy*, 72.

¹⁵² See, for example, "Improvements at Sacred Heart," *Morning News*, Wilmington, Delaware, Jan. 10, 1906, 2; "Elsmere Presbyterians," *News Journal*, Wilmington, Delaware, Aug. 14, 1906, 7; "Frankford Church Being Rebuilt," *News Journal*, Wilmington, Delaware, Sep. 13, 1901, 2; "Asbury Church," *News Journal*, Wilmington, Delaware, Jul. 17, 1907; "School Board Get

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Modifications in the Baptist Era

Immediate Changes

Seeking a new worship space away from the devastation wrought by Wilmington's urban renewal campaign, New Calvary Baptist Church seized on the opportunity to purchase the former St. Nicholas building in 1969. The New Calvary congregation began to make its own mark on the building just after moving in, modifying it with elements that made it more suitable to the traditions and rituals of the Baptist faith. Chief among these was the installation of a baptismal pool in the basement. Short on money, the male members of the congregation dug the pool themselves into the basement ground and constructed the pool soon after the 1969 move to the building.¹⁵³ Measuring approximately 4' by 7', it was integral to facilitate the practice of immersive baptism, a requirement of the Baptist faith. The pool's large size further articulates in architecture the denomination's requirement of baptism by believers only, a ritual open primarily, then, to adults.

In addition, at the sanctuary end of the church, the low platform on which the St. Nicholas iconostasis stood was insufficient for the Baptist worship service. This called for a prominently placed pulpit, as well as raised space at the front for the choir and band.¹⁵⁴ As such, the New Calvary congregation installed the platform in place today, raised three feet above the sanctuary floor.¹⁵⁵ While this did not change the front-facing, center-aisle layout of the interior space, it did reflect Baptist traditions in elevating the focal point of the worship service, including the pulpit and the source of music. New Calvary's current leader, Reverend Vincent P. Oliver, explains, "the preached Word of God is both the high-point and reason for the worship assembly," and "all activities, particularly choir music, serve the purpose of leading up to and complimenting the preaching event." This arrangement is particularly important in Baptist church buildings, he continues, "because of the interactive nature of the Baptist mode of worship," which often include singing in "a 'cry and response' style, which involves a member of the choir and sometimes even the preacher interacting back and forth with the choir." This worship dynamic would not be successful, he notes, "unless the choir is situated in the elevated pulpit area."¹⁵⁶ In addition to these significant structural alterations to accommodate Baptist worship practices, the congregation also redecorated the interior to make the space its own, including 1960s-style wood wall paneling, beneath much of which is the original stained wood wainscoting.¹⁵⁷

Later Adaptations

Over the years, New Calvary Baptist Church has continued to adapt their property to best suit their community's needs. When they first acquired the old St. Nicholas Church, the Education Building next door, which was once used as the Ukrainian School, was the only facility on the property that housed the restrooms for congregants—so members built inside restrooms in the lower level of the church.¹⁵⁸ The rear balcony, which reportedly housed the Ukrainians' choir, is currently used to house the audio ministry, where weekly sermons are recorded for homebound members and also distributed as an outreach tool to evangelize to the community. In the lower level, the kitchen area was remodeled and expanded to better accommodate dinner sales to the local community for

Bids for Repairs," *Morning News*, Wilmington, Delaware, Jul. 20, 1909, 1. For examples, see advertisements for contractor Samuel G. Williams here: *Morning News*, Wilmington, Delaware, June 8, 1910, and *Evening Journal*, Wilmington, Delaware, May 31, 1910.

¹⁵³ McManus oral history interview.

¹⁵⁴ The choir in St. Nicholas was likely located in the gallery above or off to one side of the iconostasis, according to Byzantine rite Catholic tradition.

¹⁵⁵ McManus oral history interview. Confirmation of the early construction of the platform was given verbally by Rev. Raymond Fisher in a phone interview.

¹⁵⁶ Email correspondence with Reverend Vincent P. Oliver, of New Calvary Baptist Church, June 13, 2020.

¹⁵⁷ As noted above in Section 7, the beadboard wainscoting is visible in the closet below stairs to the gallery in the sanctuary.

¹⁵⁸ Oral histories with the current church leadership, and with Reverend Fisher in a phone interview.

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church fundraisers, supply hot breakfasts to school children, support the twice-monthly feeding ministry, and currently, to act as headquarters for a monthly food distribution program. New Calvary continues its tradition of sharing the baptismal pool in the lower level fellowship hall with other area churches and other church ministry programs that do not have their own baptismal facilities. In October 1996, New Calvary Baptist Church also purchased an adjacent rowhouse at 606 South Heald Street. The building was previously owned by the Marushchak family, who were members of St. Nicholas Ukrainian church. The property is now the home of an established and accredited School of Ministry, which has successfully graduated four classes. In May of 2005, the dilapidated Education Building was demolished, providing much needed space for off-street parking for New Calvary's congregants and for the Henrietta Johnson Medical Center behind the church.¹⁵⁹ New Calvary Baptist Church, like St. Nicholas Ukrainian Catholic Church before it, continues to serve as an important social institution that supports its Southbridge neighbors—offering a myriad of services for community residents, including support with rent and utilities, meals, social services, and, of course, faith and fellowship.¹⁶⁰

¹⁵⁹ Memo dated May 10, 2005, regarding 608 S. Heald Street, from Patricia A. Maley, AICP, DRPC Coordinator, Planning Department, City of Wilmington, DE to Darlene Johnson, Building Permit Director, Department of Licenses and Inspections, City of Wilmington, DE.

¹⁶⁰ New Calvary partial minutes; Record Book 7530-286-8363 (the mid- 1970s and mid-1980s).

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Center for Historic Architecture and Design, University of Delaware; New Calvary Baptist Church

Historic Resources Survey Number (if assigned): DE CRS# N03124

10. Geographical Data

Acreage of Property 0.18-acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

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- | | |
|-------------------------|----------------------|
| 1. Latitude: -75.544693 | Longitude: 39.727610 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries for the National Register nomination for the New Calvary Baptist Church align with the current tax parcel boundaries for New Castle County tax parcel #2605720075.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries coincide with the current tax parcel for the New Calvary Baptist Church, as well as the historic tax parcel for St. Nicholas Ruthenian Greek Catholic Church (the congregation that built the building). It is a 0.18-acre rectangular parcel of land, bounded to the southwest by Pearl Street, the northwest by Heald Street, the northeast by 606 Heald Street (parcel # 2605720074), a two-story brick rowhome situated on an 0.05-acre parcel also owned by New Calvary Baptist Church, and to the southeast by an 0.05-acre parcel of vacant land (parcel # 2605720076), also owned by New Calvary Baptist Church. This vacant lot provides additional parking for the church. These two 0.05-acre parcels of land owned by New Calvary Baptist Church are outside of the boundaries for this National Register nomination.

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11. Form Prepared By

name/title: Andreya Mihalow (Historic Preservation Specialist), Michael Emmons (Assistant Director), Catherine Morrissey (Associate Director), with New Calvary Baptist Church, including Michelle Harris Pritchett, Edythe Pridgen, Dara Boger DuPont, Rev. Vincent Oliver

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e-mail: cmorriss@udel.edu

telephone: (302) 831-8097

date: September 9, 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Delaware Cultural Resource Survey Information

Time Period: 1880-1940± Urbanization and Early Suburbanization

Geographic Zone: Urban (City of Wilmington)

Historic Period Themes(s): Architecture, Engineering and Decorative Arts; Settlement Patterns and Demographic Changes; Religion

Correlation with State Historic Preservation Plan 2018-2022

Goal 1: Strengthen/Expand Delaware's Core Federal/State Historic Preservation Program

Strategy 7: Address gaps and biases in the state's inventory of historic properties

Actions 7a: Prioritize cultural resource survey and National Register nominations to address under-represent communities or property types [African American Cultural Resources]

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New Calvary Baptist Church tax parcel (#2605720075) map outlined in red



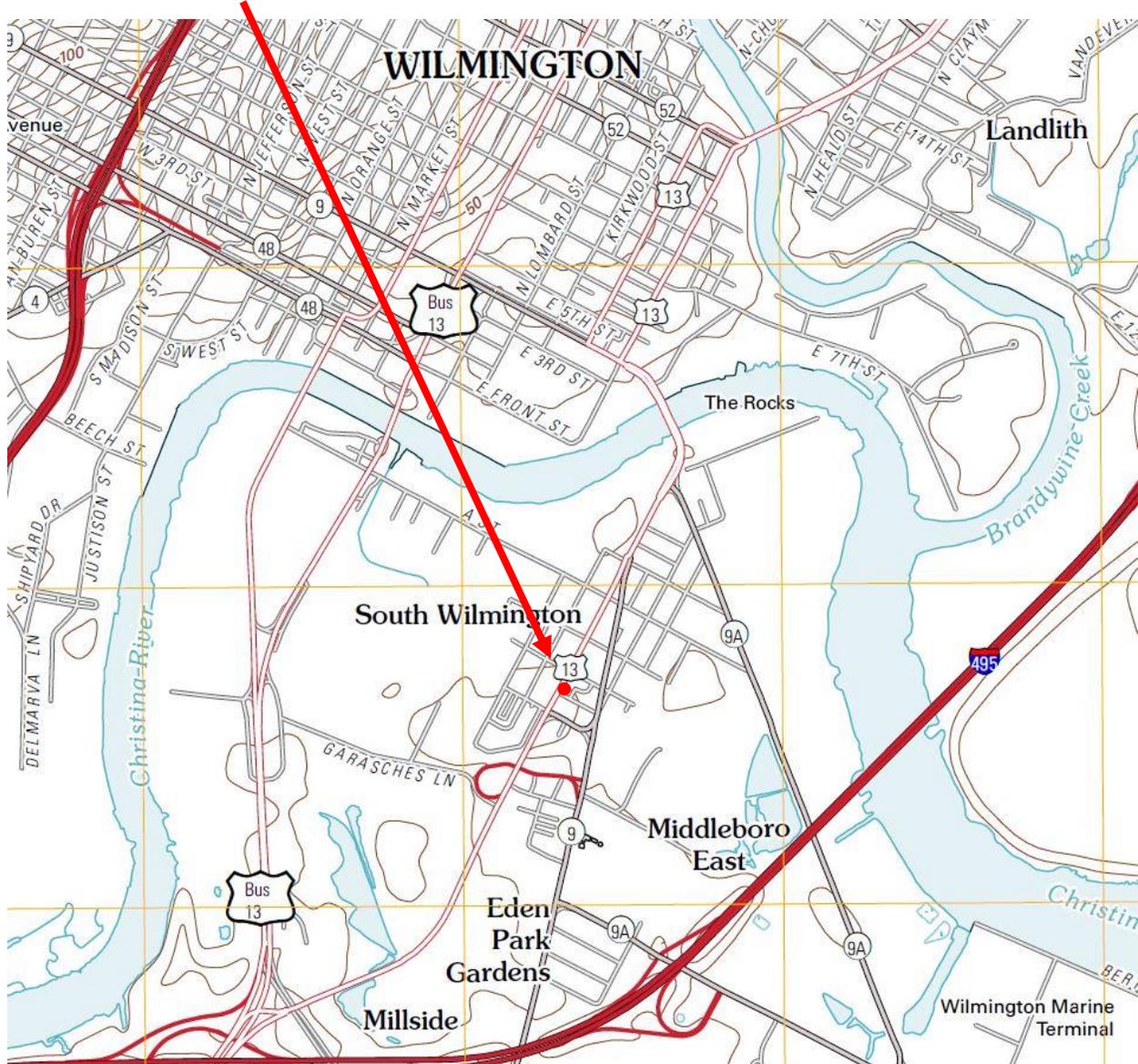
St. Nicholas Ukrainian Catholic Church

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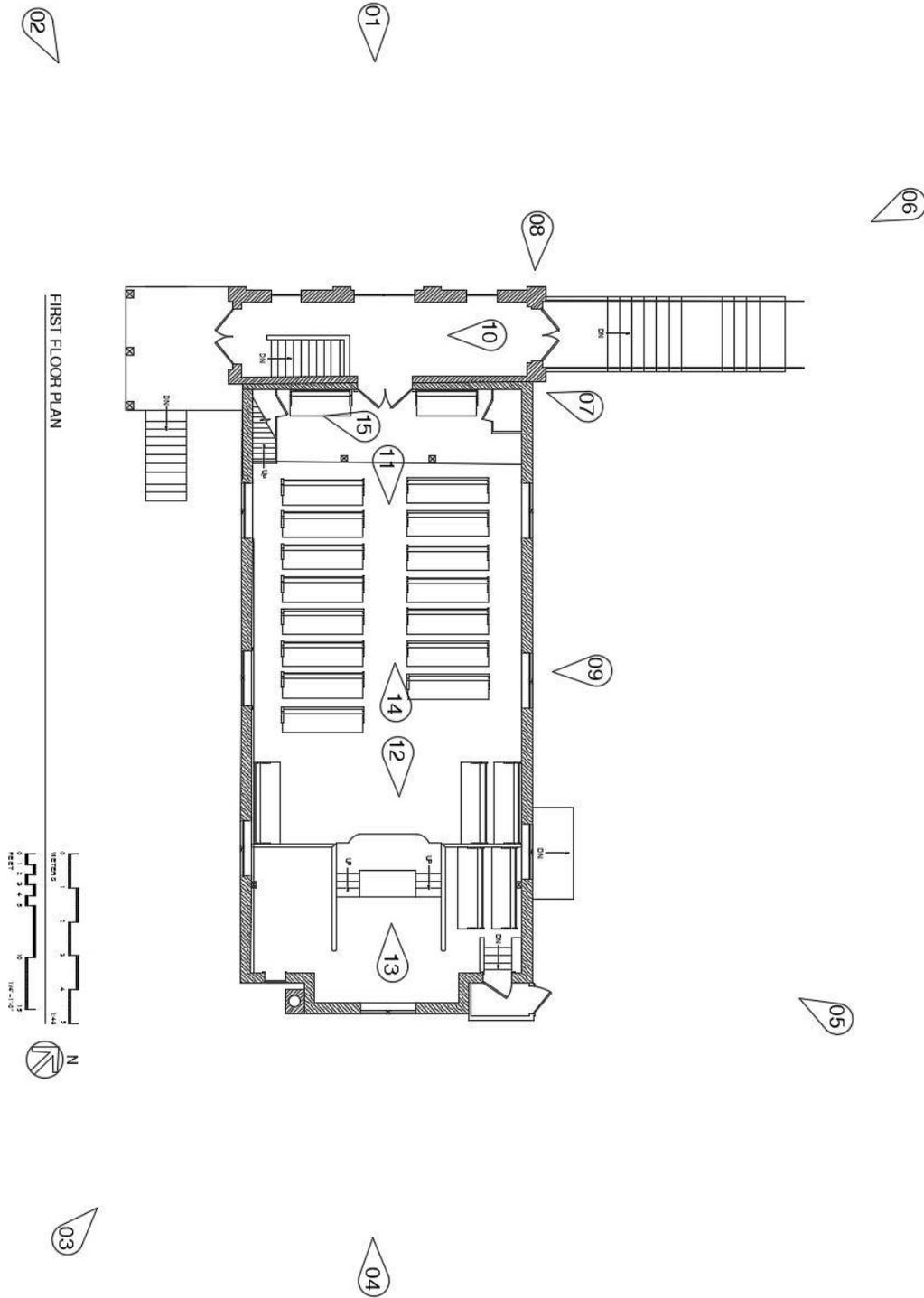
**USGS Quad Map, 7.5-Minute Series, Wilmington South, 2011 ed. (Coordinates Lat: -
75.544693 Long: 39.727610)**



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New Calvary Baptist Church Photo Key (drawn by Kevin Barni)



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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: New Calvary Baptist Church

City or Vicinity: Wilmington

County: New Castle County

State: Delaware

Photographer: Michael J. Emmons, Jr.

Date Photographed: February 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 21 (DE_New Castle County_St. Nicholas Ukrainian Catholic Church_001)
View of northwest elevation (façade), looking southeast.

2 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _002)
Perspective view of northwest and southwest elevations, looking east.

3 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _003)
Perspective view of southwest and southeast elevations, looking north.

4 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _004)
View of southeast elevation, looking northwest.

5 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _005)
Perspective view of southeast and northeast elevations, looking west.

6 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _006)
Perspective view of northeast and northwest elevations, looking south.

7 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _007)
Environmental view of 600 block of South Heald Street from northwest corner of church with view of the former Saints Peter and Paul Ukrainian Orthodox Church, looking southwest.

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8 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _008)

Environmental view of the church's city block from the northwest, with view of the late 20th century rowhouse development along Pearl Street and the medical complex behind the church, looking southeast.

9 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _009)

Detail view of northwest corner of northwest elevation (façade), showing marble datestone relocated from New Calvary Baptist Church's previous building, looking southeast.

10 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _010)

Detail view of window at northeast elevation, looking southwest.

11 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _011)

View of interior of vestibule from northeast, looking southwest.

12 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _012)

View of interior of sanctuary from northwest, showing center aisle plan and raised pulpit and choir box, looking southeast.

13 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _013)

View of interior of sanctuary from northwest, showing raised pulpit and choir box, looking southeast.

14 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _014)

View of interior of sanctuary from southeast, showing gallery and vestibule doors, looking northwest.

15 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _015)

Detail view of central chandelier from southeast, looking northwest.

16 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _016)

Detail view of pressed metal ceiling at northwest end of building.

17 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _017)

View of interior of basement through vestibule basement doors from northwest, showing hallway and kitchen, looking southeast.

18 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _018)

View of interior of basement from northwest, showing social space and location of baptismal pool behind accordion doors, looking southeast.

19 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _019)

View of interior of basement from southeast corner, showing social space, pastor's office, hallway, and kitchen, looking north.

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20 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _020)

Detail view of basement interior, showing baptismal pool, looking southeast.

21 of 21 (DE_New Castle County_ St. Nicholas Ukrainian Catholic Church _021)

Detail view of infilled window scar from northwest corner of original 1909 northwest elevation (façade), now incorporated into men's restroom, looking east.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours

Tier 2 – 120 hours

Tier 3 – 230 hours

Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.