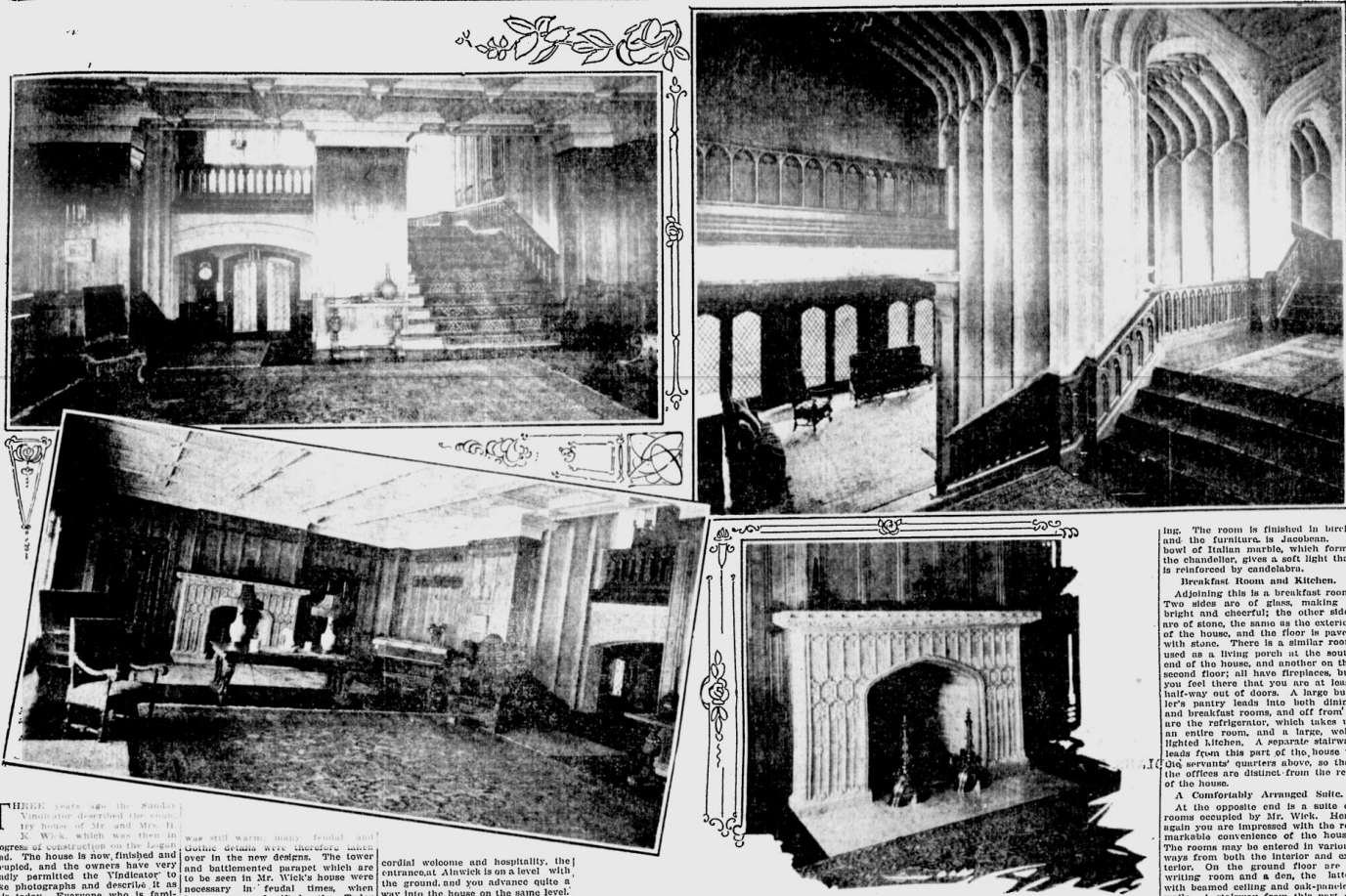


Alnwick, Beautiful Home of Mr. and Mrs. H. K. Wick



Photos and drawing by Art Engraving Co.

VIEWS OF THE GREAT HALL OR MUSIC ROOM, AT ALNWICK

Top, left, details of the west side, showing the entrance, the broad staircase leading to the chapel, and gallery leading to second floor. Right, detail of staircase, looking from the chapel down into the music room. Lower left, looking south in the music room. Right, the great fireplace.

THIRTY years ago the Sunday Vindicator described the home of Mr. and Mrs. H. K. Wick, which has been the scene of the construction of the present house. The house is now finished and occupied, and the owners have very kindly permitted the Vindicator to the photographs and describe it as it is today. Everyone who is familiar with the history of the house knows that it is a most interesting place, and indeed there are few houses in Ohio that equal it in the history of its architecture, its furnishings, and its location.

"Alnwick," the country estate of Mr. and Mrs. Henry Kirkland Wick, is nearly a mile north of Youngstown, and covers about a thousand acres, some of which has been in Mr. Wick's family for two or three generations. The house is built on the highest point of a hill that rises gradually for half a mile from the Logan road. It is in plain view from the road, and glimpses of it may be had from Lake Shore trains, a considerable distance away. It is situated in a clearing, and the woods that line the horizon on every side—including those that form a background to the country club—are part of the Wick estate.

The house is built of native sandstone with limestone trimmings and red roof, and is fireproof throughout. It is very long, but narrow, and runs on both the east and the west; the entrance is at the west, away from the road, leaving the view towards the Country club free and open for several miles. This is one of the most beautiful features of the house, but the view is unobstructed in every direction; no matter which way one looks, one commands a view of earth and sky such as few places can offer. A magnificent drive follows the line of a wild ravine at the south end, much grading has been done, adding materially to the beauty of the site.

Modeler After Pittwell Manor. Although Abram Gottlieb of Cleveland was the architect of the house, most of the actual planning was done by Mrs. Wick with Mr. Wick as critic and adviser. Mrs. Wick spent considerable time in study and travel before undertaking the work, and the design that she finally selected was modeled after Pittwell manor in England. Pittwell manor dates from the time of Henry VIII. It is one of the best examples of Tudor architecture, and, therefore, of domestic architecture in general, for the Tudor houses are never surpassed. In the French chateaux, where England was the first to learn from wars and the wealth of the country reached a point that was never known before, there was a demand for houses adapted to the new conditions. The best architects turned their attention to houses built by the working with intelligence and energy, so that they may be called "country houses." In very interesting ways these and other ideas of four centuries ago have been adapted to modern requirements by Mr. and Mrs. Wick.

English Ideas of Comfort. Apart from this the Tudor builders worked out their own ideas of comfort and dignity, because English ideas are based, they gave their houses great surfaces of windows, and because the days are often cold and damp, they included a fireplace in nearly every room. They were the first to think of putting the kitchen and offices at one end of the house, and the living rooms at another. Living in an age of unbounded hospitality, they devised many little ways in which the host and his family could enjoy rest and privacy. They called in Italian artists to decorate their ceilings and

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cordial welcome and hospitality, the entrance hall is on a level with the ground, and you advance quite a way into the house on the same level. At the left of the entrance, off from a long hall, is the most delightful reception, or morning room. It is a tiny place, compared with the rest of the house, but altogether charming. An Oriental rug covers the floor, and in the Gothic windows and the little Gothic fireplace, you feel at once the beauty of line that you will have many occasions to admire before you have gone far into the house.

The entrance hall is paved with "Bavarian marble." A short flight of steps leads to the great hall, which is as much of a feature at Alnwick as it was in the old Tudor houses. Here you find yourself in the center of the house in a room fifty feet long, and of noble and inspiring proportions. Almost the entire wall before you is of glass doors that extend nearly to the ceiling and flood

the room with light. The other walls are paneled in a silvery wood, and the floor is of the same material. At the north end of the room is a pipe organ, and in the old days when knights and

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ladies traveled with large retinues, the great hall was the living and reception room, where throngs of guests could be welcomed and entertained. Architects lavished their skill on it, as well as to make it not only a convenient and comfortable, but also a beautiful as they could. It was to represent the best that the master of the house could do. So too, at Alnwick, the finest treasures are in the hall. The great fireplace at the south end is exquisitely carved. It is a replica of one cut for Volney and Henry VIII at Hampton court, and is pure Gothic

the room, for the player may play while seated among her friends, instead of having to go up into the alcove. This was Mrs. Wick's solution of a difficult architectural problem; it has proved more than satisfactory, for the acoustics could not be better.

Another part of the hall which the old architects made as beautiful as they could, was the staircase. Their mission was to place this at the left of the hall, as you entered, and to make it distinct from the hall itself, although keeping it in plain view. The staircase was always broad, and

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above is a miniature chapel. It is slightly elevated above a gallery that looks down into the music room, and its tiers of arched windows and high vaulted ceiling give it a stately effect, as of a transept in a Gothic church.

These are some of the imposing features of the music room, and many others could be mentioned that are no less interesting. The glass doors on the east side, for example, open upon a terrace whose long, narrow lawn is traversed by a stone wall and enclosed with a cut stone balustrade. Looking eastward on a clear day you may see the country for several miles around. A massive carved table stands near the fireplace, and much of the other furniture is beautifully carved. The walls are paneled from floor to ceiling in silver maple, and white oak with a gray finish is used in the staircase.

Library and Dining Room. Adjoining the music room at the south is the library, a large, softly lighted room, dignified and imposing. It is finished in Italian walnut, book cases with leaded glass doors form a wall, and the floor is covered with a heavy Chinese rug. The windows are multilined, as the windows are throughout, the house, and the carved table is a "green" more elaborate than the one in the music room. The fireplace is another exquisite piece of carving. It is of white Italian marble, beautiful in its proportions, and was originally part of an Italian Renaissance palace, from which it was brought to America. The cornice of the room is very pleasing. These details, selected for comment, do not detract from the general air of quiet, dignified and hardy beauty that pervades the house.

The dining room is on the north side of the great hall. It is also large and imposing, carrying out the general impression of hospitable entertaining. The walls are decorated in soft shades of gray to represent storm clouds; at one side the clouds are dark and lowering, and the other side the sky begins to clear. The effect is very beautiful, and the room is unobtrusive, that the walls without their greatest charm until they are studied. The fireplace is of Siennese marble. The carved pattern of the mantle is found again in the plaster work of the ceiling, and a laurel wreath about mantle and mirror is repeated in the half the house.

The room is finished in birch, and the furniture is Jacobean. A bowl of Italian marble, which forms the chandelier, gives a soft light that is reinforced by candlelight.

Breakfast Room and Kitchen. Adjoining this is a breakfast room. Two sides are of glass, making it bright and cheerful; the other sides are of stone, the same as the exterior of the house, and the floor is paved with stone. There is a similar room used as a living porch at the south end of the house, and another on the second floor; all have fireplaces, but you feel there that you are at least half-way out of doors. A large butler's pantry leads into both dining and breakfast rooms, and off from it are the refrigerator, which takes up an entire room, and a large, well-lighted kitchen. A separate stairway leads from this part of the house to the servants' quarters above, so that the offices are distinct from the rest of the house.

A Comfortably Arranged Suite. At the opposite end is a suite of rooms occupied by Mr. Wick. Here again you are impressed with the remarkable convenience of the house. The rooms may be entered in various ways from both the interior and exterior. On the ground floor are a writing room and a den, the latter with beamed ceiling and oak-paneled walls. A stairway from this part of the house leads to the bowling alley and billiard room in the basement. The bowling alley is very fine, not only as regards construction of the alley itself, but for the beauty of the arches above it. The billiard room is finished with birch, showing the natural grain, and mirrors are set in the walls. A separate stairway leads from Mr. Wick's suite on the first floor to his room above, a feature of which is a large bathroom, lined with white marble.

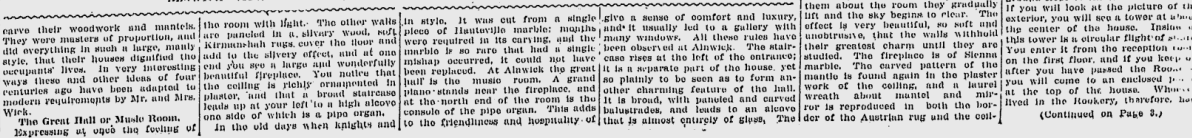
The Second Floor. A long gallery runs the length of the house on the second floor. Beginning with Hampton court, in 1534, all Tudor houses had this long hall; usually it was paneled and served as a picture gallery. Thus it became an important feature, and the development of the fact that most of the living rooms were on the upper floors, had much to do with the elaborate development of the central staircase. At one end of the gallery at Alnwick are Mr. and Mrs. Wick's rooms, and beyond them is a loggia, or solar room, two sides of which are again of glass. The loggia is one of the main living rooms of the house; it is as light and sunny as can be imagined and offers panoramic views of the driveway and ravine at the south, and the broad acres that slope down to the Country club.

The Roostery. At the north end of the third floor is a suite of rooms that is interesting for its history, as well as in itself and its relation to the past. The house is of two rooms, or rather a large room with fireplace, and a bed room, and a bathroom. All are in the Gothic style, with paneled walls, beamed ceilings, and arches. These details, selected for comment, do not detract from the general air of quiet, dignified and hardy beauty that pervades the house.

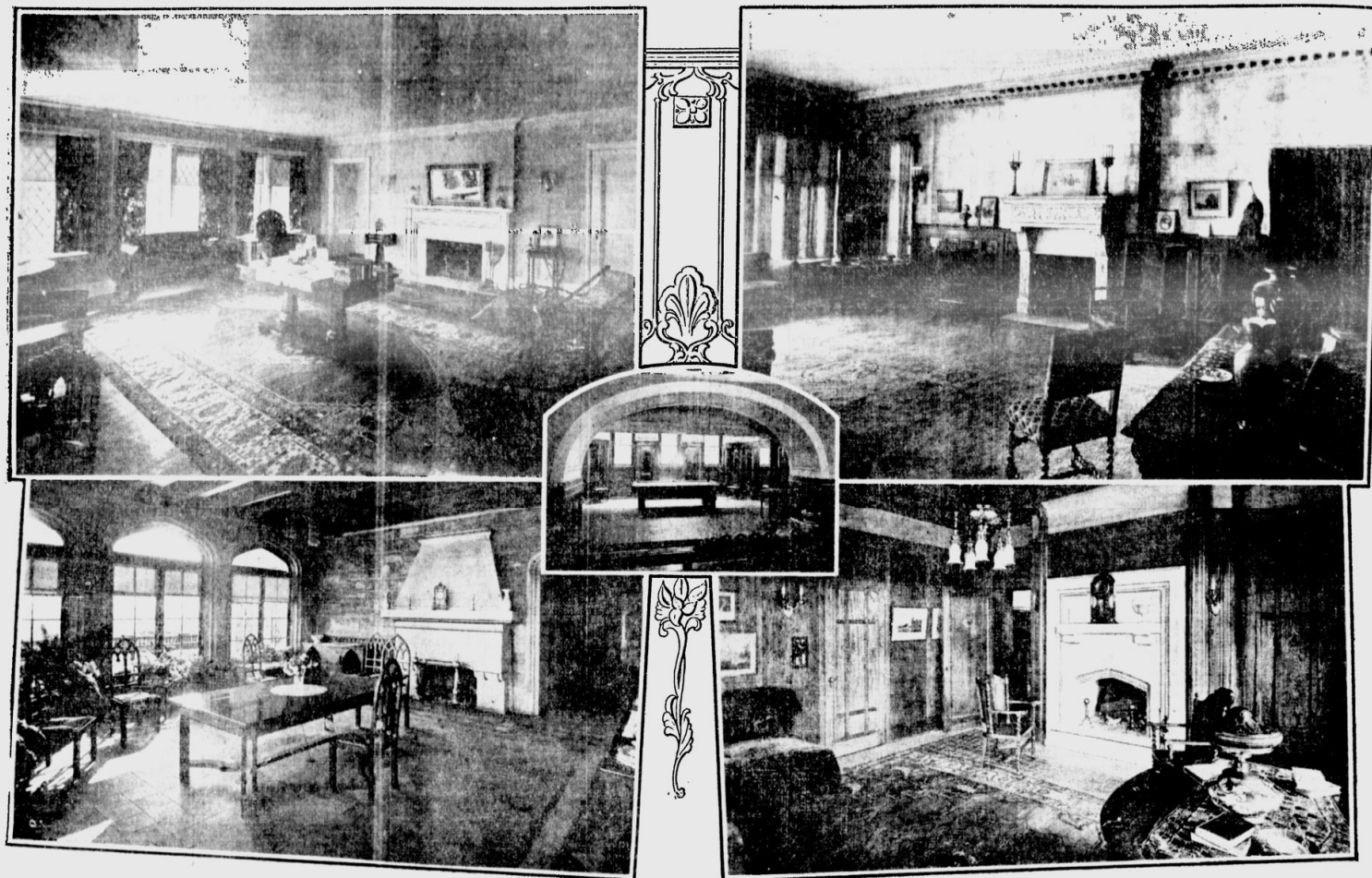
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(Continued on Page 1.)

ALNWICK—VIEW AS ONE APPROACHES THE HOUSE FROM THE SOUTH-WEST.



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Photos and drawing by Art Engraving Co.

Views of Alnwick. Top, left, the Colonial sitting room; right, the library. Center, the billiard room and howling alley. Bottom, left, the breakfast room; right, Mr. Wick's den. Abram Garfield of Cleveland was the architect of the house and the construction was supervised by Stanley and Scheibel of Youngstown.

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not only easy access to the rest of the house, but could enjoy the sun and air on the roof. It is an unexpected and delightful feature.

Many Other Interesting Features.
One might go on and on, describing

the beauty and comfort of the house, and still not say all that there is to say. He might mention the gardens, the greenhouses, and the woods at the west; or Mr. Wick's farm and blooded cattle on the other side of the woods,

and the artesian well that could supply half the city, as the Republic Rubber Co., of which Mr. Wick is a director, did during the flood a year ago. Everyone must be glad that there is such a house in, or at least

near, Youngstown. Not so much because it has given employment to many skilled workmen for three or four years—though that is good—but for its own sake, because it is a noble and inspiring place. A building like

this is an education, enlarging men's conceptions, giving them new ideas of what has been done and what life may be made. It will be a center of hospitality fit to welcome any guest the city may entertain. For half a century nearly every noted man who has

come to Youngstown has enjoyed Mr. Wick's hospitality. General Wm. Tecumseh Sherman and his brother, John Sherman; Secretary Chase and war governors Tod and Curtin; Presidents Garfield and McKinley, and many others who were prominent in

their time, have sat at his table and slept under his roof. Alnwick has already been the scene of delightful house parties, and the beautiful house will continue and enlarge upon the tradition begun by Mr. and Mrs. Wick while they lived in town.

RESIDENCE OF H.K. WICK
YOUNGSTOWN, OHIO.





Residence of Mr. H. K. Wick, Youngstown, O.
Abram Garfield, Architect.
The Reaugh Construction Co., Builders.

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H. K. WICK RESIDENCE, YOUNGSTOWN, OHIO
ABRAM GARFIELD, ARCHITECT
PLASTERED THROUGHOUT WITH HYDRATED LIME PLASTER FOR SCRATCH AND BROWN COATS

PLASTERING **is More Than a Detail**



Wick Residence, Youngstown, Ohio. Abram Garfield, Architect.
One of the numerous fine buildings on which Tiger Brand White Rock finish has been used for Scratch, Brown
and White Coat Plastering