NPS Form 10-900
Oct. 1990

OMB No. 10024-0018

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A) Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-9000a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name Smith, Edwin House

Other name/site number Pink House, 191-5730-0016

2. Location

Street & number 114 S Jefferson ☐ not for publication

City or town Wellington ☐ vicinity

State Kansas Code KS County Sumner Code SU Zip code 67152

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 ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Richard D. Pankratz 4-06-04 April 5, 2004

Signature of certifying official/Title Date
Kansas State Historical Society

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of commenting official /Title Date

State or Federal agency and bureau

4. National Park Service Certification

I herby certify that the property is — Signature of the Keeper — Date of Action

☐ entered in the National Register.
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other, (explain:)

Smith, Edwin House
Name of property

Sumner County, Kansas
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions
(Enter Categories from instructions)

Domestic: Single Dwelling

Current Functions
(Enter categories from instructions)

Vacant / Not Used

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals: Mission/ Spanish C

Colonial Revival

Materials
(Enter categories from instructions)

foundation Brick

walls Stucco

roof Other: Clay tile

other Brick and Stucco

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "X" in one or more boxes for the criteria qualifying the property for Natonal Register

- ☐ 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 likely to yield, information important in prehistory or history.

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

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from it 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 of age or achieved significance within the past 50 years

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance

1935

Significant Dates

1935

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ellis Charles and Company

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual lising (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 #

Primary location of additional data:

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

Name of repository:

Name of Property Smith, Edwin House County and State Sumner County, Kansas

10. Geographical Data

Acreage of Property Less Than One Acre

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	14	641925	4125272
2			
3			
4			

☒ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Name/title Daniel R. Rowe / Principal

Organization Treanor Architects Date 09-12-2003

Street & number 1715 SW Topeka BLVD Telephone 785-235-0012

City or town Topeka State Kansas Zip code 66612

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner

name Tom and Gala McAlister

street & number 1400 East 16th telephone

city or town Wellington state Kansas zip code 67152

Paperwork Reduction Act Statement: This information is being collected for applications 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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503

Narrative Description:

Location and Site:

The Pink House is located at 114 Jefferson Street in downtown Wellington, Kansas. It began construction in 1930 and was completed in 1935. Originally built as one of two houses between two church buildings, the house on the adjacent property was demolished sometime after 1950, leaving the Pink House as the only structure on the two adjoining lots between the churches. The building remains largely unaltered and in very original condition including original wall paint. The only evidence of alteration was the addition of central air conditioning.

Located on the West side of the street, the main entrance faces East and is set back from the street 52 feet. A narrow driveway 9 feet wide, in poor condition extends from Jefferson Street to a double car detached garage in the rear of the property. A squared curb lines this driveway, and both the curb and driveway have a red pigmented, cement surface approximately 1 inch thick. This topping may have been added at a later date judging from the color of original pigmented concrete on walks adjacent to the house.

A large maple tree near the Southeast corner of the house, and a Magnolia tree located between the house and garage are the only plantings that remain from the original landscaping. The north side of the property is lined with a wonderful slope-topped random shaped limestone wall with red mortar and a red-pigmented sloped concrete cap. This wall shows evidence of continuing along the south to the garage, but has been partially removed. A snake shaped pool once located in this northwest corner of the property has been partially removed and only portions below grade remain.

Views to and from the Pink house from the street (East) and alley (West) remain open as was originally intended.

Exterior Description:

The Pink House has a grand presence in the downtown, and fronts Jefferson Street with a 60-foot long facade. The Spanish Eclectic style, and original pink stucco stand out in what is an otherwise typical small-town Kansas context. The flat roof has a concrete deck and built-up surface surrounded by a stucco parapet. The parapet is topped with a clay tile detail that is interrupted in six locations with a hand made wrought iron panel.

The house is primarily a single story structure with a 21-foot by 21-foot area in the center and the small second floor tower room, which is only accessible from the roof. A 24-inch brick base extends around the entire structure.

The windows, which remain in very good condition, are single pane, steel, divided-lite windows with a primary configuration of two wide and five high panels. These windows are typically grouped in single or double unit casements. Each of the windows on the East and South side is surrounded by a four-inch wide by one-inch thick white stucco trim. The remaining windows have no exterior trim.

Clay tile tubes penetrate the walls high above the windows to provide ventilation for the concealed plenum space above the hard ceilings and below the flat roofs.

The asymmetrical composition of the East elevation is balanced through the location and size of openings. The second floor bedroom, which is set back from the main floor, has six tall and narrow arched windows with a rectangular window at each end. The entrance is marked with a symmetrical two-story tower that has a clay tile hip roof. A large arched window with a semi-circular wrought iron balcony is centered above the arched porch entrance, and has a small recessed arched niche on either side. The arched tower porch entrance is covered with an intricate wrought iron gate and is flanked on either side with small arched windows. This entrance is a covered porch that opens to the north to a front patio of hand made tile and surrounded by a low stucco wall with scrolled wrought iron inserts. Three rectangular windows front onto this porch, each having stucco arches above and a diamond shaped tile recessed inside the arch.

South of the tower, the East façade has a three-component window made up of a double casement in the center with a single 2 by 5 on each side. The base of this window is framed with a wrought iron scrolled window box. Above this window is a quatrefoil opening for a louver vent. A tile-topped wall extends to the south and north to create arched openings as gates to the side and rear yards.

The south elevation is a clustered composition with many projections that follow the irregular house plan on this side. Contrary to the formality of the front (east) elevation, the south elevation is imbalanced with many focal points. The stucco fireplace steps back with an ogee shaped scroll detail to the slender chimney, which is topped in a clay tile gable. Three tall and narrow arch topped recesses are inset into the base of the chimney with two smaller ones near the top. A small circle pivot vent stained glass window is placed on either side of the chimney where it narrows.

A large wide arched opening is the center of focus in the dining room near the middle of the elevation, while the remainder of the fenestration follows the taller, more slender motif of the other elevations.

A clay tile shed roof, bracketed back to the stucco walls with scrolled wrought iron, protects the two small brick and hand made tile porches that enter at the Kitchen and Kiva Room respectively. Original rectangular doors, hardware and screen doors remain in very good condition and the Kiva room door is framed with narrow arched sidelights.

The West elevation is the back of the house and is noticeable designed with less detail than the front and south elevations. Three arched windows are wider and did not receive the stucco relief frame seen on other windows. Two rectangular windows into the kitchen follow the same 2 by 5 window pattern, but are not as tall due to their functional location above the sink area.

The relatively flat North elevation is located only 9 feet from the north property line and is largely obscured by the limestone wall described in the site conditions. Rectangular windows on this elevation are randomly placed to coordinate with the room layout and although they vary in size and configuration, they follow the same general divided-lite size as the remainder of the house.

Detached Garage:

The detached two bay garage is located approximately 15 feet off the southwest corner of the house, and is constructed in the same wood stud and cement stucco with the same clay tile topped parapet, as is the house. Clay tile pipe penetrate the wall in two locations on each elevation to provide ventilation.

The two original raised panel garage doors remain intact with four windows across each. Two steel windows, one in the west wall and one in the east vary from the house design with a more square 3 by 3 single panel configuration. One 3-foot wide door allows for access on the north to the house.

Inside, the wood studs and rafters remain exposed, as does the concrete floor. A wooden partition located in the northeast corner of the room shields an original seat-activated flush toilet.

Interior House Description:

Although the exterior features of the house are unique and create a wonderful presence, the most notable features of The Pink House reveal themselves inside. The interior design is a menagerie of hand made tiles, plaster moldings and wall finishes, and murals that come together in an incredible blend of Spanish Revival and Arts and Crafts style finishes. Fine art murals by both local and nationally know artists adorn three rooms.

The front room known as the Greeting Room has two doors that open to the entry tower porch. The walls of this room are covered in a mural of a desert scene painted by Georgia Babbitt on muslin. Little is know about Babbitt, but some research identifies a Georgia Hall that married a Dante Babbitt in 1900 in nearby Wichita, and assumptions are at this point that she was a local artist commissioned for this work.

In the Southwest corner of this room there is a small arched opening to a recess for a built-in desk/makeup table. This small room has a continuation of the mural including a guitar player sitting against a wall with a Spanish dancer in a courtyard. This arched opening, as well as the other arched entrance to the room, is surrounded by plaster roping.

The living room has a fantastic beamed plaster ceiling. The beams have a plaster relief of a continuous flower and dart pattern. The walls are as original with a multi colored thick sponge textured patterned plaster. Floors in this room as well as most of the first level are hand made clay tile. The hearth is recessed in an alcove and adorned with hand painted tiles in the same Spanish courtyard scene as the Greeting Room paintings. Small circle pivot hinged stained glass windows appear in the top corners of the alcove. The Spanish dancers appear again in plaster carvings in the living room built-in shelves that are on each side of the main entrance door.

Three steps up from the living room is a sitting room that has had the wood flooring and wall plaster damaged by water and removed. A built-in mirror that remains and an area of plaster immediately surrounding the mirror indicate the wall plaster was textured in a heavy pattern. A room located adjacent to the sitting room that was likely a washroom contains a foldaway steel sink unit that was recessed into the wall.

One of the most striking features in this house is the triple arched opening that separates the living room and dining room. Complete with had forged wrought iron gates these arches are decorated with wide ornate plaster moldings and retain the original multicolor

glazing giving them a metallic sheen. The arches are supported by spiraled plaster columns, the bases of which are formed into the tile steps that lead to the dining room.

The dining room has the same beamed ceiling and original multicolored cast iron light fixtures. This room has the large wide arched window on one side and arched built-in recessed display cabinets on the other. Stairs to the upper bedroom splay into this room with scrolled wrought iron railings. A sharp-troweled plaster finish gives depth to the wall surface.

The stair to the second floor bedroom has a troweled textured finish and a relief of quail or other bird as a cornice border. The curve in the stair has a small lit recess for statuary. The second floor bedroom, which has a master bathroom adjacent, has windows on three sides of the room. The wall plaster was damaged by water and removed to reveal wood studs. A built-in mirror that remains and an area of plaster immediately surrounding the mirror indicate the wall plaster was textured in a heavy pattern. The windows in this room have been replaced with a vinyl replacement window.

The Kiva room, named for the fireplace located in the corner of the room, served as an entrance for family on the south side. The tile floor and black enamel built-in shelf detail and detail at the fireplace give this room a unique character. Painted muslin wall covering gives the indication that this room was, or was intended to be, decorated with a mural at one time.

The rear bedroom is intact with original paint and wood floor. Three arched windows are located high on the west wall, and like the other windows in the house have a very simple thin delicate painted wood trim detail. Off this bedroom is an alcove that contains a built-in makeup counter mirror and closet with murals continuing the Spanish dancer theme.

The first floor bathroom, fantastically detailed and well thought out, has aqua blue original tile and black border tile with pink plumbing fixtures. Separate alcoves for shower and tub areas are individually lit, and the shower is closed off by a steel framed leaded glass door. A small pink foot tub is one of many unique features of this room. Above the 6-foot tile wainscot, another mural by Babbitt that is continuous around the room has been removed and preserved. Built-in mirrors have been removed.

The 10 foot tall poured concrete basement has normal storage and mechanical rooms as well as a billiard room. This wonderful room has six murals, two on each of three walls,

that were completed by the nationally renowned artist A. D. Greer. They consist of oil paintings directly on plaster walls of outdoor western landscapes including moose, buffalo and bear. Typical of his other works but totally unique, these paintings are in surprisingly good condition. Each mural is surrounded by a thin wood trim frame, and a heavily textured plaster wall surface. A. D. Greer, who died in 1998, is know throughout the nation as landscape and still life painter that began his career in Kansas painting signs. Greer's works include commissions for Charles Lindberg, Will Rogers and many others. One work was purchased by President Lyndon Johnson and was exhibited in the White House during his presidency.

The plaster ceiling has water damage and has been removed, but salvaged portions indicate a border that included crossed pool cues in the corner with billiard balls lining a border of two walls and crossed rifles at the opposite corner with bullets creating a border along the other two walls. The floor was poured a patterned colored concrete and is as original.

Other unique features abound throughout the house. A few examples would be the built-in safe in the corridor closet, the built-in telephone seat, table and phone enclosure in the hall, the built-in ironing board and milk depository in the kitchen, and the doorbell light in each room for an obviously hearing impaired resident.

This is truly a one of a kind house that was carefully designed to the detail and desire of this very unique owner. The extraordinary untouched original condition of the building demonstrates the care with which this house received from the time that it was built and the craftsmanship with which it was built.

Narrative Statement of Significance:

The Edwin Smith House (Pink House) (c. 1930- 1935) is significant under National Register Criteria C as an example of the Spanish Colonial Revival style of architecture. The house was constructed for Wellington entrepreneur Edwin Smith during the height of the Great Depression. The house is also notable for its murals by nationally acclaimed artist A. D. Greer.

In the spring of 1871, Joseph C. Smith and a few other settlers founded the town of Wellington, Kansas. He began with a very small 8 feet by 32 feet building that sold boots and shoes, but soon grew to add clothing and furnishings. In 1884 he built a larger building and shortly thereafter expanded his business into the towns of Harper and Ashland. He continued to invest in land and business holdings in many Kansas counties including a 10,000-acre ranch in Clark County.

Edwin A. Smith, the son of Joseph arrived as a babe in Wellington with his mother, shortly after Joseph settled in Wellington. According to the "Smith Golden Jubilee", Edwin was the first pioneer child in Sumner County and lived his entire life in Wellington. He joined with his brother Joseph Jr. in 1906 to purchase his father's interest and took over the mercantile business. Together they expanded the business, opening three stores in western counties and remodeled existing stores, garnering attention from national publications. Edwin was somewhat withdrawn from the community and little is know of his contributions to Wellington.

The Pink House was built to house the Edwin Smith family, and was finished in 1935. Edwin and his family used this as their retreat and lived a very private life in this marvelous house. It was as unique as the Smith family story, and continues to serve as a landmark for this pioneer town.

The basement of the Pink House was built with 10' tall ceilings, and contained a billiards room for Mr. Smith. The room was styled in a western theme with careful attention to detail in the floors and ceilings as well as the walls (refer to Section 5 of this document). The most striking feature of this room, however are six surviving wall murals by the nationally known artist A.D. Greer.

Aubrey Dale (A. D.) Greer was born in Oklahoma in 1904 and moved to Kansas where he grew up, attending St. John's Military Academy in Salina. Although much of his early

career was spent on small commissions, he achieved success while completing commissions for celebrities and well-known people. His painting "Cattle Country" was purchased by Lyndon Johnson to be displayed in the White House during his presidency. Other significant commissions include paintings for Charles Lindberg and Roy Rogers. His larger landscapes, not totally unlike those in The Pink House, have been sold for $100,000 by American Fine Arts Gallery.

The Pink House exemplifies a very unique Spanish Colonial Revival style of architecture that is in a nearly untouched original condition. This style of architecture, and the detailed degree in which it was executed, makes this building a one of a kind, incredible surviving example of an era of mercantile wealth.

The Spanish Colonial Revival Style that is most common in the southwestern states, and particularly California where the Smith's traveled extensively. They brought back with them a love for the Spanish style and a great appreciation for the artisans that create quality. Landmark houses in this style are rare outside of Florida and the Southwest, which makes this unmolested example such a treasure to preserve. Like the Mission Style which preceded it, the Spanish Colonial Revival Style spurred vernacular examples across the country during the 1920s and 1930s.

The unique feature of the Spanish Colonial Revival style is the ornate low-relief carvings highlighting arches, columns, window surrounds and cornices and parapets. Red-tiled hipped roofs and arcaded porches are typical. Stone or brick exterior walls often are left exposed or finished in plaster or stucco. Windows can be either straight or arched. Iron window grilles and balconies also may be used. A molded or arcaded cornice highlights the eaves. The facades of large buildings often are enriched with curvilinear and decorated parapets, cornice window heads, and symbolic bell tower.

The style uses decorative details borrowed from the entire history of Spanish architecture. These may be of Moorish, Byzantine, Gothic, or Renaissance inspiration. The Spanish Colonial Revival is most common in the southwestern states, particularly California, Arizona, and Texas, and in Florida. These regions reflect the original Spanish Colonial building that occurred into the 19th century.

The 1915 Panama-California Exposition influenced the popularity of the Spanish Colonial Revival style. The exposition was designed by Bertram Grosvenor Goodhue, the author of a detailed study of Spanish Colonial architecture. During the 1920s, many

new communities in Florida and southern California were planned in this style. The style reached its height of popularity during the 1920s and early 1930s, rapidly passing from favor during the 1940s.

In 1925 Edwin Smith and his wife took the influences of this style that they garnered from their travels and began work with Wichita architect Ellis Charles and Company to design a house near his business that would display his success. The house was planned to cost $12,000, but did not begin construction until 1930. Because most of the materials that went into the design were hand made such as the floor tile, or required labor-intensive artisans such as the plasterwork, the construction was not completed until 1935.

The exterior style is simple and elegant. The use of balanced asymmetrical composition and a pallet of complementary materials create a cohesive and heavy appearance. The use of rectilinear and arched windows in constantly varied arrangements is tied together in patterns that develop a wonderful language. This eclectic use of full arches and flattened arches would typically create a disjunct look, but because the use of each is consistent, the result is a wonderful dialect that incorporates the formality of the Spanish Mission Style with the flat roof and parapet typical of the Spanish Colonial Revival Style.

The Smith's appreciation for quality in the use of construction materials prompted them to contract with fine artists to create the interior of the house. Unique plaster patterns were created in each room. Twisted plaster columns and wrought iron gates, railings and corner brackets divide rooms. Glazed applied ornamental plaster relief adorns each beam surface and other areas throughout the house. Fine art murals were painted on muslin prepared walls in various rooms.

Although very true to the Spanish Colonial Revival style throughout, the interior built in casework details in the hall and bathrooms borrow from the French and Arts and Crafts style. These can be seen in the built-in phone sitting area in the hall that has a curved sliding wood door and flip down seat, and the clean horizontal lines of built-in cabinets in the hall and bedrooms.

Ed Smith retired in 1951, and passed away in 1967. The house was used by the Smith family without alteration during that time. According to locals, the Smith's kept monkeys in a netted area in the back of the house near the serpentine pool. The house was purchased by the Woolford estate in 1962. James and Elma Woolford occupied the

home off and on until 1969 when, it was purchased by Mable Glamann who occupied the home until 1998. No modifications were made to the house during this period. Even the original paint on the stucco, which was a rich multi-colored stain-like glaze was not covered or removed.

In 1998 the house was purchased by Debbie Romaine, who had central air added to the house with minor ductwork modifications. Some electrical outlets were added using surface conduit, but the house remained substantially unaltered. The house was recently purchased by the current owners, Tom and Gala McAlister in December of 2002. It is their intent to restore the residence for use as a wedding and events venue.

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The Smith's appreciation for quality in the use of construction materials prompted them to contract with fine artists to create the interior of the house. Unique plaster patterns were created in each room. Twisted plaster columns and wrought iron gates, railings and corner brackets divide rooms. Glazed applied ornamental plaster relief adorns each beam surface and other areas throughout the house. Fine art murals were painted on muslin prepared walls in various rooms.

Although very true to the Spanish Colonial Revival style throughout, the interior built in casework details in the hall and bathrooms borrow from the French and Arts and Crafts style. These can be seen in the built-in phone sitting area in the hall that has a curved sliding wood door and flip down seat, and the clean horizontal lines of built-in cabinets in the hall and bedrooms.

Ed Smith retired in 1951, and passed away in 1967. The house was used by the Smith family without alteration during that time. According to locals, the Smith's kept monkeys in a netted area in the back of the house near the serpentine pool. The house was purchased by the Woolford estate in 1962. James and Elma Woolford occupied the

home off and on until 1969 when, it was purchased by Mable Glamann who occupied the home until 1998. No modifications were made to the house during this period. Even the original paint on the stucco, which was a rich multi-colored stain-like glaze was not covered or removed.

In 1998 the house was purchased by Debbie Romaine, who had central air added to the house with minor ductwork modifications. Some electrical outlets were added using surface conduit, but the house remained substantially unaltered. The house was recently purchased by the current owners, Tom and Gala McAlister in December of 2002. It is their intent to restore the residence for use as a wedding and events venue.

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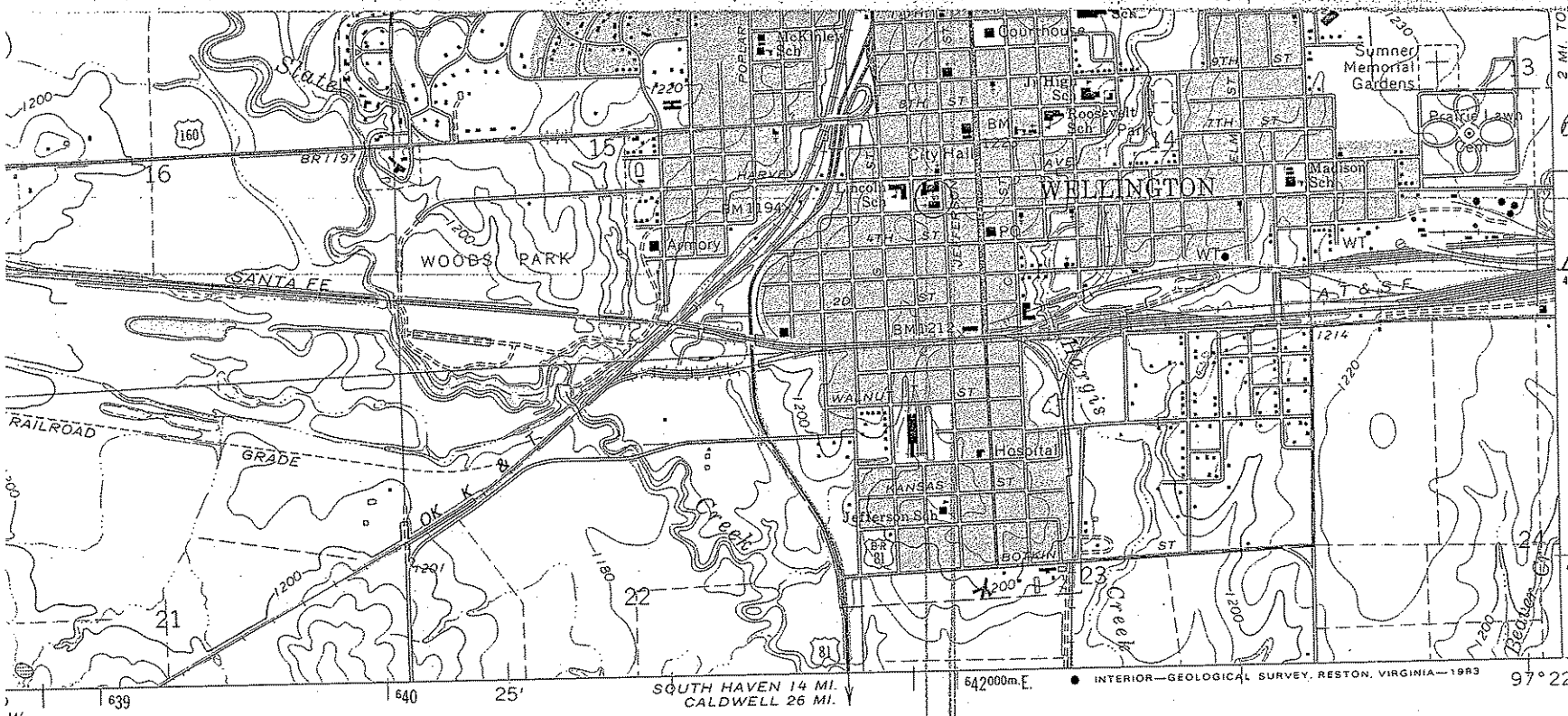
Verbal Boundary Description:

The property is located on Block 66, Lot numbers 6, 7, 8, 9 Original town of Wellington. The property is bounded by Jefferson Street to the east and adjacent property lines on all other sides.

Boundary Justification:

The boundaries associated with the property reflect the historic property boundaries.



EDWIN SMITH HOUSE
UTM Coordinates
14 641925
4125272

4000

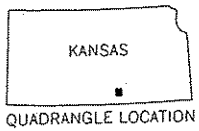
1 MILE

4000 5000 6000 7000 FEET

1 KILOMETER

AL 10 FEET
ICAL DATUM OF 1929

AL MAP ACCURACY STANDARDS
, COLORADO 80225, OR RESTON, VIRGINIA 22092
EY, LAWRENCE, KANSAS 66044
AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs taken 1981 and other sources
This information not field checked. Map edited 1983

Purple tint indicates extension of urban area

ROAD CLASSIFICATION

Heavy-duty
Medium-duty
Light-duty
Unimproved dirt

U. S. Route

WELLINGTON, KANS.

N3715—W9722.5/7.5

1965
PHOTOREVISED 1983
DMA 6558 IV SW—SERIES V878