NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Riverside Cottage 173-5880-0114

other names/site number Thomas Fitch House

2. Location

street & number 901 Spaulding Avenue ☐ not for publication

city, town Wichita ☐ vicinity

state Kansas code KS county Sedgwick code 173 zip code 67203

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
[X] private	[X] building(s)	1	____ buildings
☐ public-local	☐ district	____	____ sites
☐ public-State	☐ site	____	____ structures
☐ public-Federal	☐ structure	____	____ objects
	☐ object	1	____ Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this [X] 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 [X] meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Ramon Powers — August 27, 1988

Signature of certifying official — Date

State Historic Preservation Officer, 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.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ 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:) ____

Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Domestic; Single dwelling;	Domestic; Single dwelling;
Residence	Residence

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Late Victorian;	foundation Stone: limestone
Romanesque	walls Stone: limestone
Queen Anne	Brick
	roof Asphalt
	other Wood: shingles

Describe present and historic physical appearance.

Riverside Cottage (c. 1887-1888) is located at 901 Spaulding Avenue in Wichita, Sedgwick County, Kansas (pop. 279,835). The two-story, brick, limestone, and wood Queen Anne/Romanesque Revival house stands in the Riverside Addition as one of the first structures built in the newly annexed area. Most of the residences standing in the Riverside Addition were constructed during the 1910s and 1920s. It was not until the 1960s that the prominent corner siting of the Riverside Cottage was substantially obfuscated by the construction of a narrow, one-story yellow brick house at the corner of Franklin and Spaulding Avenues, essentially cutting off the north view. Riverside Cottage has an eastern facade orientation, measuring approximately thirty-two feet from north to south and sixty feet from east to west. Sadly, the building has been gradually deteriorating since at least the 1950s but for most intents it does retain its architectural integrity.

The house is essentially a rectangle with various projecting bays which give it the appearance of asymmetry. A ridge hipped roof covers the main body of the house. A gabled roof covers the facade's projecting gable and jerkin headed roofs cover the three bays that project from the other three elevations. Badly deteriorated composition shingling has replaced the original patterned slate roof. Asphalt shingling covers the original wooden shingling on the front porch roof and balustrade.

Various sizes of rock faced ashlar, golden colored limestone laid up in an uncoursed fashion forms the foundation and first story wall of the house. Hard red brick forms the second story. A grey limestone is used for the beltcourses that delineate the basement and first floor levels and the first and second floor levels as well as for the lintels and sills on the first floor, the foundation base, and other window surrounds and decorative treatments. A dentilled wooden cornice with bracketted eaves runs beneath the roof for the entirety of the building. Dentilled and corbelled brick courses run the entirety of the upper and lower areas of the second floor brick wall. The mortar used on the limestone varies from a traditionl Romanesque dusty red to a grey and to a yellow that matches the yellow limestone. The mortar used on the brick appears to be a muted grey, the joints are thin.

[X] See continuation sheet

Window treatments are for the most part double hung, with the upper sash divided by an eight paned unit above a two paned unit, and surmounting a single paned sash. In some cases the windows are large, fixed single panes with multiple, small paned transoms. Additionally, there are examples of oculus windows piercing the stone wall on the north elevation, and diamond and small rectangular windows piercing the jerkin headed gable planes and wood relief areas that flank these bays on the north, south, and west elevations. A palladian window pierces the north stone wall on the north elevation. Its surround is classical, with recessed panelling and mouldings. In the case of all other wooden window surrounds, the treatment is very plain.

The house is marked by decorative masonry panels that are the hallmark of the Romanesque Revival. A stone panel marks the east face of the building's main chimney. "Riverside Cottage" is carved to encircle a man's face that is intertwined in vines and flora. The letters are picked out in a golden tone, the panel itself is a grey limestone. A carved floral panel marks the second level of the south elevation above the deteriorated balcony. A carved cherub forms part of the lintel above the window in the polygonal bay on the first level at the facade gable's southeastern corner. Additionally, there are some infill panels made of rubble and stone.

The facade of the building is comprised of a two-story, gabled pavilion that projects from the southern two-thirds of the building. A rounded and polygonal bay defines the southeast corner of the gable, it is polygonal on the first level and rounded on the second level. A large rock faced, ashlar limestone chimney stands flush against the northern wall of the northeast corner of the gable, rising out of the limestone wall. Behind it, in a dramatic recess, is the one-bay entrance to the house. An eyebrow dormer with a jerkin headed roof spans this dimension of the roof, offsetting the roofline of the projecting gable. A wide porch ties the projecting gable and the recessed bay together. A gabled roof covers the segment that projects from the recessed bay and a pent roof runs along the front of the building. This section integrates into the bowed, wooden shingled porch balustrade that projects from the gable's second level.

Historic photographs reveal that the porch has been substantially altered, and recent growth hides much of its decorative detail. When constructed, the porch had a rounded limestone bay with scuppers that extended past the house on the southern side and a porte cochere that projected from the northern elevation, providing a base for that elevation's palladian window. These

two elements have been removed. Additionally, the wooden balustrades on the east and north elevations of the porch have been replaced with four courses of cinder blocks laid in a checkerboard pattern. This treatment is also used to close off the area where the limestone bay was removed on the southern elevation. Interestingly, the checkboard coursing is a decorative element occasionally employed in the Romanesque Revival and was used for the porch balustrade on Wichita's Fairmount Cottage, although rock faced ashlar stone and not cinder block is the appropriate material.

The porch retains its classical wooden columns, with the exception of the several pairs that were lost when the porte cochere was removed, and entry arch, although the arch, its pediment, and much of the gable roof and the north elevation are hidden by vines. The columns are inspired by the Doric order, although eclectic in their interpretation. The bowed shafts are fluted on the upper halfs, horizontally scored in the centers, and plain on the bottom. They stand on stone imposts and support a plain classical wooden entablature. The pedimented entry arch incorporates a double pediment, the first of which directly surmounts the arch and is set off by a dentilled cornice. The outer pediment concludes with a plain classical entablature, wooden shingling covers its gable. Sunburst motifs decorate the interior and exterior planes of the arch. The wooden shingling, which was such a prominent feature of the second story bowed balustrade, the porch roof, and the rounded bay is retained along the porch's southern roof infill wall. Additionally, the porch's wooden tongue and groove ceiling is retained but the original wooden flooring has been replaced with concrete. The original stone steps and abutments appear to be intact, albeit in somewhat deteriorated condition.

Details that comprise the first level of the facade include a 8/2/1 double hung window of the type previously described which pierces the southeastern plane of the gable's stone polygonal bay. A carved cherub projects from the surmounting lintel. A large fixed, single paned window with a multiple small paned transom pierces the southern half of the gable's eastern stone wall, flanked by a niche on the north. The stone wall terminates with the stone chimney base, its northern plane is pierced by an 8/2/1 window. A doorway pierces the recessed eastern stone wall, filled by a wooden paneled single door and a single wooden panel.

Details which comprise the second level of the facade include the two 8/2/1 double hung windows that fenestrate the gable's rounded bay. Historically this bay was dressed with wooden shingles, that were probably painted red. Lighter colored wooden strips delineated the horizontal spaces between the windows, these are intact. Some of the shingling has been covered with red asphalt sheeting. A single door with a single sidelight pierces the gable's brick wall. It opens onto a porch whose shingled balustrade has been covered with red asphalt shingles. The balustrade's two scuppers remain exposed. From the vantage point of the second story front porch the "Riverside Cottage" carved stone panel is very visible. Additionally, a 8/2/1 double hung window pierces the eastern brick wall of the facade's recessed plane. The shingled gable that surmounts the facade's projecting unit retains its scuppered balustrade, dentilled cornice, recessed doorway, and roof ornament.

The northern elevation is comprised of a central block from which a jerkin headed pavilion projects. This block is flanked by two recessed planes, the facade's gabled pavilion to the east and the rear's jerkin headed pavilion to the west. An oculus window with a grey limestone surround pierces the stone wall of the central block on each side of the projecting jerkin headed pavilion. A palladian window rises above the eastern window into the brick wall. An asymmetrical treatment is employed above the western oculus window. A short, corbelled brick wall supports a lowered roof plane with a dentilled and modillioned entablature. The wooden roof plane echoes of half timbering and is pierced by a diamond shaped window. A rock faced, ashlar limestone chimney runs centrally through the projecting jerkin headed pavilion. Two pairs of 8/2/1 double hung windows flank the chimney on the first and second stories. Limestone lintels with voussoirs and keystones surmount the first story windows. A small, 6/1 double hung window pierces the stone chimney on the first level. Below it stands a rubble filled panel. Limestone lintels with voussoirs and keystones surmount the four basement windows on this elevation. Two, small eight paned windows flank the stone chimney in the gable face of the jerkin headed pavilion. A half timbered affect fills in the wooden wall plane, the plane is surrounded by a dentilled cornice. A transomed door pierces the stone wall of the jerkin headed pavilion that projects from the rear of the central block. A small porch fills in the recession. This unit has no fenestration.

The west rear elevation is comprised of a jerkin headed pavilion that projects from the main body of the house. An 8/2/1 double hung window pierces the first and second story walls in a slightly off centered location. Voussoired lintels with keystones surmount the first story and basement windows. The jerkin headed gable plane is pierced by two small windows and decorated with a half timbered treatment. A brick chimney rises from the southern roof

slope, this replaced the original rock faced, ashlar limestone chimney. Wall treatment to the north of the projecting pavilion includes a half timbered treatment on the exposed roof face and the small porch mentioned in the paragraph above. Two 8/2/1 double hung windows pierce the limestone and brick walls of the unit to the south of the projecting pavilion. The first level window is located in a rounded bay and is surmounted by an angular limestone hood. It is surrounded by quoins.

The southern elevation is the most deteriorated part of the house. The most significant structural problem affecting the building is the continued spalling and loosening of masonry walls on the southwest corner of the southern elevation. The spalling is something that affects all of the grey limestone used for the lintels, sills, beltcourses and other decorative features, but this deterioration is most noticeable and serious on the southern elevation. Additionally, the wooden balcony that graces the second story of this elevation is rotting.

The southern elevation is comprised of four main units: a jerkin headed pavilion projects from the elevation's center rear, a two bay unit stands to its west, a two bay unit with a balconied second story stands to its east, and a rounded and polygonal bay terminates this elevation on the eastern corner. Two 8/2/1 double hung windows pierce the stone wall of the western unit. These windows are surmounted by limestone lintels with voussoirs and keystones, similar lintels surmount the basement windows below them. An 8/2/1 double hung window and a smaller fixed window fenestrate the brick story of this elevation. The projecting jerkin headed pavilion is comprised of a rounded limestone bay with a flat face that supports an angular brick second story and a half timbered gable plane. An 8/2/1 double hung window pierces each rounded bay of the first story pavilion. Limestone hoods surmount these windows, limestone quoins surround them. A 12/2/1 window surmounted by a limestone lintel with voussoirs and keystones graces the flat plan of this bay. A similar lintel surmounts the basement window under bay's central basement window. Two, 8/2/1 double hung windows pierce the second story brick wall. Three diamond shaped windows stand in the gable face of the jerkin headed roof, half timbering surrounds them. A squat, 12/2/1 double hung window and an eighteen paned window fenestrate the first level of the unit which stands to the east of the pavilion. Limestone lintels with voussoirs and keystones surmount these windows. A cobblestone panel

stands beneath the fixed window. Voussoired lintels with keystones surmount the two arched and rectangular basement windows of the eastern unit. The second level of this unit is marked by a wooden balcony whose original wooden shingles are covered with asphalt shingles. An historic photograph shows the shingles painted in at least two different colors. A door opens out onto the porch from the eastern wall of the pavilion. A carved stone panel decorates the unit's brick wall. This unit concludes with the aforementioned rounded and polygonal bay. One, 8/2/1 double hung window pierces the western curve of the rounded bay, overlooking the second story porch. A jerkin headed eyebrow dormer sits atop the roof for this section.

The interior of the house maintains most of its original floorplan and architectura features. Essentially the house has a townhouse plan, with a narrow facade and the room placement running lengthwise, although the large porch that originally enwrapped the front disguised this fact. The rooms are finished variously with wood panelling, wainscotting, and baseboards and maintain their original doors and hardware and retain either their original or period fireplace mantles. Glass transoms surmount the doors on the second floor. The decorative details are classically inspired.

On the first floor, an offcentered entry hall leads directly to an ell-shaped wooden staircase and to a polygonal parlour on the east. The dining room and kitchen stand behind this area and additional space stands to the rear. The second floor includes four bedrooms and a bath. The bath retains its original toilet, sink, bathtub and small ceramic floor tiles. The third floor or the attic is unfinished and accessed by a box stairway on the second floor at the rear of the house. Supporting masonry walls form the structure of the basement.

In the 1940s, the Federal government converted Riverside Cottage into four apartments. On the first floor, three sets of double pocket doors were removed and another set leading into the original living room was sealed. A kitchen replaced the original living room, the pantry was made into a bathroom, and closets were installed. On the second floor, the master bedroom's closet was made into a bathroom, the doorway between the master bedroom and the original bathroom was sealed, and both the master bedroom and the maid's room were converted into kitchens (these chambers are presently being restored). Also, a wall between a bedroom and the second floor main hall was removed and replaced, and this portion is being restored also. A new central heating system has been installed by the present owner. The longterm rehabilitation plans of the owner include the stabilization and rehabilitation of this fine and unique Proudfoot and Bird residence.

8. Statement of Significanc

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☒ A ☒ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1887-1888	1887-1888
Commerce	1888-1895	
Community Planning & Development	1887-1888	

Cultural Affiliation

N/A

Significant Person

Fitch, Thomas G.

Architect/Builder

Bird, George

Proudfoot, Willis

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Riverside Cottage (c. 1887-1888) is being nominated to the National Register under criteria A, B, and C for its historical associations with the growth of Wichita during the boom period of 1886-1887, with businessman Thomas G. Fitch, and for its architectural significance as an example of an eclectic, Queen Anne/Romanesque inspired design.

Wichita experienced a tremendous real estate boom in 1886 and 1887, due in part to the industrial subsidies offered by the city government. Between Spring, 1886 and Spring, 1887 one thousand eight hundred and seventy-one new residences, one hundred commercial buildings, twenty-two factories, eleven hotels, and four hundred and thirty-six miscellaneous buildings were constructed in Wichita. In 1887, the year that the Riverside Cottage was built, Bradstreet's Report listed Wichita third among those American cities that had experienced the greatest number of real estate transactions during the first five months of the year. Wichita's population soared to 40,000 people during the boom but by 1889 the city could no longer afford to subsidize industry and the population began to dwindle. The bust was foretold somewhat in Marshall Murdock's famous February, 1887 editorial "Call a Halt", in which he criticized the outside additions craze, which had resulted in enough platted land to support a population of 300,000.

During the boom, outlying areas of the city like Riverside, College Hill and Fairmount were platted, streetcar lines were built out to them, and some houses of grand design were constructed, all to attract more investment in the city. As part of this phenomenon, Thomas G. Fitch (1861-1938) and his brother-in-law James O.Davidson (1850-?) organized the Riverside Land Company, with the purpose of selling homesites along Wichita's Arkansas River. To stimulate building in the new subdivision, Fitch and Davidson organized the Riverside and Suburban Railway, the city's first electric streetcar, and built large and imposing residences for themselves. Fitch's Riverside Cottage, designed by Proudfoot and Bird, Davidson's non-extant Kirby Castle, and the Campbell Castle (NR 1971) are representative of the house types constructed during the speculative phase of the Riverside neighborhood. The bust of

☒ See continuation sheet

1890 fairly ended the Riverside Land Company's dreams, few riverside castles besides those mentioned were built in this neighborhood until the next major building booms of the 1910s and 1920s.

Fitch is classified as a boomer, moving to Wichita from Chicago with his family in 1886. It does not appear that he invested badly or exploitatively; he became involved with an investment house and a number of railway companies and water works companies. Fitch earned a law degree from the University of Michigan in 1882 and practiced law in Chicago prior to moving to Wichita. In Wichita he became the treasurer of his brother-in-law's firm, Davidson Investment Company, the investment brokerage house that was the parent firm for the Riverside Land Company. He served as manager of the Riverside and Suburban Railway from 1887-1890, as general manager of the Wichita Electric Railway Company from 1890-1893, as general manager of the Larned Water Works from 1887-1893, and as general manager of the El Dorado Water Works from 1892-1904. Fitch became politically active with the Democratic party, serving as a delegate to the 1892 Democratic convention in Chicago and in 1894 he was appointed Postmaster of Wichita by President Grover Cleveland, a position he held until 1898. Fitch lived at Riverside Cottage until 1895 but continued his involvement in the growth and development of Wichita until his death in 1938, serving as the president of the Western Pacific Tea Company from 1903 until 1927.

Proudfoot and Bird were a prominent local architectural firm during Wichita's boom period of the mid-1880s and were the major proponent of the Romanesque Revival in the city. Willis Proudfoot (1860-1928) came to Wichita in 1885 from Foster and Liebbe in Des Moines, Iowa. The 1886 Wichita City Directory lists George Bird (1854-1953) as Proudfoot's partner. Their first commission was the Administration Building at Garfield University (now Friends University), (NR 1971). During their five years in Wichita, the firm designed seventy buildings, of which only nine are extant. They were responsible for twenty-two commercial buildings, two public buildings, twelve schools, five churches, and twenty-nine residences, including the Riverside Cottage. When Wichita's boom ended in 1890, Proudfoot and Bird left Wichita for Salt Lake City, leaving behind a city made rich by the infusion of Romanesque Revival architecture. In The Spirit of H.H. Richardson on the Midland Prairies: Regional Transformations of an Architectural Style Paul Larson describes the Wichita work of Proudfoot and Bird as somewhat antethetical to Richardsonian design tenets. They used Richardsonian devices as a means of giving height and variation to their buildings, reacting against the horizontality of Richardsonian design.

The November 26, 1887 Wichita Daily Eagle reported that:

> Thomas G. Fitch has decided to build a residence near the corner of Spaulding and Franklin Avenues. The first story will be of stone and the second of St. Louis brick. It will cost near $8000. Plans have been completed and work will commence at an early date.

What resulted was a house very similar to Bird's personal residence, the Aviary (c. 1887) (NR 1976) in the College Hill neighborhood and to A.S. Park's residence, the Fairmount Cottage (c. 1888) (NR 1985) in the Fairmount neighborhood. These three Proudfoot and Bird designed houses, along with Proudfoot's personal residence, Hillside Cottage (c. 1887) probably represent the first use of the shingle style in Wichita, albeit an eclectic interpretation. These houses all sit on a rusticated, limestone block first floor with either wood or brick second floors. The use of shingles on the Riverside Cottage is a less dominant feature than on either the Aviary, the Fairmount Cottage or Hillside Cottage. Riverside Cottage employs slightly more elaborate detailing on its exterior limestone and brick bays than either the Aviary or Fairmount Cottage, and actually combines an eclectic integration of the Queen Anne and the Romanesque, although staying true to the floorplan and massing of the prototype design evidenced in all three houses. Riverside Cottage's size is somewhat disguised now by the narrow lot that it sits on, the side elevations reveal the expanse of the house, which is not necessarily indicated by its facade. Although somewhat deteriorated, Riverside Cottage maintains a moderately high degree of integrity from its period of significance.

Riverside Cottage is essentially an example of a Queen Anne form that has some Romanesque Revival elements integrated into its design. In the late Victorian period the mixing of surface detail to achieve a stylistic context was very common. In the case of the Riverside Cottage what rings of the Romanesque Revival influence is the rock faced ashlar stone laid up in random courses, the contrasting stone colors, the connection of the sills to the beltcourses, the conspicuous placement of the gables "so that they thrust from the wall in a continuous uninterrupted plane," and the wooden porch entry arch, which does recall the syrian arch so famously associated with the style. The hipped roof with lower cross gables is the most common Queen Anne form found in this country. Elements of the classical or free classical abound in the palladian window and its surround, the dentilled cornices and beltcourses, and the classical treatments of the interior woodwork. Additionally, the half timbering of the jerkin headed gable planes, the use of shingling on the second story, and the slate roof are all hallmarks of the Queen Anne style.

9. Major Bibliographical Reference

Bentley, O.H. History of Sedgwick County. (Wichita, 1910).

Connelley, William E. History of Kansas and Kansans. (Chicago: American Historical Society, 1908).

Kidd, Daniel, Ed Carlson, Bob Marsh, Bill Ellington. Celebrate Wichita Century-Old Architecture: Proudfoot and Bird 1887-1987. (Wichita: Kansas Society of Architects, 1987).

Kidd, Daniel. "Riverside Cottage." (National Register nomination draft, 1988).

Miner, H. Craig. "The Wichita Boom of 1886-1887," Business and Economic Report, V. XIV, N. 3, September, 1984.

Wichita City Directories. 1886, 1887, 1888, 1889, 1890, 1891.

[X] See continuation sheet

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 # _____

Primary location of additional data:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: Kansas State Historical Society

10. Geographical Data

Acreage of property Less than 1 acre

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	14	645165	4173540	B			
C				D			

[ ] See continuation sheet

Verbal Boundary Description

The nominated property is located on N6½' of Lot 51 - all Lots 53-55-57, Spaulding Avenue, Riverside Addition, Wichita, Sedgwick County, Kansas. The property is bounded to the east by Spaulding and to the north, south and west by adjacent property lines.

[ ] See continuation sheet

Boundary Justification

The boundary includes all extant property historically associated with the Riverside Cottage.

[ ] See continuation sheet

11. Form Prepared By

name/title Martha Hagedorn-Krass, Architectural Historian

organization Kansas State Historical Society date July 14, 1988

street & number 120 West 10th telephone 913-296-5264

city or town Topeka state Kansas zip code 66612

Wichita Daily Eagle, 26 November, 1887.

Wichita Eagle-Beacon, 12 March, 1938.

Wilson, H.P. A Biographical History of Emminent Men in Kansas. (Topeka: Hall Lithographing. 1901).

Wood, L. Curtise, Dynamics of Faith: Wichita 1870-1897. (Wichita: Wichita State University, 1969).

RIVERSIDE COTTAGE
WICHITA, KANSAS
UTM Coordinates
14 645165
4173540