

**United States Department of 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 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

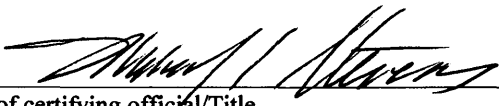
historic name Sharrow, Frances Kurth, House
other names/site number N/A

2. Location

street & number 841 Park Avenue N/A not for publication
city or town Columbus N/A vicinity
state Wisconsin code WI county Columbia code 021 zip code 53925

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.)


Signature of certifying official/Title _____ Date 5/19/10

State Historic Preservation Officer - Wisconsin
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 _____

Sharrow, Frances Kurth, House

County Columbia

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the 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.

See continuation sheet.

removed from the National Register.

other, (explain:)

Ethan H. Beall

7-8-10

[Signature]

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)
- district
- structure
- site
- object

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

contributing	noncontributing
1	1 buildings
	sites
	structures
	objects
1	1 total

Name of related multiple property listing:
(Enter "N/A" if property 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)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Prairie School

Materials

(Enter categories from instructions)

Foundation Concrete

walls Stucco

roof Asphalt

other Wood

Narrative Description

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

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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 the 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.)

Property is:

- 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1917 – circa 1930

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Keith, Walter J.

Ibisch, Alfred

Narrative Statement of Significance

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

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9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):

- 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:

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

Name of repository:

10. Geographical Data

Acreage of Property Less than One Acre

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

1 16 336140 4799500
 Zone Easting Northing

3 _____
 Zone Easting Northing

2 _____
 Zone Easting Northing

4 _____
 Zone Easting Northing

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 Timothy F. Hegglund

organization

street & number 6391 Hillsandwood Road

city or town Mazomanie

state WI

Date March 5, 2009
Telephone (608) 795-2650
zip code 53560

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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 the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	John C. & Carla A. Salzwedel	date	March 5, 2009
organization		telephone	(920) 623-3147
street & number	841 Park Avenue	zip code	53925
city or town	Columbus	state	WI

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

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Sharrow, Frances Kurth, House
Columbus, Columbia Co., WI

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Description:

The Frances Kurth Sharrow house is a large, free-standing, two-story Prairie School style single family residence. It was built in 1916-1917 by Columbus builder Alfred Ibisch from plans provided by Walter J. Keith. Keith was a Minneapolis, Minnesota architect whose self-published plan books were an important source of house designs for upper Midwestern builders and potential homeowners.¹ The attached garage, an alteration of the original Keith design, was constructed within a few years by the Sharrows. John Henry Kurth, the president of the highly successful Columbus brewery, gave the house as a wedding present to his daughter, Frances, who shortly thereafter married Columbus pharmacist Lloyd C. Sharrow. The house rests on tall, stucco-clad foundation walls that enclose a full basement story under the main block, all of the exterior walls that rest on these foundation walls are also clad in stucco, and they are all sheltered by the wide, overhanging eaves of the asphalt shingle-covered combination gable and hip roof that covers the house. This is the finest of Columbus's three Prairie School style houses and its architectural significance is enhanced by its very intact, very well maintained, and recently restored exterior and interior.

The 800-900 blocks of Park Avenue are lined with many fine historic period single family residences, the most notable of which are the four houses built for various members of the Kurth family. The Kurth family's fortune was derived from the family brewery, whose multi-building complex (729-733 Park Avenue) was located on the south corner that was formed by the intersection of Park Avenue and Farnham Street.² Historically, Park Avenue was (and still is) one of the principal routes into and out of Columbus, and it was also originally known locally as the Madison road because once it left the boundaries of Columbus it continued southwesterly towards the capitol city of Madison.³ In 1859, when Henry John Kurth bought the land for his brewery, both his land and the land surrounding it was undeveloped and much of it was farmed. In the years that followed, Kurth and his two sons greatly expanded the brewery complex. Both of these sons subsequently built large Queen Anne style houses nearby at 820 and 902 Park Avenue that are still extant today. The Frances Kurth Sharrow house was built next to the brewery and directly across Park Avenue from the houses of her uncle and her father and the large lot that is associated with her house is rectangular in shape. The main façade of the Sharrow house faces northwest onto Park Avenue, the house is surrounded by mown lawn and mature shade trees, and the rear portion of its lot is some ten feet-lower than the portion that underlies the house itself and it is accessed by a flight of concrete steps that descend from a broad terrace that spans

¹ The original blueprints for the house are in the possession of the current owners.

² Most of this brewery complex was destroyed in a fire in 1916, just as work was starting on the Sharrow House. The only survivor of this complex is the brewery's former office building, which is individually listed in the NRHP.

³ The 2000 population of Columbus was 4479.

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the width of the lot behind the house. In addition, the Park Avenue edge of the lot is bordered by concrete curb and gutter, a mown grass terrace, and a concrete sidewalk. The house is serviced by a concrete driveway that runs along the northeast edge of the lot from Park Avenue to a non-contributing modern garage located just behind the house.

Exterior

The Sharrow house was built between 1916 and 1917 in the Prairie School style and it has an L-plan, it is two-stories-tall, and its design is an example of the "gable roof subtype" of the Prairie School style identified by Virginia and Lee McAlester.⁴ The house has an almost square plan main block that measures 34-feet-wide by 36-feet-deep, but there is also an eight-foot-wide by 17-foot-deep two-story-tall sun porch/sleeping porch ell attached to the southwest side elevation of this block and a historic period 20-foot-wide by 20-foot-deep two-story-tall garage addition is attached to the block's northeast-facing side elevation. The entire house rests on poured concrete foundation walls that are covered with stucco above grade and these walls enclose a basement story that underlies the entire main block of the house. The exterior walls that rest on this foundation are also completely clad in stucco, they rise up to the wide, overhanging eaves that encircle the house, and these eaves have soffits that are clad in tongue-and-groove boards. The main block of the house is sheltered by a front-facing asphalt shingle-covered gable roof that covers the attic story of the house and this roof has a ridgeline that runs northwest-southeast. The two-story-tall sun porch/sleeping porch ell is crowned by a gable roof of its own, whose ridgeline runs southwest-northeast. A hipped roof shelters the two-story-tall garage wing. All of the house's original multi-light wood sash windows are still intact and many of these windows also still retain their original two-over-two-light wood storm windows.⁵

Northwest-Facing Main Facade

The 62-foot-wide principal facade of the house faces northwest onto Park Avenue and this facade is asymmetrical in composition. It is comprised, reading from left to right, of the 20-foot-wide elevation of the garage wing, the 34-foot-wide elevation of the main block, and the eight-foot-wide side elevation of the southwest-facing ell, all of which are clad in stucco. The northwest-facing elevation of the garage wing is set back six inches from the northwest-facing elevation of the main block and its first story features two garage door openings that each contain a pair of nine-light-over-three-panel

⁴ Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 1984), p. 439.

⁵ All the house's exterior doors and windows have rectilinear openings and these openings are all simply trimmed with wood boards.

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wooden side-hinged garage doors⁶, while placed high up in the second story above are two triple groups of nine-light casement windows that provide light to bedrooms.

The asymmetrically designed first story of the main block has a large triple window group placed towards its left end that consists of a pair of nine-over-one-light windows that flank a much larger six-over-one-light picture window. The main entrance to the house is placed to the far right of this triple window group and it consists of a simple three-light oak entrance door that is flanked on either side by tall, nine-light sidelights. This entire first story of this block is sheltered by the 34-foot-wide, full-width, one-story, stucco-clad front porch that is the dominant feature of this elevation. The gable-and-shed-roof of this open porch is supported by three massive, battered, stucco-clad, square plan pillars, the left hand one of which supports the shed roofed portion of the porch and the other two, the wider, more dominant front-facing gable-roofed portion. In addition, the northwest and southwest-facing sides of this porch have tall solid stucco-clad balustrades as well, but the northeast-facing side of the porch is open and contains a short flight of steps that ascend from the driveway up to the raised floor of the porch.⁷

The symmetrical second story of the main block contains two broad, slightly projecting, rectilinear plan bays and both of these bays are sheltered by overhanging pent roofs. Each of these bays contains a pair of nine-over-one-light double hung wood sash windows that provide light to the second story's two front bedrooms; these windows are shorter than the first story windows below. The gable end crowning this elevation contains a small Palladian style triple window group and this features a tall, sixteen-over-one-light semi-circular-arched window in the center that is flanked on either side by shorter four-over-four-light windows. This window group provides light to the attic story and it is the only feature of the house that possesses any historic reference.⁸

The eight-foot-wide, northwest-facing side elevation of the southwest-facing ell contains a triple group of three six-over-one-light casement windows in its first story that provide light to the sun porch, while a triple group of three tall nine-over-nine-light casement windows are placed in the second story above and provide light to the sleeping porch.

⁶ The current garage doors are reproductions of the originals.

⁷ This porch has not been winterized but removable modern storm windows have been placed in its openings to lessen the amount of cold air that enters the house through the main door in winter.

⁸ Interestingly, this window does not appear on the blueprints.

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Northeast-Facing Side Elevation

This 36-foot-wide side elevation of the house is asymmetrical in design and it consists of two main parts: the 20-foot-wide northeast-facing end of the projecting two-story-tall garage wing to the right, and the 16-foot-wide northeast-facing side elevation of the main block to the left. The first story of this elevation of the garage wing features a centered triple window group that contains three nine-over-one-light double hung windows that provide light to the garage, while the second story above features two triple window groups that each contain three nine-light casement windows.

The first story of the 16-foot-wide northeast-facing elevation of the main block features a shed-roofed, rectilinear plan oriel bay that is supported by two heavy wooden knee braces. This bay contains a triple window group that consists of three nine-over-one-light windows that provide light to the dining room. Centered in the second story above this bay is a single six-over-one-light double hung window and this window provides light to a second story bedroom.

The overall width of this elevation is further extended to the left by the five-foot-wide northeast-facing side of the house's one-story-tall rear porch, whose lower portion consists of a tall, stucco-clad solid balustrade. This porch's flat roof is actually a deck that extends eight feet further to the southeast past the edge of the porch; this deck's superstructure is supported on a pair of massive battered, stucco-clad pillars, one of which forms the last, southernmost element of this elevation.

Southeast-Facing Rear Elevation

The 62-foot-wide rear elevation of the house is asymmetrical in composition and it is comprised, reading from right to left, of the 20-foot-wide elevation of the garage wing, the 34-foot-wide elevation of the main block, and the eight-foot-wide side elevation of the southwest-facing ell, all of which are clad in stucco. The first story of this elevation of the garage wing features a centered, single, six-over-one-light double hung window that provides light to the interior of the garage and a single door opening containing a nine-light over-two-panel wood door that is positioned to the left of the window. The second story above features two triple window groups that contain three nine-light casement windows each.

The asymmetrically designed first story of the main block has a projecting, rectilinear plan, 14-foot-wide by 5-foot-deep porch to the right and a second projecting, rectilinear plan, 14-foot-wide by 5-foot-deep porch to the left. Placed in between these two porches is a projecting, flat-roofed, 6-foot-wide by 5-foot-deep entrance vestibule that serves a flight of steps that descend to the house's basement story. The right-hand screen porch is accessed from the inside of the house via a pair of sixteen-light French

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doors that provide light to the dining room. This porch has a tall, stucco-clad balustrade, its openings have now been screened, and it is sheltered by a flat roof that, as noted above, is actually a wooden deck that extends out an additional eight-feet from the main wall surface of the elevation. The superstructure of this deck is supported by two massive stucco-clad battered pillars and the deck itself is edged by a wooden balustrade that is composed of a shaped top rail, thin square balusters, and tall, thin tapered end posts. The flat-roofed entrance vestibule located to the left of this screen porch, that comprises the outside access to the basement, contains a four-light over one-panel entrance door. Placed directly above this vestibule, on the wall surface of the main block itself, is a small nine-over-one-light double hung window that provides light to the kitchen pantry.⁹ The left-hand porch has a shed roof, its walls are clad in stucco, and its openings have now been glazed in. This porch is accessed from the house's kitchen via another four-light over one-panel entrance door and a second door leads from the porch out onto a raised wooden deck whose balustrade is identical to the one that edges the deck above the right-hand rear porch.

The second story of the main block is three-bays-wide and its right-hand bay contains a four-light over two-panel door that opens from a second story bedroom out onto the deck that was described above. The center bay contains a small six-over-one-light double hung window that provides light to a bathroom, and the left-hand bay larger six-over-one-light double hung window that provides light to another second story bedroom.

The eight-foot-wide southeast-facing side elevation of the southwest-facing ell contains a triple group of three six-over-one-light casement windows in its first story that provide light to the sun porch, while a triple group of three tall nine-over-nine-light casement windows are placed in the second story above and provide light to the sleeping porch.

Southwest-Facing Side Elevation

The 36-foot-wide southwest-facing side elevation of the house is asymmetrical in design and it is dominated by the 17-foot-wide southwest-facing elevation of the projecting two-story-tall gable-roofed sun porch/sleeping porch ell, which is roughly centered on the elevation. In addition, a 9-foot-wide portion of the southwest-facing side elevation of the main block is located to the left of the ell and a 10-foot-wide portion is located to the right of it.

⁹ Both the right-hand porch and the entrance vestibule front onto a stepped, poured concrete terrace that spans the entire width of these two elements and which extends around the northeast side of the house and connects to the driveway.

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The 9-foot-wide southwest-facing side elevation of the main block located to the left of the ell contains a single nine-over-one-light double hung window in its first story that supplies light to the living room inside, but there are no openings in the second story above. The 17-foot-wide southwest-facing elevation of the projecting two-story-tall sun porch/sleeping porch ell contains a five window group in its first story that consists of two wider one-light windows at either end that each have six-light transoms placed above them. These two windows flank three narrower windows placed in between them that consists of nine-light casement windows, each of which also has a six-light transom placed above it. The second story above has another five window group and it is almost identical to the group below, but it is shorter because its windows do not have transoms placed above them. The 10-foot-wide southwest-facing side elevation of the main block that is located to the right of the ell contains a pair of nine-over-one-light double hung windows in its first story that supply light to the kitchen inside, but there are no openings in the second story above.

The length of this elevation is then continued for another five feet to the southeast by the southwest-facing side of the house's one-story-tall, stucco-clad, shed-roofed rear porch.

Garage addition

Recollections by the original family and elements of construction indicate that the garage addition was constructed within a short period of the home's completion by the same builder, Alfred Ibisch. Judging by its appearance and the finishes, the garage would have stood by about 1930. Family members recall that it was completed two years after the house was built. Before the room above the garage was remodeled, it retained lathe and plaster walls as in the rest of the house. The construction method is the same, as is the stucco application that covers the house.

Interior

The simplicity of the beautifully restored interior of the Sharrow house is deceptive because the materials that were used and the level of craftsmanship that was involved in fashioning them were both of very high quality. In addition, Keith's design for this interior is, like many other Prairie School style and Craftsman style examples, both welcoming and surprisingly modern.

The house's original floor plan is essentially intact. A full basement story underlies the main block of the house and it has poured concrete perimeter walls, a poured concrete floor, and it is divided into a number of smaller rooms by partition walls. Access to the basement is from an internal staircase accessed from a short hallway that leads from the living room into the kitchen, and also from a stairway that leads up to an exterior door located in center of the southeast-facing rear elevation of the house. The front (northwest) half of the first story of the house's main block consists of the 33-foot-

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wide by 17.75-foot deep living room, and the house's main staircase ascends from the south corner of this room. The rear half of this story is occupied by the 17.75-foot-deep by 13.75-foot-wide dining room and by the 13.75-foot-wide by 13.75-foot-deep kitchen, its pantry, and a small powder room. The second story of the main block has four bedrooms and a bathroom, which are all located off of a central hallway, and a fifth room, which comprises the second story of the garage wing, is accessed from a door in the northeast wall of the main block's north bedroom. A comparison of the original plans and the current configuration shows that one bedroom on the second floor was made smaller to accommodate the hallway to the room over the garage. Only one window was lost on the second floor. Its location as indicated on the original plans shows this as the location of the door to the room over the garage.

Some materials are used throughout the interior of the house. For instance, the floors on the first and second stories are of narrow varnished maple or oak boards and all of the walls and ceilings were originally plastered and some of these still remain.¹⁰ In addition, most of the house's original varnished first story doors, trim sets, door and window casings, and baseboards are still intact, as are the varnished doors and the painted birch trim in the second story.

Living Room

One enters house from the front porch by passing through the original three-light, oak, main entrance door, which opens directly into the rectilinear plan 33-foot-wide by 17.75-foot deep living room that takes up the northwest half of the first story of the main block. This door is flanked by tall nine-light sidelights and natural light also enters the room from a single window on the room's southwest wall and from a triple window group located on its northwest wall. In addition to these windows, still more light enters the room from a pair of sixteen-light French doors located on the room's southwest wall and which open into the sun porch, and from a second pair on the room's northeast wall that open into the dining room. All of these elements are encased with simple varnished door and window casings that are trimmed with square edge back band casing. Identical casings enframe the house's other doors and windows as well. There are also two small art glass-filled windows placed on either side of a fine brick fireplace that is centered on the room's northeast wall, but these windows are now mostly decorative since they space behind them is the first story of the house's garage wing. However, these window locations are indicated in the original Keith plan; they would have been blocked with the addition of the somewhat later garage. The lighting fixture in this room is original to the house.

¹⁰ The living room, dining room and side porch have oak floors; the other floors are of maple. When the current owners bought the house in 2006, many of the original plaster walls and ceilings in the house had been stripped down to the studs because of water damage and these were replaced with sheet rock.

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The house's main staircase is positioned directly opposite the main entrance door on the room's southeast wall in the south corner of the room. This quarter-turn combination open/closed staircase has three progressively smaller quarter circle starting steps at the bottom that ascend to a landing. The staircase then turns 90 degrees and ascends still further in a straight run up to the second story. Placed just to the left of the staircase on the room's southeast wall is a door opening that contains a two-panel door that has a shaped head, the only such door in the house.¹¹ This door opens into a short hallway that leads to the kitchen. This hallway has a door on its left that opens into a powder room and a door on its right that opens onto a staircase that goes down to the basement. Placed still further to the left on the same wall is the pair of French doors that opens into the dining room.

Dining Room

The rectilinear-plan 17.75-foot-deep by 13.75-foot-wide dining room occupies the eastern corner of the first story's rear-section. The floor of this room, like that of the adjacent living room, is made of narrow oak boards that are laid so as to form a large border surrounding a center field. This room's ceiling is beamed and it is composed of a grid plan that surrounds an open center. One can enter the dining room either from the living room through the French doors just described or through a single door opening centered on the room's southwest wall that opens into the kitchen. Natural light enters the dining room from a triple group of small nine-over-one-light double hung windows that are located in the oriel bay centered on the room's northeast wall and from a second pair of sixteen-light French doors that are centered on the room's southeast wall and which open onto a rear porch. The lower halves of all of the walls in this room are clad in paneled wainscoting that is capped with an overhanging plate rail; this paneling runs below the three windows in the oriel bay as well and creates a serving shelf just below the windows.

Kitchen

The 13.75-foot-wide by 13.75-foot-deep square plan kitchen and its adjacent rectilinear plan pantry occupy the southern portion of the first story's rear-section and most of the naturally finished birch cabinetry in both rooms is original as is the naturally finished maple flooring. One enters the pantry either from the door in the dining room's southwest wall or from the kitchen itself and both sides of this room and its northwest end are covered with floor-to-ceiling cabinets that have glass-front shelves above and drawers below. In addition, a built-in work table is located below the small double hung window that is located on the pantry's southeast wall. The adjacent kitchen is entered either from the

¹¹ This door is an excellent example of the subtle craftsmanship that is on display throughout the house. The living room side of this door is faced in wood that has been stained to match the wood in the living room, but its kitchen side is faced in birch that has a natural finish that matches the woodwork found in the kitchen and pantry.

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pantry or from a short hallway that leads to the living room. Here too, cabinetry also lines several of the walls, but in this room much of this cabinetry was built by the current owners in exact imitation of the original cabinetry found in the pantry. Natural light enters the kitchen from a pair of double hung windows placed on the room's southwest wall and additional light comes from the single light in the rear entrance door that is located on the room's southeast wall.

Second Story

The main staircase leads up to the second story of the main block, which has four bedrooms and a bathroom that are all accessed from a center hall. The lower half of the main staircase, whose elements are all made entirely of varnished wood, is open, its starting newel post tapers from a square base to an octagonal top, and its balustrade is composed of thin square balusters (three per tread) that support a thick square handrail. The staircase's upper half, however, is closed, rather than open, and the upper newel post is square from top to bottom. The second story's floors are of naturally finished varnished maple. The two-panel doors used throughout this story are varnished as well and they are also all original, but are stained a dark mahogany color. Most of the second story's baseboards and window and door casings are original as well, and they are identical in design to those used in the first story.¹² In this story, however, all the trim is of pine rather than birch and it is painted rather than varnished, but the original blueprints show that this treatment is original to the house.

The second story bedrooms and the bathroom are all accessed from a short central hall that is located at the top of the staircase. A second hallway runs from the central hall between the north and east bedrooms to the room that is located over the garage wing.¹³ Original built-in cupboards and dressers are found in several of these bedrooms and in the halls, and the bathroom still features its original tile floor and its original pedestal porcelain sink.

¹² Missing baseboards were recreated from the original blueprints.

¹³ This hallway is not shown on the original plans. It was created by taking some of the space that was originally allocated to the north bedroom.

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Modern Garage

A modern, non-contributing, front gabled automobile garage is located behind and to the left of the house. This garage is clad in vertical wooden boards and its swing-up garage door is identical in design to the ones used on the house and features two nine-light windows, each of which has three panels below it.

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Significance:

The Frances Kurth Sharrow House was identified by the City of Columbus Intensive Survey in 1997 as being potentially eligible for listing in the National Register of Historic Places (NRHP) for its local significance under National Register (NR) Criterion C (Architecture).¹⁴ Research designed to assess the house's potential for eligibility was undertaken using the NR significance area of Architecture, a theme that is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP). This research centered on evaluating the house by utilizing the Prairie School Style subsection of the Architectural Styles study unit of the CRMP.¹⁵ The results of this research are detailed below and demonstrate that the stucco-clad Sharrow House is locally significant under NR Criterion C as an excellent example of Prairie School style residential design.

The Frances Kurth Sharrow house was designed by the Minneapolis, Minnesota architectural firm headed by Warren J. Keith, whose firm specialized in the creation of mail order house plans. Keith's client, John Henry Kurth, was a member of one of Columbus's most important families. His father, Henry John Kurth, had come to Columbus in 1859 and there had started the Kurth Brewery. The Park Avenue brewery operations steadily expanded in the years that followed and, in 1880, Kurth turned the operation of the brewery over to his oldest son, John Henry Kurth. After Henry John Kurth's death in 1882, a second son, Christian Kurth, joined the brewery operations as well, which was then renamed John H. Kurth & Co. Under the direction of the two brothers, the brewery became one of the largest in the central part of Wisconsin and its success was displayed in other ways as well. Both brothers built large and elegant Queen Anne style houses across Park Avenue from the brewery in the late 1890s and the company also built several saloon buildings in the area. In 1916-1917, John Henry Kurth built the very fine Prairie School style house that is the subject of this nomination as a wedding present for his daughter, Frances Kurth, who shortly afterwards married Lloyd C. Sharrow, a Columbus pharmacist and a future mayor of Columbus. Their new house was built on Park Avenue next to the brewery, most of which was destroyed in a great fire in the same year, and it lies directly across Park Avenue from John Henry Kurth's own house and from the house of Christian Kurth. The Sharrows lived in this house for the rest of their lives. When Frances Kurth Sharrow died in 1977, the house became the property of her granddaughter, Ruth Ann Hermanson, and her husband, who lived there until it was purchased and beautifully restored in 2006 by John and Carla Salzwedel, the current owners.

¹⁴ Timothy F Heggland, *City of Columbus, Columbia County, Wisconsin: Intensive Survey Report* (Columbus, Wis.: City of Columbus Historic Landmarks and Preservation Commission, 1997), p. 85.

¹⁵ Barbara Wyatt (ed.), *Cultural Resource Management in Wisconsin* (Madison: State Historical Society of Wisconsin, Division of Historic Preservation, 1986), Vol. 2, p. 2-21 (Architecture).

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History

The 821-page collected local newspaper columns of Frederic A. Stare provide an excellent general history of the city of Columbus up to World War II and a detailed history of the city and its built resources is also embodied in the City of Columbus Intensive Survey Report, printed in 1997.¹⁶ Consequently, the history that follows deals primarily with the history of the Frances Kurth Sharrow House itself and also with the evolution of the city during the time of its construction.

Today, Columbus is located in Columbia County and it has a population of 4479. In 1839, though, when Major Elbert Dickason, the first settler of the land that was to become the city of Columbus arrived, all this land was included within the boundaries of the larger and as yet undivided Portage County and was then without formal governmental organization. Dickason, a veteran of the Blackhawk wars, had contracted with Lewis Ludington (1786-1857), the non-resident purchaser of a 1300 acre tract of land straddling the Crawfish River in that county, to manage and improve the property for their mutual benefit. Arriving at the site in the spring of 1839, Dickason's first act was to build himself a log cabin (non-extant) on the banks of the Crawfish at a spot close to where the railroad depots are located today. Dickason, like so many other town founders of that time, settled along a river because it provided both a reliable source of water and the only readily available means of generating power for industrial purposes. This power source was put to good use the following year when Dickason constructed a saw and grist mill (non-extant) on the river bank with additional financial assistance from Ludington. Building such a mill was usually the first step in building up a town in the days before the coming of the railroads because the locale surrounding a mill was a natural gathering place for area farmers and was thus a logical place around which to build a trading center. This held true in this place as well. With Dickason's mill in place, which was among the first in this section of the state, the rich gently rolling prairie that surrounded it became especially attractive to settlers wishing to engage in agricultural pursuits. They did not arrive in sufficient numbers to save Dickason, however, who was unable to generate enough income to meet his financial obligations to Ludington and to the other owners of the land. Consequently, Ludington replaced him with Col. Jeremiah Drake (1784-1868), who arrived at the site in 1842 and promptly set about enlarging the mill and building the first frame dwelling in the place for himself.

By 1843, farmers were coming from as far as Madison and Stevens Point to have their grain milled at the place that Dickason had christened Columbus and the farms of these new arrivals were beginning to dot the surrounding countryside. In the same year, Henry A. Whitney (1819-1880) built the first store (and tavern) in Columbus and the long lines of farmers waiting their turn at the mill persuaded him to build the

¹⁶ Frederick A. Stare, *The Story of Columbus* (Columbus: Columbus Journal-Republican, 1951-1963).

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first hotel in the new community in the following year at the corner of James and Ludington streets, where its 1857 replacement now stands (101 S. Ludington St.). Also in 1844, Lewis Ludington, the town proprietor, recorded the first plat of the future city, which was known as Ludington's Plat (or the original Plat) and comprised a nine-block area (Blocks 1-9) bounded by Mill, Spring, Prairie, and Water streets. In 1845, the second store in the community was constructed for Josiah E. Arnold and Daniel E. Bassett, and the first doctor, James C. Axtell, and the first lawyer, future Wisconsin Civil War governor James T. Lewis, also set up office in that year.

By 1846, population in the region had grown to a point where it made sense to set Columbia County off from Portage County. Most of Columbia County's earliest settlers were transplanted Yankees and persons of English descent, but by 1848, the first of what would prove to be a large number of immigrants from Germany began to arrive. Not coincidentally, 1848 also saw the construction of the first brewery (non-extant) in Columbus on the banks of the Crawfish at its intersection with N. Ludington St. In 1849, Ludington platted a four-block addition (Ludington's Addition) to his original plat (blocks 10-13) bounded by Water, Prairie, Spring, and School streets and a year later platted a second six-block addition (blocks 14-19) bounded by Mill, Spring, Newcomb, and Water streets (the First Addition to the Original Plat). These nineteen blocks now comprise the historic commercial core of Columbus, which quickly spread outward from the Ludington Street/James Street intersection and Whitney's first hotel to encompass the area now listed in the NRHP as the Columbus Downtown Historic District (NRHP 3-5-1992).

By 1855, Columbus had a population of approximately 800 and a well-established business core centered around the intersection of Ludington and James streets that was surrounded by residential plats to the northwest and northeast. In February of 1855, the first issue of the *Republican Journal* stated that at that time the village:

Had already seven stores with two or three more to be opened in the spring. There was a drugstore, a good flouring-mill, a saw-mill, two wagon-shops, one of which had made a hundred wagons, and the other fifty, during the year previous; three groceries and provision stores, two hotels, four blacksmith shops, three boot and shoe stores, three tailor shops, one jewelry store and one harness shop. The Congregational Church was building, and it was thought the coming spring would lay the foundations of Methodist and Universalist houses of worship.

To these were added the first bank in Columbus, which was established the following year by William L. Lewis. But, the most momentous news of 1856 was the eagerly anticipated arrival of the Milwaukee & Watertown Railroad, the first railroad to reach Columbus. This all-important event would all but

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guarantee that Columbus would be able to hold on to its existing trading advantage in the area and well before the railroad reached Columbus, the April 17, 1856 issue of the *Republican Journal* was busy making sure that everyone understood its importance. Under the headline "The Prospects of Columbus" were the following comments:

Never before have the prospects of our village been as bright as at present. The certain completion of the Milwaukee & Watertown railroad to this place early next fall and also that of the Wisconsin Central road within one year from next fall, has put an impetus into the business of this place that surpasses that of any previous year. We were surprised last year to see so many buildings going up. Some thought the village was growing too fast, that it would be a long while before those buildings that were being erected would find occupants, but here we are, at the commencement of another spring and not a building to rent. If there were fifty buildings now ready for occupants, they could all be rented before the end of another week.

Perhaps in anticipation of the growth the railroad would bring, no fewer than eleven additions to Columbus were platted in 1856 and 1857 and, by March of 1857, the difference that the railroad (which would finally arrive on May 25, 1857) was going to make to the community was obvious. During 1856, the population of the village more than doubled and, even if one allows for a large degree of boosterism on the part of the *Republican Journal*, just the bare bones of the description of Columbus that it reprinted from another Wisconsin paper in its March 24, 1857 issue represented a record of quite extraordinary community growth for one year:

Columbus contains about 2000 inhabitants. Its places of business include four hotels, 12 dry goods stores; 4 saloons; 2 drugstores; 7 grocery stores; 3 hardware stores; two bookstores.

Among those who appeared in Columbus soon after the railroad arrived were Henry John Kurth and his family. Henry John Kurth (1821-1882) was born in Germany in 1821 and came to America in 1843, where he married his wife, Fredericka, in 1850. The Kurths came to Wisconsin from Lewiston, Pennsylvania in 1859, to live with Mrs. Kurth's sister. They brought with them a brewer's boiler and the intention of starting a brewery in Columbus, which, with its large and increasing German population, appeared to be a likely spot for such an operation. They soon purchased land in the south part of the village on what would later be called Park Avenue and built their first brewery, this being a frame building that is no longer extant.

During this period, Columbus, spurred on by the arrival of the railroad, experienced sufficient population growth in the late 1850s and early 1860s to justify its officially being incorporated as the Village of

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Columbus in 1864. The newly minted village was even big enough now to be divided into three wards and to have areas located across the Crawfish River from the main portion that were known locally as "Mexico" and "Lowville." This growth could not be indefinitely sustained, however. Part of the growth that the community had experienced up until then had been based on the fact that for a short time Columbus was the actual terminus of the Milwaukee & Watertown road. This was just a momentary advantage, however, and in reality many of the persons who gave the city a short term population in the mid 2000 range actually intended to locate there for just a short time before moving into the surrounding countryside or to points beyond Columbus. Also, other communities in the area that were already well established, like Portage, which was also located on the Wisconsin River, or which had access to more than one railroad, like Watertown, eventually outstripped Columbus because of these and other natural advantages. In the long term, it was Columbus area farmers who more than anyone else made the growing community a success, because servicing the needs of area farmers and helping them succeed would turn out to be Columbus' principal business. And among those who prospered along with the area farmers was Henry Kurth, whose brewery had been steadily, if slowly, expanding since it was first founded in 1859. In 1865, Kurth spent \$4000 to erect a larger brick building (non-extant) next to his first one and, by 1870, his was the largest of Columbus' three breweries, with an annual production of 100 barrels.

By 1874, the village's population had reached the point where another advance in its governmental status was deemed necessary, so in that year application was made and permission was given to reincorporate Columbus as a city. By 1885, the Columbus's population had advanced to just 2050, which would seem to indicate that by that time Columbus had reached its natural place in the economic order of things as a prosperous rural trading center whose economy was and would remain dependent on the larger agricultural community that surrounded it. Still, if its economic dependence on agriculture placed limits on Columbus' size, the city benefited greatly from the steadily increasing prosperity of the surrounding farms, which was reflected in the increased prosperity of the city's mercantile establishments. As a direct result of this prosperity, new commercial, residential, and institutional buildings were built throughout the city in the 1880s and 1890s.

No firm prospered more during this period than the Kurth Brewery. By 1880, production had almost tripled from what it had been a decade before and in the same year Kurth turned the operation of the company over to his eldest son, John Henry Kurth. After Henry John Kurth died in 1882, a second son, Christian Kurth, joined the brewery operations, which was then renamed John H. Kurth & Co.

Under the direction of the two brothers, the brewery eventually became the largest in Columbia County and a large complex of buildings developed around the original buildings, all of which were located at

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what is now the corner of Park Avenue and Farnham Street. The success of the firm was displayed in other ways as well. Both brothers built large and elegant Queen Anne style houses across Park Avenue from the brewery in the late 1890s (both still extant) and the company also built several saloon buildings in the area, the finest of which is the building at 120 W. James St. (Columbus Downtown Historic District, NRHP 3-5-1992), which was designed by Columbus architect Julius C. Schultz, who designed Christian Kurth's house.¹⁷

By 1904, when the brewery was incorporated as the Kurth Co. with a capital stock of \$400,000, the brewery was producing 100 barrels of beer a day and it was the largest brewery in Columbia County.¹⁸ At its high point, the Kurth Co. owned the Columbus Brewery complex, two ice houses, a large grain elevator near the railroad depot, beer distribution warehouses in Tomah, Portage, and Luxemburg, Wisconsin, three saloons in Columbus and at least 17 others in south central Wisconsin communities, and combined malting operations in Columbus and Milwaukee that made it one of the largest malting concerns in the country.

Disaster struck on July 20, 1916, when an enormous fire destroyed the Columbus brewery's grain elevator and malt house.¹⁹ Even so, John Henry Kurth was apparently undeterred because a month later he was constructing a new house on Park Avenue across the street from his own house as a wedding present for his daughter, Frances, and her husband-to-be.²⁰ A very brief mention of this was printed in the local newspaper, which stated that:

Many new homes are being built and others improved. A partial list follows: the Kurth house on Park Ave....²¹

Frances Kurth (1894-1977) had been born in Columbus and she was married to Lloyd Sharrow on October 23, 1916. Lloyd C. Sharrow (1893-1957), was born in Oconto, Wisconsin and was a graduate of Marquette University in Milwaukee. Sharrow then came to Columbus and was working as a pharmacist in one of Columbus' pharmacies when he married Frances Kurth. The young couple would subsequently

¹⁷ The John Henry Kurth House is located at 902 Park Ave. and the Christian Kurth house, at 820 Park Ave.

¹⁸ J. E. Jones (ed.), *A History of Columbia County, Wisconsin* (Chicago: The Lewis Publishing Co., 1914), Vol. 1, pp. 247-248.

¹⁹ Today, all that survives of the original brewery complex is the office building built in 1903-1903 at 729-733 Park Avenue (NRHP 12-2-1993) and the much altered Brewery Boiler Room/Beer Cellar Building behind it at 130 Farnham St., built ca.1905.

²⁰ Seven years later, John Henry Kurth built a brick-clad American Foursquare style house a little further down at 869 Park Avenue (extant) in 1923 for another daughter, Dorothy Kurth.

²¹ "City of Columbus, Hustling and Beautiful," *Columbus Republican*, August 26, 1916, p. 1.

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have five children. In 1925, Sharrow and a partner purchased the pharmacy where they had been working. By 1930, Sharrow owned it outright and the Sharrow drugstore is still owned and operated by later generations of the Sharrow family and it is still a prominent Columbus business.²² Besides being a prominent member of his profession, Lloyd C. Sharrow also served as a Columbus alderman from 1949-1951 and as the mayor of Columbus from 1954-1955. He lived in the couple's Park Avenue house until his death in 1957.²³ Frances Kurth Sharrow lived on in the house until her own death in 1977.²⁴ After her death, the house became the property of her granddaughter, Ruth Ann Hermanson, and her husband, Tom Hermanson, who lived there until it was recently purchased and beautifully restored by John and Carla Salzwedel, the current owners.²⁵

Architecture

The Frances Kurth Sharrow house is believed to be eligible for listing in the NRHP as an example of a Prairie School style residence designed by Minneapolis architect Walter J. Keith; it is also the finest Prairie School style residence in the city of Columbus. As the Prairie School style subsection of the CRMP notes: "Horizontality was the essence of Prairie School design, emphasized by a low, long hipped or gable roof, windows banded in horizontal ribbons, and the use of an emphatic belt course or shelf roof between stories."²⁶ All of these elements are to be found in the design of the Sharrow house, whose exterior is completely clad in stucco, a material that was also frequently used for Prairie School buildings according to the CRMP. The significance of the Sharrow house is also considerably enhanced by its superb condition and by the high degree of integrity that is still present in the fabric of the house today. While the garage addition is an alteration of the original design, because of its early date of construction in the same materials by the original family, it does not overly detract from the integrity of the original Keith design. It also represents the expansion of the house to meet the needs of its owners.

An indigenous American style with roots in the American Arts and Crafts movement and the Shingle style, the Prairie School style originated in Chicago and became an important regional style in the Midwest in the years before WWI. The popular image of a Prairie School style building today is dominated by the contributions of the style's greatest practitioner, Wisconsin-born architect Frank

²² See the Sharrow Drugs, Inc. website: <http://www.sharrowdrugs.com/story.htm>.

²³ "Lloyd Sharrow Dies Monday AM." *Columbus Journal-Republican*, Feb. 21, 1957, p. 1. Obituary of Lloyd Sharrow.

²⁴ *Columbus Journal-Republican*, May 2, 1977, p. 10. Obituary of Frances Sharrow.

²⁵ Carla Salzwedel is herself a relative of Tom Hermanson.

²⁶ Barbara Wyatt (ed.), *Cultural Resource Management in Wisconsin* (Madison: State Historical Society of Wisconsin, Division of Historic Preservation, 1986), Vol. 2, p. 2-21 (Architecture).

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Lloyd Wright. These buildings can be characterized by their horizontal lines. Horizontality was emphasized by the use of long, low hipped or gabled roofs with widely overhanging boxed eaves, grouped or banded windows, and a belt course or shelf roof between stories. Residential designs also typically feature massive chimneys which help to anchor the buildings to their site visually and serve as counterpoints to the prevailing horizontality. Wood, stucco, and brick were typical building materials and their natural beauty was emphasized. Stylized and abstracted motifs were frequently used in leaded glass windows and interiors. Although most often used for residences, the Prairie School style was also used for many other building types, including banks, retail stores and schools.

The finest examples of buildings designed in the Prairie School style are those in which the style is expressed in all the exterior and interior elements. These buildings have a unity which is especially characteristic of the Prairie School style and which is found in relatively few examples not designed by the acknowledged masters of this style. More typically, local architects utilized elements of the Prairie School style in the same way they used elements of the Colonial Revival or Neo-Classical styles to create up-to-date, fashionable buildings. Buildings created in this manner vary greatly, some, such as the Sharrow house, have the distinctive feel of true Prairie School examples, while others have only the details.

The Sharrow house is an example of the "gable roof subtype" of the Prairie School style that was identified by Virginia & Lee McAlester in their important work *A Field Guide to American Houses*. Such houses were described by them as follows:

In this subtype, gables replace the more typical hipped roofs. High-style examples typically have both front-facing and side gables, each with exaggerated eave overhangs. In some, the gables have swept-back profiles with the peaks projecting beyond the lower edges. The pitch of the roof edges may be flattened to give a pagoda-like effect. Vernacular examples usually have simple front or side-gabled roofs. Tudor secondary influences are common, particularly false half-timbering in gable ends.²⁷

The style in which the Sharrows chose to build was a rare one in Columbus. Columbus has only a few Prairie School style buildings, although one of them, Louis Sullivan's world famous Farmers and Merchants Union Bank, built in 1919, is the city's chief architectural treasure.²⁸ There are also four other Prairie School buildings in Columbus. Three of these buildings are residences. The first exhibits

²⁷ Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 1984), p. 439.

²⁸ The Farmers and Merchants Union Bank is listed in the NRHP (10-18-1972) and it is also a National Historic Landmark (10-7-1976).

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the fewest Prairie School elements in its design, being essentially a somewhat elongated brick American Foursquare house (434 S. Charles St.). The other two, the Guy V. Dering house and especially the Frances Kurth Sharrow house, are both houses of architectural distinction. Both are stucco-clad. The Dering house was also the first house in Columbus to be built with hollow tile walls (overlaid with stucco), but the finest example is the Sharrow house, which exhibits the stucco cladding, banded windows, and horizontal aspect that are so characteristic of the style.²⁹

Walter J. Keith, the designer of the Sharrow house, was the oldest of the four children of George H. and Henrietta P. Keith. George H. Keith (1825-1882), was born in Randolph, Vermont and was educated in the public schools of Randolph and subsequently at Kimbell Union Academy in Meriden, New Hampshire. He was then appointed superintendent of the primary department of Franklin College in Indiana, where he served for a year before returning to Woodstock, Vermont, to attend medical college. Keith graduated from this college in 1852, and in 1855 he moved to Minneapolis, where he would spend the rest of his life. In 1858 he was elected to the first Minnesota State legislature and he was reelected once again in 1859. Following service as a surgeon in the Civil War, Keith was appointed the provost marshal for the Minnesota's second district from 1863 until 1865. In 1871 he was appointed the postmaster of the City of Minneapolis by President Grant, and he served in this new position until his death in 1882.³⁰

Much less is known about Walter J. Keith himself and about his education and his professional development. Walter Jewett Keith (1866-1951), was born in Minneapolis on August 17, 1866, and it is assumed that he was educated in the public schools of Minneapolis, but no other information about his professional education has been found as of yet. Since he married Nella Y. Keith (1863-19??) on June 6, 1888, it is reasonable to assume that he had already embarked on his architectural career by this time. In the ten years that followed, Keith formed his own architectural firm in Minneapolis and, like a number of other architects of that day, he apparently decided to specialize in the creation of plans for residences that would be sold to clients by mail. In order to get his designs out to prospective customers, Keith started a magazine of his own in 1899 that he called *Keith's Magazine on Home Building*.

Each issue contained 4 to 9 house designs, with a photograph or rendering of the exterior, a floor plan, and a brief description given for each design. The primary emphasis of the periodical

²⁹ The fourth Columbus example of the style is the Rest Haven Pavilion, which is located in the NRHP-listed Columbus Fireman's Park Complex (NRHP 2-25-2004).

³⁰ William Cathcart (ed.), *The Baptist Encyclopedia: A Dictionary* (Philadelphia: Louis H. Everts, publ., 1881), pp. 642-643.

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was on the presentation of house designs, but articles on interior decoration, household economics, and building practices were also included.³¹

Not surprisingly, Keith's firm's own designs were among the most frequently shown, but the magazine featured the work of many other local and regional architects. While the title of this publication would vary over the years, it stayed in print until November 1931, by which time it was being called *Keith's Beautiful Homes Magazine*.³²

Keith continued to practice as an architect until at least 1930, and it appears that he was quite successful because his 1930 U.S. Census listing shows the value of his Minneapolis house as being \$60,000, which was a very large sum for the time. By this time, Keith also had a second home on Arden Road in Pasadena, California and it is assumed that he eventually moved there permanently because he was living in the Los Angeles area when he died on April 5, 1951.³³

For an architect to be successful as a supplier of mail order plans it was, and is, essential that he or she be able to evolve with the changes that occur in architectural fashion during the years of his or her practice. Based on the evidence of his thirty years as a successful supplier of such plans, it is apparent that Keith was one of these architects. Keith's design for the Sharrow house was actually featured in one of his publications, *Keith's Selected Plans, Supplement A*, where it was known as Design No. 1407. The page on which it was reproduced shows floor plans of both the first and second stories and it also shows a photo of a completed example of the design before the addition of the garage. It is not known if the illustrated home is the Sharrow house, so there may be another example of this design located somewhere else in the country.³⁴

With its massive battered porch piers and overall stucco cladding, Keith's design appears to have been influenced to some degree by the English Arts and Crafts designs of Charles F. A. Voysey and by the work of the American Prairie School architect George Maher. Both men made frequent use of stucco to clothe their residential designs and both also used grouped windows and battered design elements in their work. The influence of the English Arts and Crafts style on the Prairie School is also noted in the CRMP as well.

³¹ Margaret Culbertson, *American House Designs: An Index to Popular and Trade Periodicals, 1850-1915* (Westport, CT: Greenwood Press, 1994), p. 9.

³² By 1915, Keith had sold the magazine to a younger brother, Max L. Keith.

³³ California Death Index, 1940-1997.

³⁴ The current owners of the Sharrow house still possess the original plans supplied by Keith, which do not show the garage wing. It is not known whether or not Keith also supplied supplementary plans for the garage wing.

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Stylistically, the Prairie School owes a philosophical debt to the British-inspired American Arts and Crafts movement. The American movement attempted to reconcile “art” and “the machine,” in contrast to the British movement’s reliance upon a medieval handcraft ethic. Although it advocated no specific vocabulary or form, the American Arts and Crafts philosophy “demanded simplicity, elimination, and respect for materials” as did proponents of the Prairie School.³⁵

The architectural significance of the Sharrow house is further enhanced by its highly intact and recently restored interior. Here, all of the original Prairie School style/Craftsman style detailing has survived as has the house’s original floor plan. This interior is especially notable for its openness, for its very modern sense of simplicity, for its lack of historic references, and for the high quality of the materials that were used in its construction.

The Sharrow house is thus believed to be locally significant under National Register Criterion C in the area of Architecture as an excellent example of Prairie School style residential design. The Sharrow house possesses many of the typical features that are associated with the Prairie School style, such as having a pronounced horizontal emphasis, grouped and banded windows, and being sided in stucco, a material that is typical of the style. The house also features other design elements, such as very wide overhanging eaves having soffits decorated with wood trim, that are closely associated with this style. In addition, the building's elegant, largely original, and highly intact interior adds considerably to the overall significance of the house.

³⁵ Wyatt, Op. Cit, Vol. 2, p. 2-21 (Architecture).

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 1

Sharrow, Frances Kurth, House
Columbus, Columbia Co., WI

Verbal Boundary Description:

City of Columbus: Lot 87B of Out Lots.

Boundary Justification:

The boundaries enclose all the land that has historically been associated with the Sharrow House.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Sharrow, Frances Kurth, House
Columbus, Columbia Co., WI

Section photos Page 1

Items a-d are the same for photos 1 – 9.

Photo 1

- a) Sharrow, Frances Kurth, House
- b) Columbus, Columbia County, WI
- c) Timothy F. Heggland, March 2008
- d) Wisconsin Historical Society
- e) Northwest-facing Main Elevation, View looking SE
- f) Photo 1 of 9

Photo 9

- e) Dining Room, View looking SE
- f) Photo 9 of 9

Photo 2

- e) Northeast-facing Side Elevation, View looking S
- f) Photo 2 of 9

Photo 3

- e) Southeast-facing Rear Elevation, View looking NW
- f) Photo 3 of 9

Photo 4

- e) Southwest-facing Side Elevation, View looking N
- f) Photo 4 of 9

Photo 5

- e) Southeast-facing Rear Elevation Detail, View looking NW
- f) Photo 5 of 9

Photo 6

- e) Living Room, View facing SW
- f) Photo 6 of 9

Photo 7

- e) Living Room Detail, View looking SE towards Kitchen
- f) Photo 7 of 9

Photo 8

- e) Living Room, View looking NE
- f) Photo 8 of 9