

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

MARIE WEBSTER HOUSE

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: MARIE WEBSTER HOUSE

Other Name/Site Number:

2. LOCATION

Street & Number: 926 South Washington Street Not for publication:___

City/Town: Marion Vicinity:___

State: IN County: Grant Code: 053 Zip Code: 46952

3. CLASSIFICATION

Ownership of Property
Private: X
Public-local:___
Public-State:___
Public-Federal:___

Category of Property
Building(s): X
District:___
Site:___
Structure:___
Object:___

Number of Resources within Property
Contributing
1
1

Noncontributing
buildings
sites
structures
objects
0 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

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6. FUNCTION OR USE

Historic: Domestic

Sub: Single dwelling

Current: Work in Progress

Sub:

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th Century Revivals: Colonial Revival

MATERIALS:

Foundation: Stone

Walls: Wood

Roof: Slate (synthetic)

Other:

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Describe Present and Historic Physical Appearance.DESCRIPTION OF SITE:¹

The Webster House is located approximately four blocks south of downtown Marion on the west side of Washington Street (formally Indiana Route 9). Washington Street was once lined with upper middle class Victorian houses at the west edge of a neighborhood on the south side of the downtown; over time, the neighborhood was displaced by the southward expansion of the downtown, and commercial and industrial development associated with the railroad corridor that is two blocks south of the Webster House. Today only two other houses remain on the block where the Webster House is located, and the lot immediately to the south of the house is occupied by a drive-in restaurant.

The Webster House is a two-story, gambrel-roofed rectangular form. A two-story, gabled end bay projects from the southwest (rear) corner of the main wing, and a one-story, hip-roofed kitchen wing extends behind the end bay of the main wing. A two-story, flat-roofed polygonal bay is attached to the west end of the north wall of the main wing. The house is sited with the length of the main wing aligned parallel to the street, and the east elevation is the front facade.

A one-story, mansard roof porch extends the full length of the facade. Though many individual elements of the porch are now missing, it is apparent, both from what remains and from historic photographs, that the porch originally had Tuscan colonnettes standing on panelled bases, a balustrade of straight sticking under a handrail with ramps at the intersections with the column bases, and a modillion cornice. On the rear elevations, the alcove formed between the main wing and its end bay is filled by a flat-roofed, one-story porch. Both this porch and another porch recessed under the northwest corner of the kitchen wing's roof are supported by turned posts and had balustrades with plain straight sticking.

The walls of the Webster House are clapboarded and trimmed with a deep entablature and a modillion cornice at the tops of the walls. The plain wide casings of most of the window openings are topped by either a wide casing board that continues the line of the front porch cornice, or by the frieze at the top of the walls. Where this device could not be used, as on the triple windows on the gables of the main wing, a wide lintel board with architrave trim was employed. All the windows have one-over-one, double-hung sash that are original.

¹ This architectural description was prepared by Craig Leonard, Historical Consultant, for the National Register of Historic Places nomination form for this property, November 1991. The status of the nomination is pending.

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On the central portion of the first floor of the front facade, the front door is flanked by sidelights in the form of narrow windows set above panelled aprons; the casings of these openings are trimmed as pilasters that support a dentilled architrave. Above the front porch, three windows are grouped above the entrance to form a similar composition that suggests a Palladian window. The facade is given further formal emphasis by the placement of three segmental-arched dormers on the lower rake of the main roof. The larger central dormer has a pair of windows, while the flanking dormers each have a single window. The dormer windows are enframed by panelled casings that are topped by pairs of shaped ancons, and the flat tympana of the dormers are decorated with patterns of rosettes. At least one historic view of the house shows that balustrades with straight sticking and ramped rails once existed between the dormers and on the flat deck at the top of the mansard roof of the front porch; the porch balustrade also had dies topped with urn-shaped finials. Though the treatment of the facade suggests a symmetrical scheme, the elements are actually set to the south of the centerline of the elevation, and the bay spacing of the windows flanking the central elements is not equal on either side of the central elements.

The first floor of the Webster House uses a variant of a pinwheel plan with a stairhall as its central focus. The stairhall is a roughly square room in the south end of the main wing. The front door is located in the northeast corner of the room, and the front stairway lands in the corner diagonally opposite the entry. The stairs have a double-run platform arrangement. The lower run of steps has an open balustrade standing above a panelled apron wall. The base of the stairs has a platform at the third riser; though the railing is missing from the north side of the platform, the original starting newel, which has stop-chamfered corners and is decorated with turned bulls-eyes and a turned finial, is intact, as are the delicate turned spindles and heavy handrail of the open balustrade. The second landing and the upper run of the stairway are enclosed by plain plastered walls and lighted by a pair of windows set high on the wall above the landing. On the upper run of the stairs, a section of the same type of handrail used on the lower run is wall-mounted with ornate brackets in the form of grotesques.

A fireplace with a tiled hearth is centered on the south wall of the stairhall; a historic photo shows that a window was once located to the right (west) of the mantle. The mantelpiece enframes the firebox and forms flanking alcoves enriched with what-not shelves that have ball-and-stick decorations. The mantle shelf is supported by a convex ribbed molding.

On the north end of the stairhall, a double opening with pocket doors leads into the front parlor, and another double opening in the northwest corner of the room opens into the dining room. A single door located between these two openings provides access into the back parlor. Another single door around the corner forms the base of the stairs and provides access into what was originally an ell-shaped hallway that contained a half-bath

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(under the landing of the front stairs) and the back and basement stairways. These stairways are one above the other against the outside (south) wall of the house. Remodeling of the house into apartments turned the passage behind the front stairway into a full bath by extending it into the southeast corner of the dining room and flooring over the landing of the basement stairs; the back stairway to the second floor was first provided with a separate outside entrance door on the south side of the house and was later sealed over at its second floor landing when another bathroom was added.

In the north end of the main wing, the front and back parlors are presently separated by closet partitions. Though these rooms were once perhaps divided by a wall, family members recall that the Websters had combined the two rooms into one large space during their occupancy. The front parlor has a fireplace centered on its north wall; comparison with a historic view shows that the original room was only slightly wider than its present size. The front parlor mantle is elaborated with freestanding columns flanking both the tiled hearth and the bevelled overmantle mirror. The mantle's stylized Tuscan columns are topped by architrave blocks carved in low relief with geometric leaf designs; similar motifs are used to enrich the ends of the mantle shelf and the central portion of the overmantle shelf. The hearth has its original coal grate, whose surround is decorated with classical torch and festoon motifs.

A polygonal bay window forms the north end of the back parlor, which has a fireplace set on a diagonal wall in its southwest corner. The mantle of this hearth is similar to the one in the stairhall, with the exception that it has larger, more elaborate hearth tiles. The tiles at the top corners of the hearthfront have pairs of cherubs, while the remainder of the tiles across the top of the opening repeat a floral design. Though the wall above the mantle shelf is now clad in modern panelling, a historic view of the room suggests that this hearth also had an overmantle with a bevelled mirror. The back parlor also has a door onto the rear alcove porch, though the historic view shows that the Websters sometimes concealed it behind furniture.

The dining room is a roughly square space directly south of the back parlor. This room also has a door onto the back porch, as well as a double window that overlooks the back yard. In the southwest corner of the room, doors lead into the back hall and into the rear wing. The rear wing contains two rooms; the kitchen, immediately behind the dining room, and a wood room or pantry beyond (west of) the kitchen. The kitchen has an original beaded wainscote and chair rail. A flue is on its east wall, next to where a doorway once opened into the back hall. On the opposite side of the room, doors lead into the pantry and onto the rear wing's alcove porch.

The house has a partial basement that was once accessed both by an interior stairway and by a hatch located in the alcove between the wings of the house. Rooms located under the southern portion of the main wing and under the kitchen have brick interior walls

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and floors (some of the floors have since been covered with concrete). The perimeter walls are laid in limestone rubble, as are those which separate the basement rooms from adjacent crawlspaces.

The plan of the second floor pinwheels about a square room at the stair landing, and the majority of the rooms originally opened onto this central space. Subsequent remodelling partitioned the landing into a narrow hallway and a large closet. The front stairway lands in a plain plaster reveal between doorways that are the landings of the back stairs and the stairway to the third floor. At the west end of the present hallway a small recess once provided access to the bathroom located on the southwest corner of the second floor. Though the bath is still identifiable by its beaded wainscoting and chair rail, the top of the run of the back stairs has been floored over to create another bath, and the rooms on the northwest corner of the second floor have been subdivided to form additional closets and a back hall that extends to the north of the west end of the other hall. Three rooms extend across the front (east) of the second floor; these include a bedroom on the southeast corner, entered at the east end of the present hall, a former dressing room connected to the bedroom by a double-width opening, and a sitting room on the northeast corner of the second floor.

The sitting room was originally used by Mrs. Webster as a place to display quilts and quilt patterns to clients. The room's most prominent features are a fireplace on the north wall and a large closet opposite the hearth. The mantelpiece features a hearth faced with embossed tile that have a rope-mold motif; the hearth apron has a checkered pattern. What-not shelves flank the hearth opening, and the spandrel above the hearth has two stop-chamfered panels. The fireplace includes its original fender, whose front is decorated with a grotesque flanked by foliated ornament. The large closet on the south side of the sitting room was used to store the quilts and quilt patterns; family lore has it that coal soot was so pervasive at the turn of the century that the textiles had to be stored away in this closet at the end of each day.

The third floor of the house is reached by an enclosed stairway that is located above the run of the front stairway. The stairs land on the third floor in a short hallway that is directly above the second floor hall. Originally, the third floor consisted of a large room above the main wing, a slightly smaller room under the end gable of the main wing, and a bathroom on the southeast corner of the floor, to the east of the stairway. Except for the hallway, the rooms have knee walls and flat ceilings; plain wide casings and baseboards are used throughout the third floor. Subsequent remodelling has included installation of a kitchen in the east end of the hallway and partitions to create a room in the southeast corner of the large room.

The Webster House has retained a great degree of architectural integrity despite the fact that it underwent its first conversion into apartments when Mrs. Webster sold it in 1942. Fortunately,

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past remodelling was done for the most part by subdividing original rooms and concealing or reusing original elements, rather than removing them. The first and second floors retain most of their original center-cove casings, bulls-eye block trim, and tall beaded baseboards, as well as the mantelpieces with their tiled hearths and cast iron fenders. The most significant losses have been the removal of a newel post and a section of rail at the base of the front stairs (apparently once enclosed by partitions), and the loss of the trim and some of the columns of the front and back porches.

The Webster House is being rehabilitated. Already, the 90-year-old slate roof has been replaced with "supradur," a synthetic slate. As part of this process, the house was examined by Consulting Restoration Architect Craig Leonard of Bluffton, Indiana. With minor exceptions, he confirmed the findings of Paul C. Diebold, Historian for the State Historic Preservation Office of Indiana. Diebold's conclusions are that the material and workmanship, and design of the house, are substantially intact; that the modest changes in the original house were made by Webster and are, therefore, historic; and that subsequent changes are minor. Leonard added that poverty was an ally to preservation of the house, in that panel board and partitions were simply applied over or onto walls, leaving the woodwork largely intact.²

² Paul C. Diebold to Ben Levy, January 11, 1993, National Park Service History Division files, Washington, DC (see Attachment A); interview with Craig Leonard by Ben Levy and Page Putnam Miller, National Park Service History Division, February 16, 1993.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide: Locally:

Applicable National Register Criteria: A X B X C D

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

NHL Criteria: 1, 2

NHL Theme(s): XXVI. Decorative and Folk Art

Areas of Significance: Art

Period(s) of Significance: 1909-1942

Significant Dates: 1909, 1911, 1915, 1921

Significant Person(s): Marie Webster

Cultural Affiliation: N/A

Architect/Builder: U/I

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**HISTORICAL SIGNIFICANCE:**

The house at 926 South Washington Street is nationally significant because of its association with Marie Webster, a master at quilting and a noted advocate of this artistic craft. Webster made quilts in the first half of the twentieth century, and represents a shift from traditional designs to modern designs inspired by the Arts and Crafts movement. She also wrote the pathbreaking book *Quilts: Their Story and How to Make Them* which was the first history of quilting and the first book to demonstrate how to make a quilt. This book went through numerous editions; it is still in print today and is cited as a major work of quilt history in almost every recent book on quilting consulted for this statement. Furthermore, Webster revolutionized the production of quilts by forming the Practical Patchwork Company which sold patterns, quilt kits, and even finished quilts. Not only were Marie Webster's designs works of art, but by publishing her designs in magazines such as *Ladies Home Journal*, she made her quilts and design patterns accessible to a wide audience. Prior to Webster, most quilt patterns were passed down from generation to generation and were of a regional nature. By selling her patterns, Webster's quilts were not limited to the midwest; her quilt patterns are found throughout the country. According to the National Park Service Thematic Framework, the Marie Webster House falls under theme XXVI: Decorative and Folk Art.

Recently, Webster has become the subject of museum exhibits on quilting. In 1991, the Indianapolis Museum of Art inaugurated its new textile gallery with an exhibit, "Marie Webster Quilts: A Retrospective." That exhibit will be at the Museum of American Folk Art in New York City in May 1993. The exhibit catalog had this to say about Webster:

[Her] pioneer industry—producing, promoting and selling patterns—became one of the most successful in the country and was in operation for more than fifteen years... What started out as a mere hobby became a well-organized and successful business in the 1920s and 1930s... Her successful business, lectures and quilt exhibitions had a major impact in the quilt revival of the early 1900s....

Her work resulted in an intriguing style that revolutionized twentieth-century quilting [and] influenced generations of quiltmakers.¹

¹ Niloo Imami-Paydar, Catalog, "Marie Webster Quilts: A Retrospective, March 24-September 30, 1991," (Indianapolis, Indiana: Indianapolis Museum of Art, 1991), no page.

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Marie Webster lived in this house from 1902 until 1942, the span of time in which she was quilting. She did not begin quilting until 1909, and did all of her needlework in this house. The headquarters of the Practical Patchwork Company was also located in this house, in the sitting room, for the entire period of time it existed--from 1921 until 1942. Furthermore, Webster's landmark book, *Quilts: Their Story and How to Make Them*, was written while she lived in this house. When Marie Webster moved out of this house in 1942, she disbanded the Practical Patchwork Company and ceased to make any more quilts. Thus, it is this house that is most closely associated with Marie Webster's career as a quilter.

The history of American quilting dates to the first settlers in the colonies, although quilts were expensive and, therefore, quite rare until after the colonial period. Drawing on European traditions of applique, embroidery, and quilting itself, settlers in America set about creating their own individual style of American quilts. As quilting became more popular after the Revolutionary War, quilting became a social and practical event. By the early nineteenth century, a wide variety of textiles became available due to machine spinning and weaving, and cotton cloth and thread were now affordable. The quilt designs of this period included the standard styles such as floral motifs and pieced quilts of printed and plain fabrics, as well as whole-cloth quilts made of a variety of fabrics that demonstrated the quilter's skill. The increased availability of thread meant that quilts could now have more elaborate quilted designs as well as stuffed detailing. In addition, since fabric was less expensive, quilt makers could choose color and pattern schemes. Traditional star and circular patterns gave way to elaborate variations of this theme, often covering the entire quilt.²

In the late nineteenth and early twentieth centuries, quilting played a significant role in many American women's lives. Young girls learned patchwork at home and school, and, as they grew older and more skilled, they participated in the traditional quilting bee. This served the dual function of completing a quilt rapidly, and providing a social outlet for both women and men who often lived far apart from their neighbors. There is even evidence of couples who met at a quilting party and later married!³

By the mid-nineteenth century, quilts often depicted a theme and some were known as Album Quilts. Friends would each create a square for the quilt, or each autograph one of a group of identical squares. Some quilts were designed with a particular theme, such as temperance, and often were used for fundraising purposes. Another quilt fad was the Crazy Quilt, popular in the

² Barbara Brackman, *Clues in the Calico: A Guide to Identifying and Dating Antique Quilts* (McLean, Virginia: EPM Publications, 1989) 13-19, passim.

³ Brackman, 20.

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late Victorian age. In these quilts, a variety of fabrics--often silk scraps of dresses or other articles of clothing--were randomly pieced together to make a whole quilt of irregular design.⁴ However, throughout the country, quilt designs were of a regional nature. For example, Album Quilts were most popular in the Mid-Atlantic states.

By the beginning of the twentieth century, quilt patterns, which had traditionally been handed down from generation to generation, became more widely available due to magazines. Popular magazines, such as *Hearth and Home* and *The American Woman*, dedicated columns to quilting and needlework and published patterns. These patterns were essentially the same that had been popular throughout the nineteenth century, updating designs only with new fabrics or colors.⁵

By the beginning of the twentieth century, a new movement, known as Arts and Crafts, was becoming popular. Designers, architects, and artists were advocating a departure from Victorian decorative excesses and industrialization. These artists sought an alternative, and designed simple, well-crafted houses, furniture, and other items of the decorative arts including pottery and quilts. The Arts and Crafts movement wanted to integrate art into every day life, thus every day objects--as ordinary as tableware and bedcoverings--achieved a valued place in the home. They became more than utilitarian objects; they became art objects, ascribing to the Arts and Crafts ideal, "art for life's sake," rather than "art for art's sake." Fabric, embroidery, and textile design were significant aspects of the Arts and Crafts movement; Candace Wheeler's skill and involvement with Louis Comfort Tiffany's Associated Artists is one superb example.⁶ Marie Webster adopted this textile tradition of the Arts and Crafts movement, and designed artistic, modern quilts that subscribed to the Arts and Crafts ideal of high quality crafted objects.

⁴ Brackman, 20, 25.

⁵ Brackman, 28-29.

⁶ Given the space limitations in this nomination form, it is impossible to fully address the American Arts and Crafts movement, its European roots, or the significance of embroidery, lacemaking, and textile design within the Arts and Crafts context. For a discussion on the Arts and Crafts Movement, see: Wendy Kaplan, *"The Art That is Life" The Arts and Crafts Movement in America 1875-1920* (Boston: Little, Brown and Co., 1987); Eileen Boris, *Art and Labor* (Philadelphia: Temple University Press, 1986); Anthea Callen, *Women Artists of the Arts and Crafts Movement, 1870-1914* (New York: Pantheon Books, 1979); Tod M. Volpe and Beth Cathers, *Treasures of the American Arts and Crafts Movement, 1890-1920* (New York: Harry N. Abrams, Inc., 1988); Edward Lucie-Smith, *The Story of Craft: The Craftsman's Role in Society* (Ithaca, New York: Cornell University Press, 1981).

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Marie Webster was born in 1859 in a small town in rural northern Indiana. She attended local public schools, and graduated at the top of her high school class. She married a successful businessman, George Webster, in 1884, and following an extended honeymoon, the couple settled in Chicago. A few years later, the Websters moved to George's home town of Marion, Indiana, a burgeoning manufacturing center. George was a banker, and the couple travelled extensively--to the World's Columbian Exposition in Chicago in 1893 and to Europe in 1899. Marie Webster was active in Marion community activities such as dramatic clubs and volunteer programs. Her main pastime was sewing and needlework. She had been embroidering household linens since she was a child, but did not make her first quilt until 1909, when she was fifty years old.⁷

Marie Webster became a quilt enthusiast. The popular geometric pieced quilts were not to her liking, so she designed her own appliqued patterns. Her first quilt was based on the traditional "Rose of Sharon" pattern. Webster adapted this design to her own liking. She "appliqued petals cut from soft shades of linen, adding a graceful curving trellis to unify the design. By quilting around each leaf and flower, she created a stunning three-dimensional effect."⁸

At the turn of the century, *Ladies Home Journal*, like the popular Arts and Crafts *Craftsman* magazine, was interested in promoting Arts and Crafts ideals. Editor Edward Bok commissioned prominent designers such as Hugh Garden, Wil Bradley, and Frank Lloyd Wright to create designs for his magazine. He also commissioned artists such as Maxfield Parrish and Jessie Wilcox Smith to design patterns for quilts, yet, since these individuals were artists rather than quilters, the patterns were not successful as completed quilts. Bok instead chose to feature four full-color designs of the amateur Marie Webster, published in the January 1, 1911 issue. Given *Ladies Home Journal's* circulation of over 1.5 million readers, Marie Webster soon became a household name.⁹

⁷ The most extensive biography of Marie Webster's life is by Rosalind Webster Perry and is found in the new edition of Marie Webster's landmark book: *Quilts: Their Story and How to Make Them* (New York: Doubleday, 1915; reprint, Santa Barbara, CA: Practical Patchwork, 1990), 205-25. Also see: Cuesta Benberry, "Marie D. Webster: A Major Influence on Quilt Design in the 20th Century" *Quilter's Newsletter Magazine* (July-August 1990): 32-35; Rosalind Webster Perry, "Marie Webster: Marion's Master Quilter" *Traces of Indiana and Midwestern History* (Spring 1991): 28-31.

⁸ Perry in Webster, *Quilts*, 208.

⁹ Imami-Paydar, no page.

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Contemporary newspapers hailed Webster. According to the *Marion Daily Chronicle*,

Mr. Bok, editor of the *Ladies Home Journal*, has taken a great interest in Mrs. Webster's work. The magazines, like the *Greeks*, are always seeking some new thing, and in Mrs. Webster's quilt designs Mr. Bok found something so unique that they have strongly appealed to him.

Another newspaper credited Webster with "quietly reviving, by her own efforts, the ancient art of quilting. . . with a poet's sense of subject matter and an artist's eye for color. . . ." ¹⁰

Following the publication of Webster's quilts, "Pink Rose," "Snowflake," "Iris," and "Wind-blown Tulip," she was inundated with requests for patterns. Her son Laurence, a mechanical engineer, helped her to solve the problem by blueprinting the patterns. Thus, Webster assembled full-size quilt mock-ups of the quilt blocks and borders, and included a list of instructions. Within one month of the *Ladies Home Journal* publication, Webster was selling her quilt patterns for 50 cents.

Webster also began to exhibit her quilts at places such as Marshall Field and Company in Chicago. According to the *Marion Daily Chronicle*, even before the exhibit opened "everything halted in the fancy goods department while employees flocked about the striking creations which represent a new development in artistic handiwork."¹¹ Due to her success, *Ladies Home Journal* published another Webster series of designs between August 1911 and August 1912.

In 1912, the New York publisher Doubleday, Page & Co. invited Marie Webster to write a book on the history of quilting. Webster studied the history of needlework and quilting, tracing the history back to ancient Egypt and up through quilting in America. The second portion of the book was a practical instruction manual describing the process with which to make quilts. The book was illustrated with her own quilts. *Quilts: Their Story and How to Make Them* was published in 1915, and was subsequently reviewed by a number of newspapers, including the *New York Times* and the *Chicago Tribune*. The *Philadelphia Ledger* wrote:

To the ordinary unenlightened reader this book will prove a perfect revelation, for it is astonishing how much interest and romance the author has succeeded in weaving round an apparently commonplace subject.¹²

¹⁰ Both newspapers quoted in "Marie Webster Quilts: A Retrospective," 1.

¹¹ *Marion Daily Chronicle*, 10 February 1911, as quoted in Perry.

¹² As quoted in Perry, 213.

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The Arts and Crafts magazine, the *Craftsman*, reviewed it and declared the book "thoroughly delightful. . . one of the most attractive of the recent handcraft books. Every New Englander, collector, antiquarian, should possess this book."¹³

A requisition form for quilt patterns was included with her book, thus Marie Webster was once again inundated with requests for patterns. By 1921, she formed The Practical Patchwork Company with two friends, and her manufacture of quilt patterns evolved into a true cottage industry. Webster, along with Ida Hess and Evangeline Beshore, manufactured basted quilts and kits of pre-cut fabrics for quilt designs. They advertised in various magazines, including *House Beautiful*, and sold their kits through mail order and in retail stores. Marie Webster served as the designer, and the kits were sold in various degrees of completion. A customer could purchase a completely finished quilt, a quilt with the appliques basted on but that still required some work, or a pattern kit which included the pattern blueprint, a photo, and fabric swatches. Prices ranged from as little as 50 cents to as much as \$100.

The popularity of Webster quilts continued to grow. Marie Webster lectured throughout the country on quilt history and quilt manufacturing. She judged contests, and continued to have her patterns published in magazines including *House Beautiful*, *Needlecraft*, and *Ladies Home Journal*. By 1926, her book, *Quilts: Their Story and How to Make Them*, was still the only work on the subject, and new editions were published in 1926, 1928, and 1929.

By 1930, at the age of 70, Webster continued to run the Practical Patchwork Company, even though she no longer created any new quilt designs. Even as it grew, the company continued to be run out of Webster's house on Washington Street. Her closet shelves were lined with boxes that contained the fabric and patterns used by her company.

In 1942, Marie Webster retired, and moved with her son and his family to New Jersey. Although she was no longer running the Practical Patchwork Company or making any more quilts, she still corresponded with quilters from around the world. Her book was published again in 1943 and 1948, and with recent, renewed interest in quilts, it was published again in 1990. Marie Webster died in 1956 at the age of 97.¹⁴

¹³ As quoted in Perry, 213.

¹⁴ Perry, 220-21.

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Perry, Rosalind Webster. "Marie Webster: Her Story." In *Marie D. Webster Quilts: Their Story and How to Make Them*. New York: Doubleday, 1915; reprint, Santa Barbara, California: Practical Patchwork, 1990.

MARIE WEBSTER HOUSE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

_____. "Marie Webster: Marion's Master Quilter." *Traces of Indiana and Midwestern History* (Spring 1991): 28-31.

Robertson, Elizabeth Wells. *American Quilts*. New York: Studio Publications, 1948.

Volpe, Tod M., and Beth Cathers. *Treasures of the American Arts and Crafts Movement, 1890-1920*. New York: Harry N. Abrams, Inc., 1988.

Webster, Marie D. *Quilts: Their Story and How to Make Them*. New York: Doubleday, 1915; reprint, Santa Barbara, California: Practical Patchwork, 1990.

Woodward, Thos. K., and Blanche Greenstein. *Twentieth Century Quilts, 1900-1950*. New York: E.P. Dutton, 1988.

Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register (as part of an historic district)
- 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(Specify Repository): _____

MARIE WEBSTER HOUSE

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10. GEOGRAPHICAL DATA

Acreage of Property: Less than one (1) acre

UTM References: Zone Northing Easting

 A 16 4489700 613480

Verbal Boundary Description:

Part of the southwest quarter of the southeast quarter of Section 6, Range 8 East in Center Township, Marion County, Indiana, being overall a tract extending 179 feet west of the west line of Washington Street at point 170 feet north of the north line of Tenth Street, then north 66 feet, then east 179 feet, then south 66 feet to the point of beginning.

Boundary Justification:

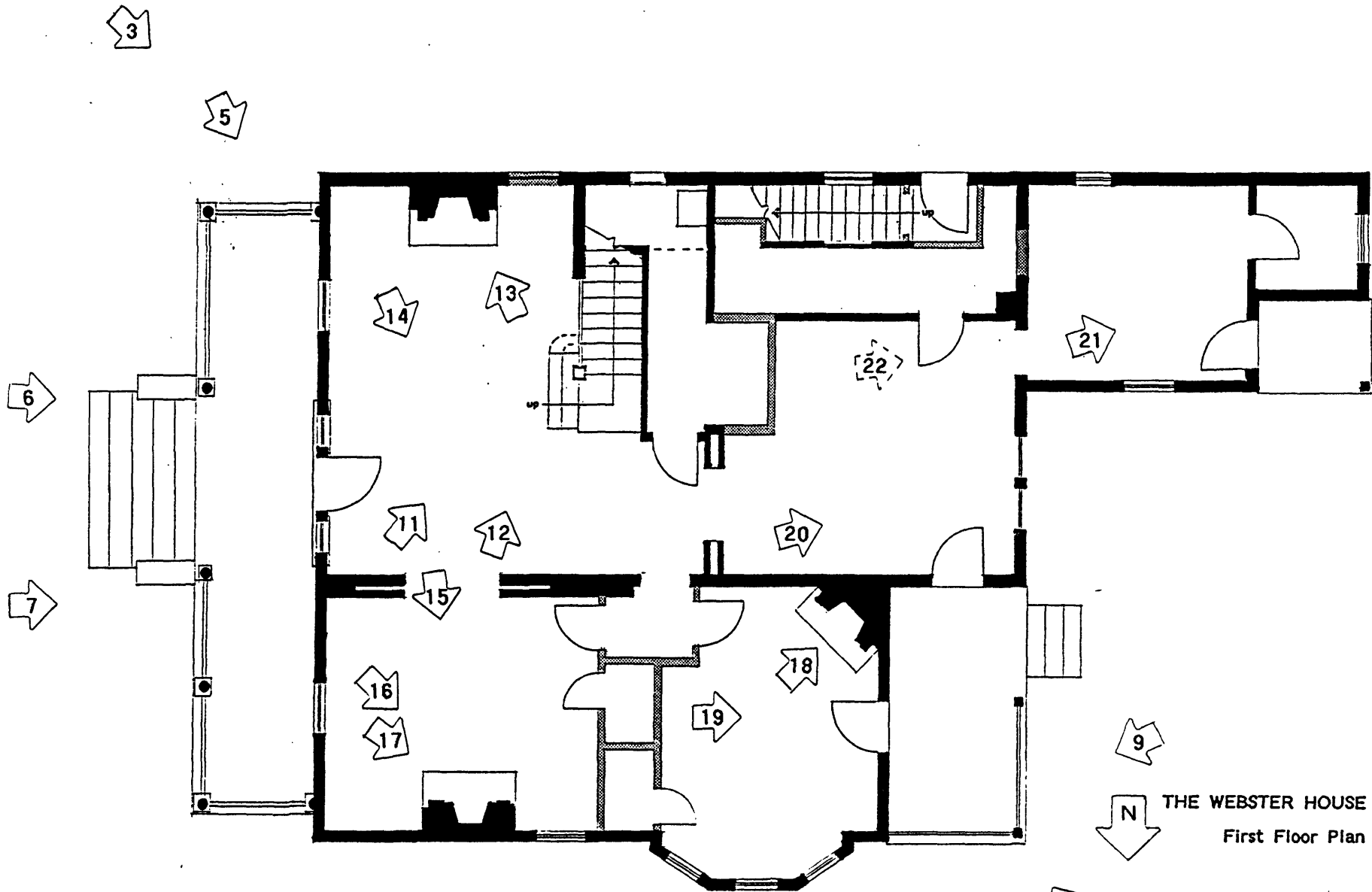
The nominated property constitutes the entire parcel originally owned by the Websters during the period of significance, and also includes the entire property held by the current owner.

11. FORM PREPARED BY

Name/Title: Jill S. Mesirow and Dr. Page Putnam Miller
 National Coordinating Committee
 for the Promotion of History
 400 A Street, SE
 Washington, DC 20003

Telephone: (202) 544-2422

Date: June 22, 1992

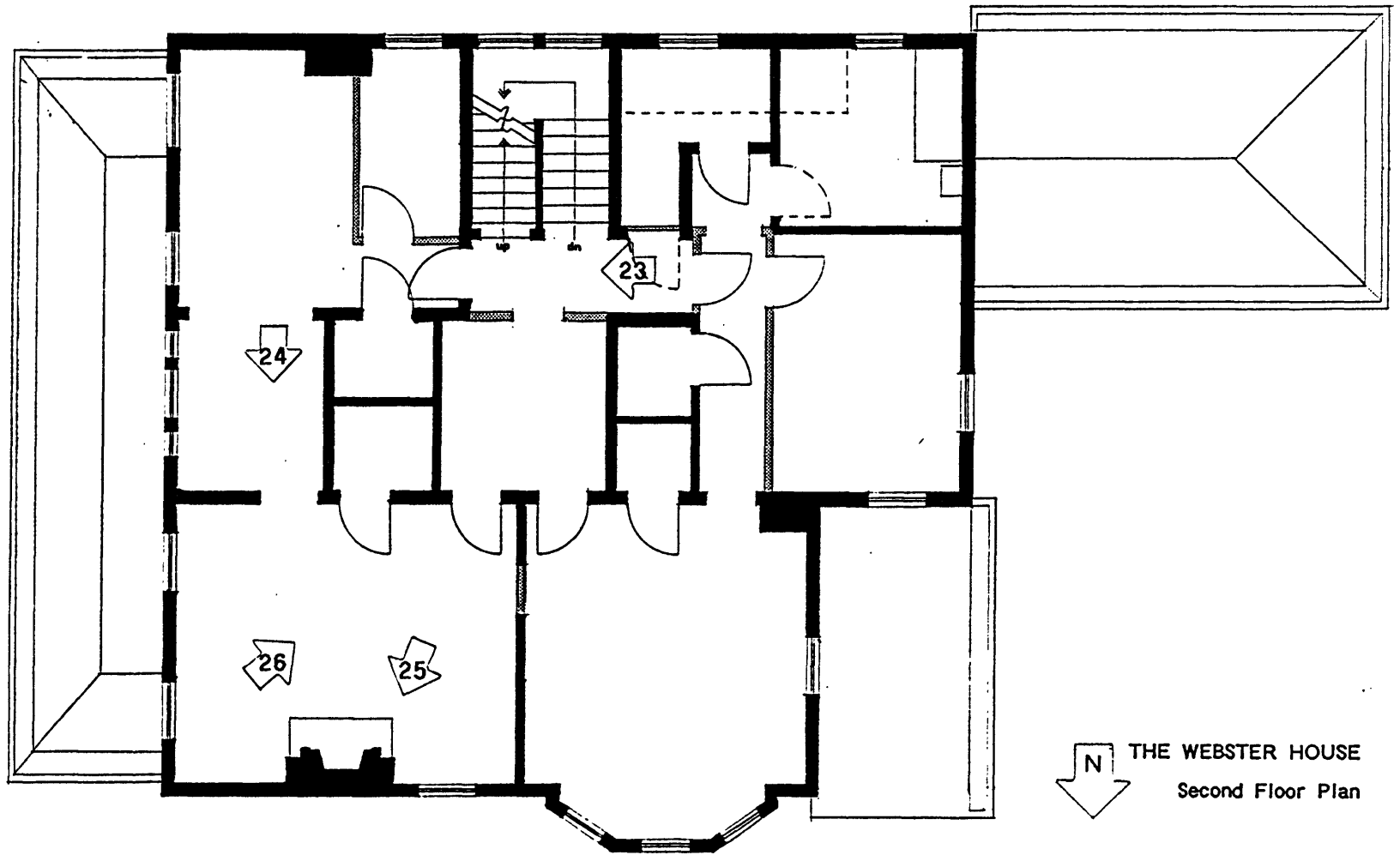


THE WEBSTER HOUSE
First Floor Plan

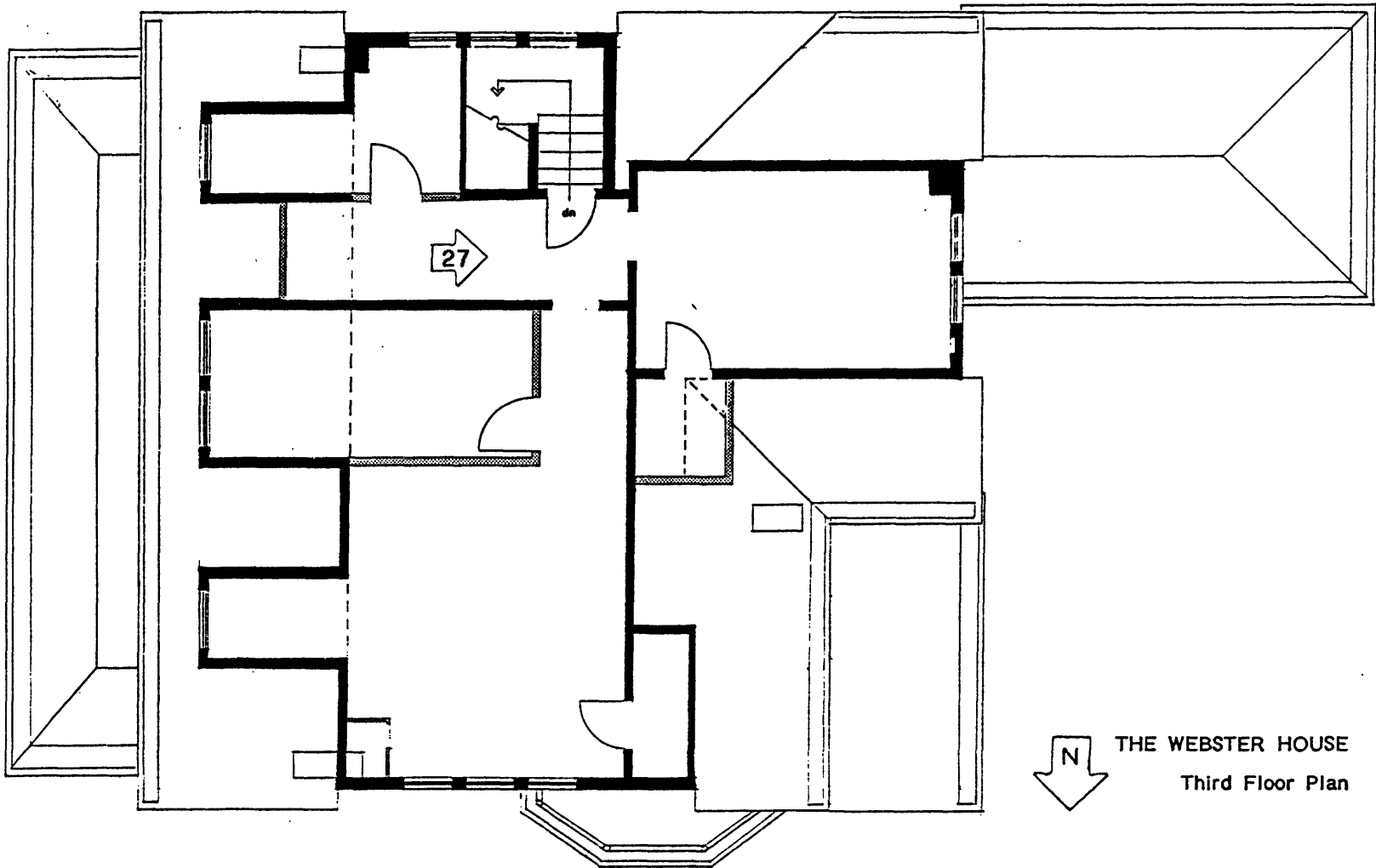
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N THE WEBSTER HOUSE
Second Floor Plan



THE WEBSTER HOUSE
Third Floor Plan