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United States Department of the Interior
National Park Service

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National Register of Historic Places
Registration Form

NATIONAL
REGISTER

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

1. Name of Property

historic name W.B. Hibbs & Co. Building
other names/site number Folger Building

2. Location

street & number 725 Fifteenth Street, NW not for publication N/A
city, town Washington vicinity N/A
state District of Columbia code DC county N/A code 001 zip code 20005

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		_____	_____ Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

Signature of certifying official: Donald F. Thompson Date: 11-26-90
D.C. STATE HISTORIC PRESERVATION OFFICER

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official: Donald F. Thompson Date: 12-1-90

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

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

Patricia Andrews 3/19/91

for Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

COMMERCE/TRADE/financial
institution

COMMERCE/TRADE/financial
institution

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

BEAUX ARTS CLASSICISM

foundation BRICK

walls STONE/marble

roof COPPER/STONE/slate

other _____

Describe present and historic physical appearance.

The W. B. Hibbs & Co. Building is located at 725 15th Street NW (Square 222-Lot 19), Washington, D. C. Executed in the Beaux-Arts style of architecture, the ten story building is faced with white marble and has a riveted steel structure. The building is flanked to the south by the National Savings and Trust Company (National Safe Deposit Company) Building (1888) and to the north by the Playhouse Theatre (Swartzell, Rheem, and Hensey Company) Building. Although the building has undergone a series of modernizing renovations, the exterior facade and many interior features have been well preserved.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)
ARCHITECTURE

Period of Significance
1906-1908

Significant Dates
N/A

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Price, Bruce and deSibour, Jules Henri

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

The W. B. Hibbs & Co. Building, constructed between 1906-1908, is located at 725 Fifteenth Street, NW, Washington, D.C. The building is most significant as an excellent example of the Beaux-Arts style of architecture, a style representative of the era's popular City Beautiful movement. The W. B. Hibbs & Co. Building was designed by noted Washington architect Jules Henri de Sibour and noted New York architect Bruce Price. In addition, the building is significant for its association with W. B. Hibbs & Co., which was founded in 1889 by William Beale Hibbs. The company currently operates under the name Folger Nolan Fleming Douglas, Inc.

9. Major Bibliographical References

See Attached

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register (**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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property less than 1 acre

UTM References 6 8 0 3 6 0

A 18 | 323360 | 4307680

 Zone Easting Northing

C [] | [] | []

B [] | [] | []

 Zone Easting Northing

D [] | [] | []

DC SHPO Correction 11-21-90

See continuation sheet

Verbal Boundary Description

Property is at 725 Fifteenth Street, NW., which occupies lot 19, square 222.

See continuation sheet

Boundary Justification

Property is clearly defined by the boundary of lot 19, square 222.

See continuation sheet

11. Form Prepared By

name/title Christopher Francis David

organization Earthkeep date September 30, 1989

street & number 3842 Calvert Street, NW telephone 202-965-0895

city or town Washington state D.C. zip code 20007

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GENERAL DESCRIPTION

The rectangular building is vertically comprised of a base, attic, shaft, and cap. The primary elevation of the building (the west elevation) is the most decorative of the four elevations. The marble faced elevation is divided into three bays, the center being the most elaborately detailed. Located within each bay is a double hung window, the center window having two smaller side-lights. Most of the 1/1, double hung windows are plain, and have marble sills. The copper windows at the roof, however, are adorned with pediments and decorative shields.

The remaining elevations retain the symmetry of the primary elevation but, with the exception of the roof, have no decorative features. In addition, the secondary elevations are faced with brick rather than white marble. With this understanding, the following exterior description will only include the primary elevation.

EXTERIOR DESCRIPTION

Base

Centrally located at the two story base is an arched doorway that serves as the primary entrance to the building. The arch has a lion's head as its keystone. Contained within the arch is a pedimented door of bronze and glass construction. Single paned windows surround the door and are set within bronze frames. Flanking either side of the doorway are marble plaques with "Folger Nolan Fleming Douglas Inc. Members New York Stock Exchange" applied. Adorning the top of these plaques are shells and eagles with their wings spread. Centered directly above the central door, at the second floor, is a double hung window with a balcony. The marble balcony has a stone balustrade and decorative brackets with attached wreaths. Flanking either side of the central windows and balcony are two additional windows. The double hung windows are unadorned. Directly

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beneath the windows are two panels with stone wreaths and bundled reeds. Terminating the base at the top of the second floor is an entablature and a cornice. Etched in the central portion of the entablature is "Folger Building" and flanking either side of this inscription are relief designs of suns and shells. Directly above the entablature is a denticulated cornice with egg and dart designs.

Attic

The attic extends only one story and has the typical three window configuration. Flanking either side of the windows in each bay are panels with applied bell designs. Above these panels are bundled leaf designs. The marble at the wall is set smooth at this level. Terminating the attic is a plain cornice.

Shaft

The shaft of the building extends five stories and has the typical three window configuration. The marble at the wall is set smooth at this level. Two balconies, similar to the one located at the base, are located beneath the central window at the fifth and seventh floor. Panels with relief designs of leafs and flowers are located symmetrically between the remaining windows of the shaft. Terminating the shaft is an entablature with raised vertical divisions and a denticulated cornice.

Cap

The cap extends one floor and has the typical three window configuration. The marble at this level is rusticated. Terminating the cap is a plain entablature and a denticulated cornice.

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Roof

The mansard roof is one of the building's most distinguishable elements. The roof has slate shingles, with decorative copper braids at the ridges. Located symmetrically around the roof are elegant pedimented window with applied valutes and wreath. Flanking either side of the pedimented window on the primary elevation are two "O"-Shaped windows.

INTERIOR DESCRIPTION

The interior consists of ten floors, including the first floor mezzanine and the penthouse. An early account of the building noted: "Taken as a whole, the quarters occupied by the firm are not eclipsed anywhere in the world."¹ Although this may seem like a bit of an exaggeration, the building did, and still does, maintain a lavish interior space.

The first floor of the structure has always been occupied by the firm. This level is accessed by the primary entrance located on Fifteenth Street. The first space entered is the lobby, which has an ornate ceiling and wall trimmings. The floor in this room, as well as in the main room and all of the buildings hallways, is a colorful stone mosaic. The lobby accesses the main banking and brokerage room (straight ahead), and the stairs and elevators (to the left). The stairs are of iron and bronze construction and have marble treads.

The main office space has a mezzanine level and is divided into a front and back room. Both of these spaces are artistically beautiful, featuring ornate coffered ceilings (towering up to the second floor), dentils and egg and dart mouldings, columns and pilasters, and decorative fixtures.

¹ *The Evening Star*, April 5, 1908.

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The Evening Star notes these spaces at the time of the building's construction:

The trading room (back room), whose boards show the transaction of every market in the land, is paneled in chestnut, carved beautifully, a fine specimen of a bull marking the long side and a fierce looking bear the short side of the room...the furniture is handsomely carved in an old English pattern and the reception rooms as well as the board room (mezzanine level) are trimmed with mahogany.²

The upper floors were originally divided into approximately 100 office rooms. Many of these rooms, however, have since been opened up to make larger offices. *The Evening Star* notes that originally the offices had herringbone floors and window trim constructed of quartered oak.³ The halls of the upper floors have decorative trim and squared columns at the stairs.

One of the most handsome rooms in the building is the conference room on the tenth floor. Originally this vaulted room served as a library. As described by *The Evening Star*:

Around a magnificent fireplace is arranged an iron seat covered with red leather, which is also the covering for the other furniture. This room, too, has the chestnut panel work (on the vaulted walls) of the type shown in the trading room, with carved and gilded wooden brackets and electric light settings.⁴

It is also said that the 10th floor served as an apartment for W. B. Hibbs, who would live in the building during the week and then return to his home in Leesburg for weekends.⁵

² *The Evening Star*, April 5, 1908.

³ Ibid.

⁴ Ibid.

⁵ Interview with John P. Rodler of Folger Nolan Fleming Douglas, September 15, 1989.

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CONCLUSION

The W. B. Hibbs & Co. Building serves as an excellent example of the Beaux-Art style of architecture, a style popular during the turn of the century City Beautiful movement. In support of this, the building has already been recognized as a contributing element within the Fifteenth Street Financial District and is a designated Historic Landmark of the District of Columbia. It is also important to recognize that the integrity of its exterior facade as been almost fully retained and that the most significant of its interior features have survived the modernization of the firm that has occupied the building since its construction. For these reasons, the W. B. Hibbs & Co. building should be recognized as significant to the City of Washington and its architectural development.

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THE ARCHITECTURAL STYLE

The Hibbs & Company building is most significant for its architectural design, which is an excellent representation of the American Beaux-Arts style. This style came into being in Europe during the mid-1800s and achieved popularity in the United States at the turn of the century, a period that was dominated by the concepts of the City Beautiful movement.

Ecole des Beaux-Art Classicism in the United States took many forms. For example:

The American Beaux-Arts supplied a set of recipes for civic institutions such as museums, metropolitan libraries, opera houses, clubs, and university monuments. It implied links with Classical civilization and made available traditional imperial symbols to the institutions of the state in an era when the United States was first sensing its role as a world power. In the private sector of plutocratic patronage (Frick, Morgan, Rockefeller, etc.), instant Classicism was a useful prop, an 'embellishment for the age of elegance.' In the 'City Beautiful' movement images drawn from Imperial Rome of Haussmann's Paris were brought in to ennoble and tame the gridded, utilitarian, money-making machine of the American metropolis.¹

"White City," a primary focus of the 1893 World's Fair in Chicago, was also gaining popularity during this era. Prior to this period, buildings were most commonly faced with red brick. The "White City," however, inspired a transformation from the use of red brick to the use of white materials such as marble and terra cotta.

While Classical Revival architecture, the City Beautiful movement, and "White City" were popular across the nation, they found a special berth in Washington, which already had a strong Classical tradition in public buildings. Furthermore, the desire to set an example for the country by turning the nation's capital into a model urban area was strong. In 1901,

¹ Curtis, William J. R., *Modern Architecture* (Oxford: Phaidon Press Limited, 1982).

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the McMillan Commission, chaired by D. H. Burnham, was charged with the task of planning Washington's parks. Interpreting its role broadly, the Commission produced plans for most of Washington's public spaces, embracing the Classical ideas espoused by the Beaux-Arts style and the City Beautiful Movement. This movement suggested that, if the city were improved aesthetically and made to function efficiently, it would be spiritually uplifting to its inhabitants. The actions of the McMillan Commission, among other things, helped to establish the credibility of the City Beautiful movement in Washington.

Among the first in the private sector to embrace the concepts of the City Beautiful movement and Beaux-Arts Classicism were bankers and financiers. One of the primary reasons was that the financiers believed that Classic architecture promoted ideals desirable for financial institutions: power, beauty, and order. Thus, many building projects undertaken by financial institutions between 1900 and 1935 applied Classical styles, among them was the W. B. Hibbs & Co. Building. In addition, many of the financial buildings constructed during this era were on or near Fifteenth Street, two blocks from the White House. Together, these institutions transformed the area into a lively and respectable center for financial transactions.

The City of Washington benefitted from the construction of financial buildings such as the W. B. Hibbs & Co. Building in a number of ways: the projects helped to raise the standard of private construction to coincide with the monumental building projects being undertaken by the U.S. Government in an attempt to beautify the city; the projects helped to establish Washington as a financial center; and they serve as timepieces of the national Beaux-Arts and City Beautiful movements. The W. B. Hibbs & Co. Building, however, is distinctly notable for its rich architectural design, which includes ornate balconies, and a decorative mansard roof

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with pedimented windows. For this and the reasons discussed above, the W. B. Hibbs & Co. building should be recognized as significant to the City of Washington and its historical development.

THE ARCHITECTS

The Hibbs & Co. Building was designed by the noted Washington architect Jules Henri de Sibour and the noted New York architect Bruce Price. However, even though an article written June 13, 1906 by the Evening Star Newspaper indicates that Bruce Price was involved in the design of the Hibbs & Co. Building, his direct involvement remains unestablished. If the Evening Star report is true, then plans for the construction of the Hibbs & Co. Building must have begun prior to Price's death, which is reported by three sources as May 29, 1903. In any event, the two architects were associates at the time of Price's death in 1903, and shared many common architectural philosophies.

Bruce Price

Bruce Price, a descendent of the Bruces of Scotland, was born in Cumberland, Maryland, on December 12, 1845. His father, William Price, was a well known attorney in Cumberland. Bruce Price became interested in architecture at a young age and was planning to enter architectural school when the sudden death of his father in 1862, forced him to enter the field without the benefit of a formal architectural education. As a result, he went to Baltimore and became an apprentice in the office of Niernsee & Nelson, where he remained for four years. After completing his apprenticeship, he went to Paris for a year to broaden the scope of his studies before returning to Baltimore in 1867 to set up practice with George (Ephraim) Baldwin. Together they received a number of commissions, primarily churches, including the St. Paul's Church built c. 1870. In 1873, Price left Baltimore to set up practice in Wilkes-Barre,

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Pennsylvania. During the four years he was in Wilkes-Barre, Price designed a number of churches, including the First Methodist Church. He also designed the Lee University (now Washington and Lee University) Church in Lexington, Virginia.

Price's work became widely acclaimed, and, in 1877, he left Wilkes-Barre to set up practice in New York, where he remained for the rest of his life. Between 1877 and 1903, Price received many important commissions. Among these were: the American Surety Building, the International Bank Building, the St. James Building, the Century Building, and the Brunswick Hotel, all located in downtown New York; Wittier Hall at Columbia University, 1901 (in association with James Darrach); Osborne Hall, Welch Laboratories, and several dormitories at Yale University; the Colonial Historical Building in New Haven, Connecticut; the Hotchkiss Preparatory School in Lakewood, Connecticut; Chateau Frontenac Hotel, 1893, Quebec, Canada; Alberta Hotel in Banff Springs, Canada; and the Windsor Street Station and the Royal Victoria College in Montreal, Canada.

Price, however, was equally noted for his work in residential architecture. In fact, his designs for Shingle Style houses influenced some of the United States' best known architects, including Frank Lloyd Wright. Included among his residential designs are: the plan and design for Tuxedo Park, New York, 1885-90; Georgian Court, 1898-1900, in Lakewood, New Jersey (built for George Gould); and Pierre Lorillard's mansion in Newport, Rhode Island.

In 1901, Price took Jules de Sibour into his office to help him with the designs of many residences. In 1903, Price received a commission to design a palace for the Crown Prince of Japan in Tokyo. Upon the completion of this design, Price became ill. It is said that he "over-

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taxed" his strength in an attempt to complete the many projects he had been commissioned. Unable to recover, Price died in May 1903.²

Jules Henri de Sibour

A direct descendent of French royalty, Jules Henri de Sibour was born in Paris on December 23, 1872. He was the son of Count Gabriel de Sibour of Carpentras and his American wife Mary L. Johnson of Belfast, Maine. On his father's, he was descended from King Louis XI of France. De Sibour came to the United States as a boy and received his preparatory education at St. Paul's School in Concord, New Hampshire. He then attended Yale University as an art student before returning to Paris to study at the Ecole des Beaux Arts. Upon completion of his program, de Sibour returned to the United States and began his profession with Bruce Price in New York. For his first major project, de Sibour served as consulting architect for the Hudson Terminal Buildings, which, at the time, were regarded as the largest structures of their kind in the world.

Count de Sibour was married on November 5, 1898, to Margaret Marie Claggett, daughter of Mr. and Mrs. William H. Claggett of Washington, D.C. Together they had three sons.

De Sibour moved to Washington in 1901 and proceeded to become a significant figure in the development of the nation's capital and its surrounding environs. De Sibour was consulting architect for the United States Naval Academy in Annapolis, Maryland, where he designed its well-known landmark: Bancroft Hall. His best known works in the District of Columbia are: the Canadian Embassy (Moore House), 1906, which is

² Much of the information on Bruce Price was taken from *AIA Quarterly Bulletin*, July, 1903.

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individually listed on the National Register of Historic Places; Keith's Theatre and Albee Building (Chase's Theatre and Riggs Building), 1911-12, and the Old Australian Embassy, 1909, both of which are located in Certified Historic Districts; and the McLachlen Building, 1911-12, which is a landmark of the District of Columbia. De Sibour also designed: the Chevy Chase Country Club; the Lee House Apartment Hotel, 1922; the Investment Building, 1924; the Science Hall at Howard University; the Hamilton House Hotel, 1922; and the McCormick Apartment Building. One of de Sibour's final, and possibly his most important commissions before his death in 1938, was the administration headquarters of the United States Public Health Service Bureau, 1934, on Constitution Avenue between Nineteenth and Twentieth Streets NW (currently occupied by the Department of the Interior).³

HISTORY OF W. B. HIBBS & CO.

W. B. Hibbs & Co. is significant to the City of Washington for its contribution to the growth of financial institutions in the city. It was one of many institutions that, in the first third of the century, located in the Fifteenth Street area. Together, these institutions transformed the area into a lively and respectable center for financial transactions. Although the finance industry has continued to grow throughout the century, Fifteenth Street is still an active and important participant in the financial happenings of the city.

The stock brokerage firm of W. B. Hibbs & Company was established in 1889 by William Beale Hibbs. At the time, Hibbs & Co. was the only member of the New York Stock Exchange headquartered in Washington, D.C. [Currently

³ Much of the information on Jules de Sibour was taken from *The Evening Star*, November, 1938.

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there are two other firms headquartered in Washington, D.C.: Ferris Baker Watts, Inc. and Johnston Lemon & Co., Inc., and approximately thirty branches of national stock exchange firms] In its early years, the company was also a member of the Washington Stock Exchange, the Philadelphia Stock Exchange, the New York Cotton Exchange, and the Chicago Board of Trade in its early years.

Recognizing that his office on F Street, NW, was inadequate for the future growth of the company, W. B. Hibbs commissioned architects Jules de Sibour and Bruce Price to design a building for W. B. Hibbs & Company. Following more than four years of planning and construction, the firm moved into the Hibbs & Co. Building on April 6, 1908.

To relieve himself the managerial responsibilities of the growing firm, Hibbs brought his first partner, W. W. Spaid, into the firm in 1912. Throughout his career, Spaid served as president of the District Bankers' Association and the Associated Stock Exchange, and as vice-president of the Association of New York Stock Exchange Firms. Later, in 1928, Karl W. Corby and J. Thilman Hendrick were also made partners of W. B. Hibbs & Co. Although Corby died c. 1932, Thilman was an active partner for many years. In addition to his responsibilities with the firm, Hendrick was also president of the Board of Commissioners of the District of Columbia, and Chairman of the Board of the Lanston Monotype Machine Co. of Philadelphia, Pennsylvania.

W. B. Hibbs served as the company's senior partner until his death in 1937. At that point, Spaid became senior partner and admitted three new partners into the firm: J. Carl Perry, James C. Elgin, and Paul P. Rodler. All were native Washingtonians who had spent practically their entire careers with W. B. Hibbs & Co.

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The organization continued to operate under the name W. B. Hibbs & Co. until 1953, when the firm merged with Folger, Nolan & Co. At the time of the merger, Folger, Nolan & Co. had been operating out of the American Security & Trust Building directly across the street from the W. B. Hibbs & Co. Building. Most of the employees and all of the partners of W. B. Hibbs & Company received comparable positions in Folger, Nolan & Co., Inc. In fact, at the age of ninety-five, Paul Rodler continues to serve as vice president and director of the firm.

In the years following the merger, the firm continued to grow, and, in 1989, the firm, now known as Folger Nolan Fleming Douglas Inc., celebrated its 100th anniversary. Reflecting upon those 100 years, the firm has survived five wars, the Great Depression, and the recession of the 1970s. Currently the firm is a member of the New York, American, and Philadelphia Stock Exchanges, and is a member of the National Association of Securities Dealers.

W. B. Hibbs

William Beale Hibbs, son of John Wesley and Susan Reed Hibbs, was born on December 11, 1864, in Gordonsville, Virginia. Hibbs was raised and educated in Washington, D.C. Beginning in 1878, he delivered newspapers for four years before becoming a member of the firm B. K. Plain & Co. He remained with this firm from 1882 until 1889, when he left to found W. B. Hibbs & Company. Hibbs became a well known broker in the Washington area. He is said to have been acquainted with all of the Presidents over a period of four decades, even hosting some of them in his apartment, which was located in the attic story of his Fifteenth Street building, two blocks from the White House. For many years, Hibbs also acted as

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President or Chairman of the Board of Governors of the Washington Stock Exchange. W. B. Hibbs died on January 21, 1937.⁴

J. C. Folger

John Clifford Folger was born in Sheldon, Iowa, on May 28, 1896, and was raised in Pullman, Washington. In 1917 and 1918, he earned his bachelors and masters degrees in agricultural economics at Washington State College (University). In the early 1920s, he moved to Washington, D.C., and went to work for the Department of Agriculture. In 1929, when the stock market was still on the upswing, he decided to enter the investment business. The first firm he joined went under when the stock market crashed in 1929, so he began his own business in 1931 in association with James Parker Nolan. Among his accomplishments, Folger was: Chairman of the D.C. Chapter of the American Red Cross (1942-1953); Governor of the New York Stock Exchange; two time Chairman of the Republican National Finance Committee (the first time was from 1955-1957, when President Dwight D. Eisenhower was re-elected to a second term; and the second time from 1960-1961 when Vice-President Richard M. Nixon lost to John F. Kennedy); the U.S. Ambassador to Belgium (1957-1959); and Chairman of the Boards of numerous corporations, including Virginia Industries, Piedmont Mortgage Co., Chesapeake & Potomac Telephone Co., Burlington Industries Corporation, IBM, and Hilton Hotels. J. C. Folger died on March 25, 1981, at the age of eighty-four.⁵

⁴ Much of the information on W. B. Hibbs was taken from *The Evening Star*, January 21, 1937.

⁵ Much of the information on J. C. Folger was taken from *The Evening Star*, March 25, 1981.

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J. P. Nolan

Born in 1897, James Parker Nolan was raised and educated in Washington, D. C. He received his law degree from Georgetown University prior to serving in the Army Tank Corps in France during World War I. Following the war, Nolan began work with the State Department. In 1924, his interest turned to finance, and he went to work with the National City Company. Seven years later, in 1931, Nolan and Folger founded their own firm, Folger, Nolan & Co. When asked why the two associates chose to open an brokerage firm during the Great Depression, Nolan stated, "We figured someone had to do business and it might as well be us."

Among his accomplishments, Nolan was: President of the Washington Stock Exchange; a Governor of the New York Stock Exchange; an associate member of the American Stock Exchange; and chairman of the finance committee of the London School of Boys. J. P. Nolan died in December of 1981, at the age of eighty-four.⁶

CONCLUSION

The W. B. Hibbs & Co. is primarily significant for its excellent representation of the Beaux-Art style. The Hibbs Building, constructed 1906-1908, was among the early private buildings to embrace the philosophies of the City Beautiful movement in Washington, D. C. As a result of this movement, Washington began its transition from being a small southern town into a showpiece for monumental architecture. In addition, the W. B. Hibbs & Co. is significant in that it was part of the first movement to establish Washington as a true financial center. The W. B. Hibbs & Co. Building is located within the Fifteenth Street Financial

⁶ Much of the information on J. P. Nolan was taken from *The Evening Star*, December, 1981.

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Historic District (NRHP, 1983), and is an Historic Landmark of the
District of Columbia.

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The photographs of the W. B. Hibbs & Co. Building (725 Fifteenth Street, NW, Washington, D. C.) were taken by Catherine Lynn Denny of East Hampton, New York, on September 16, 1989. The original negatives for the photographs are located with Christopher F. David of Washington, D. C. Provided below is a description and reference number for each photograph.

- Photograph 01: WEST ELEVATION, PRIMARY FACADE, FACING NORTHEAST
- Photograph 02: WEST ELEVATION, BASE AND PRIMARY ENTRANCE, FACING EAST
- Photograph 03: WEST ELEVATION, BASE, ATTIC, AND SHAFT, FACING EAST
- Photograph 04: WEST ELEVATION, ATTIC AND SHAFT, FACING EAST
- Photograph 05: WEST ELEVATION, SHAFT, CAP, AND ROOF, FACING EAST
- Photograph 06: WEST ELEVATION, BALCONY AND DECORATIVE DETAILS, FACING EAST
- Photograph 07: SOUTHEAST CORNER OF ROOF, FACING NORTHWEST
- Photograph 08: WEST ELEVATION, DETAIL OF STONE PLAQUE RIGHT OF PRIMARY ENTRANCE, FACING EAST

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Photograph Sketch Map

