GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE

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HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation X
Amendment of a previous designation ____
Please summarize any amendment(s) ____

Property name Editors Building
*If any part of the **interior** is being nominated, it must be specifically identified and described in the narrative statements.*

Address 1729 H Street, NW

Square and lot number(s) Square 0127, Lot 0854

Affected Advisory Neighborhood Commission ANC 2B

Date of construction 1949-50 Date of major alteration(s) ____

Architect(s) Leon Chatelain, Jr.

Architectural style(s) Mid-Century Modern

Original use Office Building Present use Office Building

Property owner Kiplinger Washington Editors, Inc.

Legal address of property owner 1729 H Street, NW, WDC

NAME OF APPLICANT(S) DC Preservation League

***If the applicant is an organization**, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.*

Address/Telephone of applicant(s) 401 F Street, NW, Room 324, WDC 20001, 202.783.5144

Name and title of authorized representative Rebecca Miller, Executive Director

Signature of representative [signature] Date 7/11/2011

Name and telephone of author of application DCPL – 202.783.5144

Date received 10/1/2012
H.P.O. staff TG
13-08

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Editors Building

other names/site number

2. Location

street & number 1729 H Street, NW ☐ not for publication

city or town Washington, D.C. ☐ vicinity

state District of Columbia code DC county code zip code

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _X_ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

Editors Building
Name of Property

Washington, D.C.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		**Total**

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE/Business

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE/Business

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT/Mid-Century Modern

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Steel and concrete structure
Limestone walls
roof: Slag
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Editors building, constructed in 1949-50, is located on the north side of the 1700 block of H Street in downtown Washington, D.C. The ten-story Editors building was designed by noted local architect Leon Chatelain, Jr. in a mid-Century Modern aesthetic. The building is transitional in that it retains the traditional three-part commercial block of early 20th-century office buildings and a Classical entry surround, yet is otherwise stripped of ornamentation and has a strong vertical emphasis. The building is characterized by its smooth-faced limestone walls and vertical window bays with spandrels imparting a sky-scraper effect. The building is set upon a low granite foundation with a limestone base articulated by a bold, central entry. The top of the building is capped by a simple attic level of punched window openings and a fluted cornice line.

The west side of the building extends eleven bays deep along an alley with single windows in each of the bays and at each floor level. The east side of the building abuts another similarly scaled office building. The rear of the building extends to the rear of the lot and Hunter Alley—the service alley at the center of the square.

The Bachelor Apartments (1909-1910), the only surviving earlier building in the vicinity, is located on the west side of the alley.

Narrative Description

Exterior

The Editors Building is a ten-story steel and concrete frame building clad with limestone walls designed in a Mid-20th century Modern aesthetic. The building measures 63' x 113' and contains a gross footage of approximately 73,000 square feet of space. The Kiplinger organization historically and presently occupies the majority of the building, though for many years of the building's history, certain floors were rented out to private businesses for rental income.

The principal elevation of the Editors building faces south to H Street and is divided into five bays at the building's base, and seven bays in its shaft. The base of the building is traditionally arranged with greater mass than void whereby solid limestone walls of smooth-cut panels covering the steel and concrete frame are set upon a raised pink granite foundation and are punctuated by pairs of single windows to either side of a central entry. The central entry is highlighted by a polished pink granite architrave surround with a wide frieze board inscribed with the building's name. The entry door itself—double bronze and plate glass doors—is recessed from the façade with polished granite side wall jambs and soffit matching the engaged surround. The doors and a single-light transom above both feature decorative grillwork for protection. The granite surround is decorated with a series of rosettes carved into the side trim with a leaf and tongue backband molding enframing the sides and top of the door opening. To either side of this decorative band, the granite surround is smooth and undecorated. Above the band, a wide frieze board holds the building's name: THE EDITORS BUILDING in *sans serif* capital letters, incised into the stone. The surround is topped by a projecting cornice with egg and dart bed molding below a box cornice and acanthus cyma top mould. The yellow bronze door grille consists of a series of panels with open panels of *fleur de lis* relief moldings. Two nickel bronze light fixtures with yellow bronze *fleur de lis* bas reliefs matching those of the door and transom grillework are affixed to the limestone walls to either side of the entry surround.

Pairs of single windows are slightly recessed into the limestone walls to either side of the marble entry. The windows are set within slightly larger frames formed by narrow reveals and a recessed panel atop the window opening. The windows consist of a pair of metal casements on-center, with a single-light pane above and below the centered casement. The limestone base rises above the first floor fenestration, offering a projecting cornice that divides the building's raised base from its shaft.

The shaft of the building comprises floors 3-10, with each floor identically arranged into seven vertical bays. The bays are defined by single 1/1 windows with pink granite spandrels between the floors and limestone piers separating the window

bays and extending the full length of the façade. These piers project slightly from the window bays, emphasizing the building's verticality. To either side of the shaft of windows, wider limestone end piers provide solid visual support wall, obscuring the true steel structure of the building behind its veneer.

The tenth floor and attic level of the building is articulated by seven bays of single, square window openings. This floor lacks the spandrels and piers that would connect it to the floors below and is capped by a fluted cornice line.
Set back from this attic level is the penthouse floor. This penthouse only extends across the eastern half of the building, essentially accommodating the elevator shaft and stair access to a broad rooftop terrace. The terrace can be reached by a central door opening, flanked by windows. A pipe rail is set at the edge of the building's roofline. A fluted cornice caps the penthouse floor.

Interior

The interior of the Editors building consists of a first floor entrance vestibule and elevator lobby, ten floors of office areas, a basement, which originally held a bowling alley, a sub-basement mechanical space, and an elevator penthouse. The general floor plan throughout provides for the stairs and elevator shaft against the east side wall, with a corridor aligning it to the west. A secondary corridor runs perpendicular to the principal one towards the rear of the building. Offices and conference rooms open off both of these corridors, providing office spaces with windows either on the front, west side, or rear of the building, depending upon their location.

At the first floor, the building's central entry leads into a vestibule with walls of Tennessee gray marble. The building name, with letters of nickel bronze, is appended to the marble wall just in front of the principal entry doors. To the right, double glazed doors to the right lead into the lobby. From this lobby, the principal corridor leads to the building's elevator corridor where the elevators abut the east end wall of the building. Like the entrance vestibule, the lobby and elevator corridor have polished Tennessee marble walls and floors. A brass mail box with a chute from the floors above is located towards the end of the corridor across from the elevator doors.

Floors 2-9 offer similar arrangements of space with the elevators opening onto the principal corridor that leads to offices at the front of the building and to another corridor running perpendicular to it towards the rear of the building. Both corridors open into office and conference room spaces. The same Tennessee gray marble is used on the corridor walls through the tenth floor.

Of particular note, the 4th floor was historically the "machinery center." Although the bulk of the printing and mailing were done off-set, there was equipment for making the address plates and machinery for addressing envelopes and other machinery.

The eighth floor was the editorial headquarters of the newsletter and magazine and contained various private offices for editors and writers, as well as a large conference room. This conference room is located directly opposite the elevator doors and features paneled wood walls.

The ninth floor, historically the editorial home of the Kiplinger Letters, also housed and still houses Mr. Kiplinger's office. This office features walnut paneling and a fireplace on the end wall with wood paneling above a wood mantel.

The tenth floor originally included a cafeteria, an editor's lounge and dining room. Each of these spaces featured special treatments and furniture, including a series of wallpaper murals in the cafeteria reflecting typical American landscapes, and another mural in the Editor's lounge illustrating a typical Bahamian seascape. The kitchen no longer operates, but is still intact and the dining area is still in use. From the tenth floor, a stair provides access to the building's roof deck, with views in three directions.

The basement was equipped with a bowling alley, located against the west side wall, separated from the elevator shaft and stair hall on the east side by other recreation areas, including a ping pong area.

According to an informational brochure on the newly opened building, the stair walls of the building were to be decorated with murals depicting various occupations, trades and crafts, to be affected over the course of ten years. The stair halls instead serve as a gallery place for the extensive Kiplinger Washingtoniana Collection.

INTEGRITY

The Editors Building retains high integrity. The Editors building, still located in the 1700 block of H Street, NW in downtown, D.C., where it was constructed in 1949-50, retains integrity of location and setting. The building has not been substantially added onto and it retains most of its original building materials and features and details, including its original doors and windows. On the interior, some alterations have been undertaken, namely at the basement level and the 10th floor. The bowling alley has been pulled up and the 10th floor cafeteria is no longer operational. These changes are minimal, however. The Editors Building retains integrity of design, craftsmanship, feeling and association.

Editors Building
Name of Property

Washington, D.C.
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] 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.
- [X] 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 old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE
COMMUNICATIONS

Period of Significance

1949-50

Significant Dates

1950

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Leon Chatelain, Jr., Architect
John McShain, Builder

Period of Significance (justification)

The Period of Significance extends from 1949 when construction of the building was begun until 50 years from the present. The building was designed and built for the Kiplinger Washington News Agency, the owners and the occupants of the building today.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Editors Building is a ten-story office building constructed in downtown D.C. in 1949-1950 by the Kiplinger Washington Agency. The building was constructed to house the offices of the Kiplinger Agency, publisher of the business and finance periodicals, *Kiplinger News Letter* and the Kiplinger's *Changing Times* Magazine. Established in 1927, the Kiplinger Washington News Agency is still actively engaged in the publication of its newsletter and magazine, in addition to other print and on-line publications, and remains the owner/occupant of the Editors Building. In addition to serving as the headquarters of the Kiplinger Agency, the building houses the Kiplinger Collection, an extensive collection of print media on historical Washington, D.C. The patriarch of the business, Willard "Kip" Kiplinger began collecting early Washington memorabilia in the 1940s, a tradition that has been carried on by his descendants. The collection of prints, lithographs, engravings, watercolors, photographs, woodcuts, maps and more fill the building's corridors, offices, a lobby area exhibit space, as well as a special archives room set aside for the collection.

The Editors building is eligible for listing in the National Register under Criterion A for its associations with this long-established and internationally renowned Washington-based financial news organization, Kiplinger Washington Agency.

The Editors building is also eligible for listing in the National Register under Criterion C for its transitional mid-Century Modern design, executed by noted local architect, Leon Chatelain, Jr. The mid-20th -century Editors Building provides a good example of transitional design in this city where building treatment and details reflect both traditional and Modern stylistic approaches. The building's three-part commercial block and its solid masonry expression is indicative of early office building design, while its smooth-faced limestone walls, lack of ornamentation and its emphasis on verticality illustrate more Modern design treatments. The Editors building was often referred to in period articles as a Washington "skyscraper."

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Editors Building is significant in the Area of **Architecture** as a mid-Century Modern office building from the late 1940s. Prior to the early 1940s, the city's public and private buildings tended to reflect traditional building forms and styles rooted in the Classical tradition. Beginning in the 1930s and early 1940s, before more overtly modern buildings were introduced into the city, modernism began to express itself through the Art Deco, Streamlined Moderne and Stripped Classical styles. The Editors Building, designed by architect Leon Chatelain, Jr., is indicative of this transitional period that shows vestiges of the traditional three-part commercial building form of base, middle and cap, but is stripped of most ornamentation usually attributed to this commercial building form. The building's smooth limestone walls and its vertical window bays emphasizing a strong verticality are indicative of the city's mid-Century Modern building aesthetic.

The Editors Building is significant in the Area of **Communications** for its association with the Kiplinger News Agency, a publisher that focused on business and finance. The original Kiplinger publication, The *Kiplinger Newsletter* was entrepreneurial in offering a subscription-based news letter with no advertising. The newsletter was also notable in the publication industry for its introduction of an extremely concise and terse writing style later emulated by other news letter publications. The Editors Building has served as the headquarters of the Kiplinger Agency for over 60 years since the building's construction in 1949-1950.

Developmental history/additional historic context information (if appropriate)

Kiplinger Washington News Agency

The Kiplinger Washington News Agency is a Washington, D.C.-based, three-generation family-run publisher of business forecasts and personal finance advice, available in print and on-line. The company's best known publications are its original publication—*the Kiplinger Letter*—a weekly business and economic forecasting periodical for people in management, and *Kiplinger's Personal Finance Magazine*, a monthly finance publication. *Kiplinger's Personal Finance Magazine*, established in 1947, was established to advise American families on major life decisions, namely personal

money management. Originally named the Kiplinger Magazine, it was two years later called *Changing Times.* In 1991, the magazine was re-named Kiplinger's Personal Finance Magazine. Historically, neither the letter nor the magazine carried any advertising, but relied exclusively upon paid subscriptions. Today, the total paid circulation of the company's periodicals exceeds 850,000, and Kiplinger's Web site, Kiplinger.com, receives nearly 1.2 million unique visits per month.

Kiplinger Agency was established in 1920 by a former Associated Press economics reporter, Willard M. "Kip" Kiplinger (1891-1967) who served as editor-in-chief of all publications. Willard's son Austin H. Kiplinger (b. 1918), is today editor emeritus and non-executive board chair. Austin's son Todd L. Kiplinger (1945-2008) was vice chair and vice president for investments until his death in 2008, while another son Knight A. Kiplinger (b. 1948) is editor in chief and publisher of *Kiplinger's Personal Finance Magazine*. Knight Kiplinger is also president of the Kiplinger Foundation, a family foundation created and funded by W. M. Kiplinger in 1948 that supports a wide array of charities in the Washington area and nationwide.

Unusual among modern media companies, the Kiplinger organization is run by its editorial leadership--senior executives whose careers are rooted in journalism, rather than the business side of publishing (such as advertising and circulation sales). Like their father and grandfather founder, both Austin and Knight Kiplinger had extensive experience in daily journalism (newspapers and broadcast news, respectively) before joining the Kiplinger organization. Throughout their tenures, both father and son have continued to report, write and edit.

Unlike most other publishers, Kiplinger answers the queries of its readers as a regular feature of its subscriptions, filling requests for additional information on any subject its publication covers. Like most large-circulation magazine publishers, Kiplinger has been experiencing a shift of advertiser support from its printed publications to its Web site, which has grown significantly in traffic in recent years.

During the 1950s after nearly 30 years in the business, Kiplinger founder W. M. Kiplinger was considered a nearly infallible oracle. Of his *Kiplinger Letter*, Kiplinger noted in 1956:

> "Practically all Washington reporting was in terms of politics. I tried to write politics in terms of economics and business, not Democrats and Republicans but the high tariff bloc and the low tariff bloc."[i]

In addition, Kiplinger devised a revolutionary writing style that he noted, "makes grammarians scream, but I don't think verbs, adjectives and prepositions are necessary." His style was a telegraphic one that cut away excess verbiage to reach the point. Kiplinger sought to make each line in his *Letter* a separate, complete sentence. Kiplinger's unique writing style was apparently copied and imitated widely.

During the 1950s, Willard Kiplinger continued to write about 80 percent of the Letter himself, though he had a staff of approximately one dozen to help gather, assess and digest the news. An admirable boss, Kiplinger apparently distributed three-quarters of the company's profits to his employees, who he referred to as associates. There was also a bonus and pension system that allowed his journalists to pull in a decent salary. Kiplinger felt that newspapermen were underpaid and stated that his reporters are "good and worth it."

Kiplinger's Washington Collection

The Kiplinger Washington Collection is one of the largest private holdings of Washingtoniana. The extensive collection of more than 7,000 items includes prints, photographs, paintings and other media with a focus on Washington history and the city's built environment. Kiplinger's Washingtoniana Collection began in the 1920s when "Kip" Kiplinger purchased his first print of early Washington. As he later recounted, after purchasing 15 or 20 more prints, "I heard that he was a collector and , it pleased me so much that I got to be one."[ii] Over the years, he brought together an invaluable collection that included such items as a signed Latrobe drawing and a first-run engraving of a rare 1792 map of Washington. The most highly valued item is a watercolor of the war-damaged Capitol, painted by New York artist George Munger in 1814. According to historian and archivist James Goode, "He came down here after the fire and painted the Capitol on the spot. To our knowledge, it's the only painting of the Capitol done on the site after the fire. It's extremely rare." The Kiplinger Collection, partially on view in the hallways, offices and exhibition room of the Editors Building, follows the changing face of the city through the years and includes thousands of items.

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[i] "A Reporter Who Grosses $4.5 Million Annually," *The Washington Post*, January 8, 1956, p. C11.

[ii] "Kip Keeps His Eye on Washington," *The Washington Post*, October 6, 1963, p. E2.

In addition to the purchased items, part of the Kiplinger Collection includes hundreds of commissioned works—photographs, paintings and drawings—of the city's "vanishing" buildings. "Kip" Kiplinger began commissioning artists during the 1950s and 1960s to document the changes taking place in the city's built environment. In a 1963 interview, Kiplinger noted, "I am really not against progress, I just want to catch the old sights and scenes before they vanish." Kiplinger hired artists to capture not so much the landmarks of the nation's capital, but the flavor of the neighborhoods, street scenes, corners and city vistas. One of these sites, the Gichner Iron Works was described by Kiplinger in 1963:

> "The Gichner iron works may not be a pretty thing in the usual sense. But catch it at dusk, and it is something to remember."[iii]

Kiplinger would typically mount the commissioned works on the walls of the corridors and offices of the Editors Building and Kiplinger Park in Hyattsville, where the Kiplinger mechanical and printing operations were housed.

Throughout the years, Kiplinger held exhibits from his collection, opening them to the public, and in certain cases, offering them for sale. In 1971, in at least one philanthropic move, Kiplinger put some prints of old Washington up for sale to benefit a school in Virginia. The Kiplinger family and Kiplinger Agency continues to buy and commission Washingtoniana. Its collection is available for viewing via an on-line catalog and by appointment.

Construction of the Editors Building

From its founding until World War II, the Kiplinger organization had its offices in the Press Building where it had established itself as a Washington institution. At that time, the firm consisted of over 200 employees and had outgrown its Press Building offices. Kiplinger thus sought to build a new headquarters office for its company; however space was at a premium during and after the War and there was a shortage of building supplies. Despite this, in 1946, the company succeeded in identifying and purchasing three lots in the 1700 block of H Street near Lafayette Square two of which had been cleared and were then being used for parking. Historically, the lots had included three 19th-century residential buildings including a four-story dwelling built in 1883 that had been converted into an apartment building before being demolished and a three-story former dwelling-cum-commercial building. Like other parts of downtown, the area around Lafayette Square was, throughout the 19th century, an elite residential neighborhood. By the early 20th century, the residential character had begun to shift as businesses moved in and former dwellings were replaced with office buildings. That shift was well underway when Kiplinger purchased the vacant lots; still, the Kiplinger Building, completed in 1950, was the first large office building constructed on the block. Construction of the Editors building engendered the demolition of the surviving three-story, red brick Victorian dwelling just to the east of the Editors building.

Having secured the site, Kiplinger then hired architect Leon Chatelain, Jr. to design its headquarters building and John McShain to build the building. While designing and constructing the new building, the Kiplinger firm moved into two separate buildings—its *Letter* division occupied a former apartment house at 1907 K Street, NW and the magazine staff went to an early 19th century house at 1729 G Street, N.W. In August 1947, a perspective rendering showing a conceptual view of the building designed by Leon Chatelain, Jr. appeared in the *Washington Post*. As described in the photo caption, the proposed 10-story building was to be constructed of concrete, steel and limestone and would measure 63 feet wide by 100 feet deep. This conceptual rendering matches the building as constructed.

Chatelain's design for the Editors Building is stylistically transitional and indicative of mid-Century Modernism in Washington, D.C. The building's overall massing, namely its three-part commercial block, is rooted in traditional classical building forms, while its pared down ornamentation and its vertical emphasis appears more overtly Modern. In its verticality—defined primarily by its window bays—the building recalls Chatelain's earlier Washington Gas Light building at 11th and H Street. Although an eclectic designer over the course of his career, Chatelain seems to have had a preference for this style during that time period. In addition to Washington Gas and the Editors Building, Chatelain designed a third similarly organized office building at 3rd and C Streets and Indiana Avenue (now demolished). All three of these buildings, constructed between 1941 and 1951, share the system of vertical window bays with spandrels and recessed between limestone piers.

[iii] "Kip Keeps His Eye on Washington, *The Washington Post*, October 6, 1963, E2.

On September 29, 1948—the 25th anniversary of the *Kiplinger Washington Letter*, the Kiplinger organization held a groundbreaking ceremony for the new building. One month later, the company put the construction drawings out to bid, and hired John McShain, Inc. to construct the local "skyscraper." One year later, in February 1949, a permit was issued to construct the 10-story building. Construction of the building was underway in 1949 with a scheduled completion date of September 1950. In February 1950, The *Evening Star* published a photograph of the building under construction, showing that it had reached the 10th and final floor.[iv] In October of 1950, upon the building's completion, Kiplinger hosted a party for the 800 workers who built the building. In characteristic fashion of his generosity, Mr. Kiplinger, gave each of the workmen a silver dollar. According to an article describing the event, Mr. Kiplinger spent time at the construction site and made friends with the construction workers. That same article noted that despite the $1.8 million cost of construction and the perfectly furnished offices, Mr. Kiplinger still "pounds his old typewriter." Kiplinger is quoted as saying "That thing must be 20 years old, but I can't get used to these new machines. I just wouldn't have one."[v]

Shortly after its construction, the then largest office building on the block was eclipsed by construction of the adjoining "Matomic" building at 1717 H Street. This huge office building, designed and built during the Cold War, was designed to be completely self-sufficient in case of enemy attack.

Since its construction, the Kiplinger Agency has rented out a portion of the building for private office use. During the 1950s and 1960s, several trade associations could be found in the building, including Universal Shipping Company and the Institute of Scrap Iron and Steel. During the 1980s, the many organizations appear to have given up their space to individuals who appear to have rented rooms, rather than floors, for their small businesses.

In 1958-60, Kiplinger expanded its operations and built a second office building, this one outside of the city in Hyattsville in Prince Georges County, Maryland. This one-story 40,000 square-foot "garden-type" building was designed and built to house the publishing and circulation offices of Kiplinger Editors. Of the company's then 400 employees, 100 of them were to remain in the downtown Editors Building. According to news reports at the time, W. A. Kiplinger chose to build the new building in a suburban location to accommodate his workers and to facilitate parking. The new building, no longer occupied by Kiplinger Editors, was designed by Leon Chatelain's firm, Chatelain, Gauger and Nolan and similarly built by McShain Builders.

Leon Chatelain, Jr., Architect (1902-1979)[vi]:

Leon Chatelain, Jr. was an award-winning architect and leader in the profession who served as president of the American Institute of Architects and as President of the Board of Trade. Over the course of his career, Chatelain designed a wide variety of buildings ranging from residences and churches to office buildings.

Chatelain was born in Washington, D.C., and educated in public schools, graduating from McKinley Manual Training School (later known as McKinley Technical High School). He attended night classes at George Washington University from 1920 to 1926 while working as a draftsman for Philip M. Jullien and Arthur B. Heaton. He then became a draftsman for Waddy B. Wood. In 1930 he went into private practice under the firm name Leon Chatelain, Jr. Wood, who was not able to pay him in the depths of the Depression, gave Chatelain a telephone company project to help him get started on his own, according to Chatelain's son, Leon Chatelain III. Much of Chatelain's early work both before and after World War II was residential design for both individual clients and developers. He designed hundreds of single family dwellings for Howard Homes, many of which were constructed in Northeast Washington. In 1936 he was one of the local Washington architects who formed the Architects Small Home Service under the auspices of the Perpetual Building Association to produce plans for small, affordable houses available to the Association's members for a small fee. During the war he designed buildings for the U.S. Navy. Chatelain's residential designs were always in traditional styles, most often Colonial Revival.

Throughout his 25-year career from 1930 to 1956, Chatelain's work focused primarily on residential buildings. However, he did venture outside of the domestic, designing the Washington Gas Light building (1941-42); the Westmoreland Congregational Church (1948-55); the Editors Building (1949-50); the office building at 3rd and C Streets, NW (1950); the McDonough Gymnasium (1952) at Georgetown University; and several buildings for the Chesapeake and Potomac

[iv] See, "Top Story Reached," The Evening Star, February 11, 1950, B-2.
[v] "Kiplinger is Host to Workmen Who Erected his New Building," *The Evening Star*, October 15, 1950.
[vi] D.C. Architects Directory, Leon Chatelain, Jr. (DC Historic Preservation Office, 2010)

Telephone Company. Chatelain developed a long-standing relationship with the Chesapeake and Potomac Telephone Company, designing its headquarters building in 1948 and several telephone exchange branches.

When Chatelain was about to assume the presidency of the A.I.A. in 1956 and knew that he would have less time to devote to his practice, he formed the partnership of Chatelain, Gauger & Nolan. The firm, with partners Earl V. Gauger and mechanical engineer James A. Nolan, became known for its institutional buildings, especially those for Georgetown University, and commercial office buildings. The firm also worked on several churches and facilities for the armed services. Major projects included the Equitable Life Insurance Company (subsequently FNMA Headquarters, 1957), the national headquarters of the Associated General Contractors of America (1958), the International Monetary Fund Bank Buildings (1960-61), the Retail Clerks International Association (Suffridge Building, 1969), and the Group Hospital Insurance Headquarters (1969).

Chatelain's work in his early years reflects the influence of Heaton and Wood, both masters of traditional styles. His office buildings are transitional in style, reflecting traditional building forms, but a Stripped Classical vocabularly. His three office buildings—the Washington Gas Light, the Editors building and the office building at 3rd and C Streets, N.W. are all similar in appearance with vertical bays of windows with spandrels and a pronounced central entrance. Chatelain's son, an architect in D.C., described his father as probably most comfortable with the Colonial Revival style but said that he did not have a signature style. He was open to new ideas and influenced by what he read and what he saw in his travels. He worked closely with his designers and his buildings were the products of teamwork and exploration, his son said.

Chatelain's buildings received numerous local, national, and international awards, including eight from the Washington Board of Trade for Excellence in Architecture. Chatelain was also a pioneer in the movement to make buildings accessible to the handicapped and helped establish the first approved design standards for constructing barrier-free buildings. He lobbied extensively for the adoption of American National Standards Institute (ANSI) accessibility standards, working with the Easter Seals organization.

In 1970, after Gauger retired from the firm, Chatelain merged the firm with another Washington architectural firm under a new name. The new partnership, called Chatelain, Samperton & Nolan, specialized in institutional designs, such as banks, churches, hospitals, and office buildings. Chatelain retired in 1974 and died in 1979. His firm, known as Chatelain Architects, P.C., headed by Chatelain's son Leon Chatelain III, and still in operation in 2010, eighty years after its founding, is probably the oldest Washington, D.C., architectural firm continuously in business in the District of Columbia.

Chatelain was president of the American Institute of Architects from 1956 to 1958, president of the Washington Metropolitan Chapter of the A.I.A. (1940-1941) and a founder and president of the Washington Building Congress. President Lyndon B. Johnson appointed Chatelain chairman of the National Commission on Architectural Barriers to the Handicapped in 1966. Its recommendations led to the enactment of the 1968 architectural barriers law. He was also a member of the President's Committee for Employment of the Handicapped. In addition, Chatelain was active in business and civic affairs in the community, serving as president of the Washington Board of Trade, the Washington Kiwanis Club, the Metropolitan Police Boys Club, and the D.C. Society for Crippled Children. Chatelain conducted numerous charitable campaigns in Washington and served on the board of directors of the YMCA. Chatelain was also a member of the Capitol Hill Circus Saints and Sinners, and Congressional Country and Cosmos clubs, as well as a Mason and member of the Almas Shrine.

John McShain, Builder (1898-1989)

John McShain was a Philadelphia and Washington, D.C.-based building contractor whose firm, John McShain, Inc., was the 10th largest construction firm in the country at its height of business in the 1940s and 1950s. Although he lived in Philadelphia, McShain was a major builder in Washington, so much so that a biography of him was titled, "The Man Who Built Washington."

McShain was born in Philadelphia in 1898 to immigrant parents from County Derry, Ireland. His father was a carpenter who established a successful business responsible for the construction of many Catholic churches, schools, rectories and convents. When his father died in 1919, John McShain left college to return to Philadelphia to take over the family construction business. McShain received his first major commission in 1929 from the City of Philadelphia. McShain opened branch offices in Washington, D.C. in 1929 and in Trenton, N.J. in 1936 and Baltimore in 1937. McShain's career

in Washington began in 1934 with the construction of the John Adams building of the Library of Congress and took off during the New Deal era of Franklin Delano Roosevelt. Many of John McShain's projects, both in Philadelphia and Washington, D.C. were financed with funds made available through the Works Progress Administration. During the 1940s and 50s McShain became one of most visible and successful builders in the city. His projects included the Jefferson Memorial (1939), the State Department building (1940), the Pentagon (1940), National Airport (1941), the Internal Revenue Building (1942), the Pentagon (1943), the Bethesda Naval Hospital, the Shrine of the Immacuate Conception, the Dupont Circle underpass (1949), and the White House Renovation (1950-51). At the same time that McShain was working on federal government projects, he was also involved in some city projects[vii] and private developments. On the private side, McShain is known to have built the Longfellow office building, the Editors Building, an office building at 3rd and C Streets, N.W. (demolished) and the Georgetown University Hospital building. John McShain and Leon Chatelain worked together on the Editors Building (1949-50) and the 3rd and C Street, NW office building (1950). The Kennedy Center, built in 1971, was one of the last projects that McShain's firm undertook in D.C.

In the 1940s, McShain invested some of his profits in the hotel business, primarily in Philadelphia. After completion of the White House renovation, McShain began to have health problems and so removed himself from the day-to-day activities of his business. At that time, he took up horse racing, buying and race horses and purchased a stable in New Jersey, called Barclay Stables. In 1959, McShain purchased a 25,000 acre estate in Ireland, eventually spending more and more time there, while still maintaining his business in the United States. McShain died on September 9, 1989.

[vii] According to the DC Historic Building Permit database, McShain built several dwellings and apartments for the Alley Dwelling Authority and a sewerage treatment facility for D.C.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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"Kiplinger is Host to Workmen Who Erected his New Building," *The Evening Star*, October 15, 1950.

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"Kiplinger to Dedicate New Building," The Washington Post, September 15, 1960, p. D8.
"Kiplinger to Erect 'The Editors Building,'" *The Washington Post*, October 10, 1948, p. R4.

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

Editors Building
Name of Property

Washington, D.C.
County and State

10. Geographical Data

Acreage of Property _____
(Do not include previously listed resource acreage.)

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

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Boundary Justification (Explain why the boundaries were selected.)

11. Form Prepared By

name/title _____

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Editors Building
Name of Property

Washington, D.C.
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County: State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ___.

Property Owner:

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

name

street & number telephone

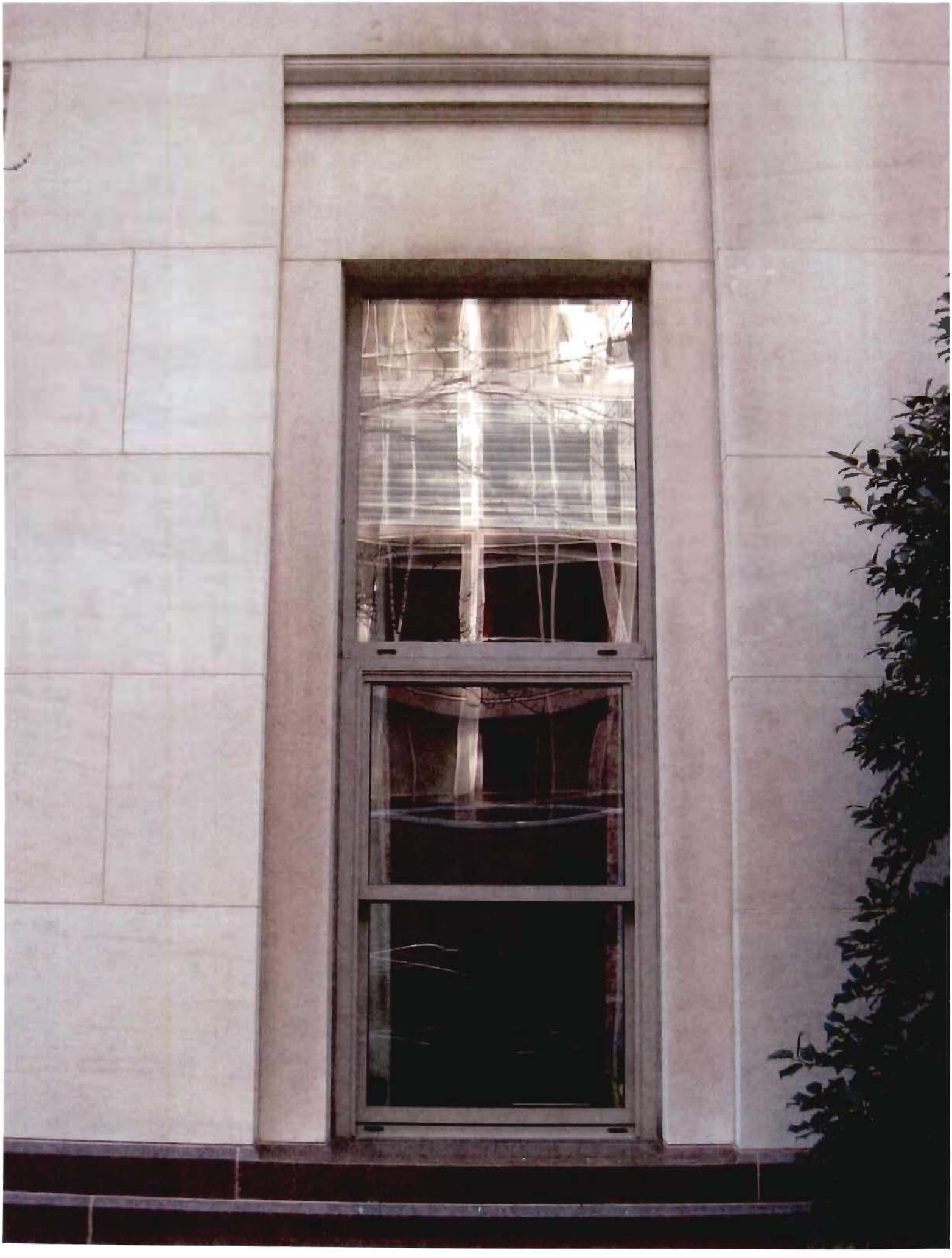
city or town state zip code

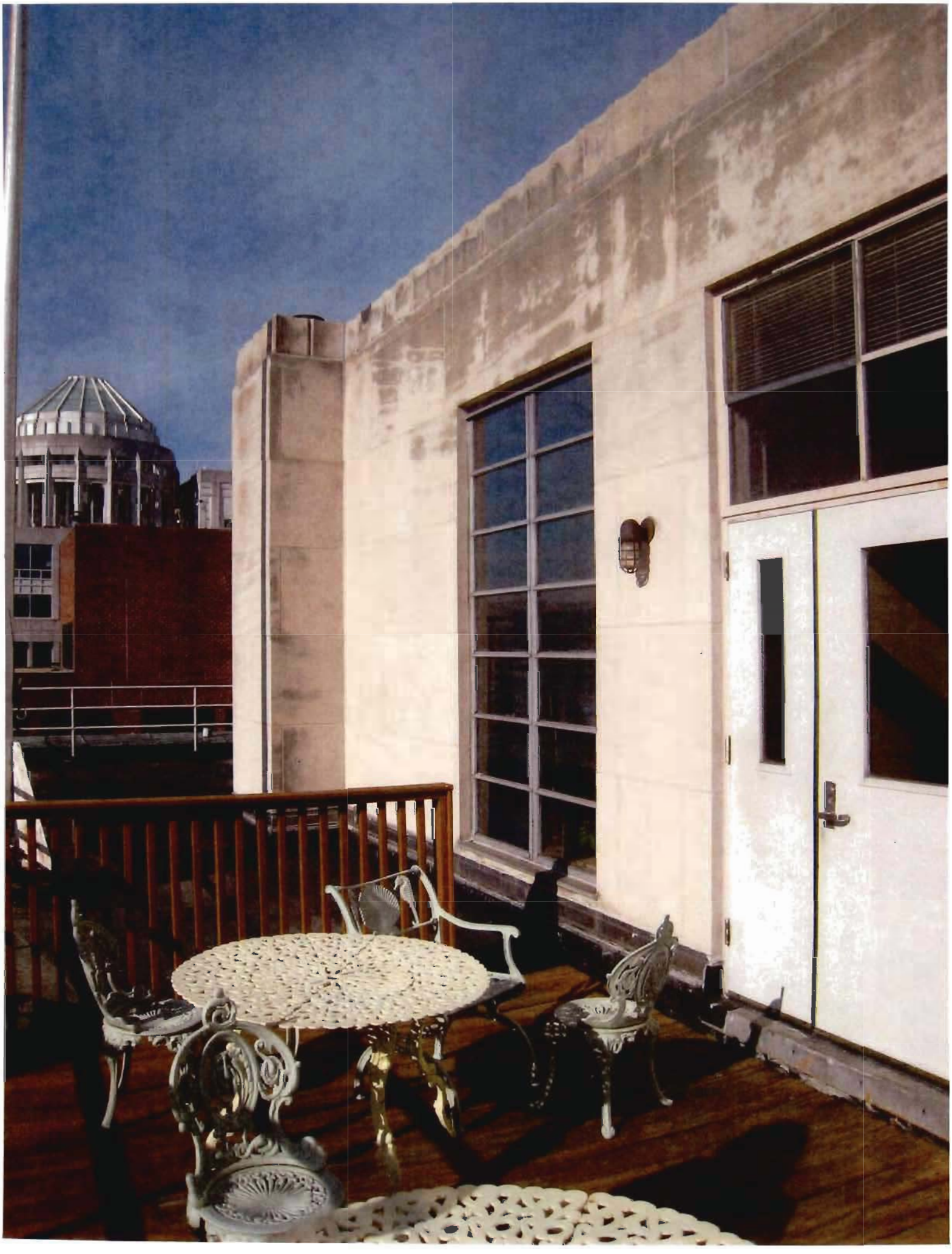
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Kiplinger

Kiplin

THE EDITORS BUILDING





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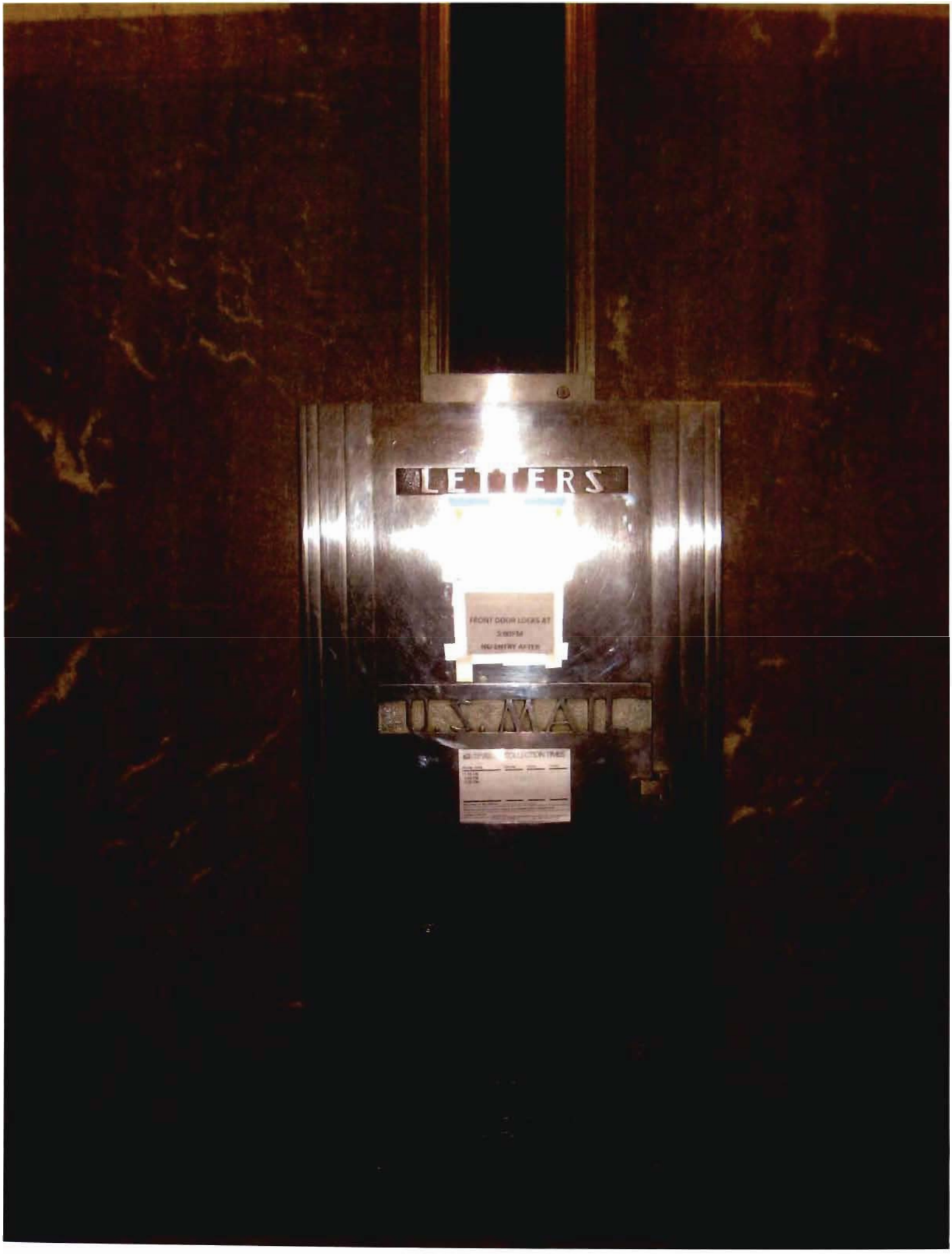
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