

United States Department of the Interior  
National Park Service

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received **MAR 27 1987**

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**MAR 31 1987**

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

## 1. Name

historic Victory Building (AD04-2)

and/or common The Dutton Building

## 2. Location

street & number Second at St. Joseph Avenue N/A not for publication

city, town Hastings N/A vicinity of

state Nebraska code 031 county Adams code 001

## 3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

## 4. Owner of Property

name Midland Corporation, c/o John J. Lainson

street & number 1515 West Second Street

city, town Hastings N/A vicinity of state Nebraska

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Adams County Courthouse

street & number N/A

city, town Hastings state Nebraska

## 6. Representation in Existing Surveys

title Nebraska Historic Buildings Survey has this property been determined eligible?  yes  no

date On-going  federal  state  county  local

depository for survey records Nebraska State Historical Society

city, town Lincoln state Nebraska

# 7. Description

**Condition**  
 excellent     deteriorated  
 good     ruins  
 fair     unexposed

**Check one**  
 unaltered  
 altered

**Check one**  
 original site  
 moved    date   N/A  

**Describe the present and original (if known) physical appearance**

The Victory Building is a four by seven bay, six-story concrete frame loft structure, clad with masonry. A street-level base is articulated by a horizontal terra-cotta band, while a flush wall cornice of brick and terra-cotta separates the top story. Projecting brick piers mark the bays of the main body of the building, while pavilions, marked at the top with stilted pediment motifs in terra-cotta, rise above the main parapet. Entrances in the corners are similarly marked. Textured face brick is laid in the simple decorative patterns typical of the post-war period, while terra-cotta ornamentation is of Sullivanesque design, glazed in buff and deep green. Historic-architectural integrity is very high. This nomination includes one contributing property.

The Victory Building is located at the eastern end of the main business thoroughfare of Hastings, Nebraska, the county seat of Adams County. Significantly the tallest building in the community, the structure's landmark status is enhanced by the explicit meanings it gathers via terra-cotta emblems in the pediments atop the corner pavilions-- "VB", Victory Building, commemorating America's victory during the Great War.

Constructed for The Dutton Company as a manufacturing and warehouse facility, the building is a steel reinforced concrete frame with concrete pan-joist floors. The four by seven, unequal bay configuration of the structure, measuring 75 by 118 feet, is reflected in the piercing pattern of the elevations. A hot-water heating system, a fire-sprinkling system, steel sash windows, and steel office furniture complete the technical systems for the building.

Functionally the open loft spaces provided for wholesale-warehousing and manufacturing activities. The ground floor space was arranged by the Store Planning Department of the Grand Rapids Show Case Company (Kansas City Division) into an efficient show room-office environment through the use of steel furniture. Display cases and tables, offices and cashier's cage utilized most of the space, with access via vestibule through the northwest corner entrances. The rear (south) bays of the space provided for lavatories, locker rooms, elevators and a private office.

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Additional offices and the shipping room occupied the second floor space, while the third floor was used for the electrical shop, advertizing and repair rooms, as well as some warehouse storage. Upper floors were used for warehouse storage and harness manufacturing until the 1930's when the manufacturing was discontinued. The space was then allocated for storage.

Formally the building, designed by local architect C. W. Way, is a large rectangular mass which is articulated horizontally by the fenestration pattern (corresponding to the structural bays), and vertically by the use of a three-part composition of base, shaft and capital. Prominence is given to the corners (except the rear southeast) where pavilions, only slightly relieved from the main surface of the elevations, rise significantly above the parapet. Verticality is enhanced atop the pavilions through the use of a tripartite composition of stilted pediments, executed in buff and deep green terra-cotta, with each pediment supporting designs of Sullivanesque derivation. Prominence is given to the central pediment where the emblem "VB" denotes "Victory Building." Entrance surrounds at each corner of the two main facades repeat the tripartite stilted pediment motives in terra cotta, but here the Sullivanesque designs focus on the letter "D", denoting The Dutton Company, builders of the structure.

A pronounced verticality is given to the structure not only by the corner pavilions, but by the narrow masonry piers which mark the internal structure. Triple double-hung windows occupy the space between piers, while narrow brick spandrels, slightly recessed from the piers, divide the stories. Windows are three over one divided light steel sash which further enhance the verticality. The verticality, however, is effectively constrained by the two wall cornices and the parapet wall. A prominent cornice with simple terra-cotta relief divides the main story, while a flush wall cornice of brick and terra-cotta divides the top story from the rest of the building. Piers in the upper story meet flush with the parapet wall, establishing a third strong horizontal element.

The rear two facades (east and south) are treated differently, although the structure is still expressed. Face brick and the terra-cotta details wrap around the south wall from the west to articulate the corner pavilion. The remainder of the south wall is sheathed with common brick. The east wall exposes the

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concrete frame, with common brick used as infill. All sash on the rear two walls, except in the corner pavilion, is of the multi-divided, steel industrial type, with operable hoppers.

Stylistically the building is a hybrid entity, although the dominant form and motives are Sullivanesque in origin. The vertical articulation of the wall surfaces through the brick-clad piers is reminiscent of contemporary skyscraper designs, as is the tripartite Sullivanesque division of the building into a base, shaft and capital.

Decorative motives represent a particularly distinct synthesis of Sullivanesque and Art Deco influences. Prominent are the tripartite stilted pediment motives. Set within the pediments of these manifestly modern forms are highly stylized floral designs-- after Sullivan in the entrance surrounds, but with neo-Renaissance cartouche atop the pavilions. The elaboration of the cartouche, however, is also Sullivanesque. Cartouche are also set within the brickwork above the wall cornice, while more explicitly Sullivanesque medallions enhance the corner pavilions in the main body of the building.

Historic architectural integrity is very high. Second story windows were replaced when office functions were moved to that level-- one over one double-hung wood sash on the north and west, with louvres shading the windows along the west. The louvres are particularly disturbing visually as they negate the verticality inherent in that section of the building. Overall, however, the visual strength of the rest of the building minimizes this problem. Other exterior changes include the storefront windows along the north where the sills were raised, although the integrity of the openings is still maintained. The replacement of art glass transoms in the storefront windows with translucent glass followed the destruction of the originals by a 1929 tornado. The integrity of the interior is very high, with the only changes of note being the addition of some partition walls to create offices on the second floor.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900- 1920	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates**    c. 1917-20                      **Builder/Architect**    Gedney Company/C. W. Way Co.

**Statement of Significance (in one paragraph)**

The Victory Building is an architecturally distinguished entity significant for embodying the characteristics of fireproof industrial architecture of the early twentieth century, and for artistic values associated with its distinctive Sullivanesque form and ornamentation. The period of significance is derived from the planning and construction dates.

The Victory Building, a prominent architectural landmark in Hastings, is significant under National Register Criterion C for several reasons. As an industrial, manufacturing and warehouse structure, the building stands as one of the state's finest examples of its architectural type. The technology employed in its construction further distinguishes the building, and marks its significance as particularly exemplary of the technical development of the type during the first two decades of the twentieth century.

Little is known of the industrial architecture of the territorial period in Nebraska, other than the fact that warehouses of frame construction were built, such as those for the freighting firm of Russell, Majors & Waddell in Nebraska City. More substantial structures employing a variety of technical systems, mostly variations on light-frame and masonry construction, were built during the boom of the late 1870's and early 80's, particularly in the cities. Omaha's Old Market and Lincoln's Haymarket Historic Districts contain many examples. The Millard Blocks and the Broatch Building, all in the Old Market District, exemplify the 1880's structural systems (see Chatfield, Kidd, and Murphy, pp. 7-3 thru 7-7).

The turn of the century brought increased innovation. Structural and fire-safety considerations became more important, in part due to the rapid growth of wholesaling operations made possible through nationwide catalogue sales and the expanded rail network, and in part due to rising insurance costs. Advances included the use of heavy timber framing (mill construction-- a very old method reintroduced at this time) and the reinforced concrete frame. Sprinkler systems and other fire-protective measures also characterized the period. The Nash Blocks (Murphy:

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreage of nominated property less than one acre

Quadrangle name Hastings West, Nebr.

Quadrangle scale 1:24000

UTM References

A 

1	4	5	5	1	8	9	0	4	4	9	2	6	6	0
Zone		Easting				Northing								

C 

Zone		Easting				Northing								

E 

Zone		Easting				Northing								

G 

Zone		Easting				Northing								

B 

Zone		Easting				Northing								

D 

Zone		Easting				Northing								

F 

Zone		Easting				Northing								

H 

Zone		Easting				Northing								

## Verbal boundary description and justification

Described as all of Lots 10, 11, 12, Block 21, Johnson's Addition to the City of Hastings, Adams County, Nebraska, including all historically associated real estate.

## List all states and counties for properties overlapping state or county boundaries

state	code	county	code
N/A			
N/A			

# 11. Form Prepared By

name/title D. Murphy, Deputy State Historic Preservation Officer

organization Nebraska State Historical Society date September 1986

street & number P.O. Box 82554 telephone (402) 471-4768

city or town Lincoln state Nebraska 68501

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature James A. Johnson date March 1987

title Director, Nebraska State Historical Society date

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I hereby certify that this property is included in the National Register

Beth Grosvenor date 3/31/87

for Keeper of the National Register

Attest:

Chief of Registration

date

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1985), and the John Deere warehouse (see Murphy:nd), both in Omaha, exemplify the developments in mill and concrete construction respectively.

Following the introduction of the concrete frame, developments slowed through the first two decades of the twentieth century. Foremost, however, was the introduction of steel sash windows which were an improvement over wood from a fire-safety point-of-view. They also effected the aesthetic of industrial building however, and by the Teens came to be characteristically associated with the new, modern, rational designs of this period.

The Victory Building stands as perhaps the finest example of the c.1920 industrial building in Nebraska, architecturally, particularly following the demolition of the Smith Building (D009:123-51) in Omaha to make way for the Central Park Mall. All of the most advanced technical features are incorporated into C. W. Way's design-- concrete frame construction, sprinkler system, steel fire doors, steel sash windows (specially designed for the facades), and steel furnishings.

Artistic values associated with the building involve its formal development and stylistic enhancement. Formally the building is both vertically aspiring and horizontally grounded in the Hastings environment. The six story height assured the landmark status of the building, being the tallest in the city. This status, further justified by the war memorial associations, was symbolically reinforced through the vertical rise of the corner pavilions, giving the structure a kind of "cosmic" form which suitably was lacking in historic architectural precedent for a building of this type. The rising effect was enhanced by the tripartite composition of stilted pediments both at the base and atop the pavilions, as well as in the emphasis of the structural piers in the main body of the building, and in the configuration of the windows.

For all its height, however, architect C. W. Way controlled the verticality through the three-part composition of base, shaft, and capital. The wall cornices dividing the base and capital from the shaft established an underlying horizontality which grounded the building in its local environment, thus ensuring that the Victory building would not be visually overpowering with respect to its neighbors. The strong horizontality of the parapet further terminated the building's height.

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The formal composition has strong logical associations with the stylistic development. While the treatment of the upper cornice is almost Prairie Style, the tripartite composition of base, shaft and cornice, including the vertical expression of the shaft with its recessed spandrels and wide glass openings, more appropriately recalls compositional innovations of Chicago architect Louis Sullivan. Sullivan's tripartite functional emphasis has strongly influenced the commercial and industrial architecture of the twentieth century (Burchard and Bush-Brown, pp. 256, 258-9).

Decorative motives employed by Way follow Sullivan's inventive ornamentation as well, and exist as the finest examples of such in the state. Focus is in the corner pavilions, where emphasis is placed at the base and the parapet. Medallions placed in the shaft of the pavilions, along with a decorative pattern in the brickwork, enhance the overall character of the form. While the influence of Sullivan's compositions has been widespread, that of his ornamentation has not, aside from the work of Frank Lloyd Wright, and Purcell and Elmslie. Way's incorporation of the style here is significant for its singularity in Nebraska, but more importantly for the appropriateness of the selection, with its uniquely American and implicitly democratic associations.

While the Dutton Company had started planning for the building as early as 1917 ("Beginning Our Second Century," p.4), construction had not yet commenced by early 1919. On the eve of the Victory Bond campaign William Dutton announced plans to convert Victory Bonds for 6% stock in his company, using the capital to help finance his building, which in part was to commemorate America's victory in the war (Hastings Daily Tribune).

While Dutton's was in part a promotional campaign, and conversion of the bonds financed perhaps only 10% of the construction, Dutton was nonetheless an "extraordinarily patriotic" man who considered the commemoration quite seriously (Lainson, 18 SEP 86). Specific information concerning the decision to commemorate the war is not currently available, as the location of correspondence files is not known. Many of the original construction documents are in the collections of the House of Yesterday Museum in Hastings, though these have not been inventoried, nor were they inspected during research for this nomination. Blueprints from the originals are in the possession of the



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