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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 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 WARREN WESLEY FINNEY HOUSE

other names/site number 111-1660-0070

### 2. Location

street & number 927 STATE STREET

not for publication

city, town EMPORIA

vicinity

state KANSAS code KS county LYON

code 111 zip code 66801

### 3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

| Contributing | Noncontributing  |
|--------------|------------------|
| <u>2</u>     | _____ buildings  |
| _____        | _____ sites      |
| _____        | _____ structures |
| _____        | _____ objects    |
| <u>2</u>     | _____ Total      |

Name of related multiple property listing:  
N/A

Number of contributing resources previously  
listed in the National Register 0

### 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.

Ramon Powers STATE HISTORIC PRESERVATION OFFICER

MARCH 23, 1992

Signature of certifying official

Date

KANSAS STATE HISTORICAL SOCIETY

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

Date

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:)

Entered in the  
National Register

Arlene Byers

5/7/92

Arlene Byers  
Signature of the Keeper

Date of Action

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**6. Function or Use**

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Historic Functions (enter categories from instructions)  
DOMESTIC; single dwelling

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Current Functions (enter categories from instructions)  
DOMESTIC; single dwelling

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**7. Description**

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Architectural Classification  
(enter categories from instructions)

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LATE VICTORIAN: Shingle Style

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Materials (enter categories from instructions)

foundation STONE: Limestone

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walls STONE: Limestone

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WOOD: Shingle

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roof WOOD: Shingle; ASPHALT

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other

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Describe present and historic physical appearance.

The Warren Wesley Finney House (1907-1908) is located at 927 State Street in Emporia, Lyon County, Kansas (pop. 25,287). The two-and-a-half-story, shingle and Silverdale limestone, Shingle style house sits on a rusticated limestone block foundation and is surmounted by an asphalt shingled and wooden shingled, cross gambrel roof. The building maintains an eastern facade orientation, with overall dimensions of fifty feet from north to south and seventy-five feet from east to west.

The building's rusticated stone and shingled surface projects a complex shape enclosed within a smooth surface, this enclosure unifies the irregular outline of the house. Decorative detailing is not emphasized on doors, windows, cornices, porches, or on wall surfaces. Remnants of the Victorian period appear in the house with its projecting bays, leaded windows and decorative exterior plate on the north facade. Gables and dormers projecting off the gambrel roof give the building a rich textural diversity.

Rusticated, limestone block comprises the greater portion of the building's first story. Wooden clapboarding covers the building's northwest corner and the west elevation. Wooden shingles cover the gambrel and gable faces, dormer walls, and other planar expanses on the second and attic stories. Brick chimneys rise from the north and south elevations.

A full width, rusticated, limestone block porch spans the eastern facade's first level. Four, massive limestone block piers support a gently sloping roof. Limestone steps flanked by limestone abutments lead to the building's center door. A single paned, bevelled glass door with an oak frame stands in the doorway. Bevelled glass sidelights flank the door, a tri-partite bevelled glass transom surmounts the door. A stuccoed ceiling surmounts the porch.

Fenestration is comprised primarily of 1/1 double hung sash in singular and triple groupings. A bay window projection fenestrates the southern bay of the eastern facade on the first and second levels, each bay contains three windows. An additional bay

See continuation sheet

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projects from the southern elevation's second story, it contains three windows. A bay containing one window projects from the northern bay of the eastern elevation. A window bank of four, six light, single hung windows fenestrate the dining room's western wall.

A leaded glass window fenestrates the first level hallway's north wall and the great room's south elevation. A two-part, leaded glass window fenestrates the north wall at the main staircase's landing. An elliptical, multi-paned window fenestrates the south wall of the second level's southwest bedroom. A pair of two, diamond paned, single hung windows fenestrate the western wall of the second level bathroom.

Quarter fanlights flank the attic level chimney flue on the north elevation. Diamond paned windows form the upper sash of the 1/1 double hung sash that fenestrate the dormers. A bank of three, diamond paned, single hung windows fenestrate the facade's attic gambrel face.

The building retains its original floorplan and detailing, reflecting the Craftsman and Colonial Revival styles. Oak woodwork is employed for all treatments on the first and second levels, pine is used on the third level. The floorplan is a variant of the center hall plan, with rooms flanking the center halls on the first and second floors, however, the main staircase runs perpendicular to the main hall on the first level, and opens into a second floor hallway with a north-south alignment. The second level rooms flank the center hallway, and retain a perpendicular arrangement to the first level rooms. A ballroom and several smaller rooms comprise the attic story arrangement.

The first level features a vestibule entrance that contains two, single paned, bevelled glass doors with oak frames flanked by bevelled glass sidelights and surmounted by tri-partite, bevelled glass transoms. The vestibule entrance opens into a large, main hall. Ionic columns define the hallway, supporting classically inspired entablatures; the column arrangement creates portals to the main and north parlours and to the staircase. The use of the columns and wide portals to define space allows for an open, free flowing floorplan on the first level.

A classically inspired, staircase with a north-south alignment rises from the hallway to a landing on the building's north wall,

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meeting a two-part, colored and leaded glass window with floral motifs which fenestrates the said wall. Craftsman inspired, vertical panelling covers the landing walls beneath the windows, identifying a nook into which a built-in bench. Two, period, stained glass, hanging lights illuminate the window nook.

The staircase turns ninety degrees and rises to the second floor hallway. The newel posts which stand on the landing and second floor are squared, recalling the Craftsman style as they integrate with the curvilinear balusters. The second floor hallway reveals a large, built-in dresser. An original crystal chandelier illuminates the space. Three rooms open onto the hallway.

A beamed ceiling with a north-south orientation accentuates the ceiling in the main parlour. Crown moulding accentuates the main rooms on the first floor and the hallway on the second floor. A chair rail accentuates the dining room wall. The original hardwood floors are exposed on each of the building's three levels.

Door and window surrounds and baseboards are classically inspired. Panelled, pocket doors stand in the walls between the main parlour and the dining room. Seven panel, single doors are used for all other doorways.

An unglazed, red clay tile fireplace stands on the southern wall of the main parlour, a wooden mantel surmounts the tile. A wooden mantle accentuates the green, glazed tile surround and hearth of the fireplace on the north wall of the north parlour. An inlaid pastoral landscape adds additional elegance to the classically inspired mantle. The north bedroom on the second level contains a fireplace with a classically inspired, wooden mantle, and a glazed tile hearth and surround.

A rear staircase rises from a northwestern room on the second level to provide access to the attic story. The kitchen stands in the northwest section of the first level, it is in its original location but does not retain its original appearance.

A one-story, stucco, gable roof garage stands to the west of the property. It faces north and stands next to an adjacent alley. Its overall measurements are twenty feet from east to west and twenty-five feet from north to south.



**9. Major Bibliographical References**

HANSCHU, STEVE. "Finney House." (National Register nomination draft, 1991).

McALESTER, VIRGINIA AND LEE. A Field Guide to American Houses. (New York: Knopf, 1984).

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 # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

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

Specify repository:

KANSAS STATE HISTORICAL SOCIETY

**10. Geographical Data**

Acreage of property LESS THAN ONE ACRE

UTM References

A 1 4 | 7 4 5 | 7 8 0 | 4 2 5 | 4 8 4 0  
Zone Easting Northing  
C | | | | | | | | | | | | | | | |

B | | | | | | | | | | | | | | | |  
Zone Easting Northing  
D | | | | | | | | | | | | | | | |

See continuation sheet

Verbal Boundary Description

THE PROPERTY IS LOCATED ON LOT 143 ON STATE STREET IN EMPORIA, LYON COUNTY, KANSAS. IT IS BOUNDED TO THE EAST BY STATE STREET, TO THE NORTH BY TENTH STREET, TO THE WEST BY AN ALLEY, AND TO THE SOUTH BY ADJACENT PROPERTY LINES.

See continuation sheet

Boundary Justification

THE BOUNDARY INCLUDES ALL PROPERTY HISTORICALLY ASSOCIATED WITH THE WARREN WESLEY FINNEY HOUSE.

See continuation sheet

**11. Form Prepared By**

name/title MARTHA HAGEDORN-KRASS, ARCHITECTURAL HISTORIAN  
organization KANSAS STATE HISTORICAL SOCIETY date MARCH 23, 1992  
street & number 120 WEST 10th telephone 913-296-5264  
city or town TOPEKA state KANSAS zip code 66612

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the state treasury. It was only a short time before the bonds were traced to Ronald Finney, Warren's son. In August 1933, Ronald was arrested for the forgery of the bonds. Later in the month, Warren was charged with embezzlement from his Fidelity State and Savings Bank, and in September was charged with forgery. Emporia's citizens were shocked. Kansans across the state were in an uproar, several state officials were involved in the scandal. Governor Alf Landon, who was a close friend of the Finney family, vowed to bring the criminals to justice and restore the people's faith in its finances.

Throughout 1933 and 1934 the Finneys were on trial for their crimes. Warren was found guilty on all accounts. Through appeals he was able to forestall prison life until June, 1935. When news leaked out that he was to be taken to the State Penitentiary, he left his State Street residence and drove to his farm east of Emporia, where he committed suicide. Ronald Finney was released from prison in 1945.

Mabel Finney continued to live in the house until 1940. It was sold several times, and always retained its single family status. In 1990, the present owners purchased the house and are in the process of restoring it.

The Finney House is an example of the Shingle style. A gambrel roof covers the house; the first story is rusticated, limestone block, a shingled second story surmounts this stone base. Remnants of the Victorian period appear in the house with its projecting bays, leaded windows and decorative exterior plate on the north facade. Gables and dormers projecting off the gambrel roof give the building a rich textural diversity. The interior of the house reflects the Craftsman and Colonial Revival styles.

McAlester writes that, "About 25 percent of Shingle houses have gambrel roofs. Normally a full second story is incorporated into the steeper, lower slope of the gambrel, giving a one-story appearance. Gambreled cross gables are usually present." (McAlester, 1984, p. 289)

"Unlike most of the 19th-century styles that preceded it, the Shingle does not emphasize decorative detailing at doors, windows, cornices, porches, or on wall surfaces. Instead it aims for the effect of a complex shape enclosed within a smooth surface (the shingled exterior) which unifies the irregular outline of the

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house. Most variants and details are designed to enhance either the irregularity of the shape or the uniformity of its surface. Decorative detailing, when present, is used sparingly." (McAlester, 1984, pp. 289-290)

"Most Shingle houses were built between 1880 and 1900, with a relatively few examples dating from the late 1870s and from the first decade of this century. The style began and reached its highest expression in seaside resorts of the northeastern states .... Among the innovative designers working in the style were Henry Hobson Richardson and William Ralph Emerson of Boston; John Calvin Stevens of Portland, Maine; McKim, Mead, and White, Bruce Price, and Lamb and Rich of New York; Wilson Eyre of Philadelphia; and Willis Polk of San Francisco." (McAlester, 1984, p. 290)