

# Spokane Register of Historic Places Nomination

*Spokane City/County Historic Preservation Office, City Hall, Sixth Floor  
808 W. Spokane Falls Boulevard, Spokane, WA 99201*

## 1. Name of Property

Historic Name **MUZZY-SHINE HOUSE**

## 2. Location

Street & Number 1506 West Mission Avenue  
 City, State, Zip Code Spokane, WA 99201  
 Tax Parcel Number 25124.5309

## 3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> building	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> museum
<input type="checkbox"/> site	<input checked="" type="checkbox"/> private	<input type="checkbox"/> work in progress	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> object	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> residential
	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes, restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other

## 4. Owner of Property

Name Steven A. Sanford & Michael Schultz  
 Street & Number 1506 W. Mission Avenue  
 City, State, Zip Code Spokane, WA 99201  
 Telephone Number/E-mail 328-1909, talktome@mikeschultz.com

## 5. Location of Legal Description

Courthouse, Registry of Deeds Spokane County Courthouse  
 Street Number 1116 West Broadway  
 City, State, Zip Code Spokane, WA 99260  
 County Spokane

## 6. Representation of Existing Surveys

Title City of Spokane Historic Landmarks Survey  
 Date Federal\_\_\_ State\_\_\_ County\_\_\_ Local 1991  
 Location of Survey Records Spokane Historic Preservation Office

*First rough draft submitted on August 14, 2009*

**7. Description**

<b>Architectural Classification</b> (see nomination, section 8)	<b>Condition</b> <input checked="" type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> deteriorated <input type="checkbox"/> ruins <input type="checkbox"/> unexposed	<b>Check One</b> <input type="checkbox"/> unaltered <input checked="" type="checkbox"/> altered  <b>Check One</b> <input checked="" type="checkbox"/> original site <input type="checkbox"/> moved & date _____
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**8. Spokane Register Categories and Statement of Significance**

**Applicable Spokane Register of Historic Places Categories: Mark "x" on one or more for the categories that qualify the property for the Spokane Register listing:**

- A** Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method or 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 history.

*Narrative statement of significance is found on one or more continuation sheets.*

**9. Major Bibliographical References**

*Bibliography is found on one or more continuation sheets.*

**10. Geographical Data**

Acreage of Property	Less than one acre.
Verbal Boundary Description	Coler's Blvd Addition, portion of Lots 1-2-3, Block 2 excluding north 47 feet.
Verbal Boundary Justification	Nominated property includes entire parcel and urban legal description.

**11. Form Prepared By**

Name and Title	Linda Yeomans, Consultant
Organization	Historic Preservation Planning
Street, City, State, Zip Code	501 West 27 <sup>th</sup> Avenue, Spokane, WA 99203
Telephone Number	509-456-3828
Email Address	lindayeomans@comcast.net
Date Final Nomination Heard	September 16, 2009

**12. Additional Documentation**

Map	City/County of Spokane current plat map.
Photographs and Slides	Black & white prints, CD-ROM color images.

13. Signature of Owner(s)

Name \_\_\_\_\_

Name \_\_\_\_\_

14. For Official Use Only

Date Received \_\_\_\_\_ Attest \_\_\_\_\_

Date Heard \_\_\_\_\_ City Clerk \_\_\_\_\_

Commission Decision \_\_\_\_\_ Approved as to Form  
Assistant City Attorney \_\_\_\_\_

Council/Board Action \_\_\_\_\_

Date \_\_\_\_\_

**We hereby certify that this property has been listed in the Spokane Register of  
Historic Places.**

\_\_\_\_\_  
DEPUTY MAYOR, City of Spokane  
or

\_\_\_\_\_  
CHAIR, Spokane County Commissioners

\_\_\_\_\_  
CHAIR, Spokane City/County Historic Landmarks Commission

\_\_\_\_\_  
OFFICER, Spokane City/County Historic Preservation Officer  
Spokane City/County Historic Preservation Office  
Sixth Floor, City Hall, W. 808 Spokane Falls Boulevard, Spokane, WA 99201



*1506 W. Mission in 2009*

### **DESCRIPTION OF PROPERTY**

The Muzzy-Shine House was built in 1889 as a high-style example of the Queen Anne tradition. Fronting the northwest corner of Mission Avenue and Walnut Street in the West Central neighborhood in northwest Spokane, Washington, the nearly 2,500-square-foot-house is one of the oldest, largest, tallest, and most architecturally prominent homes in the area. With an imposing edifice of red brick and sparkly silver-colored granite, the 2.5-story house is dominated by a steeply pitched cross-gable hip roof, multiple full-height box and beveled bays, front-facing gable peaks, decorative bargeboards, brackets, overhangs, pediments, spindlework, and a covered wrap-around front porch. As a particularly prominent focal point of the house, the corner box bay dominates the southwest corner façade and soars to a height of 35 feet, terminating at a steeply pitched gable peak. Resembling a tower, the box bay is embellished with a curved wood sunburst in the gable peak, a pent roof, granite cornice, an oval ruby-glass keyhole window, two picture windows, a leaded and colored-glass transom window, and an unusual application of massive granite quoins which were carefully cut to curve around the outside corners of the bay. Cut granite is also prominently displayed on the house as arches over windows, window sills, a deep watertable course, and as an ashlar

foundation. Interior appointments include the Queen Anne style's propensity for numerous rooms, which in the Muzzy-Shine House revolve around prominent center "great halls" at the first and second floors. Woodwork is of the finest quality oak and is manifested as flooring, window-door-fireplace surrounds, paneled wainscoting, interior doors, pocket doors, and a prominent staircase. Regarded as an architectural focal point of the neighborhood, the Muzzy-Shine House retains a high degree of exterior architectural integrity in original location, design, materials, workmanship, and association as one of the first single-family "mansions" built in Spokane during the 1880s.

### **CURRENT CONDITION & APPEARANCE**

#### ***Site***

Well-preserved in excellent condition, the Muzzy-Shine House is located in the center of Lots 1, 2, and part of 3 on Block 2 in Coler's Boulevard Addition at the northwest corner of West Mission Avenue and North Walnut Street in the West Central neighborhood of northwest Spokane. The building site measures 110 feet wide and 102 feet deep, reveals a level grade, and is surrounded on the east and south by a paved public sidewalk which was poured in 1910. The footprint of the house is irregular and is approximately 30 feet wide and 45 feet deep. The home is framed by shrubs, trees, and a manicured lawn, and is located in the center of a residential historic neighborhood where nearly all of the surrounding homes were built during the early 1900s, ten to fifteen years *after* the Muzzy-Shine House was erected.

#### ***House Exterior***

The Muzzy-Shine House is a tall house at 2.5 stories and is covered with a steeply pitched cross-gable hip roof. The roof is covered with composition shingles and has moderately wide unenclosed overhanging eaves and a prominent cornice. Two brick chimneys with corbelled chimney caps project from the ridge crest of the roof. The home reveals twelve-to-fifteen-inch-thick brick masonry construction at the first and second floors, and a two-to-three foot thick foundation made of black basalt rock with a granite ashlar face. The bricks, laid in stretcher bond, are fired red which is in stark contrast to the sparkly silver-color of the granite ashlar foundation. A prominent curved granite waterable course separates the foundation from the first floor. While the home's irregular design is asymmetrical, fenestration patterns are symmetrically balanced. All windows are a combination of original fixed wood-sash and 1/1 double-hung units, and at least two windows (a transom and a keyhole) are glazed with leaded and colored glazing. Granite arches, granite lintels, and granite window sills highlight the windows.

#### ***South Façade***

The house faces south onto Mission Avenue and is accessed at the front by a paved stone walkway that bisects the front yard. The south façade of the house is dominated by three prominent features: a full-height center-projecting beveled bay, a tower-like full-height corner-projecting box bay at the southwest corner, and a covered wrap-around front

porch at the southeast corner on the first floor. The wall surface of the façade and the entire house is prominent with red brick masonry construction which retains a deep red color that is especially heightened by white-painted trim and silver-colored granite embellishment. The full-height beveled bay in the center of the south facade is capped by a steeply pitched front-facing gable peak. The gable peak is articulated with a prominent scalloped bargeboard, wood shingled gable field, and a dentiled overhang. At the second floor, the beveled bay is punctuated by three bay windows above which is located a prominent cornice band. The windows are 1/1 double-hung, wood-sash units which are adorned with granite arches and granite sills. At the first floor, the bay features a center front entry door flanked by two windows. Another bay—a full-height box bay which resembles a tower—is located prominently at the southwest corner of the house and terminates in a steeply pitched front-facing gable peak. The gable peak is embellished with a pent roof and curved wood planks which radiate upward in a sunburst design. A prominent cornice is located below the pent roof and is made of decorative granite panels. An oval keyhole window with a segmental brick surround and granite keystones is glazed with ruby cathedral glass and is located below the cornice. A granite-arched window with a leaded and colored-glass transom is centered at the second floor under the keyhole window, and is anchored with a granite window sill. Another window with a transom light is centered at the first floor under the second-floor window and has a granite lintel and granite sill. The foundation is clad with a granite ashlar face and supports a granite watertable course which separates the foundation from the first floor. The full-height corner bay is adorned and highlighted with a most unique feature: massive granite quoins which were cut to curve around the outside corners of the bay. The granite foundation features the same curved design as it curves around the outside corners of the bay at the level of the foundation. The third prominent feature of the home's south façade is a covered front porch at the first floor which shades the front entrance and extends east and north as it wraps around the southeast corner of the house. The porch has a very shallow hip roof and supports a gabled pediment at the southeast corner of the porch. The porch roof is supported by turned-wood porch posts and scroll-sawn brackets with circular cutouts. A plain wood balustrade surrounds the porch deck. A wood lattice covers the space under the porch. Four curved granite steps rise to the center of the front porch at the south façade.

### *East Elevation*

The east elevation of the house is completely visible as it faces Walnut Street and is considered a secondary façade. It is dominated by a prominent tower-like full-height four-sided beveled bay with a conical roof which supports a large gabled roof dormer. The dormer has unenclosed eaves, a prominent bargeboard with scalloped ends, wood shingle cladding, and a 1/1 double-hung Palladian window with a multi-paned fanlight. The overhanging eaves at the beveled bay are unenclosed and are supported by decorative scroll-sawn brackets with circular cutouts. The second floor of the bay is punctuated by three 1/1 double-hung wood-sash windows with granite arches and granite sills. The first floor bay windows are 1/1 double-hung units with large transom lights,

granite lintels, and granite sills. The covered front porch wraps around the southeast corner of the home's façade and extends down the east elevation of the house to the beveled bay. After being interrupted by the bay, the covered porch resumes at the north side of the bay and extends to the northeast corner of the house (there is no covered porch across the face of the beveled bay). Wood steps ascend from grade and lead to the porch deck at the northeast corner. Wood lattice covers the space under the porch.

### ***West Elevation***

The west elevation of the house is plain with red brick masonry construction, granite ashlar foundation, curved granite watertable course between the foundation and first floor, and symmetrical window placement at the first and second floors. All of the windows at the first and second floors have granite sills, lintels, and arches. A prominent full-height box bay projects four feet from the planar wall surface and is capped with a pyramidal hip roof. The pyramidal roof is slightly flared at the peak, similar to a crocket.

### ***North Elevation***

The north elevation of the house is at the home's rear and features a center cellar door which is located partially below grade. A center single fixed-sash window with a curved arch is located over the center cellar entrance and has a granite sill and a segmental brick arch. A small flat roof projects outward from the house below the window over the cellar entrance and is supported by wood posts (added in the 1970s). Granite steps descend from grade to a cellar door which is made of wood.

### ***House Interior***

The interior of the Muzzy-Shine House has more than 2,300 square feet at the first and second floors, and 192 finished square feet in the basement.<sup>1</sup> The front door, an original five-paneled example made of solid oak, opens into a spacious central reception hall, which is sometimes referred to as a "great hall" when describing element of the Queen Anne style.<sup>2</sup> The reception hall is finished with the highest quality quarter-sawn oak woodwork, floors, paneled wainscoting, and stairway which climbs up the east wall to a landing, turns, and ascends to another spacious "great hall," this one at the second floor. The stairway has a closed stringer and a turned-post balustrade made of oak. Chamfered oak newel posts anchor the staircase and are adorned with walnut-colored floral rosettes and round-knobbed newel caps. The north wall of the reception hall features a fireplace with an oak mantel and oak étagère shelving that flank each side of a rectangular firebox. An original cast iron firebox fits into the firebox opening and was made to burn wood kindling and coal. A glazed ceramic tile surround made of mottled Italian tiles highlights the fireplace along with a matching hearth.

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<sup>1</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

<sup>2</sup> Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Holt Publishing, 1994, p. 155.

Two original matching thick, five-paneled solid oak pocket doors slide open at the west wall in the reception hall to a front parlor (living room) which is located in the southwest corner of the first floor. The focal point of the living room is a bay window at the southwest corner. Like the reception hall, the floor in the living room is made of oak and the ceiling is ten feet high. A door on the north wall of the living room opens into a small kitchen along the center west wall. The kitchen is appointed with vintage built-in cupboards and cabinets which are made of painted pine. The floor is oak, woodwork is painted, and ceiling height is 10.3 feet. A door on the east wall in the kitchen opens into a formal dining room which is located along the east center wall of the house (this room is currently leased as an apartment). A door on the north wall of the kitchen opens to a back hallway which leads to a bathroom and an apartment at the rear of the house in the northwest and northeast corners (apartment constructed in 1920-1936). The rooms were originally designed as a bathroom and the kitchen/butler's pantry.<sup>3</sup> From the hallway, a narrow wood staircase descends along the west wall to the basement which is partially finished with a laundry room and a one-bedroom apartment. The remaining space in the basement holds a gas-fired furnace and storage area.

Like the first floor, rooms at the second floor revolve around a center reception hall at the top of the stairs. The floor, woodwork, and wainscoting are made of fine quality oak that matches the oak floor, woodwork, and wainscoting in the first-floor reception hall. A balustrade with turned-posts circles around the open staircase and stairwell. The second-floor hall leads west into a bedroom in the southwest corner, and a north-wall door in the bedroom opens into a bathroom. A door at the north wall in the second-floor hall opens into an interior hallway that leads north to a bedroom at the center east wall, a bathroom at the center west wall, a narrow interior staircase designed for domestic help along the west wall, and a bathroom and two rooms at the rear of the house in the northwest and northeast corners. Except for the second-floor reception hall, the woodwork on the second floor is painted wood, the floors are a combination of oak, vinyl, and ceramic tile, and the ceiling height is 9.3 feet. All of the interior doors are original five-paneled solid wood examples, and the woodwork is original with decorative Eastlake-style incised lines and "bull's eye" corner block paterae around doors and windows.<sup>4</sup>

## ORIGINAL APPEARANCE & SUBSEQUENT MODIFICATIONS

### *Original Appearance*

The Muzzy-Shine House was illustrated in an 1890 aerial perspective map of Spokane. The home is pictured with a footprint of the house and porch, the home's 2.5-story irregular house form, and a fruit orchard which surrounded the house. The 1890 drawing

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<sup>3</sup> Interview with the Patrick Shine family, 2009.

<sup>4</sup> The Eastlake "style" is "not of architecture but of ornamentation, associated with the English designer Charles Locke Eastlake (1836-1906). Decorative elements included: spindlework, perforated bargeboards and pediments, carved panels, large ornamental fanlike brackets, highly ornamental moldings, and decorative hardware fittings such as door knobs and locks." Harris, p. 323.

of the home's footprint and form matches what exists today. Sanborn Fire Insurance maps from 1902, 1908, and 1910 (revised in 1924) pictured the home's existing footprint which has not changed since the house was built except for a 1909 addition (now demolished) and an east elevation section of porch that was removed in the 1960s-1970s.

A circa 1912 black-and-white photograph of the house pictures the home's original location, design, irregular footprint, 2.5-story form, 1/1 double-hung windows, fixed-sash picture windows, covered front porch, original brick masonry construction, and granite arches, lintels, window sills, and foundation face. Three features pictured in the photograph do not exist today: the original wood lattice located beneath the porch, the original porch balustrade with wooden turned-posts,<sup>5</sup> and a single-story addition at the northeast rear corner of the house. The addition was built at the north end of the east elevation's covered porch as a single-story hexagonal solarium with a low-pitched conical roof and rows of multi-paned windows. Access to the solarium was through a door at the north end of the covered porch and perhaps through an interior door from the kitchen, originally located in the northeast corner of the house. The solarium was built in 1909 and demolished during the 1940s.<sup>6</sup> The original porch balustrade and lattice were removed in the 1970s and replaced with a plain wood balustrade and wood lattice. The current owners intend to remove the existing circa 1970s porch balustrade and lattice and replace it with a new balustrade and lattice that exactly replicates the original design.

Modifications to the Muzzy-Shine House include:

*1905:* Furnace boiler installed along with hot water cast iron radiators for steam heat throughout house

*1909:* Solarium addition built at rear northeast corner of house

*1910:* Installation of city water meter (fresh piped-in city water was now available in addition to well water)<sup>7</sup>

*1912:* Installation of city sewer system (indoor plumbing was now available which meant that indoor bathroom construction and kitchen remodel probably occurred at this time)<sup>8</sup>

*1920-1936:* House modified to accommodate two second-floor apartments: one in southwest corner and one in northeast corner<sup>9</sup>

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<sup>5</sup> The current owners found the original porch balusters and rails stored under the porch. The original balustrade was 23 inches high from the porch deck.

<sup>6</sup> Grandchildren of Patrick Shine, the second owner of the property, said the solarium was gone by the 1940s.

<sup>7</sup> Spokane City Water Permit. Spokane City Hall, Spokane, WA.

<sup>8</sup> Spokane City Sewer Permit. Spokane City Hall, Spokane, WA.

<sup>9</sup> Spokane City Building Permit. Spokane City Hall, Spokane, WA.

*1940s-1950s:* Northeast corner of basement finished with one apartment<sup>10</sup>

*1950s:* Dining room converted to apartment

*1990s:* Composition roof installed (other roof installations may have occurred between 1880s and 1990s—original roof was probably wood shingle as was the popular choice when the house was built 1889)

*2007-09:* First-floor reception hall restored, kitchen remodeled, second-floor reception hall refinished/repainted, second-floor center west bathroom remodeled, interior of house repainted and refinished (floors, walls, woodwork)

Remarkably, the Muzzy-Shine House, after more than a century of use, retains a high degree of exterior and interior architectural integrity in original location, design, materials, workmanship, and association as a single-family home built in 1889 in Spokane, WA, and readily conveys its architectural significance as a landmark example of the Queen Anne style.

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<sup>10</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

Areas of Significance	Architecture, Neighborhood Development & Settlement
Period of Significance	1889 to 1959
Significant Dates	1889
Built Date	1889
Architect	Unknown
Builder	Unknown

## STATEMENT OF SIGNIFICANCE

### *Summary Statement*

Built in 1889, the Muzzy-Shine House is a high-style, landmark example of the Queen Anne style in Spokane, WA, and was named after its two most significant resident owners, H. N. Muzzy and P. C. Shine. The home was erected for Hiram Muzzy, a pioneer farmer and orchardist who came to Spokane in 1880, homesteaded 160 acres north of the Spokane County Courthouse, and upon receiving his patent, platted and sold more than 500 lots on his land which he called Muzzy's Addition. The second owners of the property were Mary Gomm Shine and her husband, Patrick C. Shine, a prominent Spokane attorney and politician who held various offices and government positions; served as consulate commissioner to British Columbia, Alberta, and Saskatchewan, Canada; and provided legal counsel to railroad companies and real estate enterprises in Oregon and Spokane. A native of Limerick County, Ireland, Shine was recommended twice for appointment as United States Minister to the Irish Free State, the last recommendation coming just before his death.<sup>11</sup> The Muzzy-Shine House achieved significance from 1889, the year it was built, to 1934, the year Patrick C. Shine died. The property also achieved significance in the area, "neighborhood development & settlement" for its association with the development and settlement of north Spokane in Muzzy's Addition, and as one of the first homes and one of the first brick masonry homes built in north Spokane, and the first and largest home erected in Muzzy's Addition.<sup>12</sup> The property is further significant in the area, "architecture," as a prominent and particularly fine rendition of the Queen Anne style. Since it is well-preserved with a high degree of architectural integrity, the Muzzy-Shine House easily conveys its significance both historically and architecturally and is nominated to the Spokane Register of Historic Places under Categories A and C.

## HISTORICAL CONTEXT

In 1880, the city of Spokane was called Spokane Falls or just the "Falls," and had accumulated enough people to warrant a population of 350.<sup>13</sup> The town was built around a series of powerful waterfalls that interrupted the flow of the Spokane River, and boasted a few sawmills, flour mills, and a little downtown core which was centered around Front (now Spokane Falls Boulevard) and Howard Street on the south side of the

<sup>11</sup> "Chroniscope." *Spokane Daily Chronicle*, 29 Oct 1971, p. 10.

<sup>12</sup> "George W. Muzzy Rites Set." *Spokane Daily Chronicle*, 5 Feb 1972.

<sup>13</sup> Stimson, p. 25.

river. Northwest historian, William Stimson (*A View of the Falls: An Illustrated History of Spokane*), wrote the following street-scene description of early Spokane:

The California Hotel stood on the corner now occupied by the Carousel. Looking south from that corner, up Howard, one would see most of the town—three blocks of solidly packed wooden buildings. Signs on the big squared-off false fronts and on windows read “Jack Squire’s Saloon,” “McCammon and Whitman Men’s Clothing,” “R. W. Rima, Jeweler,” “Graham’s—Grocery, Liquors, Tobaccos.”<sup>14</sup>

By 1881, Northern Pacific Railroad tracks were completed through Spokane, and a few years later, a maze of railroad lines began crowding into town. Finally, Spokane was linked to markets and cities across the country and throughout the United States, and became a bustling railroad hub and important shipping center for lumber, agriculture, and mining products.

Spokane continued to grow as a mixture of pioneer settlers, farmers, miners, lumberjacks, millworkers, doctors, dentists, merchants, grocers, saloonkeepers as well as bankers, businessmen, lawyers, investors, entrepreneurs and others began to settle in the town. One of these pioneer farmers was Hiram A. Muzzy who homesteaded 160 acres north of the Spokane River on land just outside the city limits. In 1888, Muzzy platted his homestead, called it Muzzy’s Addition, and in 1889, he built his mansion—the Muzzy-Shine House.

### ***Hiram & Rebecca Muzzy***

Hiram Newton Muzzy was born in 1824 in Fowler, Ohio and married Rebecca Ann Ames. They had five children and moved to Spokane in November 1880 where Hiram applied for a 160-acre homestead claim. The claim was located north of downtown Spokane in the southeast quarter of Section 12 in Township 25 North, Range 42 East. When the Muzzy family homesteaded the claim, the area was described by Muzzy as undeveloped “prairie farming land” with no minerals and “no timber.”<sup>15</sup> The area was sparsely populated and Muzzy’s nearest neighbors were just a handful of landowners and their families who lived within a mile or two of Muzzy’s property. These men and their families included Colonel David P. Jenkins, I. S. Kaufman, Amos Ragsdale, and Chester D. Ide, all prominent citizens in Spokane.<sup>16</sup>

After arriving in Spokane in 1880, Muzzy and his family immediately built a small temporary frame cabin, a frame barn (16 feet by 24 feet), a cistern with an outhouse, and about two miles of wood fence to contain chickens, cows, horses, and stock. Listed in various city directories as a farmer, gardener, and fruit grower, Muzzy cultivated 12 acres

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<sup>14</sup> Ibid.

<sup>15</sup> Muzzy’s 1887 patent application.

<sup>16</sup> 1887 affidavits for Muzzy from Ide and Jenkins.

of soil on which he grew “all kinds of vegetables” and 1,500 fruit trees; the remaining acreage was left in pasture.<sup>17</sup> Around 1882-1884, Muzzy replaced the small cabin with a large, two-story frame house which measured 24 feet wide and 26 feet deep and had an estimated net worth of \$2,000.<sup>18</sup> As depicted on an 1890 aerial perspective map of Spokane, the two-story house had a rectangular footprint, a hip roof, and a full-width covered front porch. It faced east onto what is now Cedar Street and was surrounded by fruit trees which Muzzy had planted. A windmill was located behind the house, marking the location of a fresh-water well. Hiram & Rebecca Muzzy and their five children lived in the house which Muzzy said contained “six beds, two stoves, carpets, pictures, kitchen furniture, almost everything for housekeeping.”<sup>19</sup> Muzzy worked hard on his property to prove his homestead claim, and in 1887 he applied for a United States Patent which would grant him full ownership of the property. His application was approved and in 1888 he received the much hoped-for patent. It was signed by United States President Grover Cleveland, and conveyed all 160 acres to Hiram Muzzy.<sup>20</sup>

As soon as Muzzy had his patent, he platted nearly all of his homestead acreage for residential development, called the plat Muzzy’s Addition, and began selling off the addition’s 500-plus lots, which were each conveyed with a warranty deed. Muzzy’s Addition was bounded by Montgomery Street to the north, Mission Avenue to the south, Belt Street to the west, and Cedar Street to the east, and was sited just north of the Spokane County Courthouse. Architects, builders, real estate developers, and would-be homeowners purchased Muzzy’s lots and improved them with the erection of single-family homes which were all built during the late 1890s and early 1900s. After Muzzy’s wife, Rebecca Muzzy, died in 1886, Muzzy remarried in 1887, and in 1889, built his “dream home,” a tall rambling 2.5-story brick and granite house of mansion-size proportions. The house was built behind and west of the two-story frame house on Cedar Street, and was erected on level ground at the northwest corner of Mission Avenue and Walnut Street. It was designed as a high-style example of the Queen Anne tradition, faced south at 1506 West Mission Avenue, and because of its magnanimous size and height, expensive brick and granite cladding, and decorative features, was a north Spokane focal point, the most architecturally prominent house in Muzzy’s Addition, the “king’s castle.”

Just four years after the house was built, a severe economic depression in 1893 spread across the country, causing hundreds of thousands of bank and business closures, property foreclosures, and many fortune reversals. It is not known what happened to Hiram Muzzy but in 1895 he left his large brick Queen Anne-style house and moved into a small frame home one block east at 1404 W. Mission. Less than a year later in 1896, he moved to the southwest corner of East Third Avenue and Haven Street in what was then

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<sup>17</sup> Muzzy’s 1887 patent application.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

the Spokane Valley, and was listed in city directories as a “gardener and fruit grower.” In 1900, Hiram Muzzy married again (third marriage), and by 1904 had moved to Portland, Oregon where he died in 1908 at the age of 83. It remains a mystery, but perhaps the big brick Muzzy-Shine House was rented or some of Muzzy’s grown children and their families lived in it after Muzzy’s departure in 1896. By 1902 the property was owned by Muzzy’s daughter, Lucy Muzzy Tompkinson. She sold the house, which was sited on Lots 1 and 2, along with adjoining Lots 3, 4, 5, and 6, all on Block 2, to Spokane real estate agent/investor, Charles B. Hole on February 20, 1902.<sup>21</sup>

### *Patrick C. Shine & Mary Gomm Shine*

In 1903 Patrick C. Shine and his wife, Mary Gomm Shine, purchased the Muzzy-Shine House and property from Charles B. Hole for \$5,000. A prominent Spokane attorney and well-known politician, Patrick Shine and his family lived in the Muzzy-Shine House for more than 50 years from 1903 to Patrick’s death in 1934 and Mary’s death in 1954.

Patrick C. Shine was born to a large family in Limerick County, Ireland in 1863. He received his education from the National School of Ireland followed by study at the Civil Institute and the Literary Institute of Dublin. In 1885, Shine left his homeland and joined his family in America where he studied pre-law and jurisprudence in Missouri. While studying, he held full-time jobs at different times with the Union Pacific Railroad and as Jackson County Deputy Collector for Jackson County, Missouri. He then went to Oregon where he was employed by the Oregon Short Line and the Oregon Railroad & Navigation Company as purser and cashier. In 1894, Shine moved to Spokane where he worked for the Union Depot Company, became a member of the American Railway Union, and “was promptly elected its secretary and treasurer.”<sup>22</sup> As told by northwest historian, N. W. Durham, “this affiliation changed his course completely and forced him into politics” and the practice of law.<sup>23</sup>

From 1899 through the early 1900s, Patrick Shine helped found and was affiliated with several legal firms in Spokane, including Armour Cool & Shine, Armour & Shine, and Shine & Winfree, lawyers. He had offices in the Peyton Building and later, the Fernwell Building and the Symons Block. In 1903 Shine was appointed lawyer/commissioner/consular agent for British Columbia, Canada, and later to the additional Canadian provinces of Alberta and Saskatchewan, holding these positions continually for more than two decades. A politician at heart, Patrick Shine was active in political affairs during the 1920s and 1930s in the Spokane region, attending county and state democratic conventions, running for various offices, and serving elected terms at different times as a Washington State Democratic Representative, chairman of the Washington State Democratic Convention, and as state delegate to the National Democratic Convention in Houston in 1928. Patrick Shine’s greatest ambition, however,

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<sup>21</sup> Spokane County Warranty Deeds, Book 125, page 46. Spokane County Courthouse, Spokane, WA.

<sup>22</sup> Durham, pp. 34-35.

<sup>23</sup> Ibid.

was to “minister to the Irish Free State,” a position for which he was recommended twice by United States Senator Clarence C. Dill but never filled, the last recommendation coming just before Shine’s death in 1934.<sup>24</sup>

Patrick Shine’s obituary praised him as a “veteran in politics...a prominent attorney and democratic politician...[who] had a delightful even temperament, rarely showed any irritation or excitement, and therefore was frequently called upon to be chairman of meetings” and various organizations throughout the Spokane region.<sup>25</sup> Northwest historian N. W. Durham described Shine as “popular” with “social qualities, ready wit, and attractive personality” that helped make him an enterprising and “successful...lawyer,” one who had a “remarkably successful career.”<sup>26</sup> Patrick Shine married Mary Louise Gomm, a native of Savannah, GA, in 1904, and helped raise their two children, Patrick Jr. and Mairee Shine. Patrick Shine was a member of the Spokane Club, the Spokane Amateur Athletic Club, and St. Joseph’s Catholic Church and parish.

During their tenure at the Muzzy-Shine House, the Shines, in 1909, built a single-story hexagonal solarium which they attached to the rear northeast corner of the house. Between 1910 and 1924, they built a Craftsman-style brick masonry garage in the far northwest corner of their property, and in 1911, they purchased the east ten feet of Lot 3 which adjoined their property to the west. This newly acquired strip of land was used as a driveway which ran from Mission Avenue north along the west boundary of the property to the northwest-corner brick masonry garage. In the 1920s-1940s, the Shines remodeled the second floor of the house to accommodate two one-bedroom apartments, both with private kitchenettes. After Mary Shine’s death in 1954, son Patrick Shine Jr. sold the north 47 feet of Lots 1 and 2 and the north 47 feet of the east ten feet of Lot 3 as a separate parcel to Emil & Muriel Lindblad for \$2,000. The same day, he also sold the Muzzy-Shine House and property to the Lindblads for \$8,000.

### ***Subsequent Owners***

During the next 50 years, the Muzzy-Shine House was owned by various people at different times. Adding to the two upstairs apartments, the house was modified again through the 1950s to accommodate up to five apartments with two on the second floor, two on the first floor, and one in the basement. During World War II, the northeast upstairs apartment was leased by Ruth Shanetaller whose husband was stationed overseas in the Army, and after her tenure, subsequent servicemen, servicewomen and other people rented at different times the apartments through the post-war years and up into the 2000s. A city-wide trend in Spokane that began in the 1920s-1930s gained in popularity as multi-family apartments were created from remodeled interiors in larger, older homes throughout the city. By the 1980s, at least three other large homes in the neighborhood had been remodeled as apartment houses (1420, 1500, and 1518 W. Mission). In 2007,

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<sup>24</sup> “Patrick C. Shine Dies-III Week.” *Spokesman-Review*, 10 Dec 1924.

<sup>25</sup> *Ibid.*

<sup>26</sup> Durham, pp. 34-35.

the current owners, Steven Sanford and Mike Schultz, purchased the Muzzy-Shine House and are carefully *reversing* apartment modifications at the property.

## HISTORICAL SIGNIFICANCE

### *Category A*

To be considered for listing on the Spokane Register of Historic Places under Category A, a property must be at least 50 years old and must be associated with one or more events which are important in a defined context. Category A “recognizes properties associated with single events, such as the founding of a town,” or with a pattern of events, repeated activities, or historic trends.<sup>27</sup> The event or trends must be significant within the associated context such as “settlement,” in the case of a town, and the property must have an important association with the event or historic trend. Finally, the property must retain historic integrity which is defined as the ability of a historic property to convey its architectural and/or historical significance. The property must retain some but not all of the aspects of integrity which are defined as original location, design, materials, workmanship, and association.

Well-preserved with a high degree of architectural integrity, the Muzzy-Shine House is historically significant under Category A for its association with the residential development and subsequent settlement of Muzzy’s Addition in West Central Spokane. As stated in a legal brief, Muzzy homesteaded 160 acres in north Spokane, “made final proof and received a patent, and...immediately thereafter dedicated streets and platted city lots, put them on the market, conveying by warranty deed, and maintained exclusive control over the property.”<sup>28</sup> Listing himself as one employed in “real estate” in city directories at this time, Hiram Muzzy was solely responsible for platting Muzzy’s Addition in 1888, and owned and resided in the Muzzy-Shine House which was located in the southeast corner of the addition. An architectural beacon of the neighborhood, the tall, rambling Muzzy-Shine House was the first house erected in Muzzy’s Addition and remains one of the only brick masonry-constructed homes in the area. As the first home built in Muzzy’s Addition, the Muzzy-Shine House “set the stage” for subsequent residential development and also for high style. Residential development followed but styles as high as that of the landmark Queen Anne Muzzy-Shine House never materialized. The addition is bounded by Montgomery Avenue to the north, Mission Avenue to the south, Belt Street to the west, and Cedar Street to the east, and includes more than 50 city blocks with twelve lots per block, for a total of 500-plus individual lots. Spokane architects, builders, developers, and would-be homeowners began buying the residential lots and improved them with mostly moderate-to-large, two-story, single-family homes. A few years after he platted Muzzy’s Addition, Muzzy conveyed the Muzzy-Shine House and the ten-and-one-half city blocks that surrounded it in the southeast corner of the addition to his daughter, Lucy Muzzy Tompkinson. She

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<sup>27</sup> National Register Bulletin #15, p. 12.

<sup>28</sup> Washington Reports, Vol. 39, p. 70. Supreme Court of Washington, May 8, 1905 to Sept. 5, 1906.

renamed and replatted this small corner of land in Muzzy's Addition as Coler's Boulevard Addition.

In summary, the Muzzy-Shine House, home of Hiram Muzzy, was associated with Muzzy's actions and hard work which opened the door in 1888 for residential development and subsequent settlement in Muzzy's Addition in West Central Spokane. Other landowners and real estate developers followed suit after Muzzy dedicated streets and platted his land, and both residential and commercial development ensued, spreading north during the next century for more than five miles to and throughout Five Mile Prairie, past the city limits of Spokane and into Spokane County.

## ARCHITECTURAL SIGNIFICANCE

### *Category C*

As outlined in *National Register Bulletin 15*, registration requirements for Category C of the Spokane Register of Historic Places apply to "properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork."<sup>29</sup> To be eligible for historic register listing under Category C, "a property must meet at least one of the following requirements:"<sup>30</sup>

1. Embody distinctive characteristics of a type, period, or method of construction.
2. Represent the work of a master.
3. Possess high artistic value.
4. Represent a significant and distinguishable entity whose components may lack individual distinction.<sup>31</sup>

The Muzzy-Shine House is nominated under above-stated requirement #1 because it is a very fine example of the Queen Anne style, a tangible expression of "distinctive characteristics of a type, period, or method of construction" and "refers to the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history."<sup>32</sup>

Distinctive characteristics are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. They can be general, referring to ideas of design and construction such as basic plan or form, or they can be specific, referring to precise ways of combining

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<sup>29</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Page 17

<sup>30</sup> *Ibid*, p. 17

<sup>31</sup> *Ibid*, p. 17

<sup>32</sup> *Ibid*, p. 17

particular kinds of materials.<sup>33</sup>

### *The Queen Anne Style*

The Queen Anne style was strongly influenced by architectural examples designed by Scottish-born architect, Richard Norman Shaw (1831-1912). His work in England was exemplary as a “tremendously free and eclectic hybrid of forms drawn from a range of sources, including Classical, Tudor, and Flemish architecture,”<sup>34</sup> and influenced the Queen Anne style in America which was similarly interpreted as an almost “free-for-all” blend of previous architectural styles and prototypes.

Popular in America from 1880 to 1910, the American Queen Anne style was built throughout the United States as single-family homes, row houses, and seaside retreats. In contrast to enormous castle-like Gothic structures or rambling Tudor manor houses, the Queen Anne style emphasized human scale and domestic comfort. “Its facades showed a great variety, featuring projecting oriels, bay windows, and odd rooflines. It was also rich in texture, with cut and molded brick, terra-cotta, and ornamental plaster.”<sup>35</sup> Acclaimed author and architectural historian, Paul Duchscherer, further described the Queen Anne style in his book, *Victorian Glory in the San Francisco Bay Area*:

Among the most characteristic exterior features of the American Queen Anne house is the use of complex hipped roofs, and one of its most definitive forms is the tower, which was usually placed at a corner. The typical round Queen Anne tower with a conical roof is a French medieval form. The sides of towers were generally either round or multi-sided—usually octagonal, but rarely square.

Prominent front porches are another important part of American Queen Anne houses. The shadows and roof lines were frequently employed to picturesque effect; sometimes porches were extended to wrap around the house, and provided convenient places to display a multitude of fancily turned posts, often with lacy spandrels stretching between them. The use of machine-carved wooden ornaments reached its apex in the Queen Anne style, and the shapes and combinations provided endless variety.<sup>36</sup>

*The Old House Dictionary* summarizes the Queen Anne style as an architectural style characterized by tall vertical lines, asymmetry and “irregularity of plan and massing, variety of color and texture, variety of window treatment, multiple steep roofs, porches with decorative gables, frequent use of bay windows, chimneys that incorporate molded

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<sup>33</sup> Ibid, p. 18

<sup>34</sup> Carley, p. 154.

<sup>35</sup> Ibid, p. 155.

<sup>36</sup> Duchscherer, p. 107.

brick or corbelling, wall surfaces that vary in texture and material used.”<sup>37</sup> Whatever the architectural elements or materials, the premise behind the style was to provide as much decorative detail as possible. Exterior walls were never meant to be plain but instead were treated as canvases that displayed decorative devices which sought to interrupt the planar surface of the wall. Such devices included the use of bays, towers, turrets, overhangs, wall projections, different window shapes, cutaway corners, wrap-around porches, pediments, gables, pent roofs, fanciful and different-shaped wood shingle siding, clapboard, brick, stone, stucco, all comprising differing textures and shapes. Interior designs included spacious “great halls” with massive fireplaces, rooms designed for every imaginable use, prominent staircases, decorative wood floors-wainscoting-woodwork, and asymmetrical bays and alcoves.

The added interest and quirks produced by asymmetry are found in the floor plans of most Queen Anne houses. A prominent feature that adds interest to the outside and space to the inside is the room-wide angled bay window, which in combination with the diagonal placement of a corner fireplace often created octagonal rooms. Another characteristic is the lavish use of art glass and fireplace mantels that had over-mantels with mirror-back display shelves supported on decoratively turned columns. Doorways between rooms often had fretwork spandrels that were usually supplemented by fabric portieres...[or were wide] with sliding pocket doors.<sup>38</sup>

The Queen Anne-style is well-defined at the Muzzy-Shine House with the following style-defining elements:

- Built date of 1889
- Tall irregular form and massing
- Steeply pitched cross-gable hip roof
- Prominent cornice and bargeboard details
- Brick masonry construction with prominent use of granite ashlar, lintels, arches, window sills, and watertable course
- Boxed & beveled bays and tower-like projections
- Wrap-around porch
- Lathe-turned wood posts and balusters
- Scroll-sawn and cutout brackets
- Decorative woodwork with incised molding, rosettes, bull’s eye paterae, paneled pocket and interior doors, paneled wainscoting, chamfered newel posts, fireplace surround, étagère shelving
- Tall 1/1 double-hung wood-sash windows and transom lights
- Leaded and cathedral stained-glass windows

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<sup>37</sup> Phillips, pp. 129-130.

<sup>38</sup> Duchscherer, pp. 93-107.

The proportions and style of the Muzzy-Shine House preclude its design by a professional architect or experienced house designer. In addition, Hiram Muzzy was a man of means who would have been able to afford a professional architect. Although the home's architect has not yet been discovered, the Muzzy-Shine House is similar to the Loewenberg-Roberts Mansion in Browne's Addition at the southeast corner of First Avenue and Cannon Street. Both homes were built in 1889; both homes are landmark, high-style examples of the Queen Anne style; and both homes display the prodigious use of red brick masonry construction with heavy blocks of silver-colored granite—two materials which were used for many historic commercial buildings erected in downtown Spokane (most now demolished) but for very few single-family homes. William Carpenter, a British architect who worked in Spokane for only a short time during 1888-1889-1890, also designed the Currie House (built in 1889 at 907 W. Frederick Avenue), the Coeur d'Alene Hotel, and the Miller Block (Hotel Lusso). Perhaps Carpenter also designed the Muzzy-Shine House during the same time he completed plans for the Loewenberg-Roberts House and the Currie House.

### ***Summary***

Nominated to the Spokane Register of Historic Places, the Muzzy-Shine House is both historically and architecturally significant under Categories A and C for its direct association with Muzzy's Addition and the development and settlement of that neighborhood, and as a high-style landmark example of the Queen Anne tradition. The property retains a high degree of architectural integrity and easily conveys its significance.

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