NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018
(Expires Jan. 2005)

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name ____Christopher Rhodes Greene House_____

other names/site number _____

2. Location

street & number ___2 Potter Court_____ not for publication____
city or town _____Coventry_____ vicinity ___
state ___Rhode Island_____ code _RI___ county ___Kent_____ code _003_ zip code _02816_____

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 ___ nationally ___ statewide _X _ locally. (___See continuation sheet for additional comments.)

_____ _____
Signature of certifying official Date

_Rhode Island Historical Preservation & Heritage Commission_____
State or Federal Agency or Tribal government

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (__ See continuation sheet for additional comments.)

_____
Signature of commenting official/Title Date

_____
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:	Signature of Keeper	Date of Action
☐ 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): _____	_____	

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5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
2	1	buildings
		sites
		structures
		objects
2	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)
DOMESTIC/single dwelling, secondary structure

Current Functions
(Enter categories from instructions)
DOMESTIC/single dwelling, secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)
Queen Anne

Materials
(Enter categories from instructions)
foundation STONE
roof ASPHALT; WOOD: shingle
walls WOOD: weatherboard; shingle
STUCCO
other BRICK

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

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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)

☒ 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.

☒ 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 a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

COMMUNITY PLANNING AND DEVELOPMENT
ARCHITECTURE

Period of Significance
1883

Significant Dates
1883, house and stable constructed

Significant Person
N/A

Cultural Affiliation

Architect/Builder
Stone & Carpenter

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☒ Local government
☐ University
☒ Other
Name of repository: Pawtuxet Valley Preservation and Historical Society

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10. Geographical Data

Acreage of Property 1.5 acres

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

	Zone	Easting	Northing
1	19	288710	4622730
2			
3			
4			

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Joanna M. Doherty, Preservation Consultant

organization _____ date February 2007

street & number 62 Dexterdale Road telephone 401-831-6939

city or town Providence state RI zip code 02906

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs
Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

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. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Keeper, National Register of Historic Places, 1849 “C” Street NW, Washington, DC 20240.

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Narrative Description

Designed by Stone & Carpenter, the 1883, Queen Anne-style Christopher Rhodes Greene House in Coventry, Rhode Island is located at the intersection of Potter Court and Main Street, in the northeast corner of town.[1] The property is bounded on the west by Main Street, a relatively busy, north-south route that runs along the east bank of the Pawtuxet River. The river, which curves noticeably to the west in this section, and its tree-lined western bank are visible from the property, as is the Arkwright Mill, a 2-story, brick building with a tall smokestack, located on the water's edge. Potter Court forms the southern boundary of the property; immediately to its south is the Riverview Health Care Community, a large, modern facility on a lot formerly occupied by the ca. 1840 Elisha Harris House, and its parking lot. A wooded, L-shaped parcel, owned by the current owners of the Christopher Rhodes Greene House, forms the eastern and northern boundaries of the nominated property.

The house is set back approximately 75 ft from Main Street, on a slight rise. A Queen Anne-style stable, also designed by Stone & Carpenter, is located to the southeast of the house. The property is accessed via an asphalt drive that begins at the corner of Main Street and Potter Court and forks immediately. The left fork follows a portion of the alignment of the historic semi-circular front drive, which is shown on the 1895 Everts & Richards atlas, which now terminates near the southwest corner of the house, rather than completing the semi-circle back to Main Street. The interior arc of this drive features curbing consisting of large, rough, cut-granite blocks, some of which exhibit visible drill marks. It is likely that these once lined the entire semi-circular drive. The right fork goes between the house and the stable, leading to a modern, circular drive to the rear (east) of the house. A porte-cochere extends off the south elevation of the house; its path, which is paved with large Belgian blocks, connects the two drives.

An historic stone wall, composed of mortared stone topped with small, sharp, vertically-laid rocks, is located near the western edge of the property. At its southern end, the stone wall terminates at the present-day entrance to the property, at the corner of Potter Court and Main Street. The northern terminus of the wall is abrupt, and appears to represent the location of the northern end of the historic semi-circular drive, which, as noted above, no longer survives in its entirety.

The grounds of the Christopher Rhodes Greene House are dotted with mature trees, the most notable being two large, Copper Beech trees located to the south of the house. A variety of shrubs and some garden beds are also present. A flat, relatively open area is located to the east of the house, and is shaded by several pine trees. The property rises slightly to the north of the house; stones set into the hillside lead up to a shady gathering spot, with a freestanding brick fireplace/grill (erected ca. 1940) and a concrete path marking the perimeter of a swimming pool, installed in 1967 and filled in about 20 years later. A concrete and flagstone patio, built in the mid-1950s, is located on the north side of the house.

[1] The house is attributed to Stone & Carpenter based on architectural drawings for the stable, dated 1883 and in the possession of the current owner. A previous owner reportedly has architectural drawings for the house, which also show the architects to be Stone & Carpenter, but they could not be located at the time of this nomination.

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The Christopher Rhodes Greene House

The Christopher Rhodes Greene House is a 2½-story, wood frame, Queen Anne-style house constructed in 1883 and designed by Stone & Carpenter, a prominent architectural firm in Providence, Rhode Island. The house rests on a foundation of rough-faced, rectangular, cut granite of varying sizes, fit together like puzzle pieces. Brick, laid decoratively in a crenellated pattern, surrounds the gently-arched basement window openings. It is topped by a steeply-pitched, complex roof sheathed in asphalt shingles. Three brick chimneys, each with corbelling that creates slightly flared chimney tops, pierce the roofline; two are located on the north slope of the main block, while one straddles the ridge of the south-facing gable.

True to the Queen Anne style, the house features a somewhat complex plan that consists of a roughly rectangular main block with an east-west roof ridge and a cross-gable on both the north and south elevations. A one-story, gable-roof ell (original to the building, though slightly altered) extends off the north elevation of the house, and a small, enclosed entry porch extends off of the ell's east elevation. A one-story, hip-roof porch wraps around portions of the west and south elevations of the house, connecting with a one-story, hip-roof porte-cochere. The porch, which rests on large granite posts, features square, wood columns and a wood railing with a decorative, geometric pattern. The simple columns have no capitals; ornamentation is limited to three horizontal bands where the columns meet the rail, chamfering above the level of the railing and scrolled brackets. The porch ceiling has exposed rafters and the porch floor is tongue-and-groove.

A one-story, hip-roof porte-cochere, approximately 8-10 ft wide, extends off the south elevation of the porch. While the north side of the porte-cochere is integrated into the porch, supported by the porch columns, the south side is carried by paired, turned wood columns that rest on half-walls of rusticated granite block. Spindlework is found high between the paired columns, at the roofline. As at the porch, the ceiling of the porte-cochere features exposed rafters. The hip roof creates a second-story balcony, which is accessed via a door on the south elevation of the house. (The historic balcony railing is no longer extant; historic photographs indicate that its pattern matched that of the porch railing, though it was taller.)

The principal entry at the Christopher Rhodes Greene House is located in the south elevation, within the wrap-around porch and opposite the porte-cochere. The entrance consists of a pair of large, wood doors within a simple wood surround. The upper half of each door features three panes of fixed glass, surrounded by smaller panes at the perimeter, while the lower half is paneled in a geometric pattern. A set of wide, wood stairs, integrated with the porch floor, provide access to the main entry. A secondary entrance, also south-facing, is located in the small enclosed entry that extends off the east elevation of the building's one-story ell. There are two additional doors: one located on the north elevation of the main block and one on the west elevation of the ell. Both lead to a concrete and flagstone landing and then down to the ground-level concrete and flagstone patio.

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The variety of exterior wall sheathing at the Christopher Rhodes Greene House contributes to the building's character, and is typical of Queen Anne-style residences. The first story is sheathed almost entirely in wood clapboard, with the exception of some cut wood shingles, arranged in a dovetail pattern, on the east elevation. Simple wood cornerboards are also found at the first floor level. The second floor, which has a slightly-flared overhang with simple, scrolled brackets, is sheathed in decoratively-arranged wood shingles. Horizontal bands of diamond-shaped shingles wrap around all four elevations of the house. On the highly visible west and south elevations, diamond-shaped shingles are used to create large, diamond-shaped patterns. In the east-, west- and north-facing gable peaks, which have a slightly flared overhang and brackets, wood shingles are set in a gentle wave pattern, which, like the patterns at the second story, create a dynamic, textured wall surface.

The south elevation serves as the primary façade of the Christopher Rhodes Greene House, and the south-facing cross-gable is therefore more elaborately treated. The gable peak exhibits faux half-timbering and stucco, set with small stones. A pair of windows is topped by a large, ornate medallion with side scrolls. The roof eaves feature scrolled brackets, while a finial and pendant are located at the roof peak. Wide, wood molding, resembling a pediment, separates this story from the second story below.

Almost all of the original window sash at the Christopher Rhodes Greene House survive, and their variety contributes immensely to the building's character. Six-over-six, nine-over-two, nine-over-one and six-over-one, double-hung wood sash are found at the first story. The second story includes a combination of twelve-over-twelve, twelve-over-two, nine-over-nine and six-over-six sash. At the third-floor level, there are six-over-six and eight-over-eight double-hung sash, as well as some three-over-three fixed sash. All are set within simple wood surrounds, and the third-story windows feature brackets under their sills.

Notable windows include a cutaway window at the first floor of the south-facing cross-gable, where the porte-cochere meets the porch. The porch also shelters a projecting bay window, which juts out from the southwest corner of the house, at a 135°angle to the south and west walls. Paired windows are found on the second story of the east and north elevations, with simple wood panels between them. Finally, a pair of tall, slender windows is located in the north elevation, illuminating the interior stair hall; these feature single panes surrounded by small, colored glass panes at the perimeter (see interior description, below, for more information).

As noted above, alterations to the building's fenestration have been relatively minor. A few plate glass windows were added in the 1950s and 1960s – at the first floor, on the east and north elevations, and at the second story, above the porte-cochere – but they appear to be located at least roughly within the historic window openings. A bowed window, comprised of five multiple-light sash, was added to the west elevation around the same time. In the mid-1950s, the 1-story ell was altered, through the enclosure of a former screened-in porch.

Like the exterior of the Christopher Rhodes Greene House, the interior has survived largely intact; the floor plan has not been substantially altered, and the majority of interior finishes remain (see floor plans). Plaster walls, hardwood

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floors, crown moldings, and generous window and door trim with bulls-eye corner moldings are typical, particularly in the public spaces (the service areas are less lavish). The residence's seven fireplaces – three on the first floor, three on the second floor and one in the basement – are finished with wood mantels or tile surrounds. Interior doors are of solid, paneled wood and have fine hardware. Wood panels are located beneath the window openings. Certain interior treatments – such as the dentiled crown moldings and the china cupboard featuring a broken pediment – speak to Stone & Carpenter's interest in American architectural traditions and infuse this essentially Queen Anne-style building with a Colonial Revival-style aspect.

The main entry at the Christopher Rhodes Greene House, located on its south elevation and within the wrap-around porch, leads to a large entry hall, around which the principal rooms are arranged. The entry hall's parquet floor includes contrasting light- and dark-colored wood at the perimeter, surrounding a field of squares of diagonally-laid planks. Wood trim includes a high baseboard; ogee door and window trim with corner bull's-eyes; and dentiled crown molding. A pendant lamp with a simple, plaster medallion hangs from the ceiling. The house's impressive main stairway comes off of the entry hall and is slightly offset from the entry. It is an open-string stair with a classical balustrade that terminates in two carved, wood newel posts with peaked tops. The outer string of the stair is bracketed. The wide stairway leads to a generous landing illuminated by a pair of north-facing, stained glass windows, with wood panels below. The stair turns 180 degrees and continues up to the second floor.

The living room extends off the west side of the entry hall. The living room floor features contrasting light- and dark-colored wood at the perimeter, with a field of diagonally-laid planks creating a diamond pattern. The door and window trim matches that in the entry hall, but the ogee crown molding is not dentiled. A fireplace is set on the diagonal in the northeast corner of the room, opposite the projecting bay window in the room's southwest corner. It features a wood, paneled surround and wood shelf supported by five scrolled brackets. Three floral medallions are carved into the mantel's frieze.

A library is located to the north of the living room and entry hall. Its hardwood floor, baseboard and crown molding is comparable to that in the living room, but its window and door trim features two beads rather than an ogee profile. The 1950s/1960s bow window is located on the room's west elevation, and a large, plate-glass window is found on the room's north elevation. A fireplace is located on the south wall. Its opening is surrounded by green, glazed tiles which are in turn surrounded by wood. Two scrolled brackets support the mantel's wood shelf.

The dining room occupies the southeast corner of the house. Its finishes are very similar to those in the previously described rooms, and include wood flooring laid in a diamond pattern, wood baseboard and wide, ogee door and window trim with bull's-eye corner moldings. The room's crown molding is dentiled. The dining room's doors are constructed of heavy, paneled wood and feature fine brass hardware, with etched knobs and lock plates. The dining room fireplace is located on the north wall. The round-arched brick opening has a wood surround, and two scrolled piers support the mantel's wood shelf. A built-in china cabinet is set on a diagonal in the southeast corner of the room. Its neoclassical design includes a broken ogee pediment, elliptical medallion and paneled doors. A butler's

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pantry is located off the east wall of the dining room. The pantry's U-shaped wood counter; below-counter, wood cabinets; open shelves on the north wall; and glass-fronted cupboards on the south wall all appear original, as do the brass pulls and latches.

The kitchen is located to the north of the dining room. It is a large space, modernized by previous owners and recently updated, though it retains its original, plain wood floor. A small pantry is located off the kitchen's south wall and butts up against the butler's pantry; it exhibits original beadboard wainscoting between the counter and wall shelves, and there is a small pass door between the pantries. The 1-story ell that extends to the north of the kitchen currently houses an entry/mud room, a laundry and a former screened-in porch, enclosed in the 1950s. In the ell, the floor is tile and the finishes are modern, with the exception of some beadboard wainscoting. A half-bath and rear entry/closet are located side-by-side, to the west of the kitchen. The bath, which has modern fixtures, has a wood parquet floor like that in the entry hall. A set of narrow, winder, service stairs is located opposite the half-bath, and has beadboard wainscoting, a simple chair rail and carpeted treads and risers.

The second floor of the Christopher Rhodes Greene House exhibits a similar arrangement of space as the first floor, with a central hall and service areas tucked into the northeast corner, and similar finishes (i.e., wood baseboards, crown moldings, ogee door and window moldings with bull's-eye corners, and wood panels beneath the windows, except where otherwise noted). The large upstairs hall exhibits a wood floor like that in the entry hall below. Its only source of natural light is a pair of stained glass windows in the stair hall, which consist of tall, slender double-hung sash topped by roughly square, fixed sash. The double-hung sash consist of single, clear panes surrounded by small, square, green panes at the perimeter. Gold panes, with bulbous centers in purple, green, red or blue, occupy the corners of the sash. The fixed sash feature a similar treatment around their perimeter, but the centers are filled with ribbons of multi-colored glass that give the feeling of a stylized landscape.

Bedroom #1 is located to the southeast of the upstairs hall. It has modern wall-to-wall carpet, but other finishes are original and similar to the rest of the house. Wood panels are located beneath the windows. A round-arched brick fireplace is located on the north wall and has a fairly simple wood surround, with three carved medallions in its frieze. A small sitting room and walk-in closet are located to the west of the bedroom and feature wall-to-wall carpet and modern, paneled walls. This space was reconfigured in the 1950s; the walk-in closet had been a dressing room for Bedroom #2, and the sitting room had been a small, open porch. A door from the sitting room provides access to the balcony over the porte-cochere. A bathroom is located off the east side of the bedroom, in what was originally a dressing room. It has a tile floor and modern fixtures, but its crown molding, baseboard, and window and door trim match that in the bedroom.

Bedroom #2 is located to the west of the upstairs hall, while Bedroom #3 is to the northwest. Both are finished similarly to Bedroom #1. Bedroom #2 has a brick fireplace set on a diagonal in the northeast corner of the room. It has a wood surround, with medallions and two scrolled brackets. The fireplace in Bedroom #3 is located on the

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south wall and is surrounded by glazed tiles (all deep red, except for the upper corner tiles, which are green), which are in turn surrounded by wood.

A short, narrow corridor extends off the east side of the hall, providing access to a large bathroom and Bedroom #4. It seems likely that these rooms, located above the kitchen and easily accessible from the service stair, once housed servants. Their somewhat odd proportions and similar trim suggest that they may have been created out of one space. Bedroom #4 is located at the end of the corridor, has a wood plank floor like that in the kitchen, and very simple door and window trim, unlike the other bedrooms. A small bathroom is located to its south, and may occupy a former closet; it has modern fixtures, a linoleum floor and 6″ x 6″ ceramic wall tiles. The large bathroom located to the west of Bedroom #4 has modern fixtures and a linoleum floor, and its simple door and window trim matches that in Bedroom #4. Its walls are sheathed in 2″ x 6″ "subway" tile, suggesting it may have been converted into a bathroom in the early twentieth century.

The third floor of the Christopher Rhodes Greene House is accessed via the service stairs, which continue up to the third floor and terminate in a simple newel post. The third floor consists of three spaces: an unfinished attic to the west, a playroom to the north and an exercise room to the south. The finished spaces feature wall-to-wall carpet and very simple baseboard and trim, which match that in the large bath and Bedroom #4 below. These spaces were most likely intended to house servants.

The Stable

The 1½-story, wood-frame, Queen Anne-style stable is located to the southeast of the Christopher Rhodes Greene House, along Potter Court, which forms the southern boundary of the property. A partial set of architectural drawings, dated July 1883, survive and are in the possession of the current owners; they show the architect of the stable to be Stone & Carpenter. The stable is a roughly rectangular-plan, west-facing building with a granite-block foundation and an asphalt-shingled, gable-on-hip roof with a north-south ridge. A cross-gable projects from the west elevation which, along with the building's two gabled dormers, adds complexity to the roofline and depth to the building's elevations. The dormer on the west elevation, which is located at the building's south end, projects out from the wall plane and houses a pair of hay mow doors, while the dormer on the north elevation houses two six-over-six, double-hung, wood windows. In both cases, the area contained within the gable has a slight overhang which is supported by brackets. The stable roof is topped by a large, octagonal cupola with a bracketed, conical, wood-shingled roof. A single, brick chimney pierces the roof of the stable, on the west slope of the north dormer.

Entries to the stable are located on the building's west elevation. The 1883 architectural drawings called for a roughly 9 ft-wide door within the cross-gable, beneath a bracketed, gabled hood. At some point in the mid- 20th century this door was replaced with a modern, overhead garage door. A pedestrian entry, with a sixteen-light-over-nine-panel, wood door, is located to the south of the garage door; the architectural drawings indicate that it is

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original. As noted above, a pair of nine-light-over-six-panel, wood doors provide access to the second-story hay mow and are located within a dormer, directly above the pedestrian door. A beam projects from the wall, over the doors, and presumably once incorporated a pulley for hoisting grain. The 1883 drawings show an additional entry, on the building's east (rear) elevation and located at the basement level; this entry was removed in the 1980s or 1990s, and the opening has been filled in.

As at the house, the exterior of the stable features a combination of materials. At the first story, the walls are finished with wood clapboards and plain cornerboards. The second story, which flares out slightly to create a shallow overhang with brackets, is sheathed in wood shingles. The variety of windows also adds to the stable's architectural character; the building features nine-over-nine, six-over-six, and twelve-over-twelve, double-hung sash as well as four-light, fixed sash. A cluster of three ten-light, fixed sash, located high on the first story at the northeast corner of the building, may indicate the location of horse stalls. In the stable's gable peaks, high atop the hip roof, there are 8-pane fixed sash.

The stable's first floor is divided into two spaces; the north end, with its proximity to the location of the original carriage entry, likely housed horses, while the south end, which features larger windows, may have been used as a shop. (Currently, modern studs and plywood create a third space in the northeast corner of the building.) The first floor has a wood plank floor, exterior walls with exposed framing, and partition walls of vertical board.

A privy is located roughly in the center of the first floor, beneath a set of narrow, steep, wood stairs that leads to a large, open space on the second floor. Housed beneath the gable-on-hip roof, the second floor is lit by the glass at hay mow doors, two windows at the north elevation and small, fixed sash in the gable peaks. Like the first floor, this space features wood plank flooring and exposed framing. (A previous owner began to finish the space, and some insulation and drywall has been installed.) The open space is interrupted only by a pair of wood, chamfered posts and several wood tie beams. Also of note is the framing for the cupola, which is contained within the roof framing and consists of a web of vertical posts and horizontal beams, secured with pegs.

Shed (non-contributing)

A small, modern, one-story, wood-frame, end-gable shed is located to east of house. It rests on a poured concrete foundation, has wood clapboard siding and is topped by an asphalt shingle roof. The west elevation includes a door opening at its south end, and two six-over-six windows at its north end.

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Statement of Significance

Built in 1883 for an owner of a textile mill, the Christopher Rhodes Greene House in Coventry, Rhode Island is an excellent example of the Queen Anne style as interpreted by Stone & Carpenter, one of the most prominent architectural firms in Providence in the late nineteenth century.[2] In *Buildings of Rhode Island*, William Jordy writes "[the Christopher Rhodes Greene House] exemplifies the Queen Anne style at its best, in a panoply of angular massing, extravagant porch, and half-timbered walls filled with a mix of clapboard, cut shingle, and stucco, all climaxed by tall, shaped brick chimneys and remarkable shingle patterns."[3] The building's complex form and exterior finishes are, indeed, hallmarks of the Queen Anne style. Some of the interior details reflect Stone & Carpenter's growing interest in the Colonial Revival, a style for which they would become particularly well known. The residence, along with its complementary stable, constitutes a rare surviving example of a high-style, Queen Anne home in Coventry and is an excellent example of the work of one of Rhode Island's most esteemed architectural firms.

In addition, the Christopher Rhodes Greene House is illustrative of the development of Coventry and the Pawtuxet Valley in the nineteenth century, a period of immense industrial growth. As a partner in S.H. Greene & Sons, a bleachery and print works founded by his father and located in the nearby village of Clyde in West Warwick, Christopher Rhodes Greene both contributed to and benefited from the region's industrial development. The large and graceful home he built in 1883 is evidence of the great wealth he acquired in the textile business, and stands in contrast to the many extant nineteenth-century mill workers' houses in the area and as a document of the growth and development of Coventry.

The town of Coventry, Rhode Island, was a sparsely settled, agricultural community until the turn of the nineteenth century, when the power of the Pawtuxet River was harnessed for industrial use. Even today, the town contains largely rural areas within its approximately 62 square miles, with the densest areas located in the eastern part of town, which includes several mill villages near the river. Along with nearby Warwick and West Warwick, Coventry was part of the land sold in 1643 by Miantonomi, chief sachem of the Narragansett Indians, to a group of twelve white settlers. Among the purchasers was John Greene, a surgeon who came to Boston from England in 1635 and had moved to Providence by 1636, where he was one of the original founders of the First Baptist Church; his many descendants include the Revolutionary War General Nathanael Greene and Christopher Rhodes Greene. Present-day Coventry remained largely undeveloped in the 1600s. Land division began in 1701 and settlement increased

[2] The property is attributed to Stone & Carpenter based on architectural drawings for the stable, dated 1883 and in the possession of the current owner. A previous owner reportedly has architectural drawings for the house, which also show the architects to be Stone & Carpenter, but they could not be located at the time of this nomination.

[3] William Jordy, *Buildings of Rhode Island* (New York: Oxford University Press, 2004), 334-335.

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significantly in the early part of the new century. In 1741, Coventry was set off from Warwick and became Rhode Island's sixteenth township.[4]

Agriculture remained central to the town's economy through the eighteenth century. Like much of Rhode Island, however, Coventry was transformed in the early 1800s with the proliferation of small textile mills. Inspired by the success of Slater Mill in Pawtucket in 1790 and spurred on by the Embargo Act of 1807, which prevented the importation of fabrics, most of these mills were built near sources of water power, including the Pawtuxet River, which runs through Coventry, Cranston, Scituate, Warwick and West Warwick. Textile mills required year-round work and settled populations, leading to the establishment of mill villages, which typically included company-owned housing, company stores, farms, schools and religious institutions. Coventry's mill villages are concentrated in the eastern part of the town and include Anthony, Arkwright, Shoethread (now known as Coventry Center), Washington, Taftville (now known as Quidnick) and Harris, which spills over into neighboring West Warwick. Other mill villages in West Warwick include Phenix, Lippitt and Clyde.[5]

The villages of Harris, where Christopher Rhodes Greene built his home in 1883, and Clyde, where he made his fortune, were both products of the Pawtuxet Valley's industrialization. Located along the northern branch of the Pawtuxet River, the village of Harris traces its origins to the 1810s, when a cotton mill was established by Caleb Atwood. In 1821, Elisha Harris, a future Governor of Rhode Island, purchased the mill site as well as some property from Nathan Potter, a local farmer. Already a prominent textile manufacturer, Harris soon began producing heavy cotton sheeting at the site. In the ensuing decades, Harris created a typical Rhode Island mill village, expanding his industrial complex and building workers' housing, a store and an elaborate, Greek Revival-style mansion for himself (not extant; site of Riverview Health Care Community, immediately south of the Christopher Rhodes Greene House).[6] It is in this context that Christopher Rhodes Greene, another industrialist, built his house in 1883, reinforcing an established landscape pattern repeated across Rhode Island – one comprised of mills, workers' housing and mill owners' mansions.

Like the village of Harris to the northwest, the village of Clyde developed around a textile mill. Unlike most other mills in the Pawtuxet Valley, however, the first mill in the area did not spin cotton but, rather, bleached and printed cotton cloth. The Clyde Bleaching and Print Works was established in 1828 by the Greene and Pike Company, a partnership between Simon Henry Greene and Edward Pike. Simon Henry Greene (1799-1885) was the son of Colonel Job Greene "who was among the first engaged in the manufacture of cotton goods by water-power," being involved with a mill that operated on the southwest branch of the Pawtuxet River at Centreville as early as the 1790s.

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[4] J.H. Beers, *Representative Men and Old Families of Rhode Island* (Chicago: J.H. Beers & Co., 1908), 805; Donald A. D'Amato, *Coventry Celebration: A Pictorial History* (Virginia Beach, VA: The Donning Company, 1991), 15; Vivienne F. Lasky, *Historic and Archaeological Resources of Coventry, Rhode Island: A Preliminary Report* (Providence, RI: Rhode Island Historical Preservation Commission, 1978), 1-2.
[5] Lasky, 7-8; Walter Nebiker, *Historic and Archaeological Resources of West Warwick, Rhode Island: A Preliminary Report* (Providence: Rhode Island Historical Preservation Commission, 1987), 8-13.
[6] Lasky, 29-31; D'Amato, 64.

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Simon Greene completed schooling in Centreville and Stonington, Connecticut, followed by training in Woonsocket and at his brother-in-law's cotton mill in Hartford, Connecticut. He returned to Providence in 1815, and married Caroline Cornelia Aborn in 1822, with whom he had eleven children. Seven of their children (all sons) survived into adulthood, including their third born, Christopher Rhodes Greene.[7]

Greene and Pike's enterprise began in 1828, when they entered into a five-year lease of water privileges with the Lippitt Manufacturing Company, which had constructed a dam in the area, under the condition that the lessees build a bleachery at the site. In 1831, Greene and Pike purchased the leased property and began to expand their business considerably; in the 1830s and 1840s, a small dye house to make blue and white prints, two new mill buildings and workers' housing were constructed. Edward Pike died in 1842, and Simon Greene bought out Pike's heirs in 1845, becoming the sole owner of the firm, which he renamed S.H. Greene Company. A period of expansion followed, with two large, stone dye houses built in the late 1840s and a third built in the 1850s, following an 1853 fire. In the 1860s, Simon Henry Greene took several of his sons, including Christopher, as partners, and the firm became known as S.H. Greene & Sons. Fires in the 1870s precipitated further rebuilding and expansion, and output increased dramatically. In 1838, the company had one printing machine, bleached about 14,000 yards of cloth per day and printed and dyed about 2,000 yards of indigo blue per day. As of 1908, the company was bleaching 1.5 million yards and printing 1.25 million yards of cloth per week. These statistics illustrate the success of S.H. Greene & Sons – and hint at the wealth of its owners – while also reflecting a general growth in the textile industry in the late 1800s, as demand increased and the United States enjoyed widespread economic expansion.[8]

Although World War I provided some Rhode Island mills with lucrative contracts, the post-War period was characterized by worker unrest, pay cuts and layoffs, and by the 1920s and 1930s the industry was weakening and many companies relocated to the south.[9] S.H. Greene & Sons' Clyde Print Works was auctioned off over the course of two days in October, 1926. At the time, the property consisted of 29 acres and included about 230,000 s.f. for manufacturing and 40,000 s.f. of storage space, as well as a chapel, a store, and numerous houses. All of the property, along with water privileges, the railroad spur tracks and machinery, were sold. A firm in the nearby village of River Point purchased the mill buildings, re-selling them to a Paterson, New Jersey concern in 1930. The complex continued to house textile activities until 1951, when the mill closed. The mill sat vacant for many years, suffered a two-alarm fire in 1962, and was sold for an industrial park. Some buildings were re-used, but 21 were torn down, the mill trench was filled in and a modern, commercial strip building was constructed in 1963.[10]

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[7] Beers 1908, 805-806; Nebiker 12-13, 59.

[8] Beers 1908, 808; J.R. Cole Cole, *History of Washington and Kent Counties, Rhode Island* (New York: W.W. Preston & Co., 1889), 1004-1005, 1031; William T. Davis, *The New England States: Their Constitutional, Judicial, Educational, Commercial, Professional and Industrial History* (Boston: D.H. Hurd & Co., 1897), 2563; Oliver Fuller, *The History of Warwick, Rhode Island* (Providence, RI: Angell, Burlingame & Co., Printers), 233; Nebiker, 12-14, 16-17, 59-61.

[9] D'Amato, 114-118, 138; Lasky, 11; Nebiker, 24.

[10] Nebiker, 61; "S.H. Greene & Sons Clyde Print Works, Pawtuxet Valley Industrial Landmark, to Be Auctioned," *Providence Sunday Journal,* 17 October 1926; "Print Works Bring $55,997 at Clyde," *Providence Journal*, 20 October 1926; "$82,000 More Netted at Print Works Sale," *Evening Bulletin,* 21 October 1926; "Print Works Sale at Clyde Closed," *Providence Journal*, 22 October 1926; "Negotiations for Sale of Plant at Clyde

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Christopher Rhodes Greene built his home in Harris, about a mile from his family's business, in 1883, when the S.H. Greene & Sons' Clyde Print Works was thriving. Born in Providence on October 14, 1827, Christopher moved with his family to Clyde in 1838, but returned to Providence four years later, where he worked for John H. Mason, a druggist. He later worked for Preston Bennett, a cotton merchant, and then as a bookkeeper and teller at the Exchange Bank in Providence, where he remained until 1863. At that time, he joined his younger brothers William and George as partners in William R. Greene & Co., a textile supplier based in St. Louis, Missouri, with branches in Memphis, Vicksburg and New Orleans. The business collapsed in 1866, and Christopher returned to Rhode Island, married Maria Pratt in September of that year, and joined S.H. Greene & Sons in 1869. In addition to his involvement with the family business, Christopher Rhodes Greene served as President of the Pawtuxet Valley Railroad, Director of the Providence Telephone Company, President of the Phenix National Bank and state representative and senator from Warwick.[11]

Information about Christopher's wife, Maria Pratt Greene, is limited. Records show that she was born on January 28, 1829 in Enfield, Massachusetts and moved to Warwick from Pawtucket around 1859, with her mother and two brothers, who worked as calico printers at Abbott & Sanders in Crompton. Information on file at the Pawtuxet Valley Preservation and Historical Society indicates that she "possessed an intelligent mind, was quick to perceive the meaning of things of an intellectual character" and that she "had a desire for the advancement and elevated [sic] of her sex and was identified with several organizations for that purpose" including the Providence Women's Club, the Exchange for Women's Work and the Working Girls' Club at Phenix. Maria and Christopher, who were in their late 30s when they married, never had children.[12]

As of 1870, a few years after their wedding, Christopher and Maria Greene were living in the village of River Point in Warwick, not far from the bleachery and print works in Clyde. In the Federal census from that year, Christopher was listed as an accountant (presumably at S.H. Greene & Sons), while Maria was "keeping house." Maria's mother, Livonia Pratt (age 73) lived with them, as did a 30-year-old domestic servant from Ireland named Margaret Maguire. Christopher's parents and two of his brothers (John and Henry) also lived in River Point, in separate households. Interestingly, the other Greenes are shown to have valuable real estate, while Christopher appears to have none, suggesting that he did not own a home. The 1870 *Atlas of the State of Rhode Island and Providence Plantations* by D.G.

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Underway," *Evening Bulletin,* 16 July 1928; "Clyde Mill Work, Costing $200,000, to Start Monday," *Providence Journal*, 11 May 1929; "Clyde Workers Returning to Jobs," *Providence Journal,* 30 July 1930; "Paterson, N.J., Concern Buys Clyde Print Works Property," *Evening Bulletin,* 1 December 1930; "West Warwick Plant Closing Permanently, Firm Reports," *Providence Journal,* 8 December 1951; "Ex-Print Works Building Burns," *Providence Journal*, 21 August 1962.

[11] Beers 1908, 806-807; Louise Brownell Clarke, *The Greenes of Rhode Island, with Historical Records of English Ancestry, 1534-1902* (New York: [The Knickerbocker Press], 1903), 598; Cole, 995-996, 1033; Davis, 2563; Christopher Rhodes Greene death notice, *Pawtuxet Valley Gleaner* 21 March 1885; Information on file, Pawtuxet Valley Preservation and Historical Society; Vital Records of Rhode Island.

[12] Clarke, 598; Town of Coventry Death Index.

Beers shows large, impressive estates occupied by Simon, Henry and John Greene, all in close proximity to the family's mill, but Christopher's name does not appear.

According to the Rhode Island state census of 1875, Christopher and Maria Greene had moved to Coventry by that time, where they continued to live with Maria's mother and an Irish-born servant. Town tax records from 1876 show that Maria Greene owned property in Coventry, presumably a home, valued at $3,500. The Federal census from 1880 lists Christopher's occupation as "printer in bleach" and indicates that he and Maria were living alone. In March of 1883, Maria Greene purchased a lot in Harris – "with the buildings and improvements thereon" – from the Harris Manufacturing Company, who had previously bought the property from Nathan Potter, a farmer.[13] (The "buildings and improvements" referenced in the deed were likely Potter's old farmhouse and/or outbuildings.) The deed, which was signed by Edward C. Bucklin, Treasurer of the Harris Manufacturing Company, notes that the sale had been agreed upon at a stakeholders meeting the previous September.[14] In May of 1883, the *Pawtuxet Valley Gleaner* reported that the "Hon. Christopher R. Greene has moved into his new residence."[15] The timeline suggests that construction must have begun before the sale was final; perhaps the agreement reached in September of 1882 allowed building to get underway. The architectural drawings for the stable, copies of which are in the possession of the current property owner, are dated July, 1883, indicating that the outbuilding may have been completed shortly after the house. Town tax records suggest that the Greenes' new home was larger and more valuable than their previous residence. In 1882, their real estate was valued at $3,000, while in 1884, after the new home had been built, the value of their real estate had jumped to $6,000.

To design their new home, Christopher and Maria Greene chose the architectural firm of Stone & Carpenter, founded in 1873 and considered by the early 1880s to be "well established as a leader – if not *the* leader – on the Providence architectural scene."[16] Alfred E. Stone (1834–1908) established a private practice in Providence in 1859, hiring Charles E. Carpenter (1844–1923) in 1867 and taking him on as a partner six years later. Stone was born in Maine, received formal training in Salem, Massachusetts and apprenticed at several firms in Boston in the 1850s. Carpenter was born in Pawtucket, Rhode Island, attended public schools and was trained as a civil engineer. The architects' early commissions included residential, commercial and institutional projects, providing the basis for what would become a very diverse portfolio.[17] In January 1882, Stone & Carpenter hired Edmund Willson (1856–1906), who was made a partner the following year and quickly became "the chief creative force" behind many of the firm's most important commissions.[18] An extremely talented draftsman, Willson had worked for Peabody & Stearns in Boston

[13] Cole, 1209-1210.
[14] Town of Coventry Land Evidence Records, vol. 31, p. 180.
[15] "Hon. Christopher R. Greene Has Moved into His New Residence." *Pawtuxet Valley Gleaner.* 5 May 1883.
[16] William Jordy and Christopher P. Monkhouse, *Buildings on Paper: Rhode Island Architectural Drawings, 1825-1945* (Providence, RI: Brown University, the Rhode Island Historical Society and the Rhode Island School of Design, 1982), 233.
[17] Ronald J. Onorato, "Providence Architecture 1859-1908: Stone, Carpenter and Willson," *Rhode Island History* 33, nos. 3 & 4 (August & November 1974): 87-89; Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956); "Noted Architect Dead in 79th Year," *Providence Journal*, 19 December 1923.
[18] Karen L. Jessup, "The Architecture of Edmund R. Willson (1856-1906)" (master's thesis, Boston University, 1983), xiv-xv.

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and McKim, Mead & Bigelow in New York City by the time he left for Europe in 1879, where he received training at the Ecole des Beaux-Arts in Paris.[19] With Willson's arrival, the firm "began to plunge into a variety of historical and traditional styles," exploring the Queen Anne, Romanesque Revival, Renaissance Revival and Colonial Revival.[20]

The firm of Stone & Carpenter – along with its successors, Stone, Carpenter & Willson (1883–1907) and Stone, Carpenter & Sheldon (1907–ca. 1925) – was prolific, completing a wide range of projects for both public and private clients. Examples include the Rhode Island Pavilion at the Columbian Exposition in Chicago (1893), Pembroke Hall at Brown University (1896–-1897), the Providence Public Library (1900 et seq.), the Union Trust Company building in Providence (1901), renovations to the John Brown House in Providence (ca. 1902), and Pendleton House at the Rhode Island School of Design Museum (1904–06).[21] Residential projects accounted for a significant portion of the firm's work, with many projects executed in the Colonial Revival style, for which they were particularly well regarded. The firm was also noted for producing "some of the finest, restrained Queen Anne buildings" in Providence.[22] Examples include the Rathbone Gardiner House (1883), the Esther Baker House (1883) and the Lyman Klapp House (1888), all on Providence's East Side and all attributed to Edmund Willson. Later examples include the Israel B. Mason House (1888) and James A. Potter House (1889), on the city's South Side.[23]

One of Edmund Willson's first assignments at Stone & Carpenter was the Esther Baker House, which shares many characteristics with the Christopher Rhodes Greene House. Both have cross-gable plans, a range of exterior materials (in the case of the Baker House, slate, stone and stucco), corbelled brick chimneys and varied fenestration. The side entry porch at the Baker House, with its turned wood columns set on stone bases, resembles the porte-cochere at the Greene House. Gabled dormers at the Baker House feature stucco set with small stones, a treatment also seen at the south-facing cross-gable of the Greene House. Perhaps the most striking feature of the Baker House – a projecting pavilion that extends toward the corner of the lot, at a 45° angle to the streets – is akin to (if much more prominent than) the bay window that juts out from the southwest corner of the first floor of the Greene House. The interior of the Baker House was not examined for the purposes of this nomination, but is described as having a central entrance hall "in visual communication with the principal rooms," which are grouped around it, much like the Greene House. As at the Greene House, Colonial Revival-style interior details are also evident.[24] Indeed, Willson is noted for his incorporation of "colonial and federal elements in essentially Queen Anne buildings."[25] The similarities between the two projects strongly suggest that Edmund Willson – considered by at least one researcher to be "one of the most

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[19] Jessup, 4-25.
[20] Onorato, 91-92.
[21] Jordy and Monkhouse, 26-27, 154-156, 233; William McKenzie Woodward, *Guide to Providence Architecture* (Providence, RI: Providence Preservation Society and American Institute of Architects Rhode Island Chapter, 2003), 86, 90, 154, 175.
[22] Jordy and Monkhouse, 233.
[23] Jessup, 195; Woodward 2003, 214, 232, 256-257, 260, 265.
[24] Jessup, 64-65.
[25] Jessup, 75.

innovative and consummate designers of the late nineteenth century"[26] – was responsible for, or at least strongly influenced, the design of the Christopher Rhodes Greene House, though this assertion could not be confirmed.

Stone & Carpenter produced an elegant residence for Christopher and Maria Greene which speaks to the wealth and position of its owners, demonstrates the firm's facility with the Queen Anne style and illustrates the architects' interest in infusing that style with elements of the emerging Colonial Revival. It is possible that the firm had a hand in the design of the grounds, as well. Certainly the firm's founding partner, Alfred Stone, had an interest in and sensitivity to landscape design. He served as President of Providence's Swan Point Cemetery Board of Directors from 1896 to 1908 and, as such, was influential in the creation of Blackstone Boulevard.[27] He also served on Providence's Metropolitan Park Board, for a time as Chair.[28] The semi-circular drive that arced gracefully in front of the house, shown on the 1895 Everts & Richards atlas and still surviving in part, indicates that the grounds were carefully planned, as do the two large, Copper Beech trees, which likely date from the house's construction. Indeed, a contemporary newspaper article notes the Greenes' "splendid building site" upon which they "built a beautiful residence" and "laid out the grounds in a beautiful manner."[29]

Christopher Rhodes Greene died within two years of moving into his new home (and a little over a month before his father, Simon Henry Greene), succumbing to pericarditis on March 13, 1885. The funeral was held at his home in Harris and he was interred at Greenwood Cemetery in Coventry.[30] Christopher Rhodes Greene died intestate, and Maria Pratt Greene petitioned the probate court to become administrator of his estate. An inventory was completed in June of 1885, detailing his stockholdings and savings, which totaled nearly $43,000. The inventory did not include any real estate or the contents of the Greene home, suggesting that the property was in Maria's name.[31]

Research indicates that Maria Pratt Greene continued to live at the home in Harris after Christopher's death. Throughout the 1890s, she is listed in town directories as living on Main Road in Harris, and she appears in Coventry Tax Books until 1899, the year of her death. She seems to have maintained a home in Providence, as well; information on file at the Pawtuxet Valley Preservation and Historical Society states that she left Harris to spend the winter of 1899 at 143 George Street in Providence, where she died of a heart attack on January 15. She was buried with her husband in Greenwood Cemetery.[32]

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[26] Jessup, 121.
[27] Woodward 2003, 138.
[28] "Beautiful Tribute to Alfred Stone," *Providence Magazine* 36, no. 4 (April 1925), 174-178.
[29] Christopher Rhodes Greene death notice, *Pawtuxet Valley Gleaner* 21 March 1885.
[30] Beers 1908, 806; Bill Eddleman and John E. Sterling, *Coventry, Rhode Island Historical Cemeteries* (Baltimore, MD: Gateway Press, Inc., 1998); Christopher Rhodes Greene death notice, *Pawtuxet Valley Gleaner* 21 March 1885; Information on file, Pawtuxet Valley Preservation and Historical Society.
[31] Town of Coventry Probate Records, Book 11, pp. 196, 203, 210.
[32] Eddleman and Sterling; Town of Coventry Death Index.

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Having no children, Maria Pratt Greene apparently left the property in Harris to her niece, Lucy Greene Jackson. (Maria's will was not located, but other research supports this assertion.) Born in 1853, Lucy was the daughter of Christopher's older brother, Henry, and the wife of Benjamin Aborn Jackson, a Providence banker. Census records and directories indicate that in the early 1900s Lucy and Benjamin Jackson lived with their three children at 10 Young Orchard Avenue in Providence. (Interestingly, this house is included in a list of projects by Stone, Carpenter & Willson; it was built in 1886 and later demolished.)[33] It is not clear whether the Christopher Rhodes Greene House was occupied during this period. Coventry town directories show that Lucy and Benjamin's son, Henry Greene Jackson, moved into the house around 1917, when he was working as a secretary and superintendent at S.H. Greene & Sons. (Prior to 1917, directories show that Henry Greene Jackson lived in Providence or River Point).[34] The 1920 Federal census shows Henry, a widower, living in the house with his two children (Harriet, age 9, and Benjamin, age 6); a French Canadian cook, Sarah McKeon; a widowed housekeeper, Donna Bennett; and 11-year-old Adelaide Bennett, presumably Donna's daughter. He remained at the property in 1930, where he was shown in the Federal census to be living with his new wife, Donna B. Jackson, and three children – two from his first marriage and a new son, Harry, age 9. At the time, town tax records show the home was valued at $10,000.

The period of ownership by the Greene family and descendants ended in 1933, when Henry Greene Jackson sold the property to Elizabeth Newell. Her daughter, Barbara, and son-in-law, Germain Saute, moved into the house, later purchasing it from Barbara's mother. It remained in the Saute family until 1998. During their long tenure, the Sautes maintained the property much as it had been during the Greene years, making few significant changes. Alterations to the grounds include the removal of a portion of the semi-circular drive, sometime before 1942, and the construction of a "summer house," which contained an outdoor fireplace/grill, from trees that fell during the 1938 hurricane, on the slight rise to the north of the house. (The open-sided structure was destroyed during a windstorm in the early 1950s, but the fireplace/grill is extant.) The concrete and flagstone patio, located on the north side of the house, was constructed in the mid-1950s. In 1967, a swimming pool was installed near the fireplace/grill; today, a concrete path marks the perimeter of the pool, which was filled in 1985.[35]

The Sautes made some minor changes to the house and stable in the 1950s and 1960s. A screened-in porch, located on the west side of the north ell, was enclosed. The space between Bedroom #1 and Bedroom #2 was reconfigured; what had been a dressing room for Bedroom #2, with doors from the bedroom and the hall, was made into a walk-in closet for Bedroom #1. At this time, a small second-story porch was enclosed, creating the present-day sitting room off of Bedroom #1 and providing access to the new walk-in closet. Also at this time, the original dressing room for Bedroom #1 was converted into a bathroom. Plate glass windows were added to the kitchen and library in the late 1950s/early 1960s, along with the bow window in the library. At the stable, the original carriage door was replaced

[33] William McKenzie Woodward, List of Projects by Stone & Carpenter; Stone, Carpenter & Willson; and Stone, Carpenter & Sheldon (On file, Rhode Island Historical Preservation and Heritage Commission, Providence, RI, n.d.).
[34] Probate records suggest that Maria Greene's estate remained unsettled for several years after her death, which could explain why the residence may have been vacant. Town of Coventry Probate Records, 1888-1921 book, pp. 50, 552.
[35] Pamela Dumas, personal communication, January 2007.

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by a modern, overhead garage door in the late 1950s, and the basement-level, rear entry was filled in the late 1980s or 1990s. A subsequent owner removed the balcony rail in the late 1990s/early 2000s.[36]

Despite these changes, the Christopher Rhodes Greene House and Stable, built nearly 125 years ago, are remarkably intact and exhibit a high degree of integrity. Their survival is a reminder of the Pawtuxet Valley's transformation from an agricultural to an industrial economy in the nineteenth century, when mill villages came to dominate the landscape and mill owners, like Christopher Rhodes Greene, displayed their wealth by erecting large and elaborate mansions. The property is also architecturally significant, not only as a rare example of a high-style Queen Anne residence in Coventry, but also as an excellent example of the work of Stone & Carpenter, one of Rhode Island's most respected architecture firms.

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[36] Dumas; Town of Coventry Land Evidence Records, vol. 44, p. 85; vol. 46, p. 212; vol. 60, p. 734; vol. 695, p. 192.

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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundaries of the nominated property are shown on the attached sketch map. The nominated property encompasses 1.50 acres and comprises lot 5.1 on Assessor's Plat 104.

Boundary Justification

The boundaries of the nominated property encompass the land that was purchased by Maria Pratt Greene, wife of Christopher Rhodes Greene, before the Greenes constructed their home in 1883.

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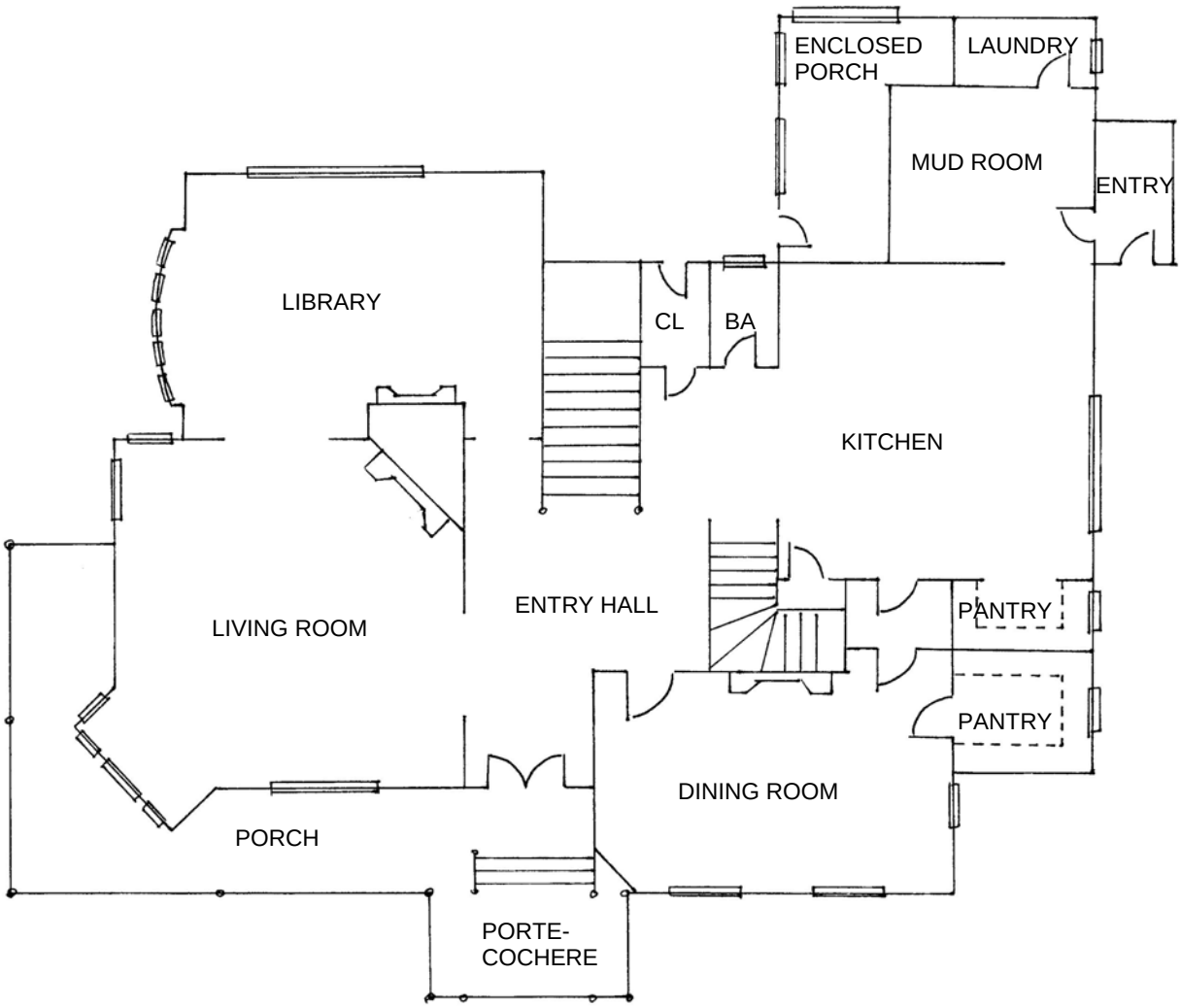

First Floor
Christopher Rhodes Greene House
Coventry, Kent County, Rhode Island

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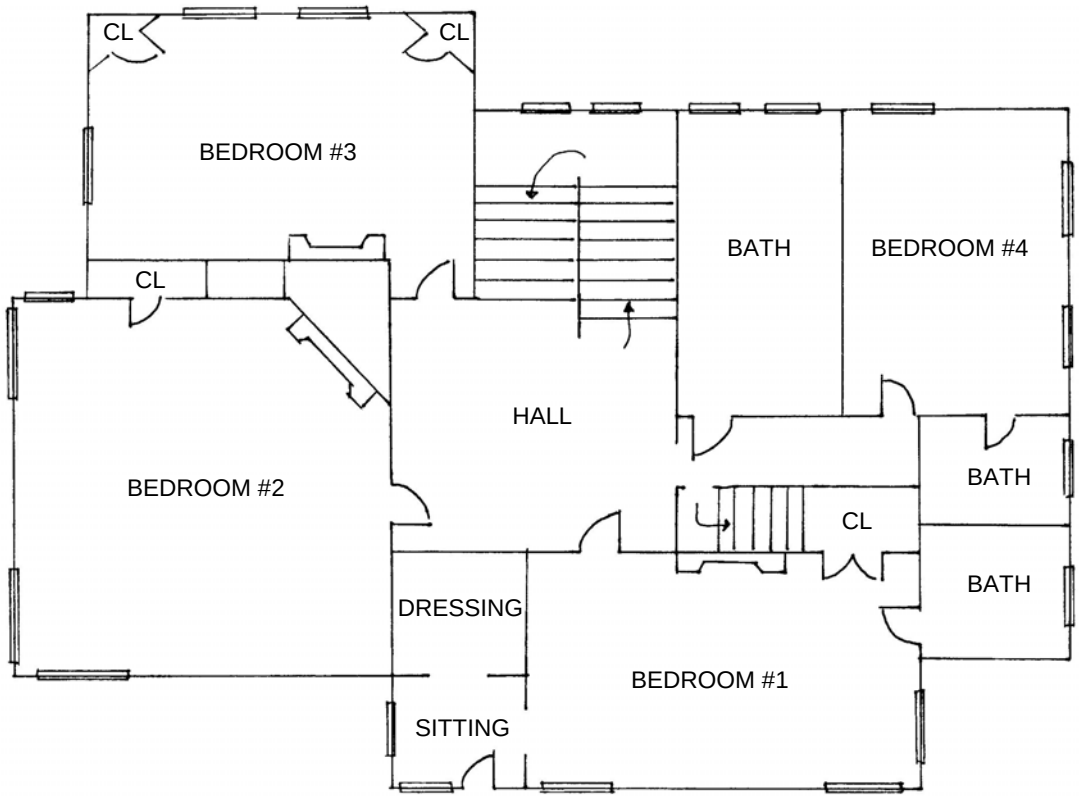

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