

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: North Carolina	
COUNTY: Craven	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Jones-Jarvis House

AND/OR HISTORIC:
General Foster's Headquarters

2. LOCATION

STREET AND NUMBER:
528 East Front Street

CITY OR TOWN:
New Bern

STATE: North Carolina CODE: 37 COUNTY: Craven CODE: 019

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No

4. OWNER OF PROPERTY

OWNER'S NAME:
Dr. W. L. Hand

STREET AND NUMBER:
Post Office Box 335

CITY OR TOWN:
New Bern

STATE:
North Carolina

CODE:
37

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Craven County Courthouse

STREET AND NUMBER:
300 Broad Street

CITY OR TOWN:
New Bern

STATE:
North Carolina

CODE:
37

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey

DATE OF SURVEY: 1937 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
East Capitol and Independence Avenue

CITY OR TOWN:
Washington

STATE:
D.C.

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7. DESCRIPTION

CONDITION	(Check One)					
	<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
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

The Jones-Jarvis House is almost a twin to its next door neighbor, the Eli Smallwood House. The two houses define the Federal style as it was executed in New Bern. A formal garden on the south and the broad Neuse River behind provide a handsome setting for this two-and-a-half story brick side-hall-plan town house. The wealth of carved ornament the dormers and porch is eloquent testimony to the ability of early nineteenth century New Bern craftsmen and the taste of the owners.

The Jones-Jarvis House is built of brick laid in Flemish bond above and below molded watertable. Because of the side-hall plan, the fenestration is varied with three openings on the front (west) and south elevations, and four on the rear and north elevations. The gable roof of the structure is pierced by two interior end chimneys on the north side and three pedimented gable dormers, two on the front and one on the rear. Between the chimneys a round-headed window occurs at the attic level; however, on the other side half-lunettes flank a segmental-arched window. The window openings on the first two levels contain six-over-six sash and have flat stone arches above and wooden sills below. (The pair of windows on the north side lighting the rear parlor and another pair on the west facade lighting the front parlor were enlarged in the twentieth century). Arches of stone and wooden sills are used for the openings at the gable ends. All openings with the exception of those in the gable ends have louvered shutters held back with cyma curve shutter stops. The main cornice seen on the facades and along the gables is carved with a variety of motifs which from top to bottom include a wave-pattern band, undercut modillions, a cable molding, and a course of dentils. On the front dormers the cornice is simpler, employing only modillions; the rear dormer is unadorned.

The Jones-Jarvis House has two entrances--a major one in the southern bay of the front facade and a secondary one in the central bay of the south side--each of which is covered by a one-bay wooden porch. The primary entrance is approached by twentieth century sandstone steps which begin with a curtail and are cordoned on either side by an iron balustrade with brass finials. The small pedimented porch, a standard feature of the New Bern side-hall-plan houses, is composed of a pair of columns which support an open-arch soffit pediment. A cornice of undercut modillions and dentils separated by a cable molding carries around the pediment and the base of the arched soffit. The entrance features a six-panel door surmounted by a three-light transom which in the twentieth century replaced the original ornamental transom. A guilloche band occurs between the transom and the door, and a bold cable outlines the inside of the architrave. The two bottom panels of the door are flush and the upper four, flat-paneled; the field of each flat panel is outlined with an additional applied strip of molding, the corners of which are indented. The reveals and soffit are paneled to match the door. The much simpler side porch, although built in the twentieth century as replacement for a full-length Victorian version, is probably very much like the original. The present porch has a plain pediment carried on columns similar to those used on the major porch, and shelters a six-panel door with transom identical to that on the front. A twentieth century one-story brick and frame wing is attached to

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the rear.

The plan of the Jones-Jarvis House consists of a side hall with two rooms opening on to it. The elegant scale and delicate detailing that characterize the exterior of the dwelling are repeated on the interior. Well-executed in every aspect, the wide hall has as a transverse arch that forms a visual frame for the stair. Supported on fluted pilasters with a vertical cable molding on each corner and pierced gouge work in the caps, the elliptical arch has a molded archivolt and keystone, the former being enriched with a band of cable. Carved cornices composed of dentils punctuated with undercut modillions appear on either side of the transverse arch. The walls are plastered above a flat-paneled wainscot. Identical flat paneling occurs on the window reveals and soffits. The stair rises in three flights with two square landings in between. It features balusters square in section and tapered posts which carry a ramped rounded handrail. The profile of the handrail is repeated on the opposite wall by a continuation of the paneled wainscot. The tapered newel is encircled at the top by the handrail carried on balusters, a motif echoed at the back of the curtail by an ascending plaster swirl. A stylized wave-pattern bracket adorns each step.

Both parlors are elaborately and similarly finished; they vary only in the detailing. The flat paneled dado of the hall is repeated in both parlors; however, in the front room it breaks out to form pedestals for the paneled pilasters which flank the doors and windows and carry a full entablature. The cornice of the entablature breaks over the plain end blocks and is enriched with a cable band and undercut modillions. The molded chair rail and baseboard are embellished with a fret of diamond-and-oval guilloche and a Wall of Troy band respectively, and both employ a cable. The plain mantel is composed of engaged colonnettes supporting an unadorned three-part frieze which carries a molded shelf. The shelf, which breaks above the end blocks and bows over the center tablet, is accented with a course of pierced dentils. The overmantel is far more elaborate. It features fluted engaged colonnettes that are pierced just below the necking and carry stubby unadorned end blocks. Pierced dentils and undercut modillions outlined with a cable form the broken pediment. The cornice repeats the motifs used in the pediment, but in addition features a wave molding and another band of cable. Although somewhat less ornate, the rear parlor (now used as a dining room) is finished similarly to the front parlor, the major difference being the lack of overdoor and window entablatures. The dado is the same, but a guilloche band occurs in the chair rail and a cable in the baseboard. The dining room mantel is identical to that in the front room except that plain dentils occur in the shelf rather than pierced ones. The overmantels are identical. Modillions outlined with cable, a dentil course below and a cable band above form the cornice. Centered on the opposite wall, a door with six flat panels is set in matching reveals and soffit. Cupboards flank the door.

Although the cornice in the second-floor hall has been altered, the rest of the finish is identical to its counterpart below. In the twentieth

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century, the middle portion of the hall was enclosed and a bathroom created. Like the Eli Smallwood house next door, the front part of the hall seems always to have been finished as a room. The bedchambers correspond to the placement of the parlors below. The most elaborate feature, a carved cornice with a course of dentils punctuated by undercut modillions, occurs in the two front rooms. Both front rooms have a flat-paneled wainscot. The front bedchamber, that in the northwest corner, has a simple mantel with an unadorned frieze supported on symmetrically molded pilaster strips. The molded shelf breaks above the end blocks and bows in between, and a course of dentils runs beneath the shelf. In the rear bedchamber, the mantel is more academic with narrow paneled pilasters flanking the fire opening. A simple molded shelf breaks above the end blocks which are paneled like the pilasters. This room is finished with plaster walls and simple molded cornice, chair rail, and baseboard.

The third floor has been completely refinished by the present owners. There is evidence of only one original fire opening, that being in the front chamber; the mantel is a modern replacement.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | osophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

The Jones-Jarvis House was begun about 1810 by Frederick Jones and completed by Moses Jarvis. According to the current owners the date 1810 is carved on one of the attic timbers, and that date probably records the year in which the house was begun. Before 1810 the lot had been in a block where Joseph Leech kept a tanyard, and the waterfront lots in the tanyard block seem to have been converted to residential use only after 1807.

Jones bought the lot in September, 1810, for \$1,575 and sold it a year and a half later to Moses Jarvis for \$7,670, which probably represents a substantial improvement, though the amount of time involved would not seem sufficient for planning, executing and finishing a brick house as pretentious as this one is. It seems likely, therefore, that Jarvis participated in the finishing of the house begun by Jones.

Either would have been financially able to build the house. Miller noted in his recollections of New Bern in 1824 that the brothers, Frederick and John Jones, each "had turpentine distilleries which turned out large quantities of naval stores." Jarvis was a partner in Jarvis, West & Co., later Moses Jarvis & Co., which according to Miller "engaged mostly in shipping and had extensive transactions . . . [and] probably carried on a larger business than any house in town."

In plan and layout the house is similar to the Bryan House on Pollock Street, constructed some years earlier by Martin Stevenson, Sr., and that house is probably responsible for the form of the Jones-Jarvis House. The stylistic evidence suggests that John Dewey was the builder, rather than Stevenson. Dewey used door and window surrounds with full entablatures in his Masonic Theater Lodge Room (built between 1804 and 1809) along with a paneled wainscot ornamented with diamond and oval guilloche, Wall of Troy and cable moldings; these are duplicated in the Jones-Jarvis House, along with the full overmantel treatment of the Masonic Lodge Room. The Masonic Lodge records reveal numerous delays in Dewey's work on that building because of his active involvement in the building trade. The Eli Smallwood House, next door to the Jones-Jarvis House on East Front Street, could have been one of the structures he was building simultaneously with the Masonic Theater, and the stylistic evidence suggests that the Jones-Jarvis House was another.

The stylistic similarities of these structures and their simultaneous construction is another reason for believing that the Jones-Jarvis House

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could not have been completed during the short period of Jones ownership, and must have been finished by Jarvis.

It was completed and occupied by 1816 when, in the first tax lists available, it was listed as the place where Moses Jarvis resided. One year later Jarvis transferred the property to Sylvester Brown for \$10,000, and the tax lists for that year gave Brown's property as the front of Lot 111 "with brick house, & wharf, & c." Brown's purchase may not actually have reflected a change in occupancy of the house, since the tax lists do not give him as resident, and in 1822 the property was returned to Moses Jarvis, Jr. He maintained ownership until 1858 when Alonzo T. Jerkins purchased it.

During the Civil War, when Union forces garrisoned the town from March, 1862, to the end of the war in 1865, the Jones-Jarvis House served as a part of the headquarters unit for the Department of North Carolina. Shortly after General A. E. Burnside established his own headquarters in the Slover House across the street, General John Foster moved into this house, and it served first as his residence and later as part of the headquarters of the Eighteenth Army Corps.

Albert W. Mann, in his history of the 45th Regiment of Massachusetts Volunteers, notes that the Jones-Jarvis House was General Foster's "private residence." Evidently his offices were in the Slover House--Burnside's Headquarters. Mann also notes that the area was patrolled by the Provost Guard of the second district, and that the house where General Foster's family resided was "under the special guard."

The Jerkins family is said to have fled New Bern at the approach of the Union forces in 1862 and to have returned later to reclaim their property. It would have been available to them at any time after President Lincoln's Amnesty Proclamation in 1864, but whether they returned to take an oath of allegiance at that time, or waited until after the war, is not known.

Alonzo Jerkins sold the house to Mary C. Slover in 1868, and the property has remained with her heirs to the present. It is interesting to note that The Attic Guest, by Robert E. Knowles, is a fictionalized account of the life of a minister who visited the house in the 1880s. The minister lived in an attic bedroom during his stay, and Mr. Knowles's book vividly describes the house, its setting, and the social history of the era.

The Jones-Jarvis House is one of a small number of brick Federal houses in New Bern, all built on a side-hall plan, and all similar. Either because of site, or finish, or the occupations of their owners, however, each possesses a distinct architectural and historical character. This house, with its lots fronting on the Neuse River, is part of a group of nineteenth century brick houses at the corner of Union and East Front streets which is one of the finest architectural complexes in the state. Alone it is a significant document, evidencing both the taste of its builders, and the capability of the craftsman who constructed it, probably John Dewey.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Craven County Records, Office of the Register of Deeds, Craven County Courthouse, New Bern, North Carolina (Subgroups: Deeds, Wills).
 Craven County Records, State Department of Archives and History, Raleigh, North Carolina (Subgroups: Deeds, Wills).
 Knowles, Robert E. The Attic Guest. New York: Fleming H. Revell Company, 1909.
 Mann, Albert W. History of the Forty Fifty Regiment Massachusetts Volunteer Militia. Jamaica Plain: Brookside Press, 1903.
 Miller, Stephen F. "Recollections of Newbern Fifty Years Ago." Our Living and Our Dead. New Bern, 1873.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	° ' "	° ' "		35°	06'	45"
NE	° ' "	° ' "		77°	02'	16"
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 1/2 acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:
 Survey and Planning Unit Staff

ORGANIZATION: State Department of Archives and History

DATE: 17 April 1972

STREET AND NUMBER:
 109 East Jones Street

CITY OR TOWN: Raleigh

STATE: North Carolina

CODE: 37

12. STATE LIAISON OFFICER CERTIFICATION

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

National State Local

Name H. G. Jones

Title Director, State Department of Archives and History

Date 17 April 1972

NATIONAL REGISTER VERIFICATION

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

Chief, Office of Archeology and Historic Preservation

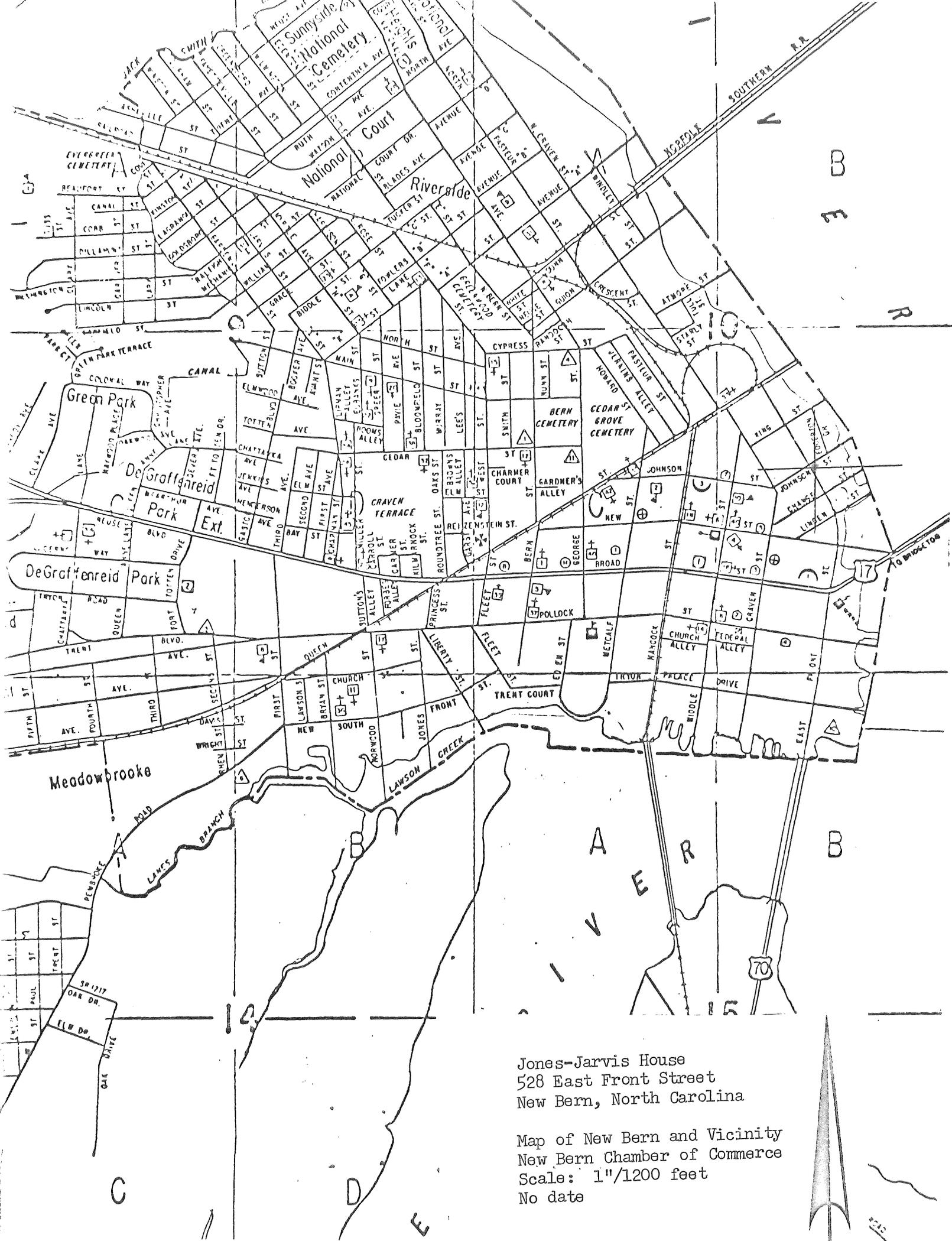
Date _____

ATTEST: _____

Keeper of The National Register

Date _____

SEE INSTRUCTIONS



Jones-Jarvis House
 528 East Front Street
 New Bern, North Carolina

Map of New Bern and Vicinity
 New Bern Chamber of Commerce
 Scale: 1"/1200 feet
 No date

