

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:
Coor-Bishop House

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
501 East Front Street

CITY OR TOWN:
New Bern (First Congressional District, Hon. Walter B. Jones)

STATE North Carolina	CODE 37	COUNTY: Craven	CODE 119
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<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	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No
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 checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME:
Henry C. Wilson

STREET AND NUMBER:
501 East Front Street

CITY OR TOWN:
New Bern

STATE: North Carolina	CODE 37
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5. LOCATION OF LEGAL DESCRIPTION

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

STREET AND NUMBER:
302 Broad Street

CITY OR TOWN:
New Bern

STATE: North Carolina	CODE 37
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE

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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 checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input checked="" type="checkbox"/> Moved	<input type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Coor-Bishop House, a late-eighteenth century frame house thoroughly remodeled in the early twentieth century, commands a sweeping view of the broad Neuse River. The remodeling, which combined both Queen Anne and Georgian Revival styles, involved turning the house from facing toward New Street to its present orientation to Front Street, plus the addition of a new roof with dormers, a projecting entrance pavilion, a side bay, a wide encircling porch, and several rear additions. So complete was the remodeling that almost no trace of the design of the original building is visible on the exterior.

Above a brick foundation, the house is covered with weatherboards and surmounted by a high deck-on-hip roof. On either side of the deck rises an interior brick chimney with a heavy corbeled cap. A two-story pedimented pavilion projects from the center bay of the wide three-bay main (east) facade. At the base of the pavilion is an entrance composed of a horizontally paneled door surrounded by sidelights and a transom filled with elaborately leaded beveled glass. Engaged Corinthian columns separate the door from the sidelights. Flanking the sidelights are flat-paneled pilasters which, together with the columns, support an entablature with egg-and-dart and dentil moldings. In each side of the pavilion at the first level is a narrow leaded window, similar to the sidelights.

In the second story of the pavilion is a large square single-pane window surmounted by a stained glass fanlight. Corinthian colonnettes flanking the window support a wooden dentil arch with keystone over the fanlight. The window that pierces each side of the pavilion at this level is a shorter version of those in the first story. Corner posts with molded caps support a wide frieze beneath the pediment and eaves of the pavilion. Small modillions incised with palmette designs support the molded cornice that carries around the pediment. The tympanum, covered with wooden shingles, contains a fanlight with wooden muntins set in a wide architrave. This lovely fanlight seems to be the only exterior architectural element from the eighteenth century structure which was retained in the twentieth century renovation. A small scroll finial crowns the apex of the pavilion pediment.

Flanking the pavilion on the main facade at each level is a single-pane window with a leaded transom; the first-story windows feature molded entablatures as well. The corners of the main block are defined by cornerposts like those on the pavilion, and an identical modillion cornice also continues around the main block. Projecting from the roof on either side of the pavilion pediment is a pedimented dormer containing leaded beveled glass.

A one-story porch with a flat roof extends across the main facade and halfway around the south side. The porch, set on a brick foundation, bows around the pavilion and is approached by semicircular concrete steps. Diminutive Corinthian columns, occurring in twos and threes, and set on high brick pedestals with rusticated granite tops, support the porch roof. Paneled blocks terminating in volutes separate each group of capitals from the wide modillion cornice of the porch. A balustrade with a

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leaded window

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molded handrail and turned balusters encloses the porch.

Both stories of the remaining three sides have windows with one-over-one sash framed like those of the facade. A two-story elliptical pavilion surmounted by a pediment projects from the central bay of the south side. In the center of the shingled tympanum is a leaded window recessed within concave, shingled reveals behind free-standing Doric colonnettes. The northeast bay of the north side contains a stained glass transom flanked by slender one-over-one sash windows, the whole surmounted by a wooden entablature. On the north and south sides appear two pedimented dormers like those of the main facade; another projects from the rear.

More evidence of the original eighteenth century structure remains on the interior of the Coor-Bishop House than on the exterior. The stair that rises in three flights with two square landings occurs in the southwest corner of the center hall, and is the most prominent reminder of the original house. The flat-paneled wainscot in the hall and in the southeast room (parlor), and the flush-paneled wainscot which remains on several sections of wall in the northwest room also appear to have been part of the eighteenth century Coor House.

The stair, almost identical in design to that in the John Wright Stanly House, is a magnificent example of eighteenth century craftsmanship. Slender turned balusters, three to a tread, support a ramped molded handrail which terminates on the curtail in a spiral around the newel. A flush-sheathed wainscot with molded rail repeats of the profile of the stair handrail on the opposite wall and is punctuated with slender pilasters echoing the posts which occur at each turn of the stair. An elaborate foliate Georgian bracket carved in relief ornaments each step. The flat-paneled spandrel and flush-paneled soffit are also a part of the original treatment. The contrast between the dark wood of the balustrade and brackets and the white trim and plaster of the walls is striking.

The results of the early twentieth century renovation of the interior nearly equal the stair in richness. The basic center-hall plan, two rooms deep, was retained on both the first and second stories. Plaster walls with high molded baseboards, and flat-paneled wainscots identical to those in the Blades House (designed by the architect credited with remodeling this building) occur throughout the house. With the exception of the front hall, each first-floor room has a molded plaster cornice. Each window and flat-paneled door is surrounded by a wide molded architrave with an entablature with corbel, egg-and-dart, and dentil moldings. The wide opening between the front hall and the southeast parlor is elaborated with a pair of free-standing Corinthian columns. A wide molded wooden arch with a fluted key-stone supported on free-standing fluted Corinthian columns separates the wider rear hall from the front hall.

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On both levels each room with the exception of that in the northwest corner contains a wooden mantel dating from the remodeling of the house. The parlor mantel is Adamesque Revival in style with a frieze with garland, rinceau, and urn motifs in the center tablet and a sunburst in the end blocks which are supported by free-standing fluted Tuscan columns with rosette bands in the capitals. An ornamental iron screen covers the fire opening. The walls above the wainscot are fully paneled and terminate in a plaster dentil cornice. The dining room mantel is identical to that in the parlor, while the wainscot here consists of a double range of flat panels. The southwest room on the first floor and the three second-story bedrooms, located in the front and in the left rear, contain simpler but similar mantels. A service stair, added during the remodeling, rises in three flights to the second story and in two flights to the unfinished attic. It has tall turned balusters beneath a heavy molded handrail with a pair of large paneled newels with turned finials. A vertically sheathed wainscot continues up the stair wall.

3. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input checked="" type="checkbox"/> 18th Century | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input 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 checked="" type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | _____ |
| <input type="checkbox"/> Conservation | | | _____ |

STATEMENT OF SIGNIFICANCE

The Coor-Bishop House is located at New and East Front streets facing the Neuse River. During much of its eighteenth and nineteenth century history its site included all of the triangle of land bounded by New, East Front, and Short streets, though the site now has been reduced to part of a single lot.

James Coor purchased the lot on which the house stands in 1767, and construction of the house must have begun soon thereafter. Coor was a carpenter and may have worked with the architect of Tryon Palace, John Hawks, who arrived in New Bern in 1765 to superintend the construction of the residence of Royal Governor Tryon. The Coor-Bishop House seems to have been built shortly before the Coor-Gaston House, which Coor later occupied. The differences in interior detail indicate that while Coor probably designed and executed the later house (Coor-Gaston) himself, it is likely that John Hawks was the designer of the Coor-Bishop House, which was probably executed by Coor. Both houses are Georgian in detail, but the surviving stair in the Coor-Bishop House is almost identical to that in the John Wright Stanly House, which Hawks is said to have finished after the American Revolution for Stanly. Both Coor and Hawks were significant Revolutionary and post-Revolutionary political leaders in New Bern, and their political interests paralleled for many years after the construction of the Coor-Bishop House.

It is difficult to trace Coor's use of the two houses he constructed before the Revolution, but he is known to have lived and died in the Coor-Gaston House. He did not own the Coor-Bishop House after May of 1778, for the house was sold to Thomas James Emery at that time. Emery sold the house twenty years later to Morgan Jones, who in turn sold it to George Pollock in 1806.

Stephen F. Miller in his 1824 recollections of New Bern described Pollock as being

among the wealthiest men of the State, owning a half dozen plantations or more, and some fifteen hundred slaves. He kept a well furnished mansion in town Mr. Pollock passed his summers generally at Philadelphia and in Europe and was probably in Newbern but once a year for a short time after having inspected his plantations and their management

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Miller also notes that in April of 1819 President James Monroe and his party, which included Secretary of War and Mrs. John C. Calhoun, were entertained by Pollock in his home.

Colonel John D. Whitford in his history identified the house as the Emery House, and it is possible that Mrs. Emery occupied the house during the period of Pollock ownership, since Pollock was generally away from New Bern. Whitford notes that on July 4, 1821, the forty-fifth anniversary of the signing of the Declaration of Independence, that document was read at the Baptist Church, and a parade was held.

In the afternoon at half past three o'clock the company and all the remaining heroes of the Revolution, who were to be found in the town and vicinity, and a number of citizens who had joined them on the occasion, met at Mrs. Emery's house . . . to a dinner prepared for them There were thirteen regular toasts and seven speeches and voluntary toasts, all patriotic and full of revolutionary fire and liberty . . . all the remaining heroes of the Revolution who were to be found . . . were invited and present at the dinner

Whitford does not record names, but does note that Francis Lister Hawks was the moderator. Considering Hawks's writing and speaking ability, and the number of New Bern men who were involved in revolutionary activities, it must have been quite an assemblage.

Pollock was killed in an accident in 1839, and the house passed to his heirs, who sold it to Samuel Simpson in 1843. Simpson's daughter, Sarah, married Mathias E. Manly, and the property passed to her in 1847. Simpson's will notes that the Manlys already lived in the house at that time. Manly, a lawyer, had represented New Bern in the General Assembly, and was later a judge and member of the State Supreme Court.

The house remained with the Manly heirs until 1900 when it was sold to Edward K. Bishop. It was Bishop who, between 1904 and 1908, had the house turned toward the river and remodeled to its present configuration. The stylistic evidence strongly suggests that he retained Herbert W. Simpson to accomplish the remodeling, and this is borne out by local tradition. Simpson was a New Bern architect who had gained a good deal of local fame from the house he designed for the Blades family and his design for Centenary Methodist Church. He incorporated both Queen Anne and Georgian Revival concepts in the remodeled building. A number of specific elements, as well as the overall character of the design of the Coor-Bishop House remodeling, closely resemble the Blades House in particular.

The house has had other owners in the twentieth century and served for a time as the rectory of Christ Episcopal Church but has undergone no other

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changes. It remains today as an interesting and handsomely executed early twentieth century structure of Neo-classic Revival style, enclosing and incorporating a pre-Revolutionary Georgian house that contains one of the finest surviving Georgian stairs in North Carolina. The architectural significance of the Coor-Bishop House derives partially from the flamboyant skill with which the native New Bern architect, Herbert Simpson, handled familiar architectural elements, and also paradoxically in the parallel between the eighteenth century classicism of the original structure and the eclectic revival style of the renovation.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Craven County Records, Craven County Courthouse, New Bern, North Carolina, Office of the Register of Deeds and Clerks Office (Subgroups: Deeds, Wills, Clerk's Loose Papers).
 Craven County Records, State Department of Archives and History, Raleigh, North Carolina (Subgroups: Deeds, Wills).
 Miller, Stephen F., "Recollections of New Bern Fifty Years Ago," Our Living and Our Dead. New Bern, 1874.
 Wheeler, John H. Historical Sketches of North Carolina. Philadelphia: Lippincott, Grambo and Co., 1851.

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'	35"
NE	° ' "	° ' "		77°	02'	14"
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY:

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE:

Survey and Planning Unit Staff,

ORGANIZATION

State Department of Archives and History

DATE

30 March 1972

STREET AND NUMBER:

109 East Jones Street

CITY OR TOWN:

Raleigh

STATE

North Carolina

CODE

37

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

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 30 March 1972

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

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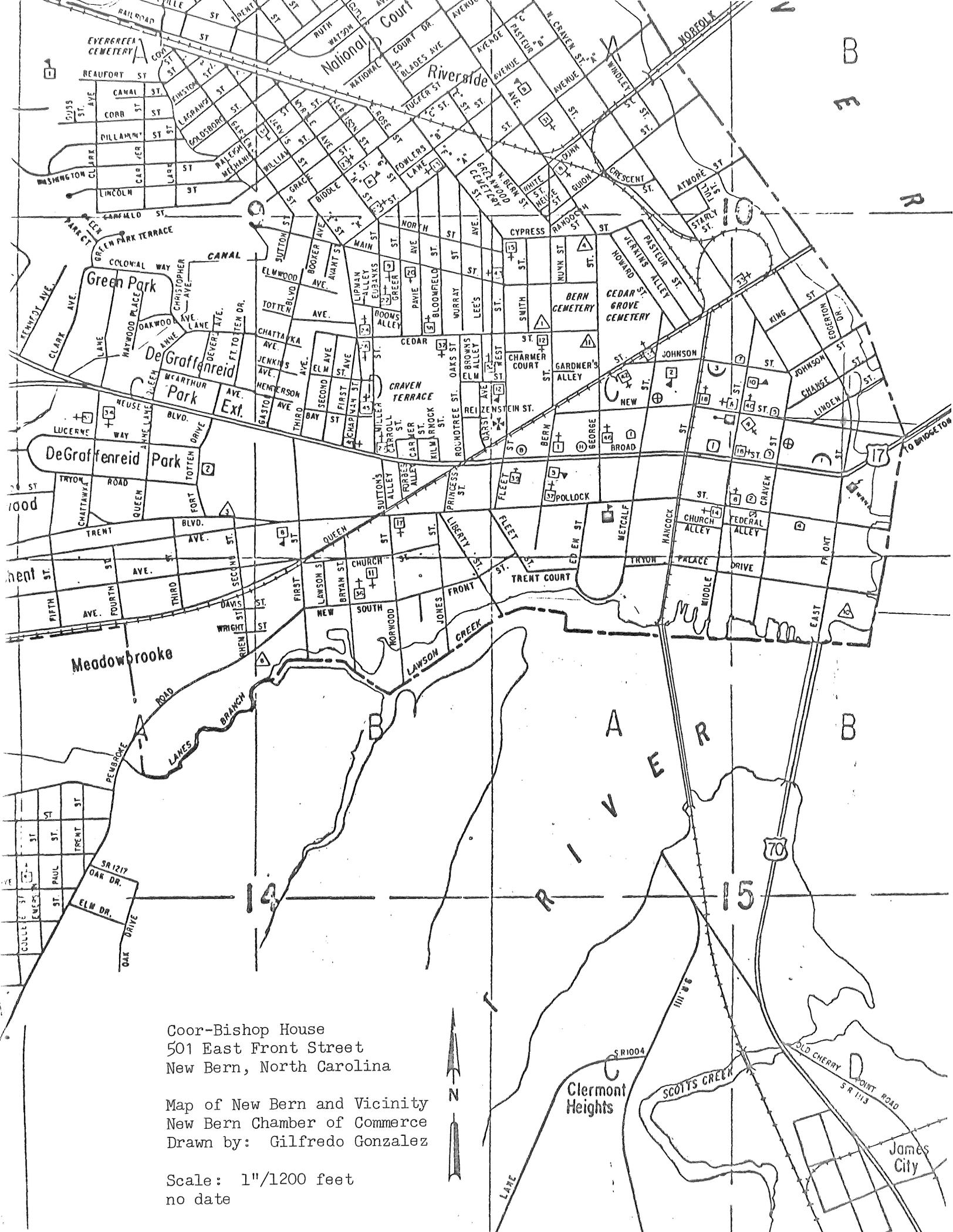
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9.

Whitford, Colonel John D. "The Home of the Walking Stick-Early History of the Biblical Recorder and Baptist Church in New Bern." Before 1900, unpublished manuscript, typed copy in possession of Mrs. G. Tull Richardson, Bellair, New Bern, North Carolina.



Coor-Bishop House
 501 East Front Street
 New Bern, North Carolina

Map of New Bern and Vicinity
 New Bern Chamber of Commerce
 Drawn by: Gilfredo Gonzalez

Scale: 1"/1200 feet
 no date

