

NPS Form 10-900 OMB No. 1024-0018
(Rev. 10-90)
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 **Moore, Susan J. Armistead, House**
other names/site number **Poplar Neck; Jubilee Farm**

2. Location

street & number **South side of NC 32, 0.25 miles west of the junction with NC 37** not for publication N/A
city or town **Edenton** vicinity **X** state **North Carolina** code **NC** county **Chowan** code **041** zip code **27932**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

Jeffrey A. Crow SHPD 3/24/05
Signature of certifying official Date
North Carolina Department of Cultural Resources

State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register _____

See continuation sheet.

determined eligible for the _____

National Register

See continuation sheet.

determined not eligible for the _____

National Register

removed from the National Register _____

other (explain): _____

Signature of Keeper

Date of Action

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	
1	3	buildings
0	0	sites
0	1	structures
0	0	objects
1	4	Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: **Domestic** Sub: **Single Dwelling**
 Domestic **Secondary Structure**
 Agriculture **Storage**

Current Functions (Enter categories from instructions)

Cat: **Domestic** Sub: **Single Dwelling**
 Domestic **Secondary Structure**

7. Description

Architectural Classification (Enter categories from instructions)

Mid-19th Century: Greek Revival

Materials (Enter categories from instructions)

foundation **BRICK**
roof **METAL**
walls **WOOD/weatherboard**
other

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

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.
- X** **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.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance **ca. 1853**
Significant Dates **N/A**
Significant Person **N/A**
Cultural Affiliation **N/A**
Architect/Builder **Unknown**

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: _____

10. Geographical Data

Acreage of Property **approx. 20 acres**

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

Zone Easting Northing Zone Easting Northing

1 **18 361440 3988220** 3 _____

2 _____ 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 **Nancy Van Dolsen** date **5 October 2004**

street & number **1601 Highland Drive**

city or town **Wilson** state **NC** zip code **27893**

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

Simon and Nancy Rich

street & number **620 Poplar Neck Road** city or town **Edenton** state **NC** zip code **27932**

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Moore, Susan J. Armistead, House
Chowan County, NC

Narrative Description

Poplar Neck plantation, located approximately four miles southeast of the center of Edenton on N.C. 37 in Chowan County, is approximately one-and-a-half miles north of the Albemarle Sound. The plantation, settled in the mid-eighteenth century, has been known as Poplar Neck since the early nineteenth century. The Susan J. Armistead Moore House postdates the naming of the plantation. It is now known as Jubilee Farm.

The Susan J. Armistead Moore House, which stands at the center of the plantation, is at the end of a long, dirt lane shaded by cedars. The drive leads to a graveled parking area southeast of the house, and then continues south of the house to a ca. 1940, frame stable/garage building. The area to the front (north) of the house is an open lawn edged by decorative shrubs and trees. A cultivated field is located west of the house. A low, white picket fence sets apart the rear garden, a parterre with brick paths edged with yaupon hollies, with its main axis in line with the rear entrance to the house. The garden is separated from an in-ground pool by the white picket fence. A small frame outbuilding (2001) stands south of the pool. To the east of the house, on the other side of the lane, is a commissary/store building that was moved back from the road and converted to a residence. A young orchard is located north of the commissary/store and east of the lane. The agricultural land associated with the farm is under conservation easement with the Coastal Land Trust.

House, ca. 1853, contributing

The Susan J. Armistead Moore House is a large, double-pile, three-bay, two-and-a-half story Greek Revival-style residence dominated by engaged, tiered porches across both the façade and rear elevations. Two single-shouldered exterior end chimneys, laid in one-to-three common bond brick with stepped bases and corbelled tops, run up the gable-end (east and west) elevations. The weatherboarded house stands on a brick foundation and a sealed-seam metal roof caps the building. The building is intact, retaining on the exterior, its original porches, siding, windows, doors, and window and door surrounds and on the interior, the original floors, door and window surrounds, doors, mantels, and stairs.

The façade is bilaterally symmetrical, and features a central double-leaf entrance with two-raised panels per leaf. The entrance is flanked by sidelights (over heavily paneled aprons) and crowned with a four-light transom. The second-floor entrance is a replacement door that has four panels with six lights and is topped by a two-light transom. Flanking the first-floor entrance are large windows that feature a central, double-hung sash with nine-over-six lights flanked by narrow two-over-two sash windows; below the window is a heavily paneled apron. The windows flanking the second-floor entrance are identical, except that the central window is six-over-six sash. The rear elevation exhibits six-over-six sash on both floors. The windows flanking the chimneys on the end elevations are narrow, four-over-four light sash.

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A simple entablature runs along the cornice, and a molded rakeboard adorns the gable ends. The cornerboards are plain boards. The two full-length, two-story porches are identical, except that the second-floor level of the rear porch has been screened-in. Both first and second floor porches have four Doric posts with stepped bases and molded caps. Each upper porch has a balustrade with straight balusters.

The house has a central passage flanked by double parlors. The passage has an offset in the southeast corner to accommodate the stairs; full pilasters mark the offset, creating a visual division between the front and rear of the passage. By placing the stair in an offset, the passage appears longer, and has the effect of making the stairs appear more inaccessible. The offset makes the size of the southeast room smaller in comparison with the other three rooms on each floor, which are square, roughly measuring eighteen feet by eighteen feet. The passage is half the width of the rooms, approximately nine feet. In each room, the fireplace is centered on the outside wall, flanked by narrow windows. On the first floor, a pair of paneled pocket doors separates the rooms on the west side of the house, and a single door provides access between the rooms on the east side. On the second floor, small baths and closets were added in the 1970s between the rooms on both sides of the passage.

On the first floor, the doors and windows feature identical trim: each opening has a crossetted plain board surround with Doric pilasters (with moldings identical to the porch posts) topped by a floating entablature. The four-panel doors are topped with two-light transoms. The pilasters framing the windows descend to the floors, and frame flat-paneled aprons. The open-string stair has a simple balustrade with square balusters that terminates in a massive, octagonal newel. A small round-arch niche in the wall, an original feature, is located at the top of the first floor landing. The second floor window and door trim is simpler than the first: plain wood surrounds with a thin molding. The third-floor was plastered and finished in the early twentieth century. By 1974, the third floor plaster had fallen into disrepair, and the two rooms and central passage were sheetrocked and repaired in the late 1970s.

All eight fireplace mantels remain intact and are excellent examples of the Greek Revival style in their simplicity and linearity. The most elaborate mantels are found in the first-floor western rooms, which feature identical treatments: flat paneled posts with rounded arch tops, and a shelf supported by a cavetto and ovolo molding. The mantels found in the first-floor eastern rooms have a four-part stepped surround that incorporates a slightly arched frieze. The mantels on the second floor are all identical, and are simpler than those found on the first floor. These mantels feature beaded, flat-paneled posts and a beaded flat-paneled frieze.

Commissary/Store, ca. 1910, ca. 1998, non-contributing

The commissary/store building originally stood at the edge of the public road, and was moved to its present location, east of the house, during the last decade of the twentieth century. The gable-front building features a central, double-leaf door flanked by two-over-two sash windows. An

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engaged porch was added at the time of the move to the west elevation, creating a spacious porch. Two, two-over-two sash windows and a door were added to this elevation during renovations made in the late 1990s. The interior retains all original trim, floor, and moldings. Weatherboards sheath the exterior and a metal roof covers the original building and engaged porch.

Stable/Garage, ca. 1940, ca. 1980, non-contributing

The stable/garage, a frame gable-front building with flanking sheds, stands to the southeast of the house. The building and sheds were originally open, and were sheathed in weatherboards sometime after 1974. The building is covered with a metal roof. A large double door leads into the central section, and two other doors and two double-hung windows pierce the north elevation.

Outbuilding, 2001, non-contributing

In 2001, a small, gable-front outbuilding was constructed south of the house, next to the swimming pool. The building stands on brick piers, is sheathed with weatherboards, and is covered by a metal roof. A recessed, screened-in porch is found on the north elevation. A door is centered on the screen porch.

Swimming Pool, ca. 2000, non-contributing structure

An in-ground swimming pool was constructed south of the house, between the house and the outbuilding. The pool is surrounded by a cement walk.

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Moore, Susan J. Armistead, House
Chowan County, NC

Summary

The Susan J. Armistead Moore House meets National Register Criterion C for architecture for its vernacular form and academic expression of the Greek Revival style. Built ca. 1853 near Edenton in Chowan County, the double-pile, two-story, three-bay house features full, tiered porches across the façade and rear elevation incorporated into a double-slope, gable roof, a regional form found in nineteenth-century northeastern North Carolina dwellings. Despite the vernacular idiom expressed in its form, the house exhibits academic examples of patternbook Greek Revival details found in the published works of Minard Lefever and William H. Ranlett. The high degree of architectural integrity of the house is remarkable among antebellum dwellings in eastern North Carolina.

Historical Background

Poplar Neck plantation, located approximately four miles southeast of the center of Edenton, is approximately one-and-a-half miles north of the Albemarle Sound. John Blount of Mulberry Hill patented the land associated with the Poplar Neck property in two parcels in 1714 and 1721. The plantation remained in the Blount family until 1743 and 1775 when both tracts were acquired by members of the Benbury family. The Benbury family sold the land to the Creecy family in 1816. Richard B. Creecy sold the 425-acre plantation to Augustus Moore (1803-1851) of Edenton in 1835. Moore paid \$6,500 for the property.¹ Three years earlier, Moore had purchased a large house in Edenton recently remodeled in the Greek Revival style by James Rice Creecy.² This large house, now known as the Barker House, was the primary residence for Moore and his family during his lifetime.

Augustus Moore was graduated from University of North Carolina at Chapel Hill, and practiced law in Edenton his entire adult life.³ Moore became a Superior Court Judge in 1848 and resigned that same year.⁴ One of his partners was his brother-in-law Henry W. Gilliam, and many young

¹ Chowan County Deed Book, L2:94.

² Thomas R. Butchko, *Edenton, An Architectural Portrait: The Historic Architecture of Edenton, North Carolina* (Edenton, N.C.: The Edenton Woman's Club, 1992) 120.

³ William S. Powell, ed. *Dictionary of North Carolina Biography* (Chapel Hill: The University of North Carolina Press, 1979) 311-312. This information was found in the entry for Augustus Moore's son, William A. Moore, who was also a lawyer and a judge in Edenton.

⁴ Powell, 311. Moore resigned in 1848, although local history states that Moore remained a judge until 1851 when he supposedly suffered a stroke when he had to impose a death sentence (Butchko, 121). In a January 5, 1849 letter, Moore wrote "I have been slightly troubled with vertigo several times since you left, though I think I am getting better of it. I begin to feel very much like going to hard work." (Pugh-Gilliam Family Papers, 1757-1879, Collection 1574, Box 2, Folder 16, Southern Historical Collection, Wilson Library, University of North Carolina, Chapel Hill, N.C.) This letter suggests that Moore may have suffered from ill health during 1848 and may have resigned early due to poor health.

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men read law under his tutelage.⁵ So many of his students later became judges (including his sons William and Augustus) that his office was known locally as the “Judges’ Shop.”⁶

In 1830, Augustus Moore married Susan Jordan Armistead (1812-1884), a native of Bertie County. Seven of their children survived into adulthood: William Armistead (1831-1884), Susan Augustus (1836-1909), Henrietta (1839-?), Augustus M. (1841-1902), Mary Elizabeth (1844-1927), John Armistead (1847-1888), and Alfred (1849-1884). Both parents were devoted to their children, and gave them pet names; affectionate references were made to Bill (William), Little Henrie (Henrietta), and Gus (Augustus) in their mother’s letters.⁷ Susan Moore excused her motherly devotion in a letter written to her nephew in 1844, “I suppose however I might find more interesting topics upon which to discourse to a young man than the sayings & doings of a parcel of children, but you know how we mothers are. We are like the crows. We think our children are all whitest & prettiest & sweetest & wisest.”⁸

The primary residence of the Moore family was their house in Edenton, although Susan and the children, as did many other Edentonians, spent their summers in Nags Head. Augustus Moore visited as his schedule permitted.⁹ In 1845, Augustus and Susan Moore constructed a cottage there.¹⁰

In addition to being a lawyer and judge, Augustus Moore was also a planter, having accumulated more than 700 acres at his Poplar Neck plantation and thirty-seven slaves.¹¹ The farm was valued at \$15,000 and Moore had more farming equipment and machinery than anyone else in the county, showing his commitment to agriculture and his close adherence to the latest in agricultural technology.¹² His primary crops were Indian corn, wheat, sweet potatoes, beans and peas, and he had invested greatly in livestock (\$2,000), with 150 swine, sixty sheep, thirty-five beef cattle, sixteen milk cows, fourteen horse, eight mules, and five working oxen. He did not grow cotton or tobacco. He noted in a letter from 1849 that “My land is in fine order . . . I must make a fine crop,” confirming that he paid close attention to the plantation.¹³

⁵ Pugh-Gilliam Family Papers. Random letters both to and from Augustus Moore and his wife, Susan Moore, are located in these family papers.

⁶ Butchko, 121.

⁷ This was in keeping with other members of the North Carolina planter class during the antebellum period. In her study, Jane Censer found that the planters were anxious, fond, and doting parents who highly valued family and children. Jane Turner Censer, *North Carolina Planters and Their Children, 1800-1860* (Baton Rouge, La.: Louisiana State University Press, 1984).

⁸ Pugh-Gilliam Papers, Box 2, Folder 21.

⁹ Susan Moore mentioned in an 1849 letter, that Little Henrie (age 10) “could not help crying she wanted to see Pa.” Augustus Moore also wrote business letters from Nags Head, suggesting that he spent at least some time there with the family. Pugh-Gilliam Papers, Box 1, Folder 10.

¹⁰ Pugh-Gilliam Papers, Box 1, Folder 10.

¹¹ Federal Manuscript Agricultural Census, Slave Census, 1850, Chowan County, District Below Edenton, North Carolina. Microfilm. East Carolina State University, Greenville, N.C.

¹² Agricultural Census, 1850, Chowan County. Only two other farm owners had machinery that was valued between \$1,500 and \$1,800, and most had less than \$800 worth of farm equipment.

¹³ Pugh-Gilliam Papers, Box 2, Folder 17.

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Augustus Moore died in 1851, leaving his thirty-nine-year-old widow, Susan, with six children under sixteen. According to the family, William Armistead Moore, the eldest son (then twenty-one years old), left the University of North Carolina and finished his legal studies at home.¹⁴ In 1853, Susan Moore decided to have a house erected at Poplar Neck plantation, and to make that the family's primary residence.¹⁵ The new plantation house shared many similar features with the house they had owned in Edenton, including the tiered porches and the use of Greek Revival detailing and trim.

By 1860, William A. Moore had moved into the family's house in Edenton and practiced law, while his mother Susan and the four children remaining at home lived at Poplar Neck.¹⁶ A farm manager, Alfred Davenport, ran the plantation and managed the family's forty-three slaves. The slaves ranged in age from six months to ninety years, and resided in ten houses.¹⁷ Since 1850, the plantation acreage had grown to 859 (450 improved acres and 409 unimproved acres). As before, the farm supported a high number of swine (150) and sheep (60), and the land was mostly sowed in Indian corn and wheat. No cotton or tobacco was grown.¹⁸

In 1869, the estate of Augustus Moore sold Poplar Neck, the house in Edenton, another plantation known as Gum Pond, and several vacant lots in Edenton to William A. Moore for debts incurred by the estate.¹⁹ At her death in 1884, Susan Moore bequeathed all her belongings to her two daughters, Susan E. Righton and Mary Elizabeth Moore.²⁰ Her son William A., died shortly after she did, and he divided his entire estate (except his law books) into one-third shares, with his brother John A., and his two sisters, Susan and Mary Elizabeth, each receiving a share. He noted that the "dwelling house & overseers house (or office as it is sometimes called) at Poplar Neck Farm . . . and smok-house [*sic*] and kitchen (those heretofore standing having been burned) shall not be valued at less than \$2,000 nor more than \$3,000" and that the "stables, barns, laborers quarters and other houses on said farm on the south side of the main public road (exclusion of buildings mentioned in number 3) shall be valued at \$7,050."²¹ He bequeathed his law library to his brother John (valued at \$1,000), and set apart the property in Edenton "exclusively for my sisters." He also asked that his brother John A. Moore act as trustee for his married sister, Susan's, share.²² The three siblings petitioned for a division, and Mary A. Moore

¹⁴ Butchko, 121.

¹⁵ According to the family, Susan Moore had decided that "Edenton was 'too worldly a place' for her to bring up her family unaided." Elizabeth Vann Moore, *Guidebook: Historic Edenton and Chowan County* (Edenton, N.C.: Edenton's Woman's Club, 1989) 77.

¹⁶ Augustus (19), Mary (16), John (14), and Alfred (11) remained at home; Henrietta and Susan Augustus had married and left home. Federal Population Manuscript Census, 1860.

¹⁷ Federal Slave Manuscript Census, 1860.

¹⁸ Federal Agriculture Census, 1860.

¹⁹ Chowan County Deed Book Y:239.

²⁰ Chowan County Records of Accounts, E:141. Microfilm. North Carolina State Archives, Raleigh, N.C.

²¹ Chowan County Records of Accounts, E:136.

²² Chowan County Records of Accounts, E:136; 506-508.

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(the widow of John A. Moore who died shortly after his brother) received the house and its accompanying buildings at Poplar Neck along with approximately 425 acres of land.²³

Mary A. Moore sold it to Isaac Layden in 1903.²⁴ The Laydens held onto the property for sixty years, when they sold it to Mr. and Mrs. Thomas Benbury Wood. The Woods sold Poplar Neck plantation to the present owners.²⁵

Architecture Context

The Moore House, constructed ca. 1853, stands as an excellent example of the Greek Revival style in Chowan County. The house also features a regional form in its full tiered porches on the façade and rear elevation incorporated into a double-slope, gable roof and central passage with an offset stair. As one of the best preserved antebellum-era houses in the county, the house retains its original windows, woodwork, doors, floors, mantels, plan (except for some minor alterations to the second floor), and stair.

The Greek Revival style first appeared in North Carolina domestic architecture in the construction of large plantation houses such as Creekside, Burke County (1837; NR 1972) and Lands End, Perquimans County (1830s; NR 1973).²⁶ Like the Susan J. Armistead Moore House, Lands End features full tiered porches on the façade and rear elevation under a multi-sloped roof and patternbook Greek Revival woodwork and mantels. Somerset Plantation (late 1838-1839; NR 1970), Washington County, has the full-tiered porch only on the façade. Other examples of houses with a full-tiered porch across the façade in Chowan County include Strawberry Hill (NC 32; NR 1980), Sandy Point (NC 1114; NR 1985), Greenfield (NC 1109, NR 1976), and Beech Grove (NC 1100).²⁷

By the 1840s and 1850s, Greek Revival was the style of choice among the well-to-do in North Carolina. The Greek Revival dwelling built by Susan J. Armistead Moore and her peers generally followed a form established in the eighteenth century: a bilaterally symmetrical façade with a center passage plan, one or two rooms deep. The houses were capped by a low hip or gable roof and had chimneys on end walls or between the front and rear rooms. The previously desired hall-parlor and three-or-four room plan houses were considered old-fashioned or out-of-date. According to architectural historian Catherine Bishir, the standardization of the plan into a center passage house “paralleled a growing standardization of stylistic elements,” that was inspired by nationally popular builders’ patternbooks.²⁸

²³ Chowan County deed Book A2:439.

²⁴ Moore, 77.

²⁵ Poplar Neck, Historic Resource Survey File, Chowan County, CO 324. Survey Form prepared by B. Barker, 1986. North Carolina State Historic Preservation Office, Raleigh, N.C.

²⁶ Catherine Bishir, *North Carolina Architecture* (Chapel Hill: University of North Carolina Press, 1990) 195.

²⁷ Some of these porches are later additions to late eighteenth and early nineteenth century houses.

²⁸ Bishir, 196.

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The plan of the Susan J. Armistead Moore House does not follow the bilaterally symmetrical full passage plan with matching double-parlor ideal as proposed in patternbooks; instead the stairs are located in an offset, creating the illusion of a longer passage and also initially hiding the stairs from the visitor. This plan is generally found in Georgian-style houses of the mid-to-late eighteenth century.²⁹ The survival of this form into the mid-1850s in the Susan J. Armistead Moore House may also relate to the trend in eastern North Carolina of de-emphasizing the stair as a major focal point on entering the house. Unlike most elite houses in the mid-Atlantic and Northeast from the late eighteenth through the mid-nineteenth century, many houses in eastern North Carolina tend to have the stairs “hidden” from the main entrance. For example, Hope Plantation (NR 1970) in Bertie County, one of the most fashionable houses in North Carolina built in the first decade of the nineteenth century, has an enclosed stair rather than the sweeping stair with turned balusters seen in most elite houses of the period. The Walter Moore House in Johnston County, which has some of the most elaborate Federal-style woodwork in the piedmont and eastern North Carolina, had a stair entered from the rear shed room.³⁰ The reduced accessibility of the visitor to the stair, signaled to the visitor that the second floor was for the family only.

The Susan J. Armistead Moore House exhibits a strong influence stylistically to the patternbooks published in the United States during the 1830s and 1840s, that promoted the Greek Revival style, and heralded the coming of the Gothic Revival style. The work of Minard Lefever (*The Beauties of Modern Architecture*, 1835) and his followers appears to have had the greatest impact upon the builder of the Susan J. Armistead Moore House.³¹ Lefever discusses pocket doors at great length in his book, and plates 6 (parlor window) and 46 (chimneypieces) are simplified versions of the parlor windows and mantels found in the house. The most elaborate mantels in the house, those on the western half of the building, have an inset, round-headed arch that resembles that found on Plate 52 of William Ranlett’s *The Architect* (1849), which helped to introduce the Gothic Revival style into the genre of architectural patternbooks.³² The mantel at the Susan J. Armistead Moore House has only one arch; the one depicted in the plate has two, giving a more Gothic Revival style feeling than the one at Poplar Neck.

²⁹ See the Stanly House, New Bern, ca. 1779-1783.

³⁰ There are, of course, some spectacular stairs in eastern and piedmont North Carolina that are the focal point that date to this period; Montmorenci (ca. 1820; demolished), Warren County, Hayes Plantation (1815-1817; NR 1974), Chowan County, and Elgin (ca. 1827; NR 1973), Warren County, to name a few.

³¹Minard Lefever, *The Beauties of Modern Architecture* (1835) (New York: Da Capo Press, 1968 (reprint)).

³² Ranlett, William H. *The Architect, A Series of Original Designs, for Domestic and Ornamental Cottages and Villas, Connected with Landscape Gardening, Adapted to the United States. Vol. 1.* (New York: Dewitt & Davenport, 1849).

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Chowan County, NC

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Moore, Susan J. Armistead, House
Chowan County, NC

Verbal Boundary Description

The historic boundary is shown on the accompanying tax parcel map, at the scale 1" = 200', for Chowan County, Map 7823.

Boundary Justification

The boundary includes the house, the lane to the house, and the yard immediately surrounding the residence and provides an appropriate and historically intact setting for the resource. The boundary includes approximately twenty acres of land, and is part of a larger 34.86 parcel (Chowan County parcel 7823-0132).

United States Department of the Interior
National Park Service

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Continuation Sheet

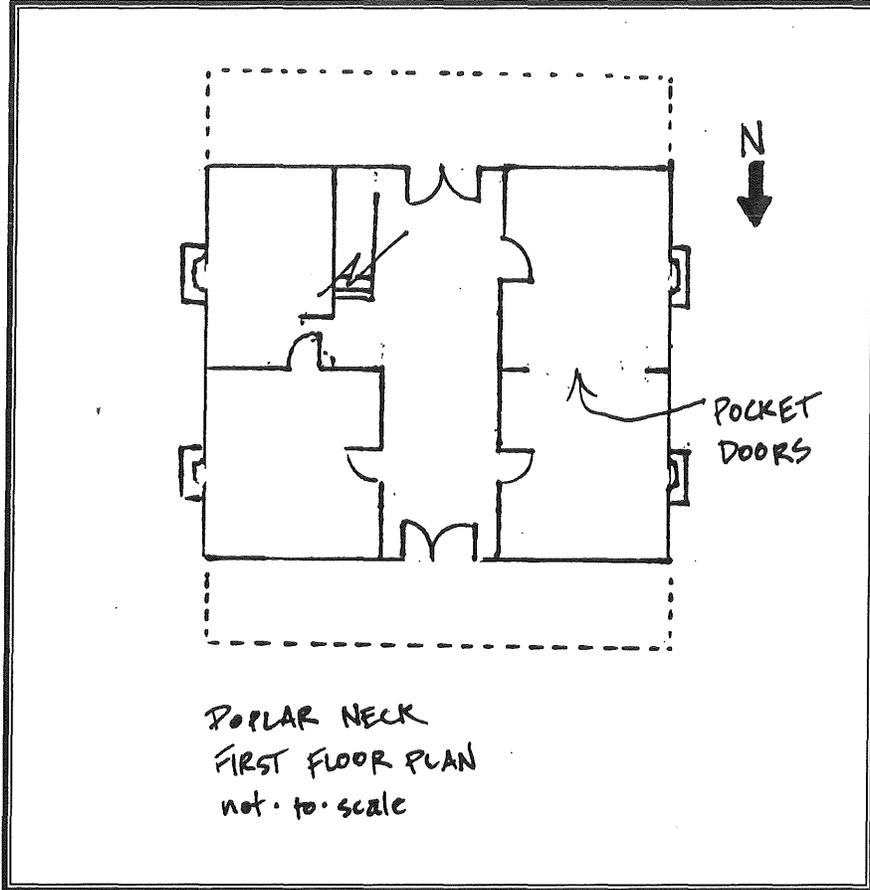
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Chowan County, North Carolina

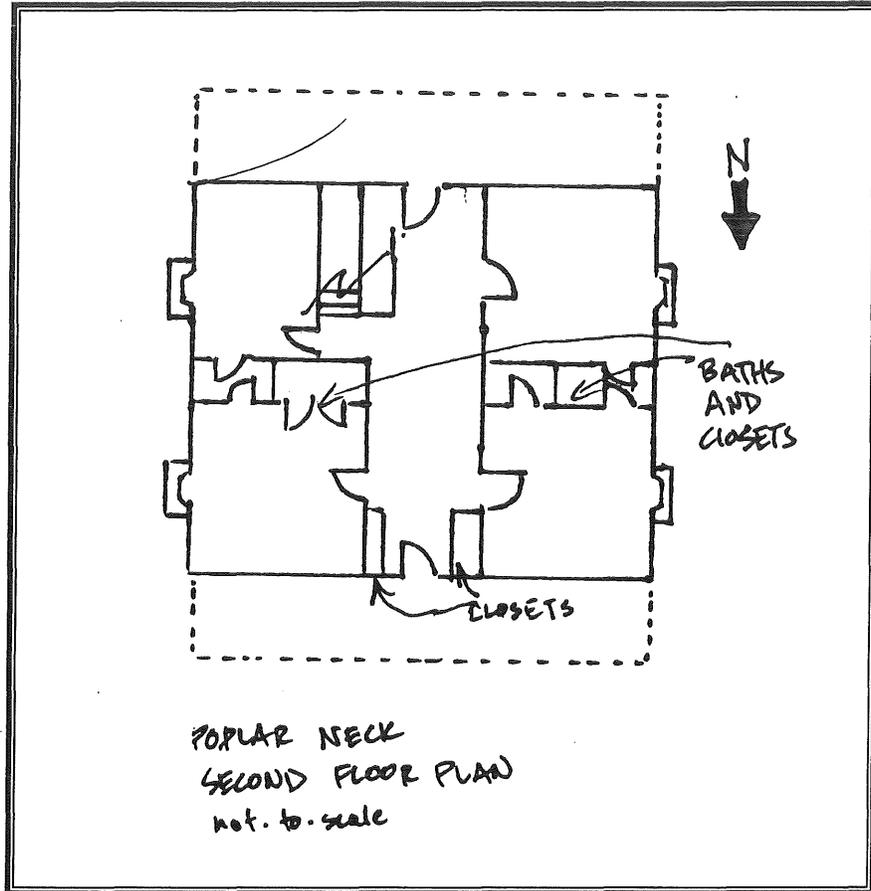
PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs:

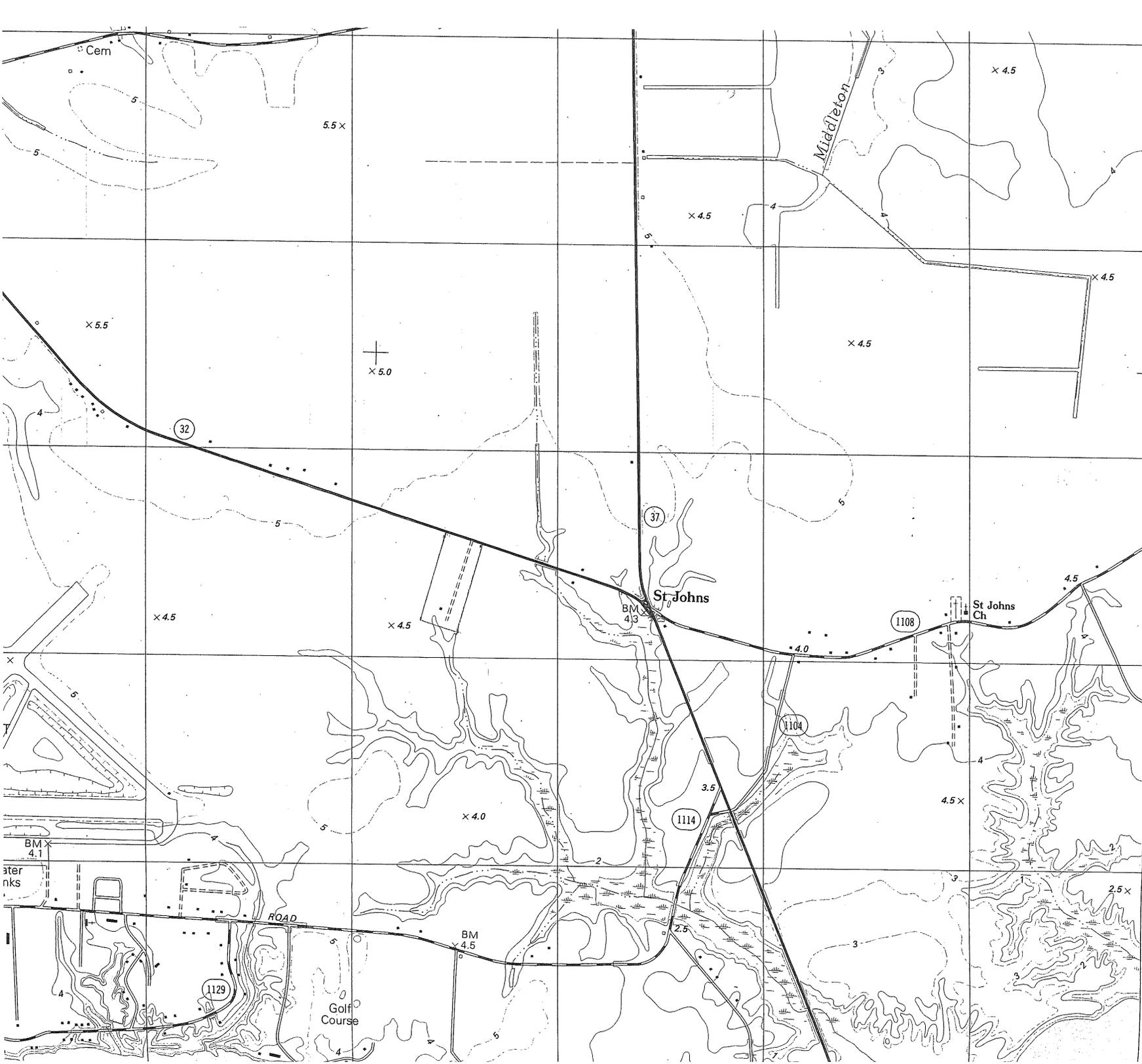
- 1) Moore, Susan J. Armistead, House
- 2) Chowan County, North Carolina
- 3) Nancy Van Dolsen
- 4) June 2003
- 5) State Historic Preservation Office
- 6-7)
 - 1: Façade, looking southwest
 - 2: Rear elevation, looking north
 - 3: Detail, door on façade, looking east
 - 4: Lane to house, looking south
 - 5: Commissary/Store, non-contributing building, looking southwest
 - 6: Stable/Garage, non-contributing, looking southwest



First Floor Plan
Susan J. Armistead Moore House at Poplar Neck
Chowan County, North Carolina



Second Floor Plan
Susan J. Armistead Moore House at Poplar Neck
Chowan County, North Carolina



3991
3990
2'30"
3989
3988
3987

Susan J. Armistead
Moore House
Edenton NC, quad
Chowan County
N 3988220
E 361440
Zone 18

