OMB Control No. 1024-0018
expiration date 03/31/2026

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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.

1. Name of Property

Historic name: __Moorefields (Additional Documentation and Technical Correction[1])_____
Other names/site number: ___Moorefields Historic District_____
Name of related multiple property listing**:**

_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: __2201 Moorefields Road_____
City or town: __Hillsborough___ State: _North Carolina__ County: __Orange_____
Not For Publication: [ ] Vicinity: [X]

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ 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 ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national _X__statewide _X_local
Applicable National Register Criteria:

___A _X_B _X__C _X__D

_____

Signature of certifying official/Title: State Historic Preservation Officer **Date**

_____

State or Federal agency/bureau or Tribal Government

In my opinion, the property _X_ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [ ]

District [X]

Site [ ]

Structure ☐

Object ☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
3	2	sites
0	1	structures
0	0	objects
4	3	Total

Number of contributing resources previously listed in the National Register 1

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling
FUNERARY: Cemetery
AGRICULTURE/SUBSISTENCE: Agricultural Field

Current Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling
FUNERARY: Cemetery
LANDSCAPE: Garden

7. Description

Architectural Classification

(Enter categories from instructions.)
EARLY REPUBLIC: Federal
LATE 19th AND 20th CENTURY REVIVALS: Beaux Arts Classicism

Materials: (enter categories from instructions.)
Principal exterior materials of the property: WOOD: Weatherboard; BRICK; STONE: Rubble

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Moorefields is a late 18th- and early 19th-century estate purchased in 1784 by Alfred Moore (1755-1810), later appointed an Associate Justice of the U.S. Supreme Court (1799-1804). The 76-acre property—of which ten acres is within the nominated historic district—is the vestige of a 1,200-acre farm located approximately 4 miles southwest of Hillsborough in Orange County. The focal point of the property is the Federal-period house constructed circa 1784-1805. It stands in a gently rolling landscape nestled between three tributaries of the Eno River. Moorefields contains woodlots, agricultural fields, lawns, hedgerows, and designed gardens that reflect both the property's historical use as a subsistence farm that utilized enslaved labor as well as a site of leisure for members of a privileged class.

Classified as the Moorefields Historic District for the purposes of this National Register nomination amendment, the property also contains two family cemeteries. Moorefields' last owner, Edward Thayer Draper-Savage, renovated the house and added Beaux-Arts-style gardens to the grounds. Draper-Savage listed the house in the National Register of Historic Places in 1972, making it one of the earliest recipients of this honorary designation in the state of North Carolina. This Additional Documentation submission is intended to supplement the original National Register nomination with an enumerated inventory, an expanded architectural description of the main resource, a revised resource count (Section 5), expanded Statement of Significance (Section 8), and to delineate the historic district boundary.

Narrative Description

The following is additional documentation to the original nomination. It adds information that the previous document did not include.

Located southwest of the bend in the Eno River as it wraps around the town of Hillsborough, the 76-acre Moorefields property is located on a gently-sloping ridge that runs north-south and rises approximately 610 feet above mean sea level (amsl) at its highest points while falling gradually to 550 feet amsl at the creek beds that surround the property on the north, east, and west.[2] The property is characterized by agricultural meadows, woodlands, hillocks, and stream valleys. The house lies at the highest elevation in the north-central portion of the property, on a relatively-flat plateau that is part of the Occoneechee Mountain range. The property lies in the Piedmont physiographic province, which is characterized by rolling hills and low ridges that can range from 300 feet amsl (to the east and southeast, as the Piedmont transitions into the Coastal Plain) to 1,500 feet amsl (to the west and northwest, as the landscape transitions into the Blue Ridge Mountains). The property also lies within the Carolina slate belt, a geology that is composed of sedimentary rocks (e.g. sandstones). The gently rolling topography includes three streams: Seven Mile Creek to the north, Crabtree Creek to the west, and Rocky Run to the east. These are tributaries of the South Fork Little River, which flows into the Eno River, part of the Neuse River watershed that empties into the Atlantic Ocean. Soils in this area are interfluvial, consisting of Georgeville silt loam on 2 to 6 percent slopes. These soils are well-drained and permeable but also highly acidic.[3]

Two distinct natural environments exist on the site as it appears today: woodlands and meadows. Woodlands line the edges of the property and divide open pastures. The densest woodlots are found on the northern half of the irregularly-shaped parcel, what was surveyed in March and April of 2022 and labeled 'Parcel A' (containing 56.64 acres) on the April 27, 2022 plat map.[4] They consist of hardwood deciduous trees and evergreens native to this region of North Carolina as well as understory shrubs and groundcover. They are likely successional forests, as the property was historically logged. The vast majority of the property consists of meadows of mown turf. These are vestiges of cultivated agricultural fields left fallow. Two primary meadows flank the house to the west and east in the northern half of the property; a smaller meadow lies northeast of the house, in the northeast corner of the property; and a large rectangular meadow occupies the southern leg of the property (i.e., Parcel B, containing 20.20 acres, per the 2022 plat map). In addition to the naturalistic landscapes there are designed outdoor spaces, including an expansive lawn and gardens around the house. The curtilage contains approximately 10.66 acres and extends north of the house to encompass the Cedar of Lebanon allée and the privet-lined North Parterre Garden; the flower bed to the east of the house called the Kitchen Garden; the circular drive with stands of crepe myrtles to the south; and the Draper-Savage cemetery and garden to the immediate west of the house. All of the property except for the 10.66-acre curtilage are under conservation easements.[5] The Seven Mile Creek Natural Area abuts the property, lying directly west of Parcel B.

Moorefields lies south of Interstates 85/40; the northernmost property boundary lies approximately 1,122 feet south of the southern edge of the divided highway. The property is directly accessed via Dimmocks Mill Road, a north-south, secondary (two-lane) road that connects the town of Hillsborough with rural areas south of the interstate; Dimmocks Mill Road lies approximately 0.37

miles east of the property's eastern boundary. Dimmocks Mill Road feeds into Moorefields Road (State Route 1135), an east-west secondary road that runs approximately 0.45 miles in a westerly direction before branching north into the private Moorefields drive. The house lies approximately 2,000 feet north of Moorefields Road and 1,300 feet south of the interstate.[6] Vehicular parking for Moorefields has not been formalized and consists of a grassy area south of the curtilage, bounded by a white-painted, split-rail fence. An open section of fence acts as a gateway to the house; north of the fence line, the drive becomes divided (circular) as it approaches the south façade of the house, taking an elliptical form. Although the approach to the house has historically come from the south, the present-day drive's shape and configuration date to the mid-20th century.

INVENTORY OF RESOURCES

Moorefields was established in a landscape that has been inhabited since the Paleoindian Period (circa 14,000-10,000 BP). Although the Moorefields property may contain pre-Contact campsites or lithic scatters, no pre-Contact sites have been recorded on the property.[7] In contrast, three post-Contact (i.e., Historic Period) archeological sites have been documented on the property to date: Moorefields (OSA No. 31OR696) encompasses the entire 76-acre property; the Cameron-Moore-Waddell Cemetery (31OR815), which is a 0.25-acre historic (19th-century) cemetery located approximately 750 feet southwest of the house in a wooded area; and the Draper-Savage Cemetery (31OR816), which is a late 20th-century cemetery located 50 feet west of the house.

Several surveys have been undertaken within a 2-mile radius of the property and/or including portions of the property, starting with the 1978 Cultural Resource Reconnaissance Survey of the Proposed Interstate 40 Extension, Durham and Orange Counties, North Carolina (31OR192) conducted by J. Terrence McCabe, Thomas H. Hargrove, and Jerry L. Cross. An Archaeological Survey of Portions of Orange County (31OR180, 31OR192, 31OR237, 31OR250, 31OR454, 31OR455) was conducted by I. Randolph Daniel, Jr. in 1994. Two additional surveys within a 2-mile radius of Moorefields were undertaken in 2002 (31OR544, 31OR545) and 2011 (31OR637).

Recent archaeological investigations within the Moorefields property include the 2018 pedestrian survey of an old roadbed north of the Moorefields house by Joe Liles (31OR696) and the 2020 preliminary shove test pit (STP) survey by Emily Nisch Terrell, in which 0.10 acres immediately east of the house were STP-surveyed. Terrell also conducted a pedestrian survey of targeted areas across the property, including the Cameron-Moore-Waddell Cemetery, the site of a non-extant barn, a woodland trail and a formerly landscaped area that Draper-Savage called "the park," the site of a non-extant springhouse near Rocky Run, and the southeast pasture. In her report, Terrell identified the likely location of an outdoor kitchen and kitchen yard as well as possible quarters for enslaved laborers east of the house based on the recovery of 322 historic artifacts. Terrell also opened a single test unit northwest of the house, on the site of a former barn removed after 2014.

In May 2023, Richard Grubb & Associates (RGA) conducted a geophysical survey employing magnetometry and ground-penetrating radar (GPR) at targeted locations around the property, including the Cameron-Moore-Waddell Cemetery. A pedestrian survey conducted east of the cemetery noted a large patch of periwinkle and yucca—plants historically associated with burials—beginning approximately 20 feet east of the cemetery walls. Within this area, the

archaeologists noted approximately 15 fieldstones that could represent potential grave markers or could be naturally occurring. These fieldstones were not individually mapped, GPR survey was not conducted in this area, and the purpose of these fieldstones remains unknown; however, soil changes, vegetation, and the presence of a quartz-edged walking path in this area suggest it may be an additional burial area or an extension of the Cameron-Moore-Waddell Cemetery.[8] However, because this area lies outside of Moorefields property boundaries (it lies on land owned by Orange County), this additional burial area is not considered in this nomination.

In September 2023, RGA carried out an archaeological survey at Moorefields in order to ground-truth anomalies identified during the geophysical investigations. A total of 31 50x50cm test units were placed within an approximately 4-acre portion of the yard immediately surrounding and to the north of the historic house site. These investigations recovered a total of 1,111 artifacts and identified six cultural features, with the densest concentration of cultural materials being to the east of the historic house. The findings supported Terrell's assertion that a kitchen and/or residential outbuilding(s) for individuals enslaved by the Moore and Waddell families had been situated east of the historic house.

Above-ground survey of Moorefields was conducted on April 30, 2024 by Heather McMahon, Architectural Historian (HMAH). McMahon identified seven resources within the proposed, ten-acre Moorefields Historic District of which four are contributing resources (Table 1). Resources that are classified as non-contributing either postdate the historic district's two periods of significance (1784-1837 and 1949-1978) or lack integrity to convey their historic association with the district's areas of significance.

Table 1: Inventory of resources in the Moorefields Historic District

Map Key	Feature Name	Date(s)	Resource Type	Contributing Status
1	Moorefields House	Ca. 1784-1805, ca. 1949-1978 renovations, ca. 1982 renovations	Building	Contributing
2	Cameron-Moore-Waddell Cemetery	Ca. 1837 – 1967	Site	Contributing
3	Barn Site	Ca. 1949-2014	Site	Non-Contributing
4	Kitchen Yard Site	Ca. 1784-1966	Site	Contributing
5	South Lawn	Ca. 1784-1978, after 1982	Site	Non-Contributing
6	Draper-Savage Gardens	Ca. 1949-1978, after 1982	Site	Contributing
7	Moorefields Drive	By 1938, reconfigured ca. 1955-1978	Structure	Non-Contributing

Moorefields House: 1 Contributing building
(Ca. 1784-1810, ca. 1949-1978 renovations, ca. 1982 renovations)

Family lore maintains that Moorefields house was sited at the top of a ridge in order to capitalize on prevailing breezes and that it was built by enslaved persons circa 1785-1788.[9] The tripartite form comprises a two-story, three-bay, one-pile central block (measuring 27-feet, 4-inches wide by 23-feet, 2-inches deep) flanked by one-story, one-bay, two-pile wings (measuring 13-feet wide

by 31-feet deep). The central block comprises a side-passage and a parlor (see Photo Key 3 for first-floor plan).[10] Each wing contains two bedchambers. The two western and eastern bedchambers are connected to each other by interior doorways, while the southwestern bedchamber is accessed from the hallway side passage; the southeastern bedchamber is accessible from the parlor; and both northern chambers have doors leading to the now-enclosed north porch. The first story's original footprint was a shallow U, as the recess between the extending wings on the rear (north) elevation was an open porch; either earlier tenants or Draper-Savage enclosed the north porch before 1955 (Figure 1). The second story of the main block contains a landing and three bed chambers. Although the original floorplan of this upper story remains, Draper-Savage converted the northeast bedchamber into a bathroom in the mid-20th century.

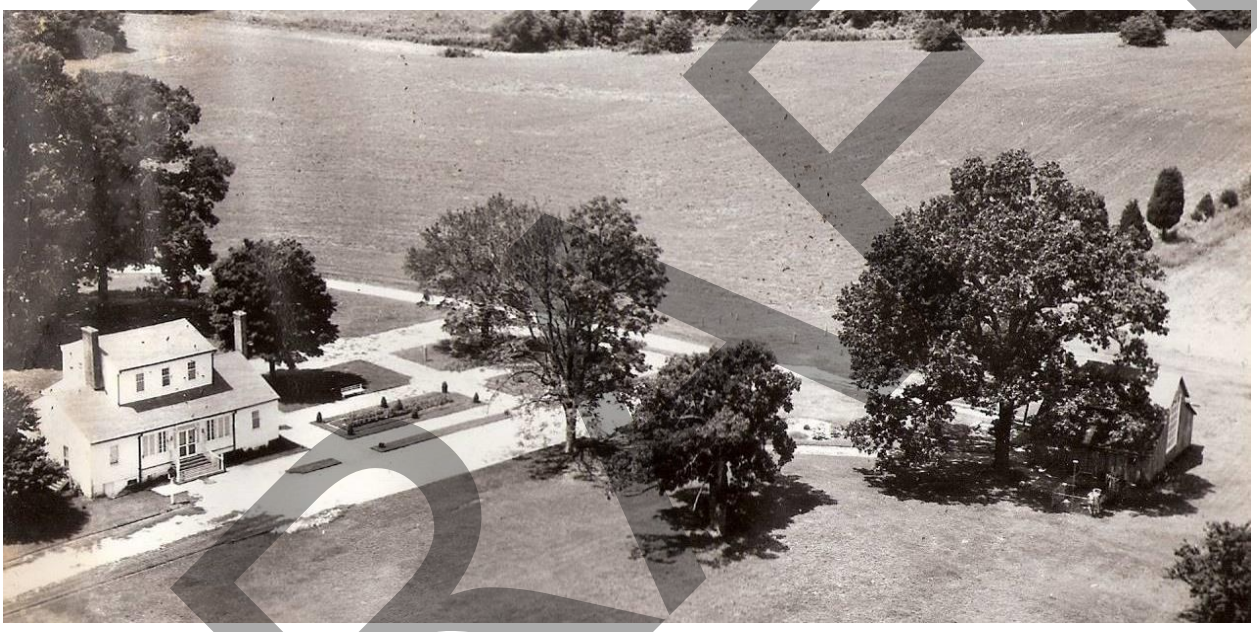

Figure 1: Oblique aerial view of Moorefields house (north elevation), showing barn to northwest of house, 1955. Courtesy Friends of Moorefields.

The exterior is clad in original, molded weatherboards applied with rosehead nails, although portions may have been replaced over time. Although the majority of the façade's sheathing overlaps, that portion of the core which is sheltered by the south porch is beaded flushboard sheathing; this section is most likely original planking. The walls were insulated by a clay mixture in between hand-rived laths of oak, assembled in a braced-frame construction. The main block has a shallow-pitched, side-gable roof clad in composition asphalt shingles. The wings have moderately-pitched, side-gable roofs, also clad in composition asphalt shingles. Originally, the roofs would have been clad in cedar or pine shingles. The slightly-splayed eaves obscure a simple, molded cornice. The wings of the house were likely originally raised on brick piers, but a continuous, parged concrete-block foundation was laid underneath the entire building in the mid-20th century.[11]

The façade (south elevation) is asymmetrically fenestrated, with the off-centered entrance located in the westernmost bay of the main block followed by two narrow, rectangular window apertures in the middle and easternmost bays, while on the second story, only two windows are present in the first and third bays. The first-story windows are double-hung, nine-over-nine sash, while the upper-story windows are double-hung, six-over-nine sash. The east and west wings each have one double-hung, six-over-nine sash window. All of the windows have simple wooden surrounds with molded back bands and molded, wooden sills. Each window is adorned with paneled wooden shutters. The paneled, wooden entry door is encased in a simple wooden surround with back bands, above which is a rectangular, four-light transom. A carriage light is mounted to the exterior wall just west of the entrance. The full width of the main block is covered by a full-width, one-story, raised porch. Originally the porch was built atop brick piers, but a continuous foundation of parged concrete block was constructed in the mid-20th century. The moderately-sloping shed roof of the south porch is clad in composition asphalt shingles. Draper-Savage removed the exterior stairs on the south porch, making it inaccessible from the outside, at some point between 1958 and 1968 (Figures 2 and 3). The present porch dates after 1982 and is defined by a centered, six-step staircase that flares at the bottom, with curved handrails and newel posts; four turned, wooden posts that support the shed roof; and a molded wooden handrail with simple "tobacco stick" balustrade.[12]

Figure 2: South elevation of Moorefields showing porch stairs, 1958. Original photograph by Madlin Futrell; this is a photograph of a newspaper reprint of the original. Mary Claire Engstrom Photographic Collection, University of North Carolina at Chapel Hill, Wilson Library, North Carolina Collection: P0050, Print Box 3, folder 151.

Figure 3: South elevation of Moorefields, showing no porch stairs, 1968. HABS NC-271. Library of Congress Prints and Photographs Division.

The rear (north) elevation is dominated by a port-cochere erected by Draper-Savage after 1955 and replaced in the 1980s (see Figures 1 and 4). The port-cochere's shed-roof (also clad in composition asphalt singles) is supported by two squared posts. Centered in the elevation, the port-cochere covers the porch that Draper-Savage enclosed using multi-light casement windows and paneling. The entrance is a double-door accessed by a flight of six steps that also flare at the bottom and have curved handrails with newel posts. The raised-paneled, wooden doors are flanked with multi-light sidelights and a rectangular, six-light transom. This entire composition dates to Draper-Savage's ownership and renovations he undertook in the mid-20th century. Each wing is punctuated by a single, double-hung, six-over-nine sash window while the second story holds three double-hung, six-over-nine sash windows. None of the windows on this elevation have shutters. The foundation of the northeast corner of the rear elevation (as well as the below-grade, basement access steps and door) is obscured by a picket fence that encircles the HVAC system (Draper-Savage installed a heating system and indoor plumbing during his ownership).

Figure 4: North and east elevations of Moorefields, showing port cochere and side entry, 1968. HABS NC-271. Library of Congress Prints and Photographs Division.

The east (side) elevation is punctuated by two double-hung, six-over-nine sash windows on the ground floor. As late as 1972, the northernmost window was an exterior doorway with stairs that connected the northeast chamber to the kitchen yard (Figure 4). It was converted into a window in the late 20th century. The second story has only one window, in the southeast corner. It is a double-hung, six-over-nine sash window. None of the windows on this elevation have shutters. At the ridge line of the east wing's side-gable roof, the uppermost portion of an interior chimney rises, off-centered from (slightly north of) the main-core's roof's ridgeline. The brick chimney is laid in a common bond pattern, as it was replaced in the early 1980s.

The west (side) elevation is almost a mirror image of the east (side) elevation, the primary difference that the chimney is an exterior end chimney, entirely exposed from foundation to top. Again, the brick bonding pattern, the use of Portland cement for mortar, and the concrete foundation of the chimney suggest it was rebuilt in the 20th century. A photograph taken in 1968 shows that Draper-Savage had parged the chimney base up to the chimney shoulders in order to espalier English ivy (Figure 5). The parge and the ivy were removed by 1983, at which time the chimney's brickwork was likely repaired or replaced. Like the east (side) elevation, the first-story has two windows flanking the chimney stack, both double-hung, six-over-nine sash, while the upper floor has one window in the southwest corner, also a double-hung, six-over-nine sash.

Figure 5: West end chimney at Moorefields, showing English ivy atop a layer of parge, 1968. Mary Claire Engstrom Photographic Collection, University of North Carolina at Chapel Hill, Wilson Library, North Carolina Collection: P0050, Print Box 3, folder 152.

The front door opens into a stair hall, in which the staircase abuts the interior west wall of the main block, turning to access the landing on the northwest corner of the second story. The stairwell is notable for its unique Chinese-lattice (or Chippendale) balustrade, molded handrail, and square newel post with molded cap. After 1982, a closet underneath the stairs was converted into a small half-bathroom. The hall continues to the north porch, the enclosure of which preserved the original wood windows and glazing on the original rear elevation of the main block as well as the original chamfered, wooden posts from an earlier open porch. What was once the original back door, which is now an interior entry, mirrors the front entry in location and design, being a single-leaf, paneled, wooden door in a simple molded surround with a four-light transom.

From the side-passage hallway, one is able to enter the southwestern bedchamber from a doorway at the foot of the stairs. Longitudinal and cross sections of the house taken as a set of measured drawings in 1966 show that the primary height of the bedchambers is 8-feet, 10-inches.[13] The two

west bedchambers on the first floor have corner fireplaces that share the end chimney. Similarly, the east bedchambers share the interior east chimney that also serves the parlor. The southeastern chamber has a small fire box in the corner with no mantel. None of the second-story bedchambers have fireplaces. The fireplace wall in the southwestern chamber has a paneled overmantel and a decorative mantel with a finely reeded central panel. As the overmantel in the northwest room had been removed, Draper-Savage had the overmantel in the southwest room copied. The bedrooms are otherwise sparingly adorned with simple molding and chair rails. Draper-Savage had a replica of the chair rail, which was absent from the southwestern chamber, made and installed. In fact, most of the interior trim throughout the house had been lost and was replicated and installed by Draper-Savage.[14]

Directly across from the side-passage's entry to the southwestern bedchamber is the parlor entry. The parlor's tall ceiling (11-feet, 6-inches above the floor) is supported by heavy timber framing that incorporated whole tree trunks. Draper-Savage installed a sheetrock ceiling in the parlor and re-plastered the parlor's walls (as well as the interior walls of several rooms). A steel beam, spanning east-west, was installed under the sheetrock in the early 1980s to support the sagging ceiling. The pièce-de-resistance in the parlor is the full-height fireplace with a paneled overmantel and a finely reeded mantel (Figure 6). A detailed description of the fireplace surround was provided in the 1972 National Register of Historic Places nomination.

Figure 6: Moorefields House interior, Parlor, detail fireplace mantel, 1968. HABS NC-271. Library of Congress Prints and Photographs Division.

Extensive renovations after 1982 included the installation of new heating and cooling systems and electrical wiring, asbestos removal, and interior and exterior painting.[15] The original hard-pine flooring throughout the house was sanded and small sections were replaced. Despite the alterations made in Draper-Savage's tenure and after 1982, the Moorefields house retains its integrity in terms of location, design, setting, association, and feeling and largely retains integrity in terms of historic materials and workmanship.

Cameron-Moore-Waddell Cemetery [31OR815]: 1 Contributing site
(Ca. 1837-1967)

The Cameron-Moore-Waddell Cemetery lies on a 0.25-acre plot in a wooded area southwest of the house and directly west of the entrance to the house curtilage. It is surrounded by a stone rubble wall, and the entrance lies at the northeast corner of the rectangular plot. Records indicate that there are 21 identified burials in 19 graves within the cemetery (Table 2); however, only 11 of those burials have (10) headstones with legible inscriptions today.[16] Ground penetrating radar (GPR) investigations conducted in May 2023 identified 22 potential burials inside the cemetery walls, five of which were unmarked.[17]

Table 2: Gravesites in Cameron-Moore-Waddell Cemetery per1960s survey documentation

Name	Date(s)[18]	Description of Familial Relationship
Cameron, Ann Owen*	8 June 1860 - 24 January 1861	Daughter of John Donald and Rebecca Christina Cameron
Cameron, Betty*	7 November 1851 - 2 January 1864	'Dear Little Betty' Daughter of John Donald and Rebecca Christina Cameron
Cameron, John Francis*	1852-1865	Son of John Donald Cameron and Rebecca Christina (Waddell) Cameron
Cameron, Rebecca (Christina) Waddell*	1826-1861	Wife of John Donald Cameron
Cameron, William*	1838-1845	Son of Dr. William Cameron
Cushman, Catherine McQueen Cameron*	28 March 1855- 9 January 1950	Wife of Walter Stevens Cushman
Cushman, Rebecca Waddell*	3 December 1886 – 28 August 1967	Daughter of Walter Stevens Cushman and Catherine McQueen (Cameron) Cushman
Mammy Sue	D. August 1857	"Mammy Sue, beloved nurse of the Nash and Waddell Family."
Moore, Alfred*	1782-1837	Son of Justice Alfred Moore
Moore, Augusta*	1809-1870	Daughter of The Hon. Alfred Moore (granddaughter of Justice Alfred Moore)
Moore, Sarah Louisa*	14 October 1795 – 26 April 1888	Daughter of Justice Alfred Moore (sister to The Hon. Alfred Moore)
Moore, Susan Eagles	[Possibly late 18th C]	Infant daughter of Justice Alfred Moore
Waddell, Cadwalader Jones	[1844-1844]	Aged One Week. Son of Francis Nash Waddell and Elizabeth Davis Moore Waddell

Waddell, Elizabeth Davis Moore	7 December 1807 – 30 December 1869	Wife of Francis Nash Waddell (daughter of The Hon. Alfred Moore and granddaughter of Justice Alfred Moore)
Waddell, Francis Nash	17 July 1786 – 1 May 1881	(son of John Waddell and Sarah Nash)
Waddell, Frederick Nash	10 April 1837 – 28 December 1868	Son of Francis Nash Waddell and Elizabeth Davis (Moore) Waddell
Waddell, Guion Williams*	May 1840 – October 1911	Son of Francis Nash Waddell and Elizabeth Davis (Moore) Waddell
Waddell, Henry Marsden	[1828-1854]	Son of Susanna H. Moore Waddell and Hugh Waddell
Waddell, Jane Davis	1832-1852	Daughter of Francis Nash Waddell and Elizabeth Davis (Moore) Waddell
Waddell, Mary Haynes	[1842-1842]	Aged 7 Months. Daughter of Francis Nash Waddell and Elizabeth Davis (Moore) Waddell
Waddell, Owen	[1833-1864]	Son of Francis Nash Waddell and Elizabeth Davis (Moore) Waddell

*The 11 burials with 10 legible headstones (John Francis Cameron and Rebecca Waddell Cameron share a headstone).

Several original headstones and footstones remain in the Cameron-Moore-Waddell Cemetery. However, in the 1960s, Annie Sutton Cameron—a descendant of Alfred Moore—replaced some of the original headstones with inscribed granite markers set into the earth. There are eight granite headstones with legible inscriptions, six of which have corresponding granite footstones. Two of these headstones represent original burials made in 1950 and 1967; the remaining six are replacements. These later headstones fall within the second period of significance and do not impair the overall integrity of the site. In the southwestern corner of the cemetery are three older slab markers, two of which are likely marble and bear legible inscriptions. The third has been carved from local fieldstone (possibly slate); it likely once bore an inscription, but has become severely delaminated over time. In addition to these 17 markers, there are approximately five burials marked by combination headstones/footstones (10 stones), one marked by just a headstone, and three solitary markers dispersed throughout the graveyard, all of which are uncut fieldstone (either slate or quartz). These various gravestones should be considered contributing components of the site. They retain their integrity in location, design, setting, material, workmanship, association, and feeling.

Set flush into the earth are rough-cut quartz stones that outline paths around the burial ground. The pattern, which is truncated by a later rubble stone wall, makes a Y pattern in which the tail extends approximately 65 feet east of the present wall. Archaeologists mapped this path in August 2023 and noted that the flush quartz edging stones are aligned parallel, approximately 8 feet apart.[19] As there is at least one known burial (presumably early, as it is marked by an uncut fieldstone headstone and footstone) outside of the Y pattern but within the current rubble walls, the path was likely not original to the cemetery's inception. The quartz-lined path may date to the 19th century. The quartz-stone edging should be considered a contributing component of the site as it has retained its integrity in terms of location, setting, design, materials, workmanship, feeling, and association.

The mounded, rubble stone wall that currently circumscribes the Cameron-Moore-Waddell Cemetery was likely constructed in the mid- to late 20th century. It overlays and, in many places, truncates the earlier area demarcation made with quartz stones set flush into the earth. The boundaries of the rectangular rubble wall most likely do not conform to the true size of the burial ground and the stones may in fact obscure important landscape and archaeological features. The design of the wall, which reaches approximately two feet in height (although that is variable), suggests the wall is dry-stacked (without mortar). It gives the appearance of a careless stacking of fieldstones, likely because the wall had completely collapsed by the time of Draper-Savage's death in 1978, and was loosely restacked in the 1980s. This rubble wall is not a contributing component of the Cameron-Moore-Waddell Cemetery as it has lost structural integrity.

Barn Site: 1 Non-contributing site
(Ca. 1949-2014)

The foundations of a former wooden barn, a portion of which was used by Draper-Savage as an art studio, lie northwest of the house. The agricultural barn likely predated Draper-Savage's ownership of Moorefields but was on the landscape by 1955, when an oblique aerial photograph was taken that shows a double-height agricultural building capped in a side-gable roof and flanked by single-height wings with shed roofs on the east and west elevations (see Figure 1). The north elevation of the central volume held a full-height, multi-light window. A second aerial view from 1955 shows the drive extending north, past the house's west elevation, to access the barn (Figure 7). The barn was demolished after 2014. In 2020, Terrell opened a test unit of the barn site and found no evidence of historically significant material.[20] In 2023, RGA identified seven geophysical anomalies within or adjacent to the former barn site and each was probed with a 50x50cm shovel test pits (STPs). The excavations identified two features, both likely associated with the former barn structure. Among the cultural materials recovered, 11 are diagnostic artifacts with dates potentially overlapping with the site's period of significance, with one of these having dates entirely within the period of significance. However, all artifacts were recovered from disturbed fill or plow zone soils and cannot be confidently associated with the former barn or any other preexisting structure at this location.[21]

Figure 7: Aerial view of Moorefields, showing barn to northwest of house, 1955. Courtesy Friends of Moorefields.

Kitchen Yard Site: 1 Contributing site
(Ca. 1784-1966)

Directly east of the house and adjacent to the Kitchen Garden is the site of a former, freestanding kitchen and at least one other outbuilding that may have housed enslaved laborers. The 1966 measured drawing set includes a title sheet depicting a site section, in which the house is drawn (in section) on a gentle rise, just east of which are two smaller, one-story buildings depicted with dotted lines. Under the profile, the buildings are labeled "Dwelling," "Kitchen," and "Slave Quarters."[22] (Figure 8) An aerial view from 1955 does not show any smaller structures east or southeast of the house (see Figure 7). Draper-Savage is known to have demolished derelict buildings utilized as chicken coops east and southeast of the house soon after acquiring the property. In 2020, Terrell conducted an STP survey of the kitchen yard area and determined that "human-altered topography further confirms the likelihood of buildings at this location."[23] Artifacts suggesting building materials (i.e., remnants of brick and mortar as well as historic nails) were found in 27 STPs dug in this vicinity, as were artifacts suggesting a domestic occupation, such as pottery sherds, a shoe or clothing buckle, a horse bit, and a porcelain doll's head. The ceramic fragments came from pottery originating locally as well as in England and China and were dated from the late 1700s to the late 1800s. Terrell concluded that the kitchen yard area contained important archaeological potential for future investigations.

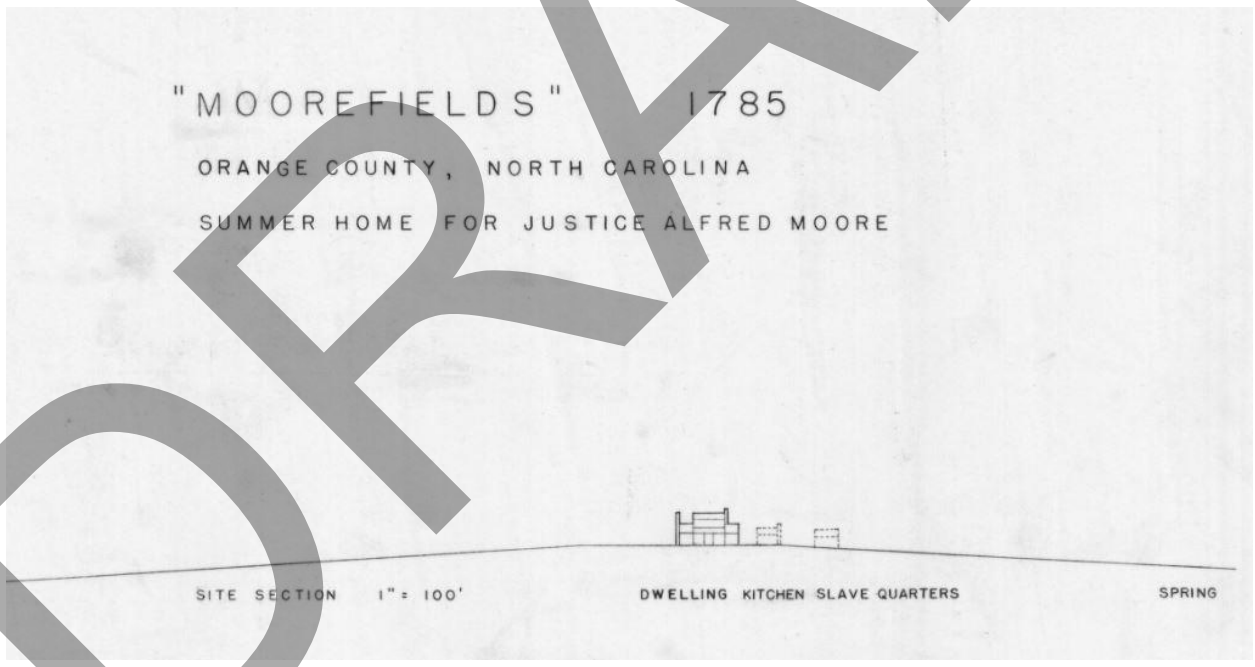

Figure 8: Except of title page from measured drawing set, showing Site Section with "Dwelling, Kitchen, Slave Quarters" demarcated. Harold Ogburn, 1966. North Carolina State University Libraries, Historic Architecture Research Project Records.

The geophysical survey conducted by RGA in 2023 identified seven anomalies to the east and southeast of the house. A total of 12 50x50cm test units were placed for the ground-truthing phase.

Excavations in this area identified a total of three cultural features, two of which are remnants of a stone structural foundation (Feature 6) and a flat stone floor/path (Feature 4) at the location roughly corresponding to the former structure referred to as "slave quarters" in the 1966 measured drawing set's title sheet (see Figure 8). Cultural materials recovered from fill soils around these features largely date from the 18th through the 20th centuries, with a heavy emphasis on the late 18th through 19th centuries, especially in lower fill strata adjacent to Feature 6. However, the soil matrices from which these cultural materials were heavily disturbed and were therefore determined by RGA to be of little interpretive value. Further investigation of these features may allow for a more confident determination of the nature of this structure(s) relationship to the site.

A third feature (Feature 5) was identified 25m to the southeast of the house, south of the modern driveway. The feature consists of a dense concentration of brick rubble extending from a depth of 19cm to at least 73cm, although probing suggests the feature continues below this depth. Based on the cultural materials recovered from this feature, RGA concluded it may have been associated with a cellar or an outbuilding structure built between the late 18th to early 19th centuries and was demolished at some point in the 19th century, potentially within the lifetime of Alfred Moore (1755-1810) or his son, Alfred Moore, Jr. (1782-1837). Feature 5, therefore, represents a previously unknown structure potentially contributing to the historical significance of Moorefields, although further investigation is required to make a more precise determination of the structure's purpose and exact period of occupation.

South Lawn: 1 Non-contributing site
(Ca. 1784-1978, after 1982)

The south lawn extends southward from the house's façade. It is framed by the elliptical drive but also flanks the driveway as far south as the present-day fence line. According to Moorefields lore, Alfred Moore planted 50 white oak trees around the house when it was built to provide shade and additional cooling. Over time, Moore's white oaks died and other trees (red oaks and crepe myrtles) and paths were introduced to the lawn. The last survivor of Moore's white oaks fell during Hurricane Fran in 1996.[24] As the present character of the South Lawn dates after the period of significance (i.e., after 1982), it is a non-contributing resource to the proposed historic district.

Draper-Savage Gardens: 1 Contributing site
(ca. 1949-1978, after 1982)

Between 1949, when he first purchased the property, and his death in 1978, Draper-Savage created Beaux-Arts-style gardens, expressive of the then-popular Colonial Revival idiom in landscape design, on three sides of the house. This nomination considers the gardens to be one continuous site that contributes to the proposed Moorefields Historic District, but this description divides the garden site into four components: the west parterre garden, the kitchen (east) garden, the north parterre garden, and the Cedar of Lebanon allée.

West Parterre Garden
The earliest garden, on the ground by 1955, is the formal parterre garden immediately west of the house (see Figure 1). An aerial photograph from that year shows a rectangular garden defined and

circumscribed by four broad and orthogonally-laid pebble walks. Two intersecting pebble walks at the center met in a centralized rond-pont. The two intersecting pebble walkways formed four rectangular greenswards, while two narrow planting strips edged the garden on the northern and western ends. In the 1955 aerial photograph, the northeastern greensward was planted and bordered by small, shaped conifers. The other three greenswards were open lawn shaded by mature canopy trees. The southwestern greensward held a bust (sculpture) atop a wooden pole. By 1963, the west parterre garden featured more topiary, statuary, and defined planting beds (Figure 9). The two northern greenswards were planted with ornamental flora, conifers, and manicured shrubbery.

Figure 9: West Parterre Garden, 1963. Mary Claire Engstrom Photographic Collection, University of North Carolina at Chapel Hill, Wilson Library, North Carolina Collection: P0050, Print Box 3, folder 152.

In the 1970s, Draper-Savage transformed the southwest greensward into a small burial ground [31OR816]. This quarter of the garden contains the gravesite of Edward Thayer Draper-Savage (6 January 1894 – 15 February 1978), the last private owner of Moorefields. Draper-Savage's grave is marked by a flat, inscribed, granite slab flanked at the head and foot by two lumber poles, which act as pedestals for two bronze busts created by Draper-Savage: that at the head depicts him as an older man, while that at the foot depicts him as a boy. His burial is surrounded to the north and south by the flush, granite, inscribed grave markers of five of his cats. To the north is the burial of

Draper-Savage's nephew, James Henry Durham (20 November 1914 – 27 March 1975); it is marked with an inscribed, granite slab headstone and small granite footstone. The area also includes a third bust set on the ground in the greensward's northwest corner and a plastic bench at the western end of the greensward.

Today, the west parterre garden is shaded by mature canopy trees and large flowering shrubs. Plantings adorn the center of the garden, which is mostly covered in mulch and bordered by a thin band of grass. A young hackberry tree was recently planted where a mature specimen was felled by Hurricane Floyd. The flora in the garden is much more dense and overgrown than in Draper-Savage's time, but vegetation in a garden is ephemeral and reversible. Despite the changes in the planting palette, the west parterre garden retains its bones, or structure: namely, the four greenswards defined by broad pebbled walks. Therefore, the west parterre garden retains its integrity in terms of location, design, setting, workmanship, association, and feeling.

Kitchen (East) Garden

Between 1949 and 1968, Draper-Savage built an elevated terrace on the east side of the house (Figure 10). The packed-earth terrace is defined on the west and east sides by a low rubble wall. On the south end are three shallow, rubble steps that bleed into the gravel driveway. Two circular concrete planters flank the southern stairs. Presumably, the stone terrace connected the house's exterior door in the northeast chamber (which has since been converted into a window) to what Draper-Savage called the "kitchen garden." Today, the kitchen garden is a small, rectangular patch delineated by irregular, coarse rubble stones set into the earth. Currently, the planting material ranges from groundcover and grasses to irises, roses, and small juniper shrubs. When trustees assumed ownership of the property in 1982, the kitchen garden had been abandoned. Although the present-day flower bed in this location dates after 1982, which falls outside of both periods of significance, the elevated terrace not only dates to the second period of significance but retains its integrity in terms of location, design, setting, workmanship, materials, association, and feeling.

Figure 10: South elevation Moorefields, showing east terrace, ca. 1965. Mary Claire Engstrom Photographic Collection, University of North Carolina at Chapel Hill, Wilson Library, North Carolina Collection: P0050, Print Box 3, folder 151.

North Parterre Garden

By 1963, when Draper-Savage opened Moorefields to the public for an annual garden tour known as the "Spring Pilgrimage," Draper-Savage had completed the formal garden north of the house. However, historic photographs show that Draper-Savage was constantly changing elements in the garden design: while photographs taken in 1962 show low, rubble-stone walls around the north parterre garden terrace, by 1965 these had been replaced by vegetal borders (Figure 11). And while the north parterre garden had been open to the vista and focused on topiary and flower beds, by 1968 it had been enclosed by tall privet hedges and was minimalist in design, mostly a greensward marked by a central statue of a Japanese pagoda (Figure 12). A 1972 aerial photograph depicts a long, rectangular landscape feature bounded by shrubbery. Today, the garden appears much as it had at the end of Draper-Savage's tenure. Three pebble walkways north of the house terminate at a small, rectangular rubble terrace which steps down into the garden. At the center of the terrace is a patch of grass with a wooden bench (its back designed in a Chinese lattice pattern similar to that found in the house's stairwell) oriented north. Flanking the terrace are small, rectangular hedge greenswards; shaped hedges and flower beds also frame the terrace. To the north is the formal garden's primary feature, a flat greensward edged by shaped privet hedges. The hedges have openings in the center points of all four sides. Remnants of a longitudinal walk are visible on the grassy plane. At the center is a circular planting bed outlined in rubble stones. The planting bed includes small topiary and a birdbath. The axiality and symmetry of the garden reflects the formality of Renaissance garden designs as they were reinterpreted in the 19th and 20th centuries by landscape architects school at the École des Beaux-Arts. While some of the planting materials may have changed over time, the current owners have maintained the integrity of the north parterre garden's location, design, setting, workmanship, materials, association, and feeling.

Figure 2 (left): North Parterre Garden, 1965. Figure 12 (right): North Parterre Garden, ca. 1968. Mary Claire Engstrom Photographic Collection, University of North Carolina at Chapel Hill, Wilson Library, North Carolina Collection: P0050, Print Box 3, folder 152.

Cedar of Lebanon Allée

Between 1964 and 1972, Draper-Savage planted a double allée (i.e., four rows) of Cedar of Lebanon trees north of the house and on the west side of the north parterre garden.[25] While some

trees have been felled or culled over the succeeding years, there are approximately 12 cedars in each row, spaced approximately 6 feet apart on the vertical (north-south) axis and approximately 10-12 feet apart on the horizontal (east-west) axis. The allée begins just northwest of the house and runs in a straight line to the natural copse beyond the north parterre garden and an adjacent lawn area. Draper-Savage had designed the copse as a picturesque ramble that he called the North Park.[26] The allée, therefore, was a formal feature tying Draper-Savage's formally designed hedge-garden spaces with more naturalistic ones. At the south end of the allée is a small, circular planting bed edged in fieldstones. The Cedar of Lebanon allée retains its integrity in location, design, setting, workmanship, materials, association, and feeling.

Moorefields Drive: 1 Non-contributing site
(By 1938, reconfigured ca. 1955-1978)

It is believed that Moorefields was, from its late 18th-century inception, accessed via a road originating to the south of the house and so the primary approach was always from the south. The exact location and design of the original drive remains unknown. The first documentation of the Moorefields drive is a 1938 aerial photograph (see Figure 14), which shows a single lane extending north from present-day Moorefields Road. In this photograph, the lane traveled straight and due north until it reached the Cameron-Moore-Waddell Cemetery, then it veered slightly to the northeast. Just south of the house, the road split into a V-shape that encircled the house and south lawn. From the north leg of the driveway, a second road wended east-west through pastures and woodlands until it emptied onto Dimmock's Mill Road. A land survey and plat drawn in April 1951 shows the main drive extending from the south and encircling the house.[27] Aerial photographs from 1955 and 1960 show that a single-lane driveway continued to encircle the house after Draper-Savage purchased the property, although the east-west north road was abandoned and overgrown by that point. However, by 1964, the drive began to assume its present-day configuration, in which the single-lane branches into two, parallel lanes at a point south of the Cameron-Moore-Waddell cemetery. Also visible in the 1964 aerial photograph is the elliptical drive, which was truncated by that time: an east-west drive was built immediately south of the house's southern façade, and the northeast corner of the old driveway pattern was being erased from the landscape, although the drive continued north on the west side of the west parterre garden and accessed the house's north elevation and port cochere. By a 1972 aerial taken by the USDA, the western end of the drive continued north to the barn although the full ellipses had been severed. By 1982, the western portion of the north ellipses was completely erased and the circular drive terminated at the southern façade of the house. The western extension that traveled north to the barn was also absent by 1982. The wide gravel parking area adjacent to the house's south façade was on the landscape by the turn of the 21st century.

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.
- [x] 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.
- [x] 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.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
ARCHAEOLOGY: HISTORIC: NON_ABORIGINAL
LANDSCAPE ARCHITECTURE
POLITICS/GOVERNMENT
ETHNIC HERITAGE: BLACK

Period of Significance
1784-1837
1949-1978

Significant Dates
1784

Significant Person
(Complete only if Criterion B is marked above.)
Alfred Moore (1755-1810)

Cultural Affiliation
ENSLAVED AFRICAN AMERICAN
EURO-AMERICAN

Architect/Builder
Unknown

Statement of Significance Summary Paragraph
(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Moorefields is a former plantation and the seasonal home of Alfred Moore (1755-1810), one of only two North Carolinians to be appointed to the U.S. Supreme Court and an early benefactor of the University of North Carolina in Chapel Hill. The house, built circa 1784-1805, is an atypical example of a tripartite-plan, wood-frame, Federal-period house in the North Carolina Piedmont. The estate's last private owner was Edward Thayer Draper-Savage, who restored the house, added several formal gardens to the grounds, and listed the property on the National Register of Historic Places in 1972, making Moorefields one of the earliest sites in the state to receive such designation. The first period of significance begins in 1784, with Alfred Moore's purchase of the former Grayfields estate, and ends with Alfred Moore, Jr.'s death in 1837, establishing the family cemetery. The second period of significance encompasses Draper-Savage's ownership and renovations of Moorefields, starting with his purchase of the estate in 1949 and ending with his death in 1978, after which the estate became a historic house museum. Moorefields holds statewide significance as the only surviving building directly associated with Alfred Moore, an influential attorney, politician, and advocate for the creation of the University of North Carolina. As such, it is eligible for the National Register at the statewide level of significance under Criterion B for that association. It is also eligible for listing under Criterion C for architecture, as a locally significant representative of a type and period, and for landscape architecture. Furthermore, it is applicable under Criterion D for its locally significant potential to yield additional information and its cultural affiliations with enslaved African Americans as well as early Euro-Americans.

Narrative Statement of Significance
(Provide at least **one** paragraph for each area of significance.)

The following discussion is additional documentation added to the original nomination. It covers information, history, and people that the previous document did not.

Grayfields: The Site's Colonial History Prior to 1784
North Carolina's backcountry was sparsely settled by Europeans in the 1730s, but its population boomed in the 1740s and 1750s as settlers from the coastal plain as well as northern states were tempted by the abundance of arable and cheap land in the Piedmont. In March 1752, John Gray II (1734-1775), purchased 500 acres "lying on the south side of Seven Mile Creek" from the Earl of Granville.[28] Gray named his estate Grayfields, and it was here that the Court of Pleas and Quarter Sessions of the newly-formed Orange County was held on September 9, 1752.[29] Within four years, the first county courthouse was built in what would become the county seat, Hillsborough.[30] The town was sited where the Eno River crossed the Great Trading Path, only 4 miles northeast of Grayfields. The provision of a new courthouse fostered commercial and population growth in the backcountry.[31]

Through the second half of the 18th century, only 20% of landowners in Orange County owned more than 500 acres. Gray, who owned two parcels totaling 860 acres by 1756, was a member of

an elite class comprised of merchants, professionals, and public officials centered in Hillsborough, which "ranked among the region's principal towns along with Salisbury and Salem to the west."[32] It was these elite planters (with the use of enslaved laborers) who furnished the cotton and tobacco crops grown for export. However, because the vast majority (80%) of Orange County property owners were small (under 500 acres) landholders, backcountry politics leaned democratic and egalitarian. Yeoman farmers chaffed at the policies and taxes levied on them by an elite and remote class whose interests did not align with their own. From 1764 to 1771, Orange County (and Hillsborough, in particular) became the center of the Regulator Movement, which protested colonial governance's (and especially Royal Governor William Tryon's) corruption, abuses, and arbitrary taxation. The movement began in 1766 with a quiet protest by farmers seeking redress, but the movement quickly turned into militant revolt. A series of confrontations in Hillsborough in 1768 culminated in the Regulators' seizure of the Orange County courthouse in September 1770. This, in turn, prompted Governor Tryon to dispatch the colonial militia. The Regulators were ultimately defeated in the Battle of Alamance on May 16, 1771. Among Tryon's forces present at the battle was a young lieutenant, Alfred Moore (1755-1810) from Brunswick County, North Carolina. His father, Judge Maurice Moore (1735-1777), was tasked with dispensing justice to 12 Regulators that had been captured at the Battle of Alamance and were tried for insurrection and treason. Six of the men were found guilty and sentenced to hang; the execution took place in Hillsborough on June 9, 1771.[33]

Orange County figured prominently in the American Revolutionary War (1775-1783). As the revolution took shape, the Third Provincial Congress met in Hillsborough to prepare for the outbreak of war on August 23, 1775. In 1778 and 1782-1784, Hillsborough was home to the state's legislature.[34] But Orange County and its residents did not just peaceably bear witness to the conflict. During this war as with the preceding conflict with the Regulators, Tories and Whigs lived as uncomfortable neighbors, and violence often erupted. The violence threatened to touch Thomas Hart, who had inherited Grayfields through his marriage to Gray's daughter.[35] By the autumn of 1780, Colonel Hart's large family was under threat by their Tory neighbors, and Hart was advised to leave the region. In his rush to leave Orange County in late 1780, Hart sold Grayfields to Peter Mallett and moved to Hagerstown, Maryland. In February 1781, British forces under General Charles Cornwallis occupied Hillsborough for six days. As British soldiers marched out to Hartford, Patriots intercepted them and a skirmish ensued, known as the Battle of Hart's Mill. Several other skirmishes occurred in Orange County before the Revolutionary War came to an end on September 3, 1783, with the signing of the Treaty of Paris .[36]

Moorefields, the Seasonal Seat of Alfred Moore, Sr. (1784-1810)

With the conclusion of the Revolutionary War in 1783, relative calm returned to the North Carolina Piedmont and quotidian business transactions that had been stymied by conflict resumed. Hillsborough's location made it a convenient meeting ground for eastern and western North Carolinians, and so the town proved a nexus in the newly-formed state's economy.[37] Furthermore, after the Revolutionary War ended, the Piedmont's population grew rapidly with an influx of European and European-American settlers and soon surpassed the white population on the coast.[38] The balance of political power was visibly shifting from the entrenched eastern elite to new leaders anchored in the center of the state. This was evidenced by Hillsborough's centrality in the

formation of a new nation in 1788, when delegates arrived in Orange County's seat to vote on the United States' Constitution and to select a new, permanent home for North Carolina's capital. Although Hillsborough was considered for the honor, it was not selected; nearby Raleigh was chartered in 1792. In 1789, however, Chapel Hill, in the southeastern corner of Orange County, was chosen as the site of the first public university.[39]

As the state's Attorney General since 1783, Alfred Moore (1755-1810) likely recognized this regional shift in political power when he decided to establish a base near Hillsborough.[40] In the first week of January 1784, Peter Mallett sold the 1,200 acres he had bought from Thomas Hart to Moore for 1,200 pounds.[41] Having been at the Battle of Alamance in 1771 and through his familial connections to General Francis Nash (his brother-in-law), Moore would have been familiar with Hillsborough and its vicinity long before he purchased the Grayfields estate, which he renamed Moorefields. Furthermore, in the 1784 deed, he was described as "Alfred Moore of Orange County attorney at law," suggesting that he was already firmly ensconced and practicing his profession in Hillsborough during the years it served as the seat of the state legislature (1782-1784).[42] Family lore maintains that Moorefields was intended and used as a family summer home in the Occoneechee Mountains, as Moore's homeplace was a vast rice plantation—Buchoi—on the lower Cape Fear River, west of Wilmington.[43] This is supported by the fact that Moore was only enumerated as a resident of Brunswick County in the 1790 and 1800 federal censuses. But in its earliest years, Moorefields may have functioned less as a vacation home and more as a pied-à-terre positioning Moore closer to emerging centers of political influence and the courts.

Family letters, however, do illustrate that Moorefields was used as a summer home by the extended Moore family by 1805 if not sooner. The letters illustrate how the Moores took carriages from Buchoi and traveled on primitive roads to reach Moorefields, where they would stay from June until the third hard frost, typically in late October.[44] This seasonal migration was customary among elite coastal planters of the South, in general, and to North Carolinians in particular:

> To escape the heat and malaria of the coastal towns the people of Eastern North Carolina had retired in colonial times to the edge of the piedmont where they might find cool springs out of reach of the "miasma." Thus custom was continued into the antebellum period until it came to be a means of distinguishing those who were fashionable in town life from those who were not.[45]

One such summer retreat, widely popular by 1802, was Lenox Castle in nearby Rockingham County.[46] Similarly, Hillsborough's "healthy location…drew Wilmingtonians and other eastern Carolinians for summer stays."[47] The practice of coastal planters summering in the Piedmont was common enough at the time for William Bingham to place an advertisement in two Raleigh newspapers in July 1801, which stated *[italics are author's emphasis]*,

> **A PLANTATION, &c. FOR SALE**
> THE subscriber intending to remove from Chatham, proposes disposing of his plantation and crops growing thereon, and part of his stock, consisting of one good mare, four cows and calves, some heifers and young steers, and about twenty hogs. *To gentlemen in the low country,*

> *such a plantation would be eligible as a summer residence*. It contains 206 acres of tillable land tolerably good and well watered, about three quarters of a mile from Pittsborough. There is a snug log-cabin in which he now lives, with a small dairy, kitchen, stable and corn-crib; also a new framed house, only shingled and weather-boarded, about 31 feet by 21, ten feet pitch. Very good springs convenient.[48]

Hillsborough was not merely a summer resort, however. By 1800, the inhabitants of Hillsborough had grown modestly to 474 persons, but among them were men of property and prestige, including Moore, who had been elevated to the state's Supreme Court by 1798 and then appointed an Associate Justice of the U.S. Supreme Court in 1800.[49] This coterie of privilege, however, belied the general condition of the backcountry in the early 19th century, which was one of economic stagnation and perpetuation of the status quo.

> The Eastern section of the State with a concentration of large planters was satisfied with their situation. The planters, who dominated the legislature, preferred to keep things as they were and generally opposed making changes and investing heavily in new ideas and technology. …Without the introduction of new farming methods to renew soils' fertility, the soil of the Piedmont was eroding and becoming less and less productive with time. The lack of reliable transportation also encouraged retention of the Piedmont farmer's conservative way of life. The rivers were too shallow and the roads too undependable to provide a guaranteed way to get extra produce to market, and so subsistence farming was rather entrenched.[50]

In the early 19th century, the majority of Orange County landholders were subsistence farmers cultivating corn, wheat, oats, peas, and potatoes alongside cattle, pigs, and sheep for their own families' consumption. Landholdings were small on average (less than 500 acres) in Orange County in 1790, and only 5% of Orange County landowners between 1752 and 1800 owned more than 1,000 acres. Moore, as a Senator representing Brunswick County with a rice plantation in the lower Cape Fear region and over 1,200 acres in Orange County, was an eastern elite. Moore, presumably, would have been considered the crème de la crème of Hillsborough society and likely out-of-step with the majority of poorer, yeoman farmers who populated the backcountry during the Federal period.[51]

From Summer Retreat to Family Home under Alfred Moore, Jr. (1810-1837)

That Moorefields was only a seasonal, second home during Moore's lifetime is evidenced by his being enumerated only in Brunswick County in the 1790 and 1800 federal censuses as well as his wish to be buried in Saint Philip's Episcopal Church cemetery in Brunswick County. Moore's second son, Alfred Moore, Jr., inherited both Buchoi and Moorefields upon his father's death in October 1810. For the first decade of Moore, Jr's ownership, Moorefields was still used as a seasonal home for him and his family.[52] This is perhaps best evidenced by family correspondence and the obituary of Rebecca C. Moore, who died of a pulmonary complaint while traveling from Wilmington to Hillsborough in late May of 1816.[53]

But a shift occurred in 1820, when the fourth U.S. census enumerated Moore, Jr. as the owner of both Moorefields and Buchoi for the first time. At Moorefields, one free white male between the ages of 16 and 25 was enumerated along with 12 enslaved individuals: four boys under the age of 14, three young men aged between 14 and 25, two men aged 26 to 44, one man over the age of 45, one girl under the age of 14, and one young woman aged 14 to 25. Seven of the 12 enslaved at Moorefields were engaged in agriculture and an undisclosed "commerce."[54] Since the free white man's age does not correspond with Moore, Jr.'s age (he would have been 37 years old in 1820), the man was likely an overseer or, less likely, kin. Regardless, the enumeration of an enslaved community at Moorefields for the first time since the first (1790) decennial census suggests that under Moore, Jr.'s ownership, Moorefields was becoming more developed and perhaps inhabited year-around.[55]

Very little is known about the enslaved community at Moorefields in this early antebellum period, but it is probable that the 12 enslaved individuals who were enumerated at Moorefields in 1820 came from Buchoi. Between 1809 and 1836, Moore, Jr. was involved (either as a grantor or grantee) in at least 12 known transactions of enslaved individuals; all but two of these transactions were recorded in Brunswick County deed books. Some of transactions provide the ages, familial relations, and racial descriptions of the enslaved persons being bought and sold, in addition to first names. A few of the records provide the trades and skills associated with the enslaved individuals in question. But from these small descriptors, a picture of the Moore family's enslaved community begins to emerge.

Other sources that shed light on these enslaved communities at Moorefields and Buchoi include newspaper advertisements for runaway slaves. For example, S. Turrentine, the Sheriff of Orange County, placed a notice in *The Weekly Raleigh Register* in January 1809 announcing that "BEN, well known to be the Property of Alfred Moore, sen. Esquire, unless he may have changed the Property is now in Hillsboro' Jail as a Runaway."[56] Moore Jr. placed a runaway advertisement in the *Elizabeth City Star* as well as the *North Carolina Eastern Intelligencer* in February 1826, which reads,

> **Twenty Dollars reward.** Ranaway from the subscriber on Saturday the 28th ult. Without any cause (as he has twice before done) negro man JOE, about 24 years old, five feet nine inches high and well formed, a little yellow, and has a scar over one eye. He has a wife living in the neighborhood of Mrs. James Pool's Paquotank county where he is probably lurking—The above reward will be paid if delivered to me or secured in gaol so that I get him. Alfred Moore. Hertford, Feb. 11. Et.[57]

Joe is very likely the mixed-race man described in a January 1812 transaction between Moore, Jr. and his sister-in-law's father, George Mackenzie.

Another source of information is Moore's 1810 will, in which he bequeathed several enslaved individuals to his four children.[58] Moore listed Young Tony, Israel, and Job as enslaved men he gave to Moore, Jr. in 1809 and also noted that Israel and Job had died before the writing of the will in July 1810. The will also mentions an enslaved woman named Mary, a cook, who was

bequeathed to Moore, Jr. From these various sources, the names of 22 individuals enslaved by Moore, Jr. by June 1818 can be derived, although the 1820 U.S. census placed 95 enslaved souls at Buchoi and 12 at Moorefields. The identities of the vast majority of these individuals remains unknown.

From the documentary record, the 1820s appear to have been a watershed decade for Moore, Jr. A reversal in Moore family fortunes is underscored by a notice in the *West Carolinian* on April 12, 1825, that announced:

> *Fire.*—We learn with regret that the dwelling house of Alfred Moore, Esq., in Brunswick county, was burnt to the ground on the night of 17th inst. The fire was discovered by the family at one o'clock in the morning, when it had made such progress as barely to allow time for the family to escape, which they happily did, with the loss, we understand, of every article in the house, including Mr. Moore's very valuable library. The total loss is estimated at seven thousand [dollars]. [Illegible] appeared to have been the work of an incendiary, who has not yet been discovered.[59]

With the loss of the dwelling at Buchoi and a significant portion of his fortune, Moore, Jr. retreated to Moorefields, which became his permanent home thenceforth. This is evidenced by the fact that Moore, Jr. was not enumerated in Brunswick County in the 1830 decennial census, but in Orange County only.[60] In that year, Moorefields was the home of Moore, Jr., his sister Sarah Louise, and his two youngest daughters, Emma Sinclair and Caroline Rebecca. Thirty-three enslaved individuals were also enumerated at Moorefields.[61] The fact that Moore, Jr. desired to be buried at Moorefields also suggests that the estate had become more significant to the family than a mere summer house. Other documentary evidence that Buchoi ceased to be the primary Moore family home in the 1820s is that Moore, Jr. deeded the 696-acre Cape Fear estate to his second-eldest daughter, Elizabeth Davis, and her husband, Francis Nash Waddell, in 1830.[62]

By the 1830s, Moore, Jr. had become something of a recluse at Moorefields, living out his last years removed from his coastal home. An obituary for Moore, Jr. published in August 1837 suggests that he spent his later years disengaged from politics and, presumably (per his will), from his own financial affairs.[63] In his will dated January 6, 1837, Moore, Jr. made Francis Nash Waddell his executor and trustee over all his property, to be divided equally among his five daughters at a future date. He selected Waddell for this responsibility over other sons-in-law because, "the said Francis having been for many years past, my sole agent and manager of affairs…and in the settlement of my account…transferred almost the whole of my debts to himself and in his own name."[64] The Moore family had become reduced in circumstances, which would only increase in the remaining antebellum years.

The Moore-Waddells of Moorefields (1837-1911)

After the death of Alfred Moore, Jr., the Moore family women continued at Moorefields as best they could in reduced circumstances. Moore, Jr. had five daughters and no sons, although two of his daughters were married before his death in 1837.[65] Because of this, Moore, Jr. named his first son-in-law, Francis Nash Waddell, executor of his will and trustee of his property, but he bestowed

his property equally among his children. His will stipulated that his assets remain undivided until all of his debts were settled by Waddell and for two years thereafter. Furthermore, in the interim, his sister Sarah Louis was to be given Moorefields to live in as long as she remained unmarried and Sarah was to care for his three unmarried daughters until they wed. The language Moore, Jr. used was highly egalitarian as well as protective, stating that the three unmarried daughters "shall have an equal right of residence in the house at Moorefields, and use of all its furniture and comforts, as is given their aunt…Sarah…and also that their right shall equally extend to the farm and its produce, and all other benefits that may or shall result therefrom."[66] Moore, Jr.'s clear intention was that Sarah should act as the head of household at Moorefields, presiding over his domestic affairs as she had in his lifetime (presumably since the death of his wife in 1816), writing "that my sister shall occupy my place as chief, and things to exist after my death, as they did in my lifetime, to live together in peace and affection as one family and on one common fund of subsistence."[67]

Despite these clear wishes, Waddell was named the head of household at Moorefields in the 1840 decennial census.[68] Although the census-taker recorded only the ages and genders of the Moorefields' occupants, the analyzed data provides a complete picture of Moorefields' third and fourth generations of tenants in 1840. The house had to have been bursting at the seams, as it held Sarah Louise Moore and Augusta Williams Moore, both of whom never married; Emma Sinclair Moore Cameron, her husband William E. Cameron, and their first child, William Cameron (1838-1845); and Waddell, his wife, Elizabeth Davis Moore Waddell, and their eight oldest children.[69] Additionally, 46 enslaved persons were residing at Moorefields in 1840, making it one of the larger enslaved communities in Orange County in the late antebellum period.[70]

In 1907, Moore, Jr.'s grandson by Susanna Henrietta—Alfred Moore Waddell (1834-1912)—published a memoir in which he waxed lyrically about his youth at Moorefields in the late 1830s and 1840s. His recollections mention only three enslaved persons by name: Abel, Sarah, and Bob. These few names underscore the marked reduction of enslaved peoples at Moorefields between 1840 and 1850. While the family enslaved as many as 46 souls in 1840, by the 1850 decennial census, Francis Nash Waddell, the nominal head of household at Moorefields, enslaved five people: two women aged 70 years, one man aged 75, a girl of six and a boy of eight.[71] The drastic reduction in the enslaved community in one decade suggests either a change in attitude regarding enslavement or a huge downturn of fortune for the white Moore-Waddells living at Moorefields.

By May 1847, Waddell had settled his deceased father-in-law's debts and finally instituted Moore, Jr.'s final wish to divide his estate equally among his five daughters.[72] Court-appointed commissioners equitably divided Moorefields into five tracts worth roughly $1,070 while the cemetery was subdivided separately (Figure 13). Augusta Williams Moore, spinster, was to get Tract 1, which held the house, but notes of the division suggest she ceded her share to her sister, Elizabeth Waddell. With the exception of Tracts 1 and 2, which were kept by the family, Tracts 3-5 were quickly sold to individuals outside of the family. For the first time in three generations, the 1,200-acre estate was broken up and divested.[73]

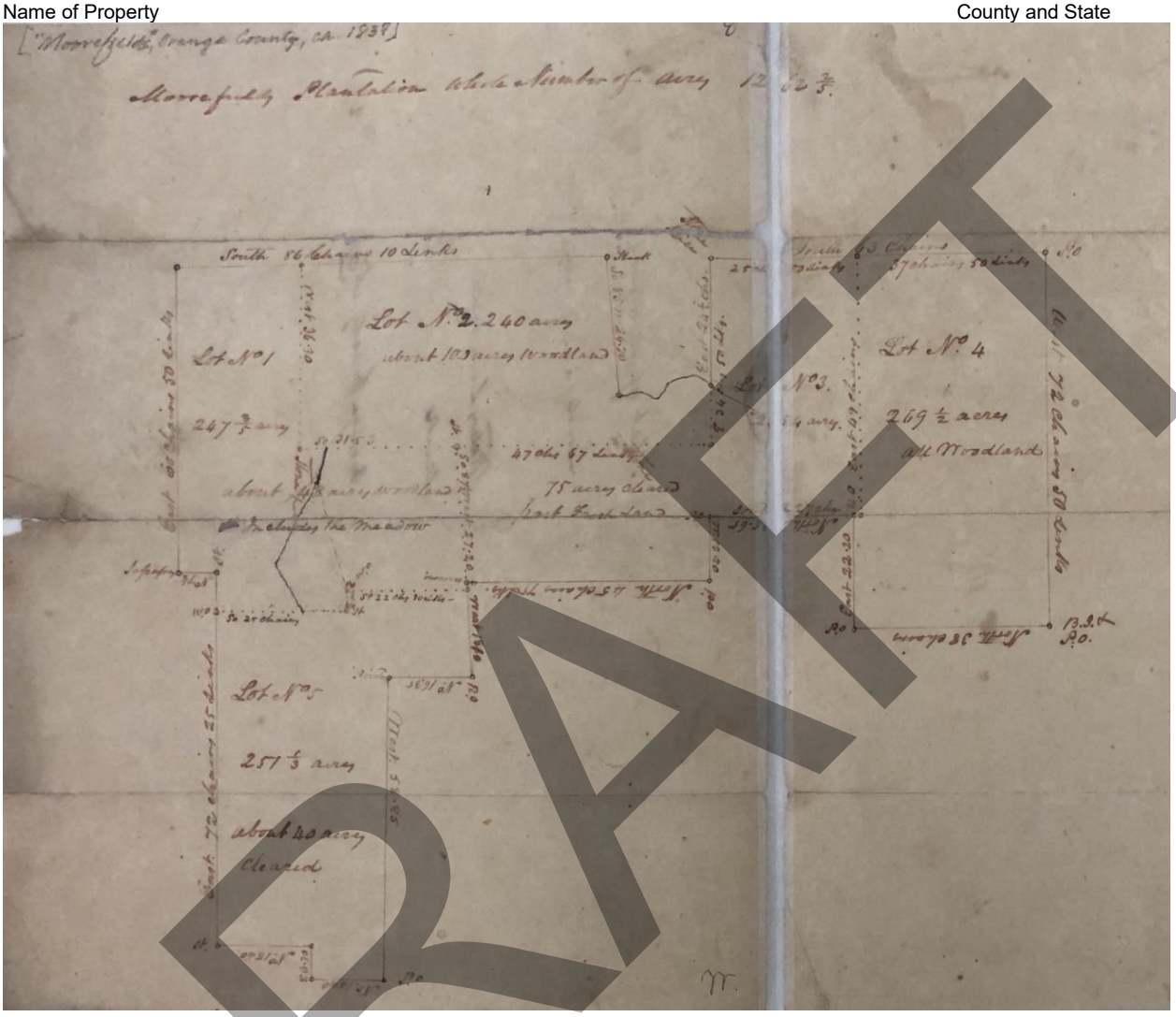

Figure 13: ca. 1838 Plat Map of Moorefields. North Carolina State Archives, James Iredell Waddell Family Papers 1762-1919, PC87.4.2

Per gravestones in the Moorefields cemetery, the Cameron-Moore-Waddell allied families bore several losses in the two decades leading up to and through the Civil War.[74] By 1870, Francis Nash Waddell, recently widowed, still presided over Moorefields. His household included Sarah "Sallie" Moore (aged 74 years) and his younger sons Frank, Jr. and Guion. Also living with him in 1870 were two of his granddaughters, the only surviving children of his daughter Rebecca Christina, who had died in 1861: Catherine "Kate" McQueen Cameron (1855-1950) and Mary Rebecca Cameron (1859-1952). By 1880, Moorefields included the elderly Waddell, described as a widower and retiree aged 83; Sallie Moore, described as Waddell's cousin; Guion; and Frank Jr. with his wife, Ivie, and their son, Charley.[75] The second and third generations of the Moore-Waddell family finally succumbed in this decade. Waddell died in 1881 at the age of 85 and was buried at Moorefields. Sarah lived until 1888, achieving 93 years by the time of her death. With

Sarah's death, the family lost its direct connection to the two Alfred Moores who had built Moorefields.

By 1900, Frank, Jr. had moved his small family to Asheville, leaving his youngest brother, Guion, as the sole occupant (and owner) of Moorefields. Without children of his own or other relatives to rely on, Guion hired farmhands to help him manage the old farm. Within his household in 1900 were Julia Watson, aged 49, the housekeeper; Alice Watson, aged 21; James Watson, aged 19; John J. Crabtree, aged 52; and David W. Crabtree, aged 15. The three men were listed as farm laborers. By the 1910 decennial census, Guion had joined his older brother's household in Asheville, where he died the following year at the age of 71. Given Alfred Moore Waddell's statement in his 1907 memoir that Moorefields was by that time "greatly reduced and much decayed," it is fair to speculate that the estate was in an advanced state of deterioration and possibly abandoned for several years prior to Guion's death.[76]

Following the death of Guion, descendants of the Moore family entered a lengthy litigation battle over the ownership of Moorefields. The Superior Court of Orange County ordered the public sale of the estate at the Hillsborough Courthouse on August 26, 1913, so that the proceeds may be equally divided among the heirs of Elizabeth Davis Moore Waddell.[77] The advertisement described the parcel as containing 155 acres minus a quarter-acre graveyard plot. At public auction, Moorefields was sold to the highest bidder—Thomas H. Webb of Harnett County, North Carolina—who offered $2,200. Webb held the property for only six years, selling it at a profit to June Wilson and Ada Ray in November 1919 for $5,750.[78]

Restoration of Moorefields under Draper-Savage (1949-1978)

Other than its electrification in 1939, Moorefields remained largely as it had for the past century through the Great Depression: a large farm in a rural setting.[79] An aerial photograph taken by the U.S. Department of Agriculture in 1938 provides a historic snapshot of the landscape frozen in time (Figure 14). In the image, the house sits surrounded by several cultivated, agricultural fields, which in turn are surrounded by dense woodlands. The surrounding landscape is largely undeveloped, but two roads branch from Dimmocks Mill Road and approach the house from its north side as well as its south side. The curtilage around the house is thickly planted with large canopy trees, but what appears to be a small allée or orchard is distinct, lying a little removed from and north of the house. Notably, the parcel with the cemetery southwest of the house is also thickly treed, but agricultural fields surround it on all sides. Very few (and thin) tree lines or hedgerows separate the agricultural fields, which are stark and cleared.

Figure 3: 1938 USDA aerial photograph of Moorefields. Courtesy Friends of Moorefields.

In the postwar era, Moorefields was preserved as a rural retreat through the restoration efforts and legacy of Edward Thayer Draper-Savage (1894-1978), the estate's last individual owner. In May of 1949, June and Ada Ray sold Moorefields—described as 157 acres minus one exempt acre for a graveyard and 50 acres sold to Clifford E. King in 1923—to Draper-Savage. Within the following six months, Draper-Savage purchased 85 adjacent acres from Carrie M. King and the 50 acres belonging to Clifford E. King, reuniting previously subdivided parts of Moorefields.[80]

Draper-Savage was born in Wilmington, North Carolina, to a privileged family. He was just short of his 24th birthday when he registered as a Private in World War I. He served as an ambulance driver in France from November 1917 until his demobilization in May 1919, during which he operated a Red Cross ambulance called the "Wilmington."[81] He returned to Europe almost immediately, and spent the 1920s living in Paris and studying the fine arts, becoming a painter and sculptor. He returned to North Carolina in 1934 and settled in Hendersonville to care for his mother, who passed away in February 1946. Over the course of the decade spent in Hendersonville, Draper-Savage offered private classes in drawing and clay modeling as well as French language instruction.[82] But as early as 1943, Draper-Savage accepted a position as an instructor of French at the University of North Carolina in Chapel Hill, where he was tasked with translating for French pilots training at the Navy Pre-Flight Training School. Draper-Savage worked in the university's French department until retiring circa 1953.[83]

During the early postwar years, Draper-Savage was in search of a country place where he could build a studio for his sculpting and painting when he discovered Moorefields. Apparent in a 1955

photograph of the house and grounds (see Figure 1), Draper-Savage converted the barn into his artist's studio. But Moorefields itself quickly became the focus of Draper-Savage's artistic energy. Draper-Savage set about 'restoring' Moorefields house as a livable home rather than a facsimile of an 18th century manor. Regardless, for his "extraordinary job of restoring Moorefields," Draper-Savage received a Canon Award "for excellence in historical restoration and preservation at the meeting of the N.C. Society for the Preservation of Antiquities in Raleigh" on December 2, 1960.[84]

Draper-Savage also significantly altered the Moorefields landscape in the 1950s and 1960s. Per the 1966 measured drawings made by Harold Ogburn, there were at least two ancillary structures in to the southeast of the house that Ogburn referred to as the detached kitchen and possible slave quarters (see Figure 8). Draper-Savage considered these derelict (likely wooden) structures an eye-sore and demolished them along with most of the outlying farm buildings then extant. But Draper-Savage's effect on the Moorefields landscape was not limited to alterations and demolitions. During his tenure, Draper-Savage "laid out formal gardens in the French style [that included] a quarter-mile of privet hedges interspersed with junipers and flower beds" as well as delineated walks and lawns.[85] By 1963, when Draper-Savage opened Moorefields to the public for an annual garden tour known as the "Spring Pilgrimage," several articles in various regional newspapers described Draper-Savage's parterre gardens lying to the north and west of the house and that featured clipped cedars, junipers, irises and pink roses. The north parterre had "a long sweeping view of the north park," a picturesque, woodlands ramble that Draper-Savage created as a counterpoint to his formal, axial, Renaissance-style gardens.[86]

For the remainder of his life at Moorefields, Draper-Savage remained a steward of the historic property and invested in preserving it. In 1966, he granted Ogburn access to the property so that he could make 16 measured drawings of the house and its architectural features.[87] In 1968, five large-format photographs of the house and a data sheet were submitted to the Historic American Building Survey (HABS), the nation's first federal historic preservation program (founded in 1933). Then, in April 1972, Draper-Savage had Moorefields listed on the National Register of Historic Places as an example of Federal-period architecture in the Piedmont.

Between the house's designation on the federal register in 1972 and Draper-Savage's death in February 1978, no significant, additional work was undertaken in the house or grounds. In those six years, Draper-Savage—then in his 80s—became a recluse. Draper-Savage's nephew was buried in the west parterre garden, where Draper-Savage had buried his beloved cats. When Draper-Savage succumbed himself, he was also laid to rest there. As his legacy, "the house and remaining acreage were conveyed to the Effie Draper Savage-Nellie Draper Dick Foundation for the Preservation of Moorefields," a trust established by Draper-Savage in honor of his mother and maternal aunt. In his will Draper-Savage designated the entire property as a wildlife refuge. The trust was created to maintain the estate in perpetuity. By then, the property had been reduced to its present size of 76 acres, including four acres of lawn, woodlands, and 40 acres of pasture.[88]

The Trust Department of the Central Carolina Bank took control of the property upon Draper-Savage's death and eventually turned its management over to the Friends of Moorefields, a 501(c)(3) non-profit that currently administers and maintains the property. In 1982, under the

bank's aegis, the house was renovated again and prepared for a caretaker's residency. Today, the upper floor is inhabited while the ground floor is available for tours by appointment only. The property is maintained as a wildlife refuge that abuts the county's 300-acre Seven Mile Creek Nature Preserve. Few changes have been made to the grounds in the 21st century. The dilapidated barn was demolished in 2014 and a prefabricated shed added northwest of the house in 2015. A historic wooden shed was also relocated to the property, northwest of the house, in the 2010s. In 2019, the county built a trail network in the adjacent nature preserve and created a small gravel parking area off of the Moorefields drive, just south of the estate.[89]

CRITERION B: SIGNIFICANCE IN RELATION TO ALFRED MOORE (1755-1810)

Moorefields is eligible for the National Register of Historic Places at the statewide level for significance under Criterion B in the area of politics/government for its association with Alfred Moore (1755-1810). Specifically, Moorefields is associated with Moore's productive life in several public service roles from 1783 to 1804, a timespan that coincides with his construction of Moorefields as a summer home or base near the state's emerging seats of power. Perhaps more importantly, Moore was seminal in the creation of the University of North Carolina (1789), located only 10 miles south of Moorefields, and was one of the institution's most generous, early benefactors.

Moorefields, by its very name, is fundamentally associated with the first Alfred Moore. Early biographies of Moore claim an aristocratic ancestry based in Ireland, Scotland, and/or Great Britain.[90] What is known is that his great-grandfather—James Moore—was the first to immigrate to North America via Barbados in 1675. By 1700, James Moore (a wealthy planter as well as a general in the British army) had been made the governor of South Carolina. His three sons—Maurice, Roger, and Nathaniel—were instrumental in settling the Lower Cape Fear region of present-day North Carolina in the mid-1720s. Now headed by Maurice, the Moore family platted Brunswick Town in 1725, the first permanent, Anglo-American settlement on the Cape Fear River. Brunswick Town developed into a thriving deep-water port until it was surpassed by Wilmington, founded 13 miles upriver in the 1730s. By the 1740s, some 1,200 members of the Moore family lived in southeastern North Carolina. "Of the 115,000 acres of Cape Fear land patented by 1731, almost 25,000 acres were acquired by both Maurice and Roger. Thirteen other Goose Creek planters, related to the Moores by either blood or marriage and consequently referred to as the 'Family,' also received large grants, averaging about 2,000 acres each."[91] The founders had secured the best river lands and tamed a wilderness, converting the landscape into a plantation society that used large gangs of enslaved labor to cultivate rice.[92]

This was the pedigree and milieu into which Alfred Moore was born on May 21, 1755, at his family's Cape Fear River plantation—Buchoi—in New Hanover County. Moore was meant to study the law and follow in the footsteps of his father, Maurice Moore II, who was a colonial judge. In 1764, at the young age of nine, Alfred Moore's mother died, his father remarried, and he was sent to Boston for his education; he was there in 1768 when British troops occupied the city. By April 1775, young Moore had returned to North Carolina and attained his license to practice law. Not long thereafter, however, revolution erupted, and he was appointed a captain (at the age of 20)

in the First North Carolina Regiment led by his uncle, General James Moore, in September. His unit was engaged at the Battle of Moore's Creek in February 1776, and Moore was in Charleston defending Fort Moultrie in June that year. The Revolutionary War exacted a heavy toll on this branch of the Moores, however. Within one year, his older brother, Maurice III, died in battle; his brother-in-law, Francis Nash, was killed in Germantown; and his uncle and his father died from disease within days of each other in January 1777. On March 8, 1777, Moore resigned his commission in the Continental Army to return to Buchoi and care for his remaining family.[93]

For the next several years, Moore (who inherited Buchoi at the death of his father and elder brother) oversaw the management of his family plantation, although rice exports ceased between 1777 and 1780. Also circa 1777, Moore married Susannah (or Susan) Elizabeth Eagles, whose family's plantation neighbored Buchoi, and started his own small family.[94] As a colonel in the local militia, Moore engaged in acts of sabotage and guerilla warfare against Tory supporters in the region during this period. When the British landed in Wilmington in January 1781, Moore led militiamen in a defense of their community, who inflicted heavy losses on British troops and supply lines. However, having left Buchoi and its occupants undefended in the process, British forces occupied Buchoi and seized his assets. British Major James Craig offered Moore both amnesty and the return of his property if Moore ceased rebellion. When Moore refused the conditions, Buchoi was plundered.[95]

By the end of 1781, Moore was practicing law; by February 1782, he was riding the circuit with Judge John Williams and a young lawyer named William Richardson Davie. While the trio were passing through Hillsborough on their way to Salem, they were asked to try seven captured men who had served Colonel David Fanning, a British Loyalist. Moore prosecuted the men while Davie defended his first case, but all the defendants were sentenced to hang for their part in a raid on Hillsborough.[96] Later in 1782, Moore was selected as a Senator representing Brunswick County in the state legislature.

By the beginning of 1783, Moore had been appointed the state's Attorney General, a position he held through the remainder of the decade. Much of his work in the early 1780s was prosecuting former Tories and Loyalists. His most notable case as Attorney General was his participation in *Bayard v. Singleton* in 1787, which was "the first major case to thoroughly address the doctrine of judicial review."[97] With the signing of the Treaty of Paris in 1783, the U.S. Congress agreed to return property that had been confiscated during the Revolutionary War to Loyalist Americans. However, the North Carolina state legislature had, both during the war and after, passed acts that allowed the seizure of Loyalist property as well as a ban from hearing lawsuits from former Loyalists in the state courts. Spyers Singleton, a New Bern merchant, had benefitted from these acts when he purchased the confiscated property of Samuel Cornell, a Loyalist who had fled to England in 1775. In 1787, Elizabeth Cornell Bayard sued to have her father's property (which he had deeded to his wife and daughters) restored to her. Moore and Abner Nash represented Singleton, while Bayard's lawyers—Samuel Johnston and William R. Davie—argued that the 1785 act to prohibit litigation brought by Loyalists was in direct violation of the state's 1776 constitution guaranteeing citizen's the right to a jury trial in cases of property rights. The three judges overseeing the decision—Samuel Ashe, Samuel Spenser, and John Williams—was aware

that the state's recent legislature defied the Treat of Paris and the state's constitution, but there had been to date no precedent for overturning state laws. Ultimately, the judges decided that they could not enforce a law (such as the 1785 prohibition against hearing cases brought by Loyalists) that were in violation of the constitution, and *Bayard v. Singleton* went to trial. The court ruled with Singleton, but the case and the decision leading to it "soon served as a precedent for the exercise of judicial review by other American courts, partly because it was one of the first such opinions to be published and widely circulated among lawyers [and by] the early 1800s, the practice of judicial review would become common in the United States."[98]

In 1788, Moore led the Federalist's cause and lobbied the state legislature (returned temporarily to Hillsborough) to ratify the U.S. Constitution. However, the role of Attorney General required Moore to travel by horse and carriage on a constant circuit throughout the state.[99] He resigned the position in January 1791, and although some biographers cite health concerns for his resignation, Junius Davis, writing about Moore in 1899, elaborated with the statement,

> In 1790, indignant at what he considered an unconstitutional infringement upon his rights by the creation of the office of the Solicitor General, and being worn and exhausted by the constant and arduous toil and labor entailed upon him by a large practice, he resigned his office; and virtually abandoning his practice, retired to his plantation.[100]

Almost as soon as he occupied Moorefields, Moore devoted his time to promoting education in the region. In 1788, Moore acted as a trustee to the local Hillsborough Academy.[101] The University of North Carolina was chartered in 1789, sited in Chapel Hill, and opened to students in 1795. From 1789 through 1807, Moore sat on the nascent university's board of trustees. Moore and his former colleague, Davie, "had done most to prepare the public mind for the establishment of this University," by lobbying the General Assembly to pass the bill for its creation.[102] Then, in 1791, Moore and Davie drafted the ordinance that would seat the university in Chapel Hill and presented the measure to the state legislature for approval. By December 1792, Moore was named one of seven commissioners tasked with surveying the campus and overseeing the construction of buildings at the New Hope Chapel Hill site. Moreover, Moore donated $200 (the largest single sum collected) by 1793.[103]

But whatever retirement from politics Moore may have taken after resigning as Attorney General was short-lived at best. From 1792 to 1794, he served in the state's House of Commons as a representative of Brunswick County. In 1794, Moore campaigned for the U.S. Senate as a Federalist, to replace Senator Benjamin Hawkins, but at a time when such decisions were made by legislators and not the populace, he lost by one vote. An advertisement in the May 31, 1798 issue of *The Wilmington Gazette* shows that Moore promoted himself for the position a second time, this time to replace Senator Alexander Martin, but he was not elected.[104] However, in his retirement, Moore gained the notice of political elites at the federal level. Correspondence between President John Adams and James McHenry, the Secretary of War, in 1797 mention Moore, who McHenry thought was "perhaps a man of more genius that Mr. [William] Davie. Was very iminent [sic] at the bar from which he has retired. He is a good federalist and very wealthy. Mr. Davie's manners more popular."[105] By 1798, President Adams had appointed Moore as a commissioner to

entreat with the Cherokee Nation for a peace treaty and to broker Euro-American expansion into Tennessee; by September of that year, however, Moore had resigned the commission from differences of opinion with his colleagues.[106]

Foregoing retirement altogether, Moore was appointed a justice of North Carolina's Superior Court by the state legislature in 1798. John Louis Taylor, Moore's biographer but also the first chief justice of the state superior court, said of Moore that "the acuteness of [his] intellect and his experience in business enabled him to decide very complicated cases, with great promptitude and general satisfaction."[107] The next year, following the death of U.S. Supreme Court Associate Justice James Iredell from North Carolina, President Adams recommended Moore's appointment to that position to the U.S. Senate. Moore was confirmed by Congress in early December 1799. He served as one of two Associate Justices (the second was Justice Oliver Ellsworth from Massachusetts) under Chief Justice John Marshall for the next four years. When court was in session, Moore took a carriage to Richmond, Virginia, to meet Marshall, then the two continued traveling farther north to the capital. Moore was on the bench when the court decided *Marbury v. Madison* in 1803, which "assert[ed] the right of American courts to overturn legislation deemed to violate the U.S. Constitution. [But] Moore did not participate in the decision because he was en route to the capital when arguments in the case were heard."[108] During his tenure, Moore only issued one opinion, as Marshall delivered all of the rulings in that period save for two.[109] Moore resigned in January 1804, citing poor health.[110] Moore's biographers described him as an intelligent man, but also as "a small, frail man…[with a] delicate physique."[111] He died at the age of 55 on October 15, 1810, at Bellefont, the home of his eldest daughter and her husband in Bladen County, North Carolina. He was buried in the St. Phillips Churchyard in Brunswick County.[112]

Moore's political life was capped by becoming the second (but also the last, to date) North Carolinian to the U.S. Supreme Court bench. Perhaps more significant at the statewide level, however, "as a founder of the University of North Carolina at Chapel Hill, the nation's first public university to enroll students, Moore was a leader in early public education in the United States."[113] With the loss of Buchoi, Moorefields—built by Moore in a period when the state's political center was shifting west—is the only building remaining that is directly associated with Moore. Moore is significant at the statewide level for his lifelong dedication to public service and his direct participation in the creation of the state's first public educational institution of higher learning. Therefore, the proposed Moorefields Historic District is eligible under Criterion B in the area of Politics/Government for its association with Alfred Moore (1755-1810).

CRITERION C: SIGNIFICANCE IN RELATION TO ARCHITECTURE

The author of the 1972 National Register of Historic Places nomination for Moorefields based the house's significance on its being "the home of the politically prominent Moore family" (Criterion B). Furthermore, because the house is also "architecturally important as one of the earliest appearances of the Federal style in the state," it is eligible for listing in the National Register at the local level of significance under Criterion C for its early Federal architecture.[114] Indeed, the Moorefields house is a refined example in a "rural county which has been historically comprised

of small yeoman farms" that "with very rare exceptions...were built without much emphasis on formal architectural fashion but were rather simple, utilitarian structures devoid of pretension."[115]

Early construction (both domestic and agricultural) in the Piedmont frontier in the mid- to late 18th century largely derived from forms familiar to Anglo-Americans in the Chesapeake region of Virginia and Maryland. These settlers preferred hewn wood-frame construction because the material was plentiful and the techniques did not require artisanal skill or many laborers to accomplish. Both the forms and practice of wood-frame construction followed these settlers from the coastal regions into the interior. Wood-frame construction was most often exemplified by simple one- or two-room, one-story, log structures.[116] In fact, "among the farm buildings of the Piedmont and mountain counties, log construction dominated at every economic level from the late 18th century through the mid-19th century."[117] However, the Piedmont in the late colonial period did have a few examples of well-designed wood-frame and brick buildings among its wealthier citizens. The refined examples of Early Republic buildings were often the houses of planters and merchants, one- or two-story "frame dwellings with gable or gambrel roofs, neatly finished with brick chimneys, weatherboard walls, and simple paneling," which could concisely describe the house at Moorefields.[118]

Hillsborough, in particular, is a locus of conservatively-design but well-built buildings from the late 18th century onwards because the town attracted several regional artisans who created "relatively unpretentious architecture with only occasional gestures at grandeur or fashion."[119] The Nash-Hooper House on West Tryon Street in Hillsborough is one such example, dating to 1772. Rising two stories atop a raised basement, the oak-frame structure with weatherboard siding is capped in a side gable roof by two brick end chimneys. Its original rectangular form is three bays wide; an addition was added to the rear in 1819, giving the house its present L-shaped plan. The entrance lies in center bay of the symmetrical façade, flanked by sash windows. The first story is covered by a full-width, one-story wooden porch with a hipped roof that is thought to date to the late 19th century. Until 1908, the kitchen was a detached frame building immediately east of the house. Despite its center-hall plan, the Nash-Hooper House shares similarities with Moorefields, particularly in its materials and structure. Alfred Moore would have been familiar with the house, as it had been built by his brother-in-law, Francis Nash. Presumably Moore also knew is later owner, William Hooper, who was a lawyer, a politician, and a Wilmingtonian until moving to Hillsborough permanently in 1782, where he remained until his death in 1790.[120]

Heartsease [OR0009], constructed circa 1786 on Lot 62 in Hillsborough, is another such "unpretentious" house.[121] Likely built by Sterling Harris, who purchased the lot in 1786, the oldest part of the additive building is the one-and-a-half-story central block. With a hall-parlor plan, Heartease had only two rooms on the main level plus the attic. Originally, the entrance was likely centered in the façade's three bays, creating a symmetrical appearance, but the entry was later relocated to the easternmost bay. This off-centered entrance is not the only similarity Heartsease shares with Moorefields: both are three bays wide; have molded weatherboards, except for the area under the porch, in which the wide sheathing is flush;[122] and were built upon brick piers.[123]

These similarities, however, are superficial. While Heartsease has a hall-parlor plan, Moorefields has a side-passage layout. The hall-parlor was common among contemporary houses in the region, such as the Mordecai House [WA0034] built circa 1785 in adjacent Wake County and Hardscrabble [DH0005] in Durham County. The oldest section of the frame Mordecai House was originally one-and-a-half stories but was raised to two full stories later.[124] Hardscrabble is two houses (one Georgian-style built before 1779, and one Federal-style built in the early 1790s) built back-to-back and later connected by a hyphen. The later section was built by John Cain before 1794 by a Hillsborough artisan, Samuel Hopkins. Like Moorefields, this portion of Hardscrabble is three bays wide and is frame construction atop brick piers. Hardscrabble also has a mantel in which "the wide surround is diagonally reeded," like the parlor mantelpiece at Moorefields.[125] However, unlike Moorefields, all three of these hall-parlor plans had symmetrical façades at the start. Moorefield's off-centered entry, creating an asymmetrical fenestration pattern, is atypical and the house's side-passage plan makes it an outlier.[126]

All of the aforementioned houses either have a rectangular block or (as additive buildings) a telescoping footprint and simple massing. Moorefields, in contrast, has a tripartite form, and while the current footprint is rectangular with the enclosure of the north porch in the mid-20th century, its original footprint would have been more akin to a shallow U shape. Although Moorefields has three distinct volumes, the execution of the tripartite form is unlike any other contemporary and comparable tripartite house remaining in the state let alone the region. One of the earliest examples of a wood-frame tripartite house in the Piedmont is the Graves House [CS0004] in adjacent Caswell County. Built for Solomon Graves circa 1785-1795, the Graves House is essentially a two-story, three-bay, central block flanked by one-story wings—as is Moorefields. But this Georgian-style residence has a cross-hall plan and a symmetrical façade. More importantly, while the wings have side-gable roofs, the core has a front-gable roof, creating a pedimented attic that would come to characterize all of other remaining examples of tripartite houses in the region.[127]

The William G. Smith House [GV011] in neighboring Granville County is a transitional Georgian- to Federal-style residence built between 1790 and 1816. Also massed as a two-story central block with flanking one-story wings, the William G. Smith House looks nothing like Moorefields from the exterior, as the double-height core has a front-gable roof that creates (like at the Graves House) a pedimented attic. As the 1987 National Register nomination for the William G. Smith House stated, "The exterior appearance of the house is quite similar to that of a small number of dwellings built in North Carolina's border, old tobacco belt counties in or near the last decade of the eighteenth century and the first decade of the nineteenth, six of which are pictured in Mills Lane's Architecture of the Old South, North Carolina. Two of these six were raised to the west—the William Bethel House, Rockingham County, c. 1790, and the Solomon Graves House, Caswell County, c. 1790—and four to the east in Halifax County…"[128] Likely, two of the four tripartite houses in Halifax County just referenced are the Sally-Billy House [HX0010] and The Hermitage [HX0005]. Built circa 1800, the Sally-Billy House is considered a transitional Georgian- to Federal-style house with a front-cross hall and a symmetrical façade. The Hermitage was built for Thomas Blount Hill between 1808 and 1810. This early Federal-style house has a central-hall plan and a symmetrical façade. Both houses exhibit pedimented attics with mirroring pedimented

porticos on the central volume. Scholars have conjectured that this common tripartite massing is a vernacular deviation of the Randolph Semple House in Williamsburg.[129]

Another example of the tripartite form is the Crabtree Jones House [WA0025], built in 1795 in Wake County. Unlike the aforementioned tripartite houses, the Crabtree Jones House does not feature a front-gable roof/pedimented attic on the main volume. With its side-gable roofs on all three volumes, the Crabtree Jones House is the most similar in exterior appearance to Moorefields. Its differences lie in its size and configuration: the Crabtree Jones House is five bays wide, compared to Moorefields' three-bay façade, and the Crabtree Jones House is a hall-parlor plan with a centralized entrance, creating symmetrical fenestration.[130]

The house that has most in common—in terms of form and detail—with Moorefields is Sans Souci [OR0020] in Orange County. Built by William Cain, the owner of Hardscrabble, Sans Souci was meant as a town home, sited on the edge of Hillsborough. Like the Crabtree Jones House, Sans Souci is a tripartite form in which the center block is two full stories in height and is capped with a side-gable roof. Like Moorefields, the center volume is three bays wide with a full-width, one-story porch on the façade. Also like Moorefields, the flanking wings are one bay wide and two piles deep, but at Sans Souci the wings each have a dormer window, making the volumes one-and-a-half stories tall. San Souci's frame structure is clad in molded weatherboards, and the foundation is brick. On the interior, Sans Souci has a paneled spandrel under the stair and a full-height mantel in the parlor with diagonal reeding—details also found in Moorefields. Most significantly, Sans Souci's entry is off-centered, creating an asymmetrical façade and signaling an interior side-passage plan. For this reason, the author of the 1971 National Register nomination for Sans Souci believed that the house was "constructed in three major stages [and] was probably not conceived originally as a three-part house, for the central block which once stood alone has a side hall plan rather than the more typical center hall plan."[131]

Of the eight tripartite houses aforementioned—Graves House, William G. Smith House, Crabtree Jones House, Sally-Billy House, Shady Oaks, Little Manor, the Hermitage, and Sans Souci—seven have symmetrical façades despite having various internal layouts, including cross-hall, transverse, hall-parlor, and center-hall plans. Sans Souci's and Moorefields' side-passage plans are distinctly atypical. This exception has caused the author of Sans Souci's nomination to speculate that the core was built like a common Georgian town home and that the wings were added later in the Federal period. This conjecture, by logical extension, brings the construction date(s) of Moorefields into question. Previous documentation of Moorefields—including the 1972 National Register nomination and the 1968 HABS recordation, among other secondary sources—assert that the building dates to circa 1785. This is likely predicated on the fact that Alfred Moore purchased 1,200 acres from Peter Mallett in January of 1784, and that language in that deed and other evidence suggest Moore was already practicing law in Hillsborough by the early 1780s.[132] Family letters illustrate that a house existed at Moorefields by 1805 if not earlier, and so a more conservative date range for the building's construction is 1784-1805. This twenty-year range covers the transition in architectural fashions from the Georgian period to the Federal period, which would explain the variations of form and details present at Moorefields. The two decades may also have provided enough time for Moorefields to have been constructed additively, in

successive stages; however, no previous scholars of Moorefields have ever suggested that evidence exists that Moorefields was not constructed in one single phase.

Much could also be inferred about the fact that many of the Federal-period houses that have similar interior finishes date slightly later than Moorefields. For example, the Chinese Chippendale stair balustrade at the Sally-Billy House [HX0010] in Halifax County dates to the house's assumed construction date of circa 1800, while the Chinese Chippendale stair railing at Elmwood [GV0145] in Granville County dates to 1805. Although the stair at Haywood Hall [WA00018] in Wake County is enclosed from the first to the second floor, the stair from the second floor to the attic is decorated with a Chinese Chippendale railing. Haywood Hall was built between 1792 and 1800, making it a closer contemporary to Moorefields yet still several years later than Moorefields' presumed starting construction date of 1785. Additionally, the refined diagonal reeding on the parlor mantelpiece's entablature at Moorefields is similar to examples found at Hardscrabble (ca. 1790) in Durham County [DH0005], Shady Oaks (ca. 1800-1812) in Warren County [WR0012], Sans Souci (1813) in Orange County [OR0020], and the Mallett House (ca. 1823) in Orange County [OR0055]. But who is to say that the diagonal reeding found at the latter two houses, which certainly postdate Moorefields, were not informed or influenced by Moorefields itself? Perhaps the interior finishing at Moorefields was influenced by other early 19th-century houses and were installed later, after the house's initial construction, by Alfred Moore, Jr. Or, perhaps other examples of Chinese Chippendale railings and diagonal reeding entablatures did exist in houses dating to the 1780s and 1790s but those examples no longer exist and were never documented.

In summation, Moorefields has no clear precedents in form or detail. It is an outlier among tripartite houses in terms of scale, execution, asymmetry, plan, and even age. It is somewhat of an outlier in its time period in terms of its exterior asymmetry, its side-passage plan, its original U-shaped footprint, and interior finishes. All that can be said of Moorefields is that it is rather unique. Likely, Moorefields' architecture is a pastiche of elements that Moore observed in his travels or in the Cape Fear region. Family lore asserts that Moorefields house was constructed by seven enslaved laborers and took three years to complete (i.e., circa 1785-1788).[133] Given that the Moores enslaved dozens of African Americans in this period, and given that several of these enslaved laborers are known (through the documentation of slave transactions) to have been skilled craftsmen (such as carpenters and bricklayers), this origin story is highly probable. Very likely, these enslaved artisans and workers came from the Moores' coastal plantation, Buchoi.

The design of the Moorefields house may also be explained by the prevalence and popularity of pattern books. With the dearth of professional architects in colonial America, higher-end designs were typically achieved by itinerant craftsmen and builders who referred to architectural pattern books. One such book that had achieved resounding success among wealthy Americans by the mid-18th century was Andrea Palladio's *Four Books of Architecture* (1570). In this book, Palladio produced drawings of Renaissance villas in the Veneto region that were constructed in a tripartite plan, with a large central core flanked by two smaller dependencies connected by hyphens. Palladian-style buildings were first constructed in Rhode Island in the late 1720s and 1740s. The Hammond-Harwood House (1774) in Annapolis, Maryland, and Thomas Jefferson's first design of Monticello (1770) in Charlottesville, Virginia, are two examples of Palladian, tripartite villas.

These precedents, so common and popular through the mid-18th century, also would have informed Moorefields' form either directly or indirectly.

The Revolutionary War put a halt to construction throughout the American colonies. The dearth of labor as men went to war, shortages in building materials which were requisitioned for the war effort, and economic inflation all resulted in a decline in commercial and residential construction. This slump persisted several years after the war's end, as "economic and political uncertainties…likewise slowed building. In the late 1780s, however, and especially in the 1790s, a resurgence of building began through the state and the nation."[134] In North Carolina, Palladianism retained its prewar popularity and continued to develop.[135] Federal-period architecture in the upland South, however, tended to be modest on the exterior, almost sparingly severe. What ornament was used was reserved for interiors. As Bishir notes in her comprehensive survey of North Carolinian architecture,

> In most rural areas, even the richest planters built along conservative lines. They continued to use a range of traditional house forms and an approach to ornament established before the Revolution. One-and-a-half-story gable-roofed houses were built for large planters in the 1780s and the 1790s.
> …
> Generally, houses like this presented little external display of ornament and fashion. They communicated their owner's status through their size and the familiar landscape of good materials and craftsmanship, which they shared with more elaborate buildings. The exterior trim seldom exceeded a simple molded cornice, occasionally enriched with dentils or modillions, molded and tapered porch posts, and a touch of carved trim or a fanlight at the door. The principal evidence of changing styles was reserved for those who entered the house. A Georgian influence in paneling, stairs, mantels, and door and window treatment continued as late as 1810 or 1815 in some areas, while in others, beginning around 1800, some artisans adopted Adamesque themes, often blending elements of old and new.[136]

Bishir could have been explicitly describing Moorefields house in the above analysis. The house's tripartite-plan follows pre-Revolutionary War architectural trends that were observed in the coastal region of North Carolina if not the Piedmont. Although Moorefields' house is two full stories, the shallow pitch of the second-story's side-gable roof makes the upper story appear squat. While the dwelling is small by today's standards, in an era when planters were still erecting "a good frame house with one main room"—such as the 1775 Lane-Bennett House [WA0004] in nearby Wake County—Moorefields house's side-passage and parlor flanked by four additional rooms on the ground floor and bedchambers on the second floor must have been grand in scale for its time.[137]

Furthermore, the weatherboard-clad exterior is not only modest, but austere, punctuated only by double-hung windows without ornate surrounds or sills. The original exterior entrances on the rear elevation and façade only have simple, multi-light, rectangular transoms. Like the Lane-Bennett House, the ornament at Moorefields is reserved for the interior, which features plastered walls and paneling, floor-to-ceiling fireplace walls with notable reeded overmantels, and an intricate Chinese lattice stair railing. Architectural Historians have assessed Moorefields house as "handsomely

finished with late Georgian and early Federal woodwork typical of the late eighteenth and early nineteenth century;" furthermore, "in its form, plan, and finish, the house reflects the tastes and wealth of a well-traveled and relatively sophisticated client" that would have "stood in contrast to the predominantly simple, traditional architecture that dominated most of the rural county."[138]

Moorefields house underwent several renovations in the two centuries following its completion. Bishir and Southern surmised that Moorefields may have been updated by Alfred Moore, Jr. after he inherited the property in 1810.[139] It was heavily "restored" by Edward T. Draper-Savage in the 1950s and 1960s, but the 1968 Historic American Building Survey asserted that,

> Moorefields stands almost exactly as it was built—a high central block with two flanking right-angle wings. …Moorefields has been altered surprisingly little. It is still exactly the same elegant small rural manor house that it was originally. It has its original floor plan, flooring of wide pine boards, moldings, weatherboarding, chimneys, mantels, shutters, and much of its hardware. Its most spectacular feature is its fine Chinese Chippendale staircase…The Parlor has unexpectedly fine proportions, a beautiful chair rail, and a fine overmantel.[140]

Although the house remains intact, Draper-Savage removed several outbuildings, including a detached kitchen and purported quarters for enslaved workers, because he believed the derelict structures detracted from the idyllic and pastoral setting he was shaping.

CRITERION C: SIGNIFICANCE IN RELATION TO LANDSCAPE ARCHITECTURE

In addition to the house, Moorefields includes a mid-20th-century cultural landscape that is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area Landscape Architecture.

After purchasing the property in 1949, Draper-Savage spent the next two decades altering the landscape. He demolished several historic outbuildings near the house, eradicating the vestiges of Moorefield's history as a working farm. But his alterations were not limited to only detractions. Draper-Savage conceived of Moorefields as a gentleman's country estate, and he added "formal gardens in the French style [that included] a quarter-mile of privet hedges interspersed with junipers and flower beds."[141] As an amateur landscape designer and gardener, he designed two parterre gardens and a cedar allée as showpieces, opening the grounds to annual garden tours.[142] Draper-Savage's choice of the Beaux-Arts style would not only have been influenced by his knowledge of the École des Beaux-Arts, having spent 15 years living and studying the fine arts in Paris, but on precedents closer to home.

Beaux-Arts garden design, popular in the United States from the 1890s through the 1930s, emulated Renaissance- and Baroque-period gardens typically found in Italy, France, and Great Britain. The foundational principle underpinning Beaux-Arts garden design was the use of axiality and geometry to create an overarching landscape that was divided into rooms, or discrete spaces, by walls, clipped hedges, or allées. Classical sculpture or fountains served as focal points either at

the center of a garden room or at the termination of a long vista.[143] The greenhouse gardens of Reynolda, the home of Richard Joshua and Katharine Smith Reynolds in Winston-Salem, North Carolina, are an example of this landscape architectural style in the Piedmont. Landscape architect Thomas Sears created the four-acre gardens from 1915 to 1924. The sunken greenhouse garden comprised four adjacent parterre gardens, geometrically arranged in a cross plan. The parterre gardens were largely planted with roses and perennials and lined with shaped conifers and single allées. A small brick-and-flagstone plaza was built with a small water feature directly across from the greenhouse, terminating the vista across a broad greensward.[144]

Contemporaneous with the Beaux-Arts style in landscape architecture was the Colonial Revival. Following the 1876 Centennial Exhibition and the 1893 Columbian Exposition, the nation experienced a new fascination with America's colonial history that also "sparked an interest in early American landscapes."[145] The popularity and widespread adoption of the Colonial Revival style in landscape design owes much to Arthur A. Shurcliff, who served as the chief landscape architect supervising the restoration and recreation of Williamsburg, Virginia's colonial town plan between 1928 and 1941. Shurcliff's designs for formal gardens within Colonial Williamsburg were inspired by the Anglo-Dutch gardens typical of the 17th and 18th centuries, but as revivals, Shurcliff's gardens were more formal and embellished than the originals. Shurcliff employed a palette of evergreen shrubs—especially-boxwood—to define spaces rectilinearly and symmetrically.[146] Not dissimilar from the Beaux-Arts style, the Colonial Revival in garden design manifested as "compact, well-ordered, symmetrical gardens of perennial plants, herbs, and flowering trees…located in close proximity to homes [that blended] formal elements including parterres, allées, and cruciform plans with informal kitchen gardens."[147] Geometric planting beds, often enclosed by low walls, and axial pathways are also hallmarks of the style, as are flowering shrubs or canopy trees used to frame views. Colonial Revival gardens commonly feature clipped boxwood hedges and decorative objects, such as sundials, arbors, pergolas, and fountains, many of which are built of rusticated materials.[148]

Press coverage of Colonial Williamsburg was broad: "Academic publications and popular magazines featured Colonial Williamsburg's gardens and influenced gardeners and landscape designers across the country, despite the inaccuracies of the restoration and the tendency of the supervising landscape architects to create idealized versions of the past."[149] In 1953, the Garden Club of North Carolina undertook similar garden designs on Roanoke Island, where the United States' first Anglo-European colonizers settled in 1584, otherwise known as the Lost Colony. What began as an imagining of what 16th-century colonists would have planted had the colony survived morphed into an elaborate memorial, a garden much more intricate, formal, and embellished than any lost colonist would have had. Richard Webel of Innocenti & Webel designed the ten-acre Elizabethan Gardens in Manteo in 1954. Formulated as sequential spaces in an ordered spatial hierarchy that ranges from naturalistic to formal designs, the main parterre garden room is enclosed by clipped hedges and bordered by a pebbled walkway. Perpendicular pebbled walks meet in a rond-pont, at the center of which is a large circular fountain. The four, chamfered greenswards formed by the intersecting walks feature shaped flower beds creating a flowered pattern, formed by low-lying, clipped hedges. The garden was planted with flowering shrubs as well as perennial flowers, all surrounded by large canopy trees.[150]

Given Draper-Savage's recorded interest in both the fine arts and historic preservation, he was presumably aware of these precedents, which had garnered national attention.[151] Furthermore, it would appear that after he retired from teaching French at the University of North Carolina, Draper-Savage refocused his energy on creating gardens at Moorefields. Like the Garden Club of North Carolina's Elizabethan Gardens, Draper-Savage designed formal garden rooms that would not have been found on the historic Moorefields landscape during the tenures of either Alfred Moore. Rather, Draper-Savage's elegant gardens were historically-influenced revivals intended to enhance the historic house's curtilage.

As an amateur landscape designer, Draper-Savage was not alone. The Merritt-Winstead House in Roxboro (Person County), North Carolina, contains a number of garden spaces crafted between the 1920s and the 1940s by the property owner and amateur gardener, Ellen Coxe Merritt. The Rock Walled Boxwood Garden, started circa 1925, featured a low, rubble-stone and concrete wall enclosing a V-shaped area just southeast of the house. Originally, Merritt planted perennials in this space but installed boxwoods at some point before 1950.[152] Draper-Savage used rubble and concrete as the primary materials for his garden structures, including the Kitchen (East) Garden Terrace and the North Parterre Garden Terrace.

Isabelle Bowen Henderson, an artist (trained as a painter), added several eclectic garden spaces to her one-acre property in west Raleigh, starting in 1937-38. Her gardens were included on the local garden tours in 1938, 1939, and 1940; featured in the April 1942 issue of *House and Garden* magazine; and described in Elizabeth Culbertson Waugh's 1967 publication, North Carolina's Capital, Raleigh. The Front Garden was an English-style perennial border that was screened from the roadway by tall fences and an eleagnus hedge, and the irregularly-shaped space east of the house was surrounded by curving, brick-paved walks. In addition to its naturalistic planting beds, Henderson planted "ornamental trees and shrubs [to] sequentially frame and close views along the walks and provide backdrops for the intervening herbaceous material."[153] The Back Garden, southwest of the main house, was comprised of a grid of nine, rectilinear demonstration and production plots in which Henderson grew the specimens for her show gardens. Curvilinear planting beds were again interspersed with ornamental trees and shrubs. In contrast to these, the Herb Garden was a formal parterre garden occupying the quadrangle between the main house-cum-studio, the carriage house, the guest house, and the herb house. Adjacent to the large brick terrace Henderson built between the separate, detached buildings, the parterre garden was enclosed on the north and west by a low picket fence. "In plan view, the compact and compartmentalized herb garden rephrases its five-part Elizabethan English antecedent," in which "slightly raised beds result from the geometry of narrow basketweave brick paths with raised edging" that surround a "diamond-shaped center [that] is paved rather than planted, enabling seating."[154] Henderson's gardens marked "the earliest known example of the Williamsburg Revival design movement in Raleigh."[155] As it was featured in national as well as local publications as well as open to the public on three successive annual garden tours, Draper-Savage was surely aware of it.

Draper-Savage's garden rooms at Moorefields are not unlike these Piedmont domestic garden precedents in their use of formalism and Colonial Revival as well as Beaux-Arts tropes. His earliest garden, on the ground by 1955, is the West Parterre Garden immediately adjacent to the house's

side (west) elevation (see Figure 1). The structure of the garden is not unlike Henderson's Herb Garden (1938) or the parterre room within the Elizabethan Gardens (1954). Draper-Savage's rectangular garden was defined by four broad, axial, and orthogonally-laid pea-pebble walks. Its cruciform plan was created by two intersecting pebble walks meeting in a centralized rond-pont. The four quadrants were occupied by rectangular greenswards, while two narrow planting strips edged the garden on the northern and western ends. By 1955, the northeastern greensward was planted and bordered by small, shaped conifers while the southwestern greensward held a bust (one of his own sculptures) atop a wooden pole; the other three greenswards were still merely open lawn shaded by mature canopy trees. Historic Photographs show that Draper-Savage continued to build upon and embellish his gardens over time. By 1963, the West Parterre Garden's greenswards were crisply-edged and defined by grass borders. The rectangular planting beds within featured evergreen topiary at the corners; groundcover or ornamental flora in the center; and manicured shrubbery. Draper-Savage adorned the garden with more statuary, including another bust, a concrete pagoda on a pedestal, and a concrete birdbath (see Figure 9).

How Draper-Savage placed and framed his gardens also informed how he altered the Moorefields house, or vice-versa. Between 1958 and 1968, Draper-Savage removed the exterior stairs from and enclosed the south porch, meaning its only access was from the house interior. Such an act made the porch a viewing platform of the south lawn. Historic aerial photographs from 1955, 1960, and 1964 show that Draper-Savage first extended the West Parterre Garden's pebble-walk grid to the south then to the southeast—directly in front of the house's south façade—within the curtilage circumscribed by Moorefields' looped drive. These pebble walks, however, had been removed from the landscape and the south lawn returned to its present naturalistic appearance by 1982. The Kitchen (East) Garden Terrace, however, remains. Between 1949 and 1968, Draper-Savage built an elevated terrace on the east side of the house that was accessed from a side door at the northern end of the house's side (east) elevation (see Figures 3, 4, and 10). The packed-earth terrace is defined on the west and east sides by a low rubble-stone wall. On the south end are three shallow, rubble steps that bleed into the gravel driveway. In period photographs, Draper-Savage had adorned the terrace with circular concrete planters as well as another concrete pagoda statue. To the east of the terrace, Draper-Savage had what he called the "kitchen garden." Today, the kitchen garden is a small, rectangular patch delineated by irregular, coarse rubble stones set into the earth, but it dates to 1982.

Historic aerials show that the North Parterre Garden—the largest of the garden rooms—was in rudimentary form in 1960. Draper-Savage had built the small rubble-stone terrace by then had defined the garden room as a large, rectangular space defined by low-lying planting beds. By 1963, when Draper-Savage opened Moorefields to the public for an annual garden tour known as the "Spring Pilgrimage," he had completed the North Parterre Garden. A photograph of the garden accompanying the notice in *The News of Orange County* shows a long, broad, axial walk flanked by narrower, intersecting walks forming a series of X-shaped patterns.[156] However, other historic photographs show that Draper-Savage was constantly changing elements in the garden design: while photographs taken in 1962 show low, rubble-stone walls around the north parterre garden's rubble-stone terrace, by 1965 these had been replaced by medium-height, clipped hedges (see Figure 11). The same 1965 photograph shows the North Parterre Garden as open, with "its long

sweeping view of the north park"—a picturesque, woodlands ramble that Draper-Savage created as a counterpoint to his formal, axial gardens—unencumbered and its flower beds neatly arranged with "pink floribunda roses, tiny English box, and clipped cedars."[157] The X-shaped patterns visible in the 1963 newspaper clipping are not visible in this photograph, taken two years later. Furthermore, by 1968 the North Parterre Garden had been drastically reimagined again: by then, it was enclosed by tall privet hedges and was minimalist in design, mostly a greensward marked by a central statue of a Japanese pagoda (see Figure 12). This minimal form was still visible in a 1972 aerial photograph, which depicted a long, rectangular landscape feature bounded by shrubbery. Presumably, as Draper-Savage aged, he could no longer maintain the gardens as they had appeared at their heights in the early 1960s, and he reverted them to basic layouts and planting plans. Today, the North Parterre Garden appears much as it had at the end of Draper-Savage's tenure. Three pebble walkways north of the house terminate at a small, rectangular rubble terrace which steps down into the garden. At the center of the terrace is a patch of grass with a wooden bench (its back designed in a Chinese lattice pattern similar to that found in the house's stairwell) oriented north. Flanking the terrace are small, rectangular hedge greenswards; shaped hedges and flower beds also frame the terrace. To the north is the formal garden's primary feature, a flat greensward edged by shaped privet hedges. The hedges have openings in the center points of all four sides. Remnants of a longitudinal walk are visible on the grassy plane. At the center is a circular planting bed outlined in rubble stones. The planting bed includes small topiary and a birdbath.

The last of Draper-Savage's garden spaces was the Cedar of Lebanon Allée, created northwest of the house and adjacent to and west of the North Parterre Garden between 1964 and 1972.[158] Moorefields lore is that Draper Savage laid out a string grid and allowed the birds who alighted there to volunteer trees for him from their droppings, from which he culled a grid; but this fanciful anecdote is belied by the regularity of the double allée (i.e., four rows) and the consistency of tree species. While some of the cedars have been felled or culled over the succeeding years, there are approximately 12 cedars in each row, spaced approximately 6 feet apart on the vertical (north-south) axis and approximately 10-12 feet apart on the horizontal (east-west) axis. The allée runs in a straight line to the natural copse beyond the North Parterre Garden.[159] The allée, therefore, was a formal feature tying Draper-Savage's formally designed hedge-garden spaces with more naturalistic ones. At the same time, Draper-Savage planted single and double rows of privet hedges, which he manicured to appear as boxwood. These rows further define the north yard, which by the end of his lifetime held the barn-cum-studio, the allée, the North Parterre Garden, and lawn.

In the 1970s, Draper-Savage transformed the southwest quadrant in the West Parterre Garden into a small burial ground [31OR816]. This quarter of the garden contains his own gravesite (circa 15 February 1978), the burial of his nephew, James Henry Durham (20 November 1914 – 27 March 1975), and the grave markers of five of his cats. Although Draper-Savage's uses of the gardens may have changed over time—from showy flower gardens open to the public to private gravesites—and although his various planting plans changed several times in Draper-Savage's own lifetime and since, the bones of this parterre gardens remain. The pea-pebble walks, tree allée, and the privet hedges that defined the garden rooms remain to the west and north of the house

(only those pebble walks to the south of the house have been lost). His rubble-stone terraces also remain, as do many of the garden follies and statuary he used as decorations (although some of these have been moved around to different garden locations since his death). The axiality and symmetry of Draper-Savage's gardens persist, and they reflect the formality of Renaissance garden designs as they were reinterpreted in the 19th and 20th centuries by landscape architects school at the École des Beaux-Arts. What remains still reflects, at a structural level, his interest in gardening as well as intention to create Beaux-Arts and Colonial Revival-style landscapes to further frame the historic house. The pastoral setting for the house is foundational to the property's integrity in terms of setting, and the cultural landscape created by Draper-Savage equally contributes to the property's history and its significance. Therefore, the proposed Moorefields Historic District is eligible at the local level of significance under Criterion C in the area Landscape Architecture, for its ability to reflect the estate's history as a site of leisure for members of the elite.

CRITERION D: SIGNIFICANCE IN RELATION TO ARCHAEOLOGICAL POTENTIAL

Moorefields is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion D in the areas of Archaeology: Historic: Non-aboriginal and Ethnic Heritage: Black.

The current 76-acre Moorefields property is part of a natural landscape that bore witness to eons of human habitation by aboriginal peoples and almost three centuries of occupation by post-Contact Period European-Americans and enslaved African Americans. The entire property's potential to yield additional information on several peoples is high. For example, the estate is located on an upland ridge between two tributaries and is thereby the type of environment that is commonly associated with pre-Contact Period indigenous settlement patterns. Furthermore, the property is a vestige of a larger tract first patented by Colonel John Gray in 1752. The site of his Grayfields house, which "was the site of the first session of a Court of Common Pleas and Quarters Sessions held in Orange County" on September 9, 1752, is still unknown.[160] Buried beneath Moorefields is centuries of history, but the highest potential rests in the proposed 9.15-acre Moorefields Historic District. As recent archaeological reports maintain,

> The potential for the property to yield additional archaeological deposits has been proven east of the manor house and is likely to be true of other parts of the property, especially on the grounds in the immediate vicinity of the manor house and other domestic occupation or activity areas. These archaeological deposits, including artifacts and features, would likely be related to the occupation of Alfred Moore, Alfred Moore Jr., Edward Thayer Draper-Savage, and other site occupants, including the enslaved.[161]

In 2020, archaeologist Emily Nisch Terrell with the assistance of two volunteers investigated the old kitchen yard east of the house by laying a grid of 27 shovel test pits (STPs) over one-tenth of an acre. Terrell noted "a rise in the land in this area [that] is particularly interesting as it is distinct and discrete and its size matches what one would expect from a small structure."[162] Among the 322 historic artifacts that Terrell's team uncovered were pieces of fired brick and mortar as well as hand-wrought nails, evidence that a structure (or more than one) once occupied the location.

Other artifacts included pottery sherds, or remnants of broken dishes, that dated from the late 18th century through the late 19th century.

Archaeologists at Richard Grubb & Associates (RGA) continued Terrell's investigation of the area east of the house as well conducted exploratory investigations in cleared areas northwest and north of the house in 2023-2024. Using ground-penetrating radar (GPR), the team surveyed four distinct areas and identified 29 anomalies that could be archaeological resources, including "potential structures, an activity space, a roadway" and modern utilities.[163] Strategically-placed STPs were laid for further investigation, and of the 1,111 artifacts this team uncovered, 1,098 dated from the 18th through the 21st centuries. Several of the artifacts were building materials—brick fragments, window glass shards, and wrought and cut nails. With further study, this data could better elucidate where historic buildings (now gone) once stood on the property as well as their functions. This team also found three bivalve (oyster) shells, which provide narrow insight into possible diets of the occupants in a given period or the use of crushed oyster shells to create paths.[164] Regardless, the quantity and diversity of artifacts uncovered in these two investigations suggest that the area closest to the house has the highest potential of revealing more information about the estate's historic occupants.

Among the 1,111 artifacts uncovered during RGA's investigations, the sample included 13 pre-contact Native American artifacts—quartz and rhyolite debris—that "suggests the property was traversed during the pre-Contact period and stone tool manufacture and/or refurbishment activities took place" there.[165] This concentration of both historic and prehistoric material in the vicinity of the house "suggests the potential for additional intact deposits" if further archaeological investigation is undertaken at Moorefields at a future date.[166]

RGA archaeologists also conducted a GPR survey of the Cameron-Moore-Waddell Cemetery in 2023. Within the cemetery walls, GPR survey identified 22 anomalies interpreted as probable or possible burials, five of which were entirely unmarked. In addition to this, the archaeologists conducted a limited pedestrian survey of the vicinity immediately outside (to the south, west, and east) of the cemetery walls. They documented one metal, temporary grave marker approximately 10 feet east of the cemetery wall. The archaeologists also noted and mapped the presence of rough-cut quartz stones embedded in the ground leading east of the demarcated burial ground (i.e., lying outside of the cemetery's rubble walls). The quartz edging stones are aligned parallel with a width approximately 8 feet apart and extending approximately 65 feet to the east. The stone suggest the outline of a walking path, and the presence of this pathway suggests that the present rubble wall may not circumscribe the entire extent of the cemetery.

The archaeologists also noted (but did not map) approximately 15 fieldstones outside of the cemetery bounds that could represent potential grave markers or could be naturally occurring. These fieldstones were encountered in an area covered with mature yucca plants and periwinkle. As the archaeologists reported, periwinkle is a historic groundcover found near burials and "yucca, in particular, is traditionally associated with African American cemeteries."[167] Taken in combination, 1) the aligned quartz-edging stones denoting a pathway that extends quite a distance east of the present cemetery bounds, 2) the presence of the 15 fieldstones, 3) the presence of

specific vegetation (i.e., periwinkle and large yucca plants) associated with burials, and 4) changes in soil composition suggest that either the Cameron-Moore-Waddell cemetery extends beyond its present walls or an ancillary burial ground lies approximately 65 feet east of the current bounds.[168] Furthermore, the ancillary burial area may be a possible enslaved African-American burial ground. However, this area almost entirely lies outside of Moorefields property on Orange County-owned and maintained land.

Through these recent archaeological investigations, it is evident that Moorefields—and specifically the 9.15-acre proposed Moorefields Historic District—has been a source of data and contains additional, as yet un-retrieved data that must be conserved for future study. The data that had been retrieved to date provides a little insight into the European-American community that inhabited Moorefields over the last two-and-a-half centuries. Continued research around the house may illuminate where enslaved African Americans dwelled and worked. For instance, the 1820 federal census recorded that seven of the 12 enslaved African Americans at Moorefields were engaged in agriculture and an undisclosed "commerce." Locating ancillary structures and artifacts associated with them may illuminate what sort of cottage industry, if any, was present on the Moorefields estate in the early antebellum period.

Further archaeological research into both the curtilage around the house and the area immediately east of the Cameron-Moore-Waddell Cemetery (that portion owned by the Friends of Moorefields) could provide more information on the enslaved community at Moorefields in the first half of the 19th century, a community about which very little is presently known. For example, the 1840 census recorded 46 enslaved African Americans at Moorefields, while the 1850 census recorded five enslaved people. What accounts for this marked reduction in enslaved persons at Moorefields? Is it simply explained by manumission or self-liberation? If additional burials were located and identified east of the present cemetery walls, and if research ascertained the likelihood of these burials belonging to enslaved African Americans, then this data alone could provide illumination into or corroborate the scale of the enslaved community at Moorefields and how it changed over time. All in all, furthering the research into where the enslaved community lived, worked, and died at Moorefields would provide a better understanding of the lifeways of historic African Americans on a Piedmont plantation in the first half of the 19th century.

The proposed historic district retains its integrity in terms of location, setting, design, materials, workmanship, feeling and association. Therefore, Moorefields Historic District is eligible under Criterion D for its further potential to yield more information that elucidates the human occupation and activity on the property across several pre-Contact and post-Contact periods.

9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
__X_ previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
__X_ recorded by Historic American Buildings Survey #__NC-271____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____OR0010_____

10. Geographical Data

Acreage of Property ___9.15_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 36.062 ˚ Longitude: -79.144 ˚
2. Latitude: 36.062 ˚ Longitude: -79.143 ˚
3. Latitude: 36.062 ˚ Longitude: -79.143 ˚
4. Latitude: 36.062 ˚ Longitude: -79.142 ˚
5. Latitude: 36.060 ˚ Longitude: -79.143 ˚
6. Latitude: 36.060 ˚ Longitude: -79.144 ˚
7. Latitude: 36.060 ˚ Longitude: -79.144 ˚
8. Latitude: 36.060 ˚ Longitude: -79.145 ˚
9. Latitude: 36.060 ˚ Longitude: -79.145 ˚
10. Latitude: 36.059 ˚ Longitude: -79.145 ˚
11. Latitude: 36.059 ˚ Longitude: -79.145 ˚
12. Latitude: 36.060 ˚ Longitude: -79.145 ˚
13. Latitude: 36.060 ˚ Longitude: -79.145 ˚
14. Latitude: 36.061 ˚ Longitude: -79.144 ˚

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The Moorefields Historic District is a 9.15-acre portion of the 76.84-acre Moorefields property in Orange County, North Carolina. The 9.15-acre historic district includes the house, designed gardens, a portion of the historic driveway, the Cameron-Moore-Waddell cemetery, and known archaeological sites. The boundaries follow the house's curtilage (i.e., mown lawn surrounding the house, or designed grounds) and excludes agricultural pastures and native woodlands. On the south, it follows an extent fence line; wraps around the cemetery; follows the eastern edge of the west pasture; skirts the copse in the northwest and north; follows the western edge of the northeastern and southeastern pastures; and concludes at the southern fence line whence it started.

Boundary Justification
(Explain why the boundaries were selected.)

The 9.15-acre Moorefields Historic District boundaries roughly follow the boundaries for the 10.66-acre Parcel A, surveyed by Douglas R. Yarborough in April 2024 (see citation), that is not under conservation easement, except for a half-acre south of the fence line that is currently used as vehicular parking and may be expanded for continued parking needs and a small, triangular portion in the northwest corner that holds a prefabricated utility shed and a maintenance activity area.

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11. Form Prepared By

name/title: Heather N. McMahon
organization: Heather McMahon, Architectural Historian (HMAH)
street & number: 3062 W. Old U.S. Highway 64, Apt. B
city or town: Lexington state: NC zip code: 27295
e-mail heathermcmahon.archhistory@gmail.com
telephone: 434-249-3454
date: January 16, 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Moorefields

City or Vicinity: Hillsborough

County: Orange State: North Carolina

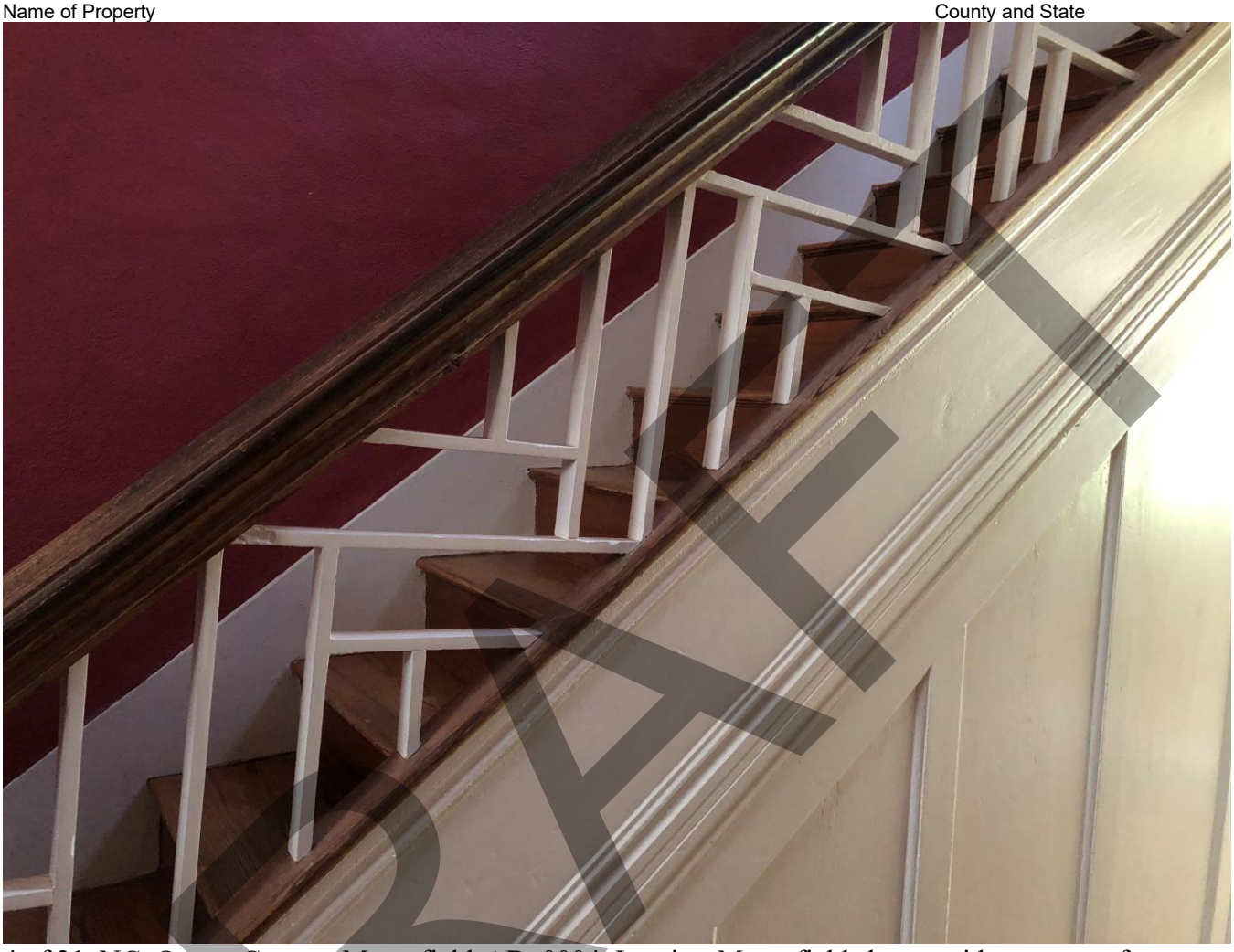
Photographer: Heather N. McMahon

Date Photographed: April 30, 2024

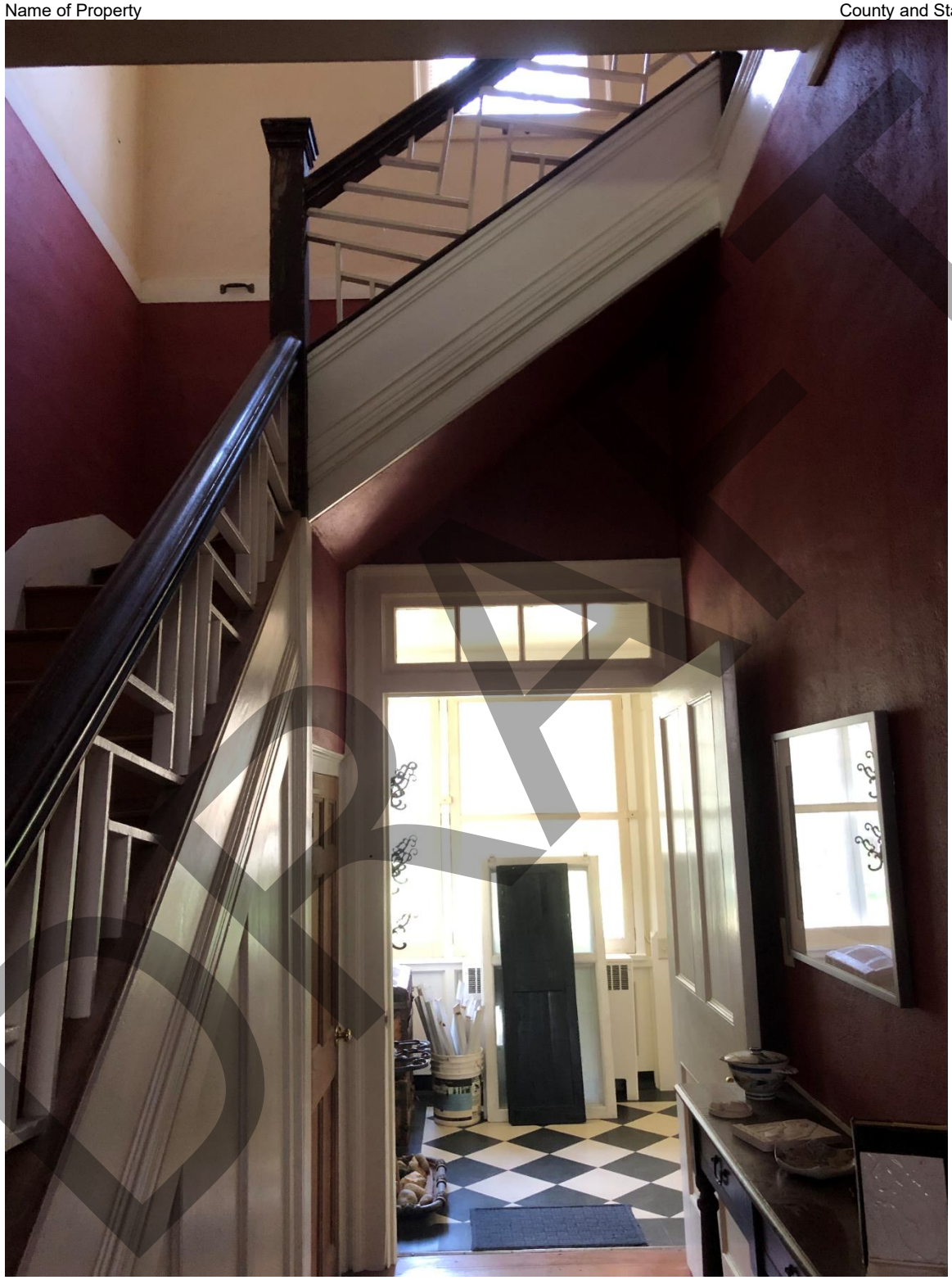
1 of 21. NC_OrangeCounty_MoorefieldsAD_0001. Exterior, view of North Parterre Garden and Terrace from port-cochere, looking north.

2 of 21. NC_OrangeCounty_MoorefieldsAD_0002. Interior, Moorefields house, enclosed north porch, looking northeast.

3 of 21. NC_OrangeCounty_MoorefieldsAD_0003. Interior, Moorefields house, enclosed north porch, detail entry, looking northeast.



4 of 21. NC_OrangeCounty_MoorefieldsAD_0004. Interior, Moorefields house, side passage of main block, detail Chinese lattice stair rail, looking west.



5 of 21. NC_OrangeCounty_MoorefieldsAD_0005. Interior, Moorefields house, side passage of main block, detail stairwell and original north entry, looking north.

6 of 21. NC_OrangeCounty_MoorefieldsAD_0006. Interior, Moorefields house, side passage of main block, detail main entry, looking south.

7 of 21. NC_OrangeCounty_MoorefieldsAD_0007. Interior, Moorefields house, southwestern bedchamber, detail fireplace and overmantel, looking northwest.

8 of 21. NC_OrangeCounty_MoorefieldsAD_0008. Interior, Moorefields house, Parlor, detail fireplace and overmantel, looking southeast.

9 of 21. NC_OrangeCounty_MoorefieldsAD_0009. Interior, Moorefields house, southeastern bedchamber, detail fireplace, looking northwest.

10 of 21. NC_OrangeCounty_MoorefieldsAD_0010. Exterior, North Parterre Garden and Terrace, looking north.

11 of 21. NC_OrangeCounty_MoorefieldsAD_0011. Exterior, Moorefields house, north (rear) elevation from North Parterre Garden Terrace, looking south.

12 of 21. NC_OrangeCounty_MoorefieldsAD_0012. Exterior, Moorefields house, east (side) elevation and Kitchen (east) Garden, looking west.

13 of 21. NC_OrangeCounty_MoorefieldsAD_0013. Exterior, Moorefields house, façade (south elevation), looking north.

14 of 21. NC_OrangeCounty_MoorefieldsAD_0014. Exterior, Draper-Savage Cemetery and West Parterre Garden, looking west.

15 of 21. NC_OrangeCounty_MoorefieldsAD_0015. Exterior, Moorefields house, west (side) elevation from West Parterre Garden and Draper-Savage Cemetery, looking east.

16 of 21. NC_OrangeCounty_MoorefieldsAD_0016. Exterior, Cameron-Moore-Waddell Cemetery, looking southwest.

17 of 21. NC_OrangeCounty_MoorefieldsAD_0017. Exterior, Cameron-Moore-Waddell Cemetery, detail quartz-line path extending beyond present cemetery walls, looking east.

18 of 21. NC_OrangeCounty_MoorefieldsAD_0018. Exterior, Cameron-Moore-Waddell Cemetery, detail quartz-line path and present cemetery walls, looking south.

19 of 21. NC_OrangeCounty_MoorefieldsAD_0019. Exterior, Cameron-Moore-Waddell Cemetery, detail quartz-line path and present cemetery walls, looking north.

20 of 21. NC_OrangeCounty_MoorefieldsAD_0020. Exterior, Cameron-Moore-Waddell Cemetery, gravestones, looking west.

21 of 21. NC_OrangeCounty_MoorefieldsAD_0021. Exterior, Cameron-Moore-Waddell Cemetery, grave of Alfred Moore, Jr. (1783-1837), looking west.

ENDNOTES

[1] The 1972 nomination did not establish boundaries or acreage for Moorefields' designation. This additional documentation sets boundaries and acreage (9.15) for a proposed historic district within the larger (76-acre) property, hence the technical correction.
[2] U.S. Department of the Interior, U.S. Geological Survey, "Elfland Quadrangle, North Carolina – Orange County," 7.5-Minute Series, 2022.
[3] Richard P. Adamczyk and Jenifer C. Elam [Richard Grubb & Associates], *Archaeological Ground-Truthing of Select Geophysical Anomalies: Moorefields, Town of Hillsborough, Orange County, North Carolina.* ER No. 21-1343; RGA Technical Report No. 2022-335NC. Prepared for Friends of Moorefields (Hillsborough, North Carolina, May 2024) 2-1.
[4] Douglas R. Yarborough [Landmark Surveying, Inc.], "Final Exempt Plat Boundary, Easement, and Recombination Survey, Property of Friends of Moorefields," Cheeks Township, Orange County, North Carolina. 27 April 2024.
[5] Ibid.
[6] Adamczyk and Elam 2024: 2-1.
[7] Although no pre-Contact *sites* have been recorded on Moorefields property, 13 pre-Contact artifacts—quartz and rhyolite debris—were found areas north of the house in 2023. See Adamczyk and Elam 2024: 5-1, 5-7.
[8] Cayla M. Cannon, Olivier Vansassenbrouck, Meagan Ratini and Olivia Heckendorf [Richard Grubb & Associates], *Historic Moorefields: Manor House, Yard Areas, and Cameron-Moore-Waddell Cemetery*. RGA Technical Report No. 2022-335NC. Prepared for Friends of Moorefields (Hillsborough, North Carolina, September 2023) 4-38, 4-42, 4-44. Adamczyk and Elam 2024: 2-1, 3-1 to 3-11.
[9] The house's construction date of 1785-1788 has been maintained by previous scholarship (see endnote 8 for citations). This beginning date of construction is likely predicated Moore's purchased of 1,200 acres in early January 1784. However, no documentary evidence (e.g. tax assessment/land records from 1784-1800) has been located that would help verify this assertion. Family letters prove that the house was on the ground by 1805. Therefore, based on this evidence (or lack thereof), a more conservative construction range would be 1784-1805. Barry Jacobs, "A Brief History of Moorefields" (Unpublished white paper, 2023) 1. Historic American Building Survey, "Moorefields: Photographs and Written Historical and Descriptive Data," HABS NC-271 (or HABS NC 68-HILBO-9) (Washington, D.C.: National Park Service, Historic American Buildings Survey, 1968) 1. Accessed 24 June 2024: https://tile.loc.gov/storage-services/master/pnp/habshaer/nc/nc0000/nc0064/data/nc0064data.pdf. John B. Wells, III [Survey and Planning Unit Staff, State Department of Archives and History], "Moorefields," Orange County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1972) Section 8-1.
[10] The 1966 plan of Moorefields drawn by Harold Ogburn for North Carolina State University's School of Design names this space the "Great Hall," but this nomination will use the term "parlor" to describe this room hence.
[11] Historic American Building Survey, 1968: 1-2. Wells 1972: Section 7-1.
[12] Jacobs 2023: 4.

[13] Harold Ogburn, "Moorefields (Hillsborough, Orange County, North Carolina)" 1966. 16 measured drawings. Raleigh, NC: Special Collections Research Center at North Carolina State Libraries, Historic Architecture Research Project Records (UA1110.041). Accessed 14 May 2024: https://d.lib.ncsu.edu/collections/catalog?f%5Bnames_facet%5D%5B%5D=Ogburn%2C+Harold&to=catalog%23show_metadata.
[14] Wells 1972: Section 7-2.
[15] Historic American Building Survey, 1968: 1-4. Todd Dickinson, telephone conversation with Heather McMahon, 14 May 2024. Jacobs 2023: 4.
[16] Allen Dew, "Orange County North Carolina Cemeteries: 166. Moore-Waddell Graveyard at Moorefields (ca. 1780," *Cemetery Census* [website], last updated 15 April 2021. Accessed 14 May 2024: https://cemeterycensus.com/nc/orng/cem166.htm. Adamczyk and Elam 2024: 3-6.
[17] Cannon et. al. 2023: i, 4-42.
[18] This life-death date ranges in this table were provided by Annie Sutton Cameron in the 1960s. Recent (July 2024) research into the *Ernest Haywood Collection of Family Papers, 1752-1967* housed at the University of North Carolina's Wilson Library, Southern Historical Collection (No. 01290), provides more exact dates via handwritten, first-person letters. Note that birth and death dates used in this report are based on primary source material.
[19] Cannon et. al. 2023: 4-42, 4-44.
[20] Emily Nisch Terrell, "Moorefields Excavation Update #1 – July 2020," white paper prepared for Friends of Moorefields Board of Trustees. Also in Adamczyk and Elam 2024: A-3.
[21] That said, STP 19—placed farther north of the barn side—held a concentration of over 100 wrought, cut, and wire nails dating from the 17th through the 20th centuries, possibly indicating a chicken coop. See Adamczyk and Elam 2024: C-2 to C-4.
[22]Ogburn 1966.
[23] Terrell 2020.
[24] Jacobs 2023: 2, 4.
[25] Per aerial photographs taken in those two years.
[26] The North Park lies outside (and north) of the proposed historic district boundaries and lacks integrity, as its minimal design has succumbed to overgrowth over the last four decades. Therefore, this landscape feature is not included in this nomination.
[27] J. Ralph Weaver, "Property of Edward T. Draper-Savage, Orange County, N.C." 7 April 1951. Orange County Plat Book 62: 99.
[28] Orange County Deed Book 14, folio 406; deed synopsis No. 625. Accessed via Ancestry.com, U.S. Land Grant Files, 1693-1690.
[29] Hugh Lefler and Paul Wager, eds. Orange County—1752-1952 (Chapel Hill, NC: The Orange Printshop, 1953) 19, 168, 289, 345, 355.
[30] Originally called Orange, the courthouse seat was known as Corbin's Town at its founding in 1756; the town was known as Childsburgh when it was incorporated in 1759. It was renamed Hillsborough in 1766. See Carter et. al. 1993: 12 and Mattson 1996: 3.
[31] Jody Carter, Kelly A. Lally, Margaret Ruth Little, and Todd Peck [North Carolina Department of Natural and Cultural Resources], "Historic Resources of Orange County," Orange County, North Carolina. Multiple Property Documentation Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1993) 11-12. Richard J. Hooker, ed. The Carolina Backcountry on the Eve of the Revolution: The Journal and Other Writings of Charles Woodmason, Anglican Itinerant (Chapel Hill, N.C.: The University of North Carolina Press, 1953) 69.
[32] Richard L. Mattson, "History and Architecture of Orange County, North Carolina" (Raleigh, NC: North Carolina Department of Natural and Cultural resources, 1996) 8.
[33] Carter et. al. 1993: 16. Jacobs 2023: 2. Jonathan Martin, "Orange County (1752)," *North Carolina History Project* [website]. Accessed 5 June 2024: https://northcarolinahistory.org/encyclopedia/orange-county-1752/. Mattson 1996: 9.
[34] Catherine W. Bishir and Michael T. Southern, A Guide to the Historic Architecture of Piedmont North Carolina (Chapel Hill: The University of North Carolina Press, 2003) 218. Carter et. al. 1993: 16-17. Mattson 1996: 9-10.
[35] Thomas Hart also served as the Orange County Sheriff in the 1760s and early 1770s, and indeed, Hart was instrumental in suppressing the Regulators with the assistance of Tryon's forces. That likely did not ingratiate him among many locals.

[36] Durward T. Stokes, "Thomas Hart in North Carolina," *The North Carolina Historical Review* Vol. 41, No. 3 (July 1964) 333-334. Lefler and Wager 1953: 53. James Iredell Waddell, "Deeds, Plats, Surveys, for Grayfields (later Moorefields), of Orange County, 1779-ca. 1835" (Raleigh, NC: State Archives of North Carolina).
[37] Lefler and Wager 1953: 65.
[38] Orange County's population, in particular, doubled in the last two decades of the 18th century despite the creation of Person and Rockingham counties from Orange's expanse.
[39] Carter et. al 1993: 17, 21, 25. Lefler and Wager 1953: 70-80. Mattson 1996: 10.
[40] John Louis Taylor, A Sketch of the Life and Public Services of the Late Hon. Alfred Moore: One of the Associate Judges of the Supreme Court of the United States (New York: Wiley & Halsted, 1820) 4-5. Alfred Moore Waddell, A History of New Hanover County and the Lower Cape Fear Region, 1723-1800. Volume I (Wilmington, N.C.: 1909) 220-221, 225. Jacobs 2023: 2.
[41] These 1,200 acres included 500 acres on the south side of Seven Mile Creek, which the Earl of Granville sold to John Gray in 1752 and which Gray devised to Thomas Hart in 1775, as well as 200 adjoining acres on the west side of Seven Mile Creek that were patented by William Austin and conveyed by him, with an additional 500 acres to the south, to Thomas Hart in 1779. Moore added to Moorefields when he purchased 21 acres between Watson's and Gray's (now Crabtree) creeks from James and Margaret Watson on October 15, 1789. He purchased an additional acre in the same vicinity from their son, James Watson, Jr., on October 22, 1791.
[42] James Iredell Waddell, "Deeds, Plats, Surveys, for Grayfields (later Moorefields), of Orange County, 1779-ca. 1835" (Raleigh, NC: State Archives of North Carolina).
[43] Moore's great-grandson—James Iredell Waddell—wrote about Moorefields, "On this plantation Judge Moore resided in the summer time and entertained much distinguished company." See James Iredell Waddell, "Biography of Alfred Moore, Senior."
[44] In this first generation, the Moore family would have included Alfred Moore (1755-1810) and his wife, Susannah Elizabeth Eagles Moore (1759-1811), as well as their four children: Maurice (b. 1778), Anne (1781-1855), Alfred (1782-1837), and Sarah Louise (1795-1888). As the children grew, married, and had children of their own, more family members progressed annually to Moorefields. Family letters from 1804-1816 suggest that the seasonal trip to Moorefields was a multi-stage process: from Buchoi, the family would stop at Bellefont plantation in Bladen County; then Fayetteville; and then Raleigh, before reaching their destination. At each stop, the traveling family would visit relatives and stay as long as a week, so that the journey might begin in May or June but the destination was typically not reached before July. See the *Ernest Haywood Collection of Haywood Family Papers, 1752-1967* Chapel Hill: University of North Carolina, Wilson Library, Southern Historical Collection, No. 01290. Carter et. al. 1993: 53. Jacobs 2023: 1. Alfred Moore Waddell, Some Memories of My Life (Raleigh, N.C.: Edward & Broughton Printing Co., 1907) 7.
[45] Guion Griffis Johnson, Ante-Bellum North Carolina: A Social History (Chapel Hill, N.C.: University of North Carolina, 1937) 188. Accessed 23 October 2024: https://docsouth.unc.edu/nc/johnson/johnson.html.
[46] Ibid.
[47] Bishir and Southern 2003: 218.
[48] William Bingham, "A Plantation, &c. For Sale," [Advertisement] *The North Carolina Minerva* (Raleigh, N.C.) 21 July 1801: 2. North Carolina Digital Heritage Center, *North Carolina Newspapers.* Accessed 30 October 2024: https://newspapers.digitalnc.org/lccn/sn84026570/1801-07-21/ed-1/seq-2/. Also published in *The Weekly Raleigh Register* (Raleigh, N.C.) 21 July 1801: 1. North Carolina Digital Heritage Center, *North Carolina Newspapers.* Accessed 30 October 2024: https://newspapers.digitalnc.org/lccn/sn92073047/1801-07-21/ed-1/seq-1/.
[49] Mattson 1996: 8.
[50] Carter et. al. 1993: 18.
[51] Lefler and Wager 1953: 16. Carter et. al 1992: 14, 22. United States Census Bureau. "Second Census of the United States, 1800: Population Schedules, Brunswick County, Wilmington, North Carolina." Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census. Accessed via Ancestry.com, *1800 United States Federal Census* [database on-line].
[52] In this second generation, the Moore family included Alfred Moore, Jr. (1782-1837); his wife, Rebecca C. Williams Moore (1785-1816); their daughters Susanna H. (1804-1879), Elizabeth D. (1806-1869), Augusta W. (1809-1870), Emma S. (1812-1872), and Caroline R. (1814-1854). Other frequent guests at Moorefields in the early 1800s were Moore, Jr's sister, Sarah L. (1795-1888), and Rebecca Moore's mother, Jane Davis Williams. By the end of 1812, the Moores had also assumed the care of Rebecca's nieces, Mildred and Betsy Hall, who were also at

Moorefields each summer thereafter. See the *Ernest Haywood Collection of Haywood Family Papers, 1752-1967* Chapel Hill: University of North Carolina, Wilson Library, Southern Historical Collection, No. 01290.
[53] "Died" [obituary], *The North-Carolina Star Register* [Raleigh, N.C.], 14 June 1816: 3. North Carolina Digital Heritage Center, *North Carolina Newspapers.* Accessed 12 June 2024: https://newspapers.digitalnc.org/lccn/sn83025819/1816-06-14/ed-1/seq-3/. See also the *Ernest Haywood Collection of Haywood Family Papers, 1752-1967* Chapel Hill: University of North Carolina, Wilson Library, Southern Historical Collection, No. 01290.
[54] It is likely that the commerce the enslaved population at Moorefields engaged in was a sort of cottage industry, such as the production of nails or the operation of a small mill.
[55] United States Census Bureau, "Fourth Census of the United States, 1820," Brunswick County and Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1820 United States Federal Census* [database on-line].
[56] S. Turrentine, "Runaway Taken Up," *The Weekly Raleigh Register* 2 February 1809: 3. North Carolina Digital Heritage Center, *North Carolina Newspapers* [website]. Accessed 13 June 2024: https://newspapers.digitalnc.org/lccn/sn92073047/1809-02-02/ed-1/seq-3/.
[57] "Twenty dollars reward" [advertisement], *Elizabeth City Star*, 11 February 1826. State Library of North Carolina, *Digital Library on American Slavery: North Carolina Runaway Slave Notices, 1750-1865* [website]. Accessed 13 June 2024: https://dlas.uncg.edu/notices/notice/561/.
[58] Alfred Moore, *Last Will and Testament* (Brunswick County, N.C.: 25 July 1810). Recorded 1 February 1908, Brunswick County Old Records Book A.W.: 41-49.
[59] "Fire." *Western Carolinian* [Salisbury, N.C.], 12 April 1825: 2. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 13 June 2024: https://newspapers.digitalnc.org/lccn/sn84026486/1825-04-12/ed-1/seq-2/.
[60] United States Census Bureau, "Fifth Census of the United States, 1830," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1830 United States Federal Census* [database on-line].
[61] While the names of the enslaved were not provided in the 1830 census, the document does categorize the individuals by age and gender. The Moorefields enslaved community in 1830 included five young men aged 10-23; four men aged 24-35; three men aged over 55; 12 girls under the age of 10; five young women aged 10-23; three women aged 36-54; and one woman aged over 55.
[62] State Archives of North Carolina, "Abstract," *James Iredell Waddell Family Papers, 1762-1919*, Record ID PC.87 (Raleigh, N.C.: State Archives of North Carolina).
[63] "Died." *The North-Carolina Star* [Raleigh, N.C.] 9 August 1837: 3. North Carolina Digital Heritage Center, *North Carolina Newspapers* [website]. Accessed 14 June 2024: https://newspapers.digitalnc.org/lccn/sn87090472/1837-08-09/ed-1/seq-3/.
[64] Alfred Moore, Jr., *Last Will and Testament* (Orange County, NC. 6 January 1837). Recorded 1 August 1837, Orange County Will Book E: 503.
[65] His eldest daughter, Susanna H. (1804-1879) married Hugh D. Waddell (1799-1878) in 1824; the couple settled near Hillsborough and raised six children, including Alfred Moore Waddell (1834-1912). Elizabeth D. (1806-1869) married Francis Nash Waddell (1796-1881) in 1822 and had 11 children, including James Iredell Waddell (1824-1886). Augusta W. (1809-1870) never married. Emma S. (1812-1872) married William Ewan Cameron (1817-1893) in December 1837; they resided in Hillsborough, where they raised seven children. Caroline R. (1814-1854) married Haywood Williams Guion (1814-1876), a lawyer, on January 30, 1840 and they were living in Lincoln County by 1850; they had at least one known daughter—Caroline—in 1854, but both mother and baby died in childbirth.
[66] Ibid.
[67] Ibid.
[68] United States Census Bureau, "Sixth Census of the United States, 1840," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1840 United States Federal Census* [database on-line].
[69] These are James Iredell (1824-1886); Rebecca C. (1826-1861); Charles E. (1829-1874), Sarah J. (1830-1859), Jane D. (1832-1852), Owen A. (1833-1864), Francis Nash, Jr. (1835-1919), and Frederick N. (1837-1868). All of these children were born in Wilmington, N.C. Waddell and his wife had three more children after occupying Moorefields circa 1837: Guion Williams (1840-1911); Mary Haynes (1842-1842); and Cadwalader Jones (1844-

1844). The latter two children died as infants; Cadwalader lived for only four days in May 1844 while Mary Haynes survived for seven months between May and December 1842. Both were buried in the family cemetery located southwest of the house.

[70] The 1840 census listed six enslaved boys under 10; ten young men aged 10-23; three men aged 24-35; two men aged 36-54; two men over 55; nine girls under 10; four young women 10-23; five women 24-35; four women 36-54; and one woman over 55. The gender distribution is equal (23 males and 23 females), while the ages skew younger, with 29 aged 23 years and under compared to 17 over the age of 24. This follows a large transaction in which Waddell and Sarah Moore had sold 26 enslaved individuals in September 1839 in order to settle debts. These 26 enslaved persons were Tony, the late Moore, Jr.'s body servant since circa 1809; Jerry Murdock, whom Moore, Jr. had acquired in Orange County in 1836; Job, Billy, Jerry the blacksmith, Peggy, Herminia, Diana, Katy, Elizabeth, Sally, Jack, Madeline, Haphyra, Eve, Laura, Isham, Beck, Worter, Jacob, Robbin, Hannah, Belinda, Cynthia, Lavinia, and Becky.Orange County Deed Book 28, folio 424, 1 September 1839, Francis N. Waddell and Sarah S. Moore to Stephen Moore, trustee. Mark Chilton, *Orange County NC Slave Records* [website] 4 September 2019. Accessed 13 June 2024: http://ocncslaverecords.blogspot.com/2019/09/new-and-improved-slave-records-of.html.

[71] United States Census Bureau, "Seventh Census of the United States, 1850," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1850 United States Federal Census* and *1850 U.S. Federal Census - Slave Schedules* [databases on-line].

[72] Orange County Deed Book 32, folio 512, May 1847.

[73] According to the 1968 HABS report, Tracts 3-5 were quickly sold as follows: 1. May 24, 1847 (Orange County Deed Book 33:167-168) Hugh Waddell and Susan M. Waddell to James C. Turrentine, Tract No. 5, 251- l/3 acres, $1,500 (See also Orange County Deed Book 33:165-166). 2. June 8, 1847 (Orange County Deed Book 32:564) Haywood W. Guion and Caroline R. Guion to William A. Graham, Tract No. 3. 254 acres, $1,000. 3. November 1, 1847 (Orange County Deed Book 34:591) Francis N. Waddell and Elizabeth Waddell to Richard J. Ashe, Tract No. 4. 269-l/2 acres, $650.00. William A. Graham advertised Tract 3 for sale in August 1851. The advertisement read, "I offer to sell my Moorefields Tract of Land, containing Two Hundred and Fifty-four Acres, adjoining F. Waddell, esq. and others, three miles from Hillsborough, and within one mile of the track of the Railroad. It is all fresh land, about seventy-five acres cleared, well watered, and believed to be better supplied with timber than any tract of the same extent within twenty miles of town. Apply to Dr. O.F. Long. Will. A. Graham, July 19th, 1851." See "Land for Sale," [advertisement] *The Hillsborough Recorder* 13 August 1851: 4. Library of Congress, Chronicling America Historic Newspapers Collection. Accessed 17 June 2024: https://chroniclingamerica.loc.gov/lccn/sn84026472/1851-08-13/ed-1/seq-4/. Historic American Building Survey 1968: 2-3.

[74] One of the more interesting interments in the cemetery is "Mammy Sue, beloved nurse of the Nash and Waddell Family." No birth date is ascribed to Mammy Sue, who died in August of 1587. Given that she has no surname, and given her role vis-à-vis the Waddell family, Mammy Sue was likely an enslaved African American. If so, she is the only known burial of an enslaved person in the Cameron-Moore-Waddell Cemetery.

[75] United States Census Bureau, "Ninth Census of the United States, 1870," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1870 United States Federal Census* [database on-line]. United States Census Bureau, "Tenth Census of the United States, 1880," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1880 United States Federal Census* [database on-line].

[76] Waddell 1907: 7. United States Census Bureau, "Twelfth Census of the United States, 1900," Orange County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1900 United States Federal Census* [database on-line]. United States Census Bureau, "Thirteenth Census of the United States, 1910," Buncombe County, North Carolina (Washington, D.C.: National Archives and Records Administration, Records of the Bureau of the Census). Accessed via Ancestry.com, *1910 United States Federal Census* [database on-line].

[77] John T. Johnston, "Sale of Valuable Land" *Orange County Observer* [Hillsborough, N,C,] 14 August 1913: 4.

[78] Orange County Deed Book 66, folio 573, 16 September 1913. Orange County Deed Book 77, folio 232, 1 November 1919.

[79] Bishir and Southern 2003: 74. Lefler and Wager 19153: 249, 256. Orange County Deed Book 111, folio 172, 18 July 1939. N.b. that the permission is granted to 106 acres of Moorefields, the 50 acres sold to Clifford E. King in 1923 were exempt.
[80] Orange County Deed Book 131, folio 575, 14 May 1949. Orange County Deed Book 132, folio 24, 6 June 1949. Orange County Deed Book 132, folio 609, 12 November 1949.
[81] "Many After Position," *The Wilmington Dispatch*, 5 June 1917: 5. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 19 June 2024: https://newspapers.digitalnc.org/lccn/sn92073938/1917-06-05/ed-1/seq-5/. "The Red Cross Bulletin," *The Wilmington Morning Star*, 23 June 1917: 5. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 19 June 2024: https://newspapers.digitalnc.org/lccn/sn78002169/1917-06-23/ed-1/seq-5/.
[82] "Drawing and Clay Modeling (Sculpture)" [Advertisement], *The Times-News* [Hendersonville, N.C.] 26 September 1936: 3. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 18 November 2024: https://newspapers.digitalnc.org/lccn/sn86063811/1936-09-26/ed-1/seq-3/.
[83] "Romance Language Teachers," *The Chapel Hill Weekly*, 17 September 1942: 3. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 18 November 2024: https://newspapers.digitalnc.org/lccn/sn92073229/1943-09-17/ed-1/seq-3/.
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[85] Jacobs 2023: 4.
[86] "Chapel Hillians Assisting Tour," *The Chapel Hill Weekly*, 21 April 1963: 9. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 26 June 2024: https://newspapers.digitalnc.org/lccn/sn92073229/1963-04-21/ed-1/seq-9/. "Garden at Moorefields," *The News of Orange County* [Hillsborough, N.C.] 25 April 1963: 23. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 26 June 2024: https://newspapers.digitalnc.org/lccn/sn93007672/1963-04-25/ed-1/seq-23/.
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[88] Jacobs 2023: 4. Adamczyk and Elam 2024: 3-5 to 3-6.
[89] Barry Jacobs, "Orange County Health Department – Environment Health Division, Application for Permits," Permit No. 9854 71 6006 (2015). Jacobs 2023: 4-5. Adamczyk and Elam 2024: 3-5 to 3-6.
[90] James Iredell Waddell, "Biography of Alfred Moore, Senior" ["Judge Alfred Moore of the Supreme Court of the U.S."], (n.d.). Raleigh, NC: State Archives of North Carolina, *North Carolina Digital Collections* [website]. Accessed 27 June 2024: https://digital.ncdcr.gov/Documents/Detail/biography-of-alfred-moore-senior/593462?item=593464.
[91] James M. Clifton, "Golden Grains of White: Rice Planting on the Lower Cape Fear," *The North Carolina Historical Review*, Vol. 50, No. 4 (1973): 365. http://www.jstor.org/stable/23529957.
[92] "Historian H. Roy Merrens estimates that the labor of thirty slaves was required for successful rice cultivation. [A cousin to Alfred Moore,] George Moore, of Orton and Moorefields, had the largest work force, with 105 slaves listed." Note that a relative of Alfred Moore also had a plantation called Moorefields, although his was on the coast. Sherman 2014: 263. Kimberly B. Sherman, "'A Spirit of Industry': The Colonial Origins of Rice Culture in the Lower Cape Fear," *The North Carolina Historical Review,* Vol. 91, No. 3 (2014): 257-260. http://www.jstor.org/stable/44113198. Taylor 1820: 3. Jacobs 2023: 2.
[93] Junius Davis, Esq., "Alfred Moore and James Iredell, Revolutionary Patriots and Associate Justices of the Supreme Court of the United States: An Address Delivered in Presenting their Portraits to the Supreme Court of North Carolina on Behalf of the North Carolina Society of the Sons of the Revolution," (29 April 1899) 11-13, 15. https://hdl.handle.net/2027/nyp.33433082374053. Willis P. Wichard, "Alfred Moore (1755-1810)," *North Carolina History Project* [website]. Accessed 27 June 2024: https://northcarolinahistory.org/encyclopedia/alfred-moore-1755-1810/. Taylor 1820: 4. Jacobs 2023: 2.
[94] Alfred Moore's first three children were born in quick succession: Maurice in 1778, Anne in 1781, and Alfred, Jr. in 1783.
[95] Sherman 2014: 270, 284-285. The National Cyclopaedia of American Biography: Being the History of the United States… Volume II (New York: J.T. White & Company, 1899) 467. Taylor 1820: 4. Jacobs 2023: 2. Wichard.
[96] Lefler and Wager 1953: 61.

[97] Artemus Ward, Christopher Brough and Robert Arnold, Historical Dictionary of the U.S. Supreme Court (Lanham, MD: Rowman & Littlefield Publishers, 2015) 350.
[98] Jeff Broadwater, "Bayard v. Singleton," *North Carolina History Project* [website]. Accessed 31 October 2024: https://northcarolinahistory.org/encyclopedia/bayard-v-singleton/.
[99] Jacobs 2023: 2. Taylor 1820: 5-6. Ward, Brough, and Arnold 2015: 350. Wichard.
[100] Davis 1899: 15. Other scholars have insisted that Moore "resigned in 1791 as attorney general in protest of a change in state political structure that would have diluted the power of his office." Ward, Brough, and Arnold 2015:350.
[101] *Hillsborough Academy Papers, 1776, 1783-1790.* Raleigh: North Carolina State Archives, PC.596.
[102] Lefler and Wager 1953: 70.
[103] Lefler and Wager 1953: 74, 77-78. Jacobs 2023: 3.
[104] Davis 1899: 15. Jacobs 2023: 3. Alfred Moore, "To the Inhabitants of Wilmington District, and of the county of Sampson," *The Wilmington Gazette* [Wilmington, NC] 31 May 1798: 4. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 26 June 2024: https://newspapers.digitalnc.org/lccn/sn83025831/1798-05-31/ed-1/seq-4/. Wichard.
[105] James McHenry, "Letter to John Adams, 1797," *Founders Online* [website] (Washington, D.C.: National Archives, Adams Papers). Accessed 26 June 2024: https://founders.archives.gov/documents/Adams/99-02-02-2277.
[106] John Adams, "Letter to Cherokee Nation, 27 August 1798," *Founders Online* [website] (Washington, D.C.: National Archives, Adams Papers). Accessed 26 June 2024: https://founders.archives.gov/documents/Adams/99-02-02-2892. James McHenry, "Letter to John Adams, 4 September 1798," *Founders Online* [website] (Washington, D.C.: National Archives, Adams Papers). Accessed 26 June 2024: https://founders.archives.gov/documents/Adams/99-02-02-2940. "Communication," [obituary] *The North-Carolina Star* [Raleigh, NC] 1 November 1810: 3. North Carolina Heritage Center, *North Carolina Newspapers* [website]. Accessed 26 June 2024: https://newspapers.digitalnc.org/lccn/sn83025807/1810-11-01/ed-1/seq-3/
[107] Wichard.
[108] Jacobs 2023: 3.
[109] Moore "wrote only one published opinion, *Bas v. Tingy* (1800), which recognized that the U.S. participated in what historians call a 'quasi- war' with France in 1798-99, and that France was therefore an enemy nation. The decision confirmed the position of his party, the Federalists, and it was bitterly attacked by the Jeffersonian press on the grounds that only Congress could declare a state of war." Wichard.
[110] John Adams, "Letter to United States Senate, 4 December 1799," *Founders Online* [website] (Washington, D.C.: National Archives, Adams Papers). Accessed 26 June 2024: https://founders.archives.gov/documents/Adams/99-02-02-4065. "Communication" 1810: 3. Davis 1899: 17. Taylor 1820: 6-7. Ward, Brough, and Arnold 2015: 350. James Iredell Waddell, "Biography of Alfred Moore, Senior."
[111] James Iredell Waddell, "Biography of Alfred Moore, Senior."
[112] James Iredell Waddell, "Biography of Alfred Moore, Senior." Jacobs 2023: 3. Wichard. "Communication" 1810: 3.
[113] Jacobs 2023: 1.
[114] Wells 1972: Section 8-1.
[115] Carter et. al. 1993: 3.
[116] Carter et. al. 1993: 47.
[117] Catherine W. Bishir, North Carolina Architecture (Chapel Hill: University of North Carolina Press, 2005) 187.
[118] Bishir and Southern 2003: 18.
[119] Bishir and Southern 2003: 219.
[120] Charles W. Snell [Division of History, Office of Archaeology and Historic Preservation, National Park Service], "Nash-Hooper House," Orange County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1972). Accessed 19 November 2024: https://files.nc.gov/ncdcr/nr/OR0011.pdf.
[121] State Department of Archives and History, Survey Planning Unit, "Heartsease," Orange County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1972). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/OR0009.pdf.

[122] Haywood Hall [WA00018] in Wake County is also largely clad with beaded weatherboards, except under the portico, where the boards are beaded but flush. Built between 1792 and 1800, Haywood Hall was built for John Haywood, who married Elizabeth Williams in 1798; Elizabeth's younger sister, Rebecca, would marry Alfred Moore, Jr. in 1804. Presumably, the Haywood and Moore families were acquainted. See J.G. Zehmer, "Haywood Hall," Wake County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1970). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/WA0018.pdf.
[123] Moorefields' current continuous foundation is a mid-20th century alteration, and architectural historians have conjectured that the original foundation was most likely brick piers.
[124] Jack Zehmer, "Mordecai House," Wake County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1970). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/WA0034.pdf.
[125] John B. Wells, III, "Hardscrabble," Durham County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1971) Section 7-A. Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/DH0005.pdf.
[126] Stagville [DH0007] was built in Durham County in 1799 for Richard Bennehan, a wealthy plantation owner in Orange County and an early benefactor of the University of North Carolina. It is a two-story, three-bay frame house with a one-story rear wing, but—like Moorefields—it has a side-passage plan, with an off-centered entry on the southernmost bay of the façade. Also similar to Moorefields, the interior staircase's spandrel is paneled. See Office of Archives and History, Survey and Planning Unit, "Stagville," Durham County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1973). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/DH0007.pdf.
[127] Division of Archives and History, Survey and Planning Unit, "Graves House," Caswell County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of Interior, National Park Service, 1974). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/CS0004.pdf.
[128] Marvin A. Brown and Patricia Esperon, "Smith, William G., House" Granville County, North Carolina. National Register of Historic Places Registration Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1987) Section 8-1. Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/GV0011.pdf.
[129] Catherine W. Cockshutt, "The Hermitage," Halifax County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1975). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/HX0005.pdf. See also Charles Blume, Jr. and Catherine Cockshutt, "Sally-Billy House," Halifax County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1975). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/HX0010.pdf. Two other examples of this pedimented tripartite form are Shady Oaks [WR0012], built ca. 1800-1812, and Little Manor [WR0009], built 1804; both are in Warren County.
[130] Office of Archives and History, Survey and Planning Unit, "Crabtree Jones House," Wake County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1973). Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/WA0025.pdf.
[131] John B. Wells, III, "Sans Souci," Orange County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1971) Section 8-1. Accessed 2 November 2024: https://files.nc.gov/ncdcr/nr/OR0020.pdf.
[132] James Iredell Waddell, "Deeds, Plats, Surveys, for Grayfields (later Moorefields), of Orange County, 1779-ca. 1835" (Raleigh, NC: State Archives of North Carolina).
[133] Historic American Building Survey 1968: 1.
[134] Bishir 2005: 67.
[135] Bishir 2005: 68.
[136] Bishir 2005: 128-129.
[137] Bishir 2005: 31.
[138] Bishir and Southern 2003: 227. Carter et. al. 1993: 53-54.
[139] Bishir and Southern 2003: 227.
[140] Historic American Building Survey 1968: 1-2.
[141] Jacobs 2023: 4.

[142] It is possible that Draper-Savage is also responsible for the "cedar-lined approach to Moorefields." In 1995, the North Carolina Department of Transportation undertook an assessment of State Route (SR) 1135, as there was a proposal to widen the roadbed. The author of the environmental impact assessment noted that there were "old" cedar trees on either side of SR 1135 that "stretch[ed] from just east of the entrance to Moorefields westward along [the state road]." The author determined that the intermittent remnants of the tree lines (i.e., the surviving cedars) were "integral parts of the rural landscape and setting for Moorefields" and that "the rural setting of Moorefields contributes to the significance of this property." Owen 1995: 6. Although this landscape element is outside of both the Moorefields property and the proposed boundaries of the historic district, it is another example of Draper-Savage's concerted effort to create a holistic and picturesque landscape through landscape architecture.
[143] "Beaux-Arts/Neoclassical," *The Cultural Landscape Foundation* [website]. Accessed 18 November 2024: https://www.tclf.org/landscape-style/beaux-arts-neoclassical.
[144] "Reynolda House Museum of American Art," *The Cultural Landscape Foundation* [website]. Accessed 18 November 2024: https://www.tclf.org/landscapes/reynolda-house-museum-american-art.
[145] Sarah A. Woodward [Edwards-Pitman Environmental, Inc.], "Merritt-Winstead House," Person County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 2005) Section 8-9. Accessed 19 November 2024: https://files.nc.gov/ncdcr/nr/PR0294.pdf.
[146] "Colonial Williamsburg," *The Cultural Landscape Foundation* [website]. Accessed 18 November 2024: https://www.tclf.org/landscapes/colonial-williamsburg.
[147] "Colonial Revival," *The Cultural Landscape Foundation* [website]. Accessed 18 November 2024: https://www.tclf.org/category/designed-landscape-style/colonial-revival.
[148] Ibid.
[149] Woodward 2005: Section 8-9.
[150] "Elizabethan Gardens," *The Cultural Landscape Foundation* [website]. Accessed 18 November 2024: https://www.tclf.org/elizabethan-gardens.
[151] Historic newspapers provides glimpses into Draper-Savage's lifelong participation in the fine arts and historic preservation in North Carolina. For example, in 1937, Draper-Savage served as one of three judges of the arts and crafts exhibited at the 17th annual Flower Show and Art Festival in Hendersonville, North Carolina (see "Cleveland is Flower Show Cup Winner," *The Times-News* [Hendersonville, N.C.] 25 August 1937: 1. North Carolina Digital Heritage Center, *North Carolina Newspapers.* Accessed 19 November 2024: https://newspapers.digitalnc.org/lccn/sn86063811/1937-08-25/ed-1/seq-1/.). And in 1963, he was part of a delegation from Orange County that was presenting panels at the 23rd annual North Carolina Society for the Preservation of Antiquities meeting in Raleigh (see "County, Historic Hillsborough to be noted at meeting today," *The News of Orange County* [Hillsborough, N.C.] 5 December 1963: 17. North Carolina Digital Heritage Center, *North Carolina Newspapers.* Accessed 19 November 2024: https://newspapers.digitalnc.org/lccn/sn93007672/1963-12-05/ed-1/seq-17/.)
[152] Woodward 2005: Section 7-7, Section 8-9.
[153] Russ Stephenson, Karin Kaiser, and Eleanor Weinel [School of Design, North Carolina State University], "Henderson, Isabelle Bowen, House and Garden," Wake County, North Carolina. National Register of Historic Places Inventory-Nomination Form (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1988) Section 7-6. Accessed 19 November 2024: https://files.nc.gov/ncdcr/nr/WA0253.pdf.
[154] Stephenson et. al. 1988: Section 7-7.
[155] Stephenson et. al. 1988: Section 8.
[156] "Garden at Moorefields" 1963: 23.
[157] Ibid. "Chapel Hillians Assisting Tour" 1963: 9.
[158] Per aerial photographs taken in those two years.
[159] Draper-Savage had minimally "designed" the copse as a picturesque ramble that he called the North Park The North Park lies outside (and north) of the proposed historic district boundaries and lacks integrity, as its minimal design has succumbed to overgrowth over the last four decades. Therefore, this landscape feature is not included in this nomination.
[160] Jacobs 2023: 2.
[161] Adamczyk and Elam 2024: 3-11.
[162] Terrell 2020.

[163] Cannon et. al. 2023: 4-12.
[164] Adamczyk and Elam 2024: 5-8.
[165] Adamczyk and Elam 2024: 5-7.
[166] Ibid.
[167] Cannon et. al. 2023: 4-42.
[168] Cannon et. al. 2023: 4-38, 4-42. Adamczyk and Elam 2024: 2-1, 3-1 to 3-11.