

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Tracy, Charles Hampton, House

other names/site number Site # LI0094

2. Location

street & number 2794 Blair Road

not for publication

city or town Star City

vicinity

state Arkansas

code AR

county Lincoln

code 079

zip code 71667

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 for 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
 nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

Arkansas Historic Preservation Program

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register.
 See continuation sheet

determined eligible for the
National Register.
 See continuation sheet

determined not eligible for the
National Register.

removed from the National
Register.

other, (explain):

Tracy, Charles Hampton, House
Name of Property

Lincoln County, AR
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of Contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions
(Enter categories from instructions)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY AMERICAN
MOVEMENTS/Craftsman

Materials
(Enter categories from instructions)

foundation BRICK

walls WOOD

roof ASPHALT

other _____

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** birthplace or grave of a historical figure of outstanding importance.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Levels of Significance (local, state, national)

LOCAL

Areas of Significance (Enter categories from instructions)

AGRICULTURE
ARCHITECTURE
ETHNIC HERITAGE/Black

Period of Significance

1923-1936

Significant Dates

1923

Significant Person (Complete if Criterion B is marked)

Cultural Affiliation (Complete if Criterion D is marked)

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: _____

Tracy, Charles Hampton, House
Name of Property

Lincoln County, AR
County and State

10. Geographical Data

Acreeage of Property 2.98

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>15</u> Zone	<u>612945</u> Easting	<u>3768814</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Garrett Wright
organization Arkansas Historic Preservation Program date 06/08/10
street & number 323 Center Street, Tower Building 1500 telephone
city or town Little Rock state AR zip code 72201

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional items

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

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Daphne King
street & number 4215 South Ohio St telephone 870-534-1227
city or town Pine Bluff state AR zip code 71601

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20303.

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Summary

The Charles Hampton Tracy House is a 1 and ½ story house built in 1923 in the Craftsman style, with a square plan, a gable and hip roof, and a front porch. The foundation is made of brick, the walls are wood, and the roof is asphalt. The house sits off of Blair Road/County Road 75, in an undisturbed rural setting and is surrounded by nothing but farmland and a few other farmhouses. Though the architect of the house is not known, its architecture displays a prime example of the Craftsman style. The property is in fair condition with few alterations made since its original construction.

Elaboration

The Charles Hampton Tracy House was built in 1923 and was constructed in the Craftsman style, using brick for the foundation and novelty wood siding for the walls. The foundation of the front section of the house is continuous, but the rear section of the house rests on brick piers. The house possesses many of the traditional Craftsman style features, including a gabled and hipped roof with an unenclosed eave overhang, a prominent gabled dormer, exposed roof rafters, simple square columns on large brick piers, and a full-width porch. This architectural style was inspired by Charles and Henry Greene, two brothers from California. The style became extremely popular after 1905 and reached its peak in the 1920s, when the Tracy house was being built.

The house sits in the middle of vast farmland. Although Tracy himself was a cotton farmer, the region is now dominated by rice farming. Other dwellings sit on Blair Road, though the Tracy house is far from them all, on a 2.98 acre lot. It is also the best, if not the only, example of Craftsman architecture in the area.

Northwest Façade / Front

The northwest façade of the house faces County Road 75/Blair Road. On this façade there is a full-width, screened-in porch which is supported by heavy square wooden columns on masonry pier bases. The entire porch sits on a continuous brick foundation. The bottom half of the porch is wood, while the top half consists of screens. The front entrance, a metal screen door, is placed in the direct center of the façade and is covered by a white metal awning. The door is flanked on either side by four screen sections. There are two concrete steps leading up to the front door. The roof covering the porch is continuous from that of the house and the eave overhang is unenclosed, leaving the rafter tails exposed. Although the porch was constructed with the house, it was not closed in until the 1970s.

Inside the porch, there is another metal screen door flanked by one four-over-one, double-hung window on the left and three on the right. The floor and ceiling of the porch are made of wood.

The dormer on the second-floor faces northwest, perpendicular to the axis of the house, with a gable roof. The dormer contains two, four-over-one, double-hung windows and, like the walls of the house, is made of novelty wood siding. The four rafter tails of the gable roof covering the dormer are exposed on both the north and south sides of the structure, while three triangular knee braces are exposed on the west façade.

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Northeast Façade / Side

The northeast façade of the house displays the multi-level aspect of the house. It rests on a continuous brick foundation. There are two small two-over-two, double-hung windows on the left end of the façade. To the right of these windows, there is a small bay window which contains three, four-over-one, double-hung windows covered by a shed roof. The house's chimney lies next to the bay window. It is a brick, exterior end chimney and is flanked on either side by a two-over-two, double-hung window. The northeastern side of the screened-in porch, four screens, is part of the north façade.

The hipped roof of the rear end of the house is visible on the left of the northeast façade. Like on the gable roof of the front end of the house, the rafter tails are exposed. On the right of the northeast façade, the northeastern end of the gable roof is visible. In the center of this portion, there are two, four-over-one, double-hung windows. The top of the chimney goes through the large eave overhang next to these windows. Like on the dormer, the triangular knee braces supporting the roof are exposed.

Southeast Façade / Back

The southeast façade has an enclosed, recessed, half-width porch covered by a white metal awning like that over the front door. The rear entrance, a metal screen door, is part of the enclosed porch and is off-center to the right. The bottom half of the porch is wood, while the top half is screened-in. Like on the front of the house, there are two small concrete steps leading to the rear entrance. However, there are wooden handrails on either side of these steps.

To the right of the enclosed porch, there is one small, four-over-one, double-hung window. To the left is a taller four-over-one, double-hung window that is covered by a white metal awning similar to those on the front and back porches. The rafter tails of the hip roof are exposed.

Southwest Façade / Side

The southwest façade's basic structure mirrors the northeast façade in every way except for the large bay window and chimney. The rear portion of this façade is supported by brick pier foundations. On the very left is the southwestern side of the screened-in porch, consisting of four screens. There are five windows on the first level of this façade. Immediately to the right of the porch is a tall three-over-one, double-hung window. To the right of that is a small four-over-one, double-hung window next to a pipe that runs vertically from the ground to the roof. To the right of this pipe are three tall four-over-one, double-hung windows, the last of which is covered by a white metal awning.

On the second level of the southwest façade lie two, four-over-one, double-hung windows. Three triangular knee braces of the gable roof are exposed on the left part of this façade. The rafter tails of the hip roof are exposed on the right section.

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Integrity

Despite the obvious deterioration due to neglect and lack of use, the Tracy house maintains good integrity. Few changes or additions have been made to the property. The most obvious and significant change was the closing-in of the front porch around 1975. Both sides of the front porch have been replaced and screens were added to the recessed back porch. Three windows have been removed and replaced with aluminum out of necessity. The interior of the house has been re-floored, though the original flooring remains underneath the new. Even with the few changes that have been made, the Tracy House still easily illustrates the Craftsman style of architecture.

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Summary

The Charles Hampton Tracy House is being nominated to the National Register of Historic Places with **local** significance under **Criterion A** for its association with the development of agriculture in Lincoln County, Arkansas. The property was originally owned by one of the many successful cotton farmers in the area. The success of Charles Hampton Tracy in farming, especially in the days of the Jim Crow South, is also notable, and the property is important as well for its associations with early-twentieth-century African-American history in Lincoln County. The house is also being nominated under **Criterion C** as a prime example of the Craftsman style of architecture in Lincoln County. Some of the building's key Craftsman features are as follows: a prominent dormer, a gable roof, an unenclosed eave overhang, exposed rafter tails, a full-width porch, and simple square columns on large brick piers.

Elaboration

The development of the area that is now known as Lincoln County, Arkansas, began in a modest and traditional fashion. Like most places, the region was first settled along a main waterway (in this case, the Arkansas River). The county's main appeal to settlers was the land's agricultural potential. The area's alluvial soil proved to be quite productive and attracted many hopeful farmers and businessmen.³ Agriculture continued to be an important source of income to the time the area became an official county and beyond.⁴ The construction of levees and roads in the mid-nineteenth century helped further the agriculture of Lincoln County.⁵

On March 28, 1871, parts of Arkansas, Bradley, Desha, Drew, and Jefferson counties were fused to create Lincoln County, named in honor of the late president. Later that year, in October, a special election determined the move of the county seat from Cane Creek Church to a more central location. The new county seat was named Star City by the county commissioners and has remained the main city in the county to this day despite an attempt in 1880 to move the county seat to Varner.⁶

Lincoln County is bisected diagonally from the northwest corner to the southeast by Bartholomew Bayou, a key avenue of transportation in the Arkansas Delta and the longest bayou in the United States.⁷ The area to the east of the bayou was referred to as "bottom country," while that to the west was known as "Pineywood Hills" or "post-oak flats."⁸ The bayou was the main method of transportation prior to the building of

³ *The Biographical and Historical Memoirs of Southern Arkansas* (St. Louis: Goodspeed Publishing Co., 1890), 974-7.

⁴ Jim G. Ferguson, *Agricultural Arkansas* (Little Rock: Department of Mines, Manufactures, and Agriculture, 1923), 156.

⁵ David Y. Thomas, ed., *Arkansas and Its People: A History, 1541-1930* (New York: American Historical Society, Inc., 1930), 395-400.

⁶ Dallas T. Herndon, *Centennial History of Arkansas*, vol. 1 (Little Rock: S.J. Clarke Publishing Co., 1922), 774.

⁷ Rebecca DeArmond-Huskey, "Bayou Bartholomew," *The Encyclopedia of Arkansas History and Culture*, available online at <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=2226>. Accessed May 25, 2010.

⁸ *Biographical and Historical Memoirs of Southern Arkansas*, 974.

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railroads in the area. After the Civil War, it was mostly used to transport cotton exports.⁹ The transportation of such crops was hindered by the creation of the Gould Southwestern Rail Line in 1906. High railroad rates made it hard for farmers to ship exports to distant markets.¹⁰

Though corn was Arkansas's main crop in the late nineteenth century with over 2,000,000 acres of corn fields, cotton farming soon gained more prominence and eventually became the state's principal crop. The production of cotton in the state almost doubled from 1879 to 1922.¹¹ Cotton farming was not a profitable venture during World War I, however. During the war, the price of cotton for the consumer was much less than that for the producer. This, along with a slump in prices in 1914, led to debt for many Arkansas farmers, but the price of cotton began to rise again and recover in 1917 and 1918.¹²

Acting as a microcosm for the entire state of Arkansas, Lincoln County's principal crop at the time of settlement and in the early twentieth century was cotton, followed closely by corn. In 1923, the county placed twentieth in the state for cotton production with 14,038 bales ginned and 45,300 acres of land used for cotton.¹³

One problem facing Arkansas farmers was a shortage of labor due to the emigration of African-Americans to the northern United States following the Civil War. Most African-American families were forced to be self-sufficient, yet were exploited by white farmers. For example, many were denied the right to make cash settlements for their crops. This mistreatment and exploitation led to yet another migration of African-Americans to the North after World War I. Some, however, chose to stay and became quite successful. Scott Bond is one such example. Bond was a former slave who ended up becoming one of the leading farmers in East Arkansas.¹⁴

Charles Hampton Tracy was, like Scott Bond, one African-American who chose to stay in the South and make a living for himself and his family. Born in Louisiana, Tracy rented a house and a small tract of land in Phenix, Arkansas (to the northeast of Star City), from Bessie Hudson. Like many others who migrated to Lincoln County, he had heard about the rich soil and intended to grow cotton. His friend Albert Blow had also told him about the freedom and wealth of blacks in the county. In 1924, Tracy moved to his house in order to manage the farm and avoid losing his investment. His family joined him in Arkansas in 1931.¹⁵

⁹ DeArmond-Huskey, "Bayou Bartholomew."

¹⁰ Ferguson, 13.

¹¹ *Ibid.*, 39.

¹² Ferguson, 11-12.

¹³ *Ibid.*, 35

¹⁴ William D. Baker, *Minority Settlement in the Mississippi River Counties of the Arkansas Delta, 1870-1930* (Little Rock: Arkansas Historic Preservation Program), 19-20.

¹⁵ *History of Lincoln County, Arkansas, 1871-1983* (Dallas: Taylor Publishing Company, 1983), 252.

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Tracy was one of many Arkansas farmers who sought to improve their cotton production. In March 1943, W.A. Anderson and C.A. Vines held a meeting to address the possibility of cotton improvement in Phenix, Arkansas, through the creation of a one-variety cotton community. Thirty-two farmers, including Tracy, attended the meeting. Tracy led the discussion with Lewis Cherry, Ed Kelly, and Thomas Morgan. At this meeting, the farmers formed the Phenix One-Variety Cotton Improvement Association.¹⁶ Such organizations were found all over the United States during this time. In 1946, Arkansas had 229 one-variety communities in thirty counties with 10,788 farmers participating. Thus, such movements played a key role in the development of Arkansas agriculture.¹⁷

A one-variety cotton community provided many benefits. First of all, textile mills often paid higher prices for cotton from one-variety communities because of their low processing costs. Also, one-variety movements guaranteed the quality of the cotton and maintained the quality over time by preventing different varieties of cotton from mixing at the cotton gin.¹⁸ One-variety cotton communities usually reported higher yields and increased premiums.¹⁹ Although such movements sometimes forced farmers to grow a lower-yielding and more expensive variety of cotton, they often benefited the community as a whole. A statewide one-cotton regulation in California benefited some farmers but hurt others because of differing soil types. In a small community such as Phenix, however, the benefits outweighed the possible drawbacks.²⁰

Members of the Phenix One-Variety Cotton Improvement Association followed a four-point program to improve the community's cotton production in 1943. This program involved seed treatment, community gardening, the establishment of a one-variety community, and improvement of home milk supply by purchasing a community dairy bull.²¹ The program was a success. Tracy and his community had their cotton classified by the government and treated 6,627 pounds of cotton seed in just under two months.²²

The Phenix One-Variety Cotton Improvement Association may have been one of the many cotton improvement groups organized in order to gain the benefits of the Smith-Doxey Cotton Classing Act, which went into effect in 1938 and gave cotton improvement groups access to free market-news services and cotton classing. Under the Smith-Doxey Act, cotton would be sent to one of thirty-one central locations in the Cotton Belt and farmers would receive a "green card" that specified the cotton's grade and length within a

¹⁶ Lincoln Ledger, March 4, 1943

¹⁷ Alan L. Olmstead and Paul W. Rhode, "Hog-Round Marketing, Seed Quality, and Government Policy: Institutional Change in U.S. Cotton Production, 1920-1960," *The Journal of Economic History* 63, no. 2 (2003), <http://www.jstor.org/stable/3132443> (accessed June 1, 2010).

¹⁸ John H. Constantine, Julian M. Alston, and Vincent H. Smith, "Economic Impacts of the California One-Variety Cotton Law," *The Journal of Political Economy* 102, no. 5 (1994), <http://www.jstor.org/stable/2138653> (accessed June 1, 2010).

¹⁹ Olmstead, "Hog-Round Marketing."

²⁰ Constantine, "Economic Impacts of the California One-Variety Cotton Law."

²¹ *Ibid.*, March 18, 1943; *Ibid.*, May 11, 1944

²² *Ibid.*, April 22, 1943; *Ibid.*, May 11, 1944

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few days. This Act resulted in lower marketing costs and the creation of many new cotton improvement groups.²³

The Tracy House was built in a rural location that remains fairly undisturbed to this day. Not much is near the house other than farmland and a few other farmhouses, which is not surprising considering Lincoln County's emphasis on agriculture. This isolated placement hints that perhaps Tracy agreed with Jefferson's agrarian ideals of individual land ownership and the superiority of rural over urban life. An attempt to create an architectural style based on these forms of antiquity and classical geometries resulted in the Greek Revival Movement in the early nineteenth century. The Greek Revival Movement did not last long and died out by the 1840s.

Andrew Jackson Downing, however, preached another style that followed the Jeffersonian values and emphasized natural materials, expansive natural settings, and asymmetrical form.²⁴ The Stick style came out of Downing's ideas. The Stick architectural style had visible stickwork and supports that were merely decoration rather than functional. Stick-style houses were popular in the 1860s and 1870s, but were soon replaced by the Queen Anne movement.²⁵

The Queen Anne, Colonial, and European architectural styles were combined to create the Shingle style, which emphasized asymmetrical forms, extensive porches, and irregular shapes. Most Shingle-style houses were built between 1880 and 1900 and were mostly found in New England. Shortly after 1900, the Craftsman architectural style replaced the Shingle-style as the most popular type of small houses.

The Tracy House is a Craftsman-style bungalow. The Craftsman style was mostly created by the work of Charles Sumner Greene and Henry Mather Greene, two brothers from California.²⁶ The Greene brothers were attracted to the American Arts and Crafts Movement because of the works of Gustav Stickley and Will Bradley. The Greenes began by building simple Craftsman bungalows, but between 1907 and 1909 they created seven designs known as "ultimate bungalows" because of their excellent craftsmanship and sophistication.²⁷ With these designs, the Greene brothers' architectural style began to be imitated across the country thanks to pattern books and magazines. In the mid-1920s, the Craftsman style started to become less popular and few were built after 1930.²⁸

²³ Olmstead, "Hog-Round Marketing."

²⁴ Vincent Scully, *Modern Architecture and Other Essays*, selected and with introductions by Neil Levine (Princeton: Princeton University Press, 2003), 36.

²⁵ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1994), 454.

²⁶ *Ibid.*

²⁷ Randell L. Makinson, *Greene and Greene: Architecture as a Fine Art* (Salt Lake City: Peregrine Smith Inc., 1977), 60-1; 150.

²⁸ McAlester, 454

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Considering it was constructed in 1923, it is no surprise that the Tracy House follows the Craftsman bungalow style. The house features many of the prominent aspects of the Craftsman style, including a gabled and hipped roof with an unenclosed eave overhang, a prominent gabled dormer, exposed roof rafters, simple square columns on large brick piers, and a full-width porch.²⁹ Gustav Stickley, one of the first advocates of the Craftsman lifestyle and architectural movement, stated that

...to bring back to individual life and work the vigorous constructive spirit which during the last half-century has spent its activities in commercial and industrial expansion, is, in a nut-shell, the Craftsman idea. We need to straighten out our standards and to get rid of a lot of rubbish that we have accumulated along with our wealth and commercial supremacy...All we really need is a change in our point of view toward life and a keener perception regarding the things that count and the things which merely burden us.³⁰

Tracy, a man who provided for himself and his family by farming, would most likely have agreed with Stickley's ideals.

Tracy had the house built for his family in 1923. He instructed his friend Albert Blow on how to run the cotton farm by mail for a year until he moved to Phenix from Louisiana. He then ran the Phenix farm personally while directing his family on how to run the Louisiana farm by mail. In 1927, Tracy was forced to sell his cotton in order to pay taxes. He received \$36.00 for the entire bale, but owed hundreds of dollars in taxes. Four years later, Tracy's family joined him in Arkansas. In 1936, he moved to Gould, Arkansas to help run South Bend Farms, Inc., a sharecropping venture made of 23,000 acres that formerly belonged to Frank O. Lowden, the ex-governor of Illinois. In 1939, Tracy moved back to Phenix because South Bend Farms was \$13,000 in debt. He remained there until his death in 1963 at 91 years old.³¹

Four more generations of Tracy's descendents lived in the house after his death. It was occupied until 2007 but is now empty. The house has remained basically the same as when Tracy had it built, except for the screening-in of the front and back porches, the replacements of three windows, a new floor, and the restoration of the bathroom.³²

Statement of Significance

The Charles Hampton Tracy House is being nominated to the National Register of Historic Places with **local** significance under **Criterion A** for its association with the development of agriculture in Lincoln County, Arkansas. The property was originally owned by one of the many successful cotton farmers in the area. The success of Charles Hampton Tracy in farming, especially in the days of the Jim Crow South, is also notable,

²⁹ Ibid., 453-4.

³⁰ Gustav Stickley, "Simplicity and Domestic Life," in *Roots of Contemporary American Architecture*, ed. Lewis Mumford (New York: Dover Publications, 1952), 300-1.

³¹ *History of Lincoln County, Arkansas, 1871-1983*; Tony Cobb, Henry Miller, Barbara Musholt, and Donna Pyle, *A Plantation Survey in the Vicinity of Arkansas Post* (Fayetteville: University of Arkansas Archaeological Field School, 1971), 23.

³² Daphne King. Interviewed by Travis Ratermann.

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and the property is important as well for its associations with early-twentieth-century African-American history in Lincoln County. The house is also being nominated under **Criterion C** as a prime example of the Craftsman style of architecture in Lincoln County. Some of the building's key Craftsman features are as follows: a prominent dormer, a gable roof, an unenclosed eave overhang, exposed rafter tails, a full-width porch, and simple square columns on large brick piers.

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Tracy, Charles Hampton, House
Name of Property

Lincoln County
County and State

United States Department of the Interior
National Park Service

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National Park Service

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Verbal Boundary Description

PT NW SW & PT SW SW described as follows: COM at SW corner of SW SW N 38.1658E 1627.43 to POB

Boundary Justification

The boundary encompasses the land historically associated with the Charles Hampton Tracy House.