

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

## 1. Name of Property

historic name Municipal Art Gallery

other names/site number Ligon-Gale House

## 2. Location

street & number 839 North State Street

not for publication

city or town Jackson

vicinity

state Mississippi code MS county Hinds code 49 zip code 39202

## 3. State/Federal Agency Certification

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

I hereby certify that this X nomination     request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets     does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national   X   statewide     local

*Ar. Holmes / SHPD*

*Feb. 2, 2012*

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property     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

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only one box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		<b>Total</b>

**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**

NA

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC/single dwelling

RECREATION AND CULTURE/museum

SOCIAL/meeting hall

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

RECREATION AND CULTURE/museum

SOCIAL/meeting hall

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

**Materials**  
(Enter categories from instructions.)

LATE 19<sup>th</sup> and 20<sup>th</sup> CENTURY

REVIVALS/Classical Revival

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

foundation: Brick/stone

walls: Wood/Frame

Wood/Weatherboard

roof: Shingle

other: Pierced Iron Columns

\_\_\_\_\_

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### Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### Summary Paragraph

The Municipal Art Gallery is a one story wood frame raised cottage with a pyramidal roof that contains a centered dormer with a front facing gable. The structure has a full-façade front porch supported by six pierced iron columns connected by hand rails of the same material. Additions to the structure include a previously free-standing building that is one room deep and four small rooms long on the northwest corner, a one room addition on the southwest corner, and the enclosure of the original rear gallery that provides access to the aforementioned additions.

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### Narrative Description

"The Ligon-Gale House, now the Jackson Municipal Art Gallery located at 839 North State Street, is a single story frame building with a separate original out-building that has since been connected to the house."<sup>1</sup> The structure faces east and overlooks State Street, a main transportation corridor in Jackson's downtown. This neighborhood was originally a residential neighborhood of single family dwellings adjacent to downtown, but has since become a primarily a commercial district. Access to the house from State Street is available via a double sidewalk that bisects the front yard. Although the building largely retains its original scale, setback and massing, some architectural detail has been altered over time, notably the front porch columns and railings. Additionally, an outbuilding to the rear of the house has been modified with additions. A rear porch was enclosed. However, the main portion of the house and outbuilding, which may pre-date the main house, retain a great deal of integrity, with many of the original architectural details in place.<sup>2</sup>

In form, the house is raised planters cottage, a common form in Mississippi. The house plan was a double pile center hall with a full width front gallery. An additional single room extended from the southwest corner. A rear porch originally extended along the rear and wrapped around the north face of the one room extension. The rear porch is now enclosed. A pyramidal roof with a steep slope that extends as an intersecting gable roof over the southwest extension caps the house. The front gallery is covered with a low slope roof shedding to the front. There is a large dormer on the front slope of the roof and smaller dormers to each side and to the rear.<sup>3</sup>

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<sup>1</sup> Robert Parker Adams. Building History and Condition Analysis of the Jackson Municipal Art Gallery. Prepared for the City of Jackson, 2009. p.1.

<sup>2</sup> Adams, p.1.

<sup>3</sup> Adams, p.1.

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The truncated pyramidal roof rises to a flat platform. A large dormer with a gable roof faced with wood shingles in a fish scale pattern is centered. The dormer formerly featured a Palladian-style window but now houses a louvered vent. The porch roof is supported by six ornamental iron piers with connected by a railing. The porch and railing wrap around the south elevation of the building. The east elevation is five bays with two 6/1 windows flanking a center entrance. Although

the hardware suggests there were previously operable shutters, modern louvered shutters are permanently screwed to the walls. The window trim and hardware appears to be original. The front door is double-leaf inset in a small foyer marked with Corinthian pilasters. The exterior doors to the foyer are missing but leaded glass sidelights and transom are in place. The interior double leaf doors are three-quarter glazed over a single panel under a plain glass transom with beveled edges. The facing of the porch is rusticated stone laid in an ashlar pattern. The porch floor is covered is terra cotta with decorative ceramic inserts. To the north side of the property, there is a partial driveway. The east elevation of the rear dependency is visible with one window that has been enclosed.<sup>4</sup>

The north façade contains a minor front-facing gabled dormer that was centered on the original free-standing house. The cornice and trim band of this elevation match the style of the front façade and are constructed of a wide band of trim topped by cornice. The north side's siding also matches the front siding, which appears to be original. The three windows on this side of the house have been boarded to allow for display inside of the gallery. A concrete handicap ramp runs parallel to the house, rising to a concrete platform under a shed roof. A modern single leaf door is set between small sidelights. Concrete steps reach the platform from the north. The rear dependency, probably built in stages, projects to the west. The dependency has a gable roof and clapboard siding and runs parallel to the north line and is of the same general construction, siding, and nail dating as the main house. It has four rooms that face a narrow porch on the south side and has overall dimensions that are approximately sixteen by fifty feet. There are indications of discontinuity between the east twelve feet of the structure and the longer western portion. This is evidenced in a discontinuation of siding on the north side, a mitering of the soffit at this point on the north side, and an intervening corner cladding at the corresponding point of the south side<sup>5</sup>. There is an incised name on the north wall at the east corner which states "J Ligon." Assuming that this is Mr. John Ligon's doing, it could be his signing of his original building. This was likely a service building which housed servants, storage and utility functions. It has undergone many modifications, including extending the south porch to connect with the main house. The siding on the service building is the same mid 1800s Greek revival lap siding found on the original house and common to this era. It was applied with the same square headed pre-1890 cut nails as the original building. Its separation from the original house (now approximately 8') was possibly a concession to isolating potential fires, but more likely a definition of housing a support function.<sup>6</sup>

A large paved parking lot entered from Congress Street is located behind the building. The current appearance of the west elevation results from several alterations over the years. Architect Robert Parker Adams explained that "[T]here are several additions and enclosures at the rear of the house. The original rear porch, which ran from a "cabinet" on the north end to the southwest wing and then turned west to terminate in another cabinet at the west end of the wing. The west cabinet was enclosed late, as the porch was likely open on this end and may have faced a separate kitchen. All of this construction has been incorporated into the house, and the north cabinet siding is still exposed inside the building. A later porch was built across the back, starting with what is now the north door, and ending at extension of the front hall. Salvage window sash were used on the west wall enclosure of this addition and fixed in place. The original porch column locations can be observed in this mishmash of construction. An additional and unsympathetic appendage with asbestos siding serves to hide air conditioning ducts running up the north wall of the bathroom. A gabled extension has been added to run south from the dependency in order to provide for a covered auto drop-off and VIP parking; and the dependency has been connected to the main house. A change in floor levels of about one foot shows that the two were not originally connected either physically or conceptually. One was the 'Big-House' and one was the 'Servant's Quarters.'<sup>7</sup> A small gable is centered on the roof of the main house. The southwest room has a small 1/1 window set in the gable front. The west wall of the room has two 6/6 windows.

The south elevation cornice, trim and siding match the rest of the house. This side of the house has two narrow dormers facing south. Four windows on this elevation are boarded to allow for interior gallery space. A door to the west is boarded

<sup>4</sup> Adams, p. 1.

<sup>5</sup> Adams, p. 3.

<sup>6</sup> Adams, p. 3.

<sup>7</sup> Adams, p. 3.

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while a single leaf wood door with a screen door located to the east opens to the porch where it wraps around the south elevation.

***Interior Description:***

The interior of the house was modified in the 1920s when the use of the building changed from residential to gallery space. When entering from the front, there is a long center hall. At the west end of the hall, an architectural screen divides the rear rooms from the front of the house. The screen has a nine-light transom and three-light sidelights that sit above a molded panel. The ceiling of the hall is plaster while the floor is carpeted. Framed within the hall are three single and one double-cased openings. The openings originally housed doors that have been removed to add flow and display space for the gallery. Three of these casings are of simple trimming and bound by molding that looks original, but has been covered many times by paint, which hides much of the detail. The first casing that leads north into the front parlor is of a simple Greek revival design that is topped by a crown molding. Walking north through this cased opening brings one into a parlor.

Facing east in parlor, there are two large six over one windows bound by the same trim as the cased openings. The north side windows have been covered to allow for display space within the gallery. The walls have peg-board to allow installation of art. On the west side of the parlor, there is a fireplace that contains a simple pilaster with a square panel set atop. The fireplace is capped by molded mantle of typical Greek revival style. A single door opens to an adjacent gallery.

The west gallery can be entered from the center hall or the east gallery. The window in this room has been covered. This room contains three cased openings on the east, south, and west sides. Peg-board panels allow installations. A small kitchen has been added to the west of this room serve the needs of the art gallery.

The two rooms to the south of the center hall have been opened to create a large space used for meetings and recitals. Like the other gallery spaces, peg-board wall panels are in place. The floor in this room is wood planks, probably pine. A stage is located on the west end. Exterior doors lead to the south elevation of the house. On the east side of the space are two 3/1 windows with inset louvered shutters, and the basic trim that binds most of the openings in the building.

To the west of the architectural screen in the center hall is a space that serves as a lobby. An opening leads to the small kitchen. On the north end of the space a four panel door opens to a small vestibule. A door to the north opens to the handicap ramp while a door to the west opens to the covered porch of the rear ell and currently serves as the primary entrance to the Municipal Art Gallery. The vestibule and porch were probably part of a rear porch that has been enclosed. The floor is vinyl tile.

The southwest room, currently used as an office, opens off the lobby. The floor is carpeted. A bathroom is framed in on the north side. Two 6/6 windows open to the west.

An interior enclosed stair opening off the rear lobby offers access to the attic. The space is unfinished.

The rear ell has been divided into three spaces. All have modern finishes. The rooms are used for storage, classrooms and public restrooms.

The alterations made to the house after the ownership transferred to the City of Jackson are consistent with its historic use as an art gallery and public meeting space. The building retains sufficient integrity to be eligible as a museum.

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**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.

**Areas of Significance**

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

SOCIAL HISTORY

**Period of Significance**

1926-1962

**Significant Dates**

**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 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.

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

**Period of Significance (justification)**

In 1926, the property was deeded to the City of Jackson to house civic organizations. In that year, the Mississippi Art Association began to house and display the art collection of the organization in what would later become the Municipal Art Gallery. The building has served continuously as a community art gallery since that date.

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**Criteria Considerations (explanation, if necessary)**

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Municipal Art Gallery, built in 1869 as a family home, and converted to an art museum in 1926 is eligible for listing on the National Register of Historic Places under Criterion A for its association with Social History and Entertainment/Recreation.

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

Municipal Art Gallery was built as a family residence in c. 1869. John Ligon came to Mississippi in the 1840s and established a successful dry goods business. He married Sara Jane "Sallie" Moseley in 1857. Sara Ligon purchased a lot on North State Street from S. C. Farrar in 1857. Although the lot would have been on the extreme northern edge of the city, Ligon paid \$2000.00 for the lot. The Ligon's are reported to have built a house on the lot at the same time that Sallie's sister and her husband, David Barrows, built an identical house on the adjacent lot. The construction date of these twin houses is not known with certainty. However, the circumstances of the period are instructive.

The building sites were located on the far north end of the city. The city was devastated by the war and did not begin any significant rebuilding until the late 1860s. John Ligon died in August 1870, but his name is carved into the clapboard of the oldest section of the rear ell. In form, the house is a raised, center hall, double-pile planter's cottage, which was a common house form beginning in the 1820s. However, the Ligon House has a shed roof portico, variant on the style that emerged after the war. The proportions are more similar to houses built in the early years following the war. A c. 1869 date is reasonable.

Sara Ligon died in January 1896. Her heirs sold the house to Byron Lemly who in turn sold it to Anna Sue Gale in 1897. The Gales lived in the house until 1924. The Gales made extensive alterations to the exterior of the house. Classical Revival details include a balustrade at the peak of the roof, with a similar balustrade above the porch. The ashlar stone faced-porch was probably added at that time. Fluted Corinthian porch columns rested on stone piers. An entry foyer was added, projecting onto the porch. The Gales did make any substantial additions to the property. The 1909 Sanborn map shows part of the outbuilding located to the northwest and paralleling the north property line. This is the portion of the structure bearing the Ligon name. Additions to the west were later additions.

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Thomas Gale died in 1924. He left the property to the Children's Home Society of Mississippi, with the provision that if the property was unused for three months it would pass to the City of Jackson "for any municipal or public purpose whatsoever but shall never be sold or conveyed by said city to any person or corporation or used for private purposes or for gain." The Children's Home Society conveyed the house to the City of Jackson in October 1926. It has been continually used as a public art gallery and meeting space since that time.

***The Cultural Significance of The Municipal Art Gallery***

While the Ligon-Gale House was built as a residence during the Reconstruction era, it derives greater historic significance from its use as a community art gallery. One of the earliest public groups promoting the arts in Mississippi was the Mississippi Art Association, formed in 1911. The Association grew out of art exhibitions at the state fair and began a series of juried oil painting exhibitions. In 1912, the MAA began collecting works for a permanent collection. Since the MAA had no facilities, the works were kept in the officers' homes.<sup>viii</sup>

However, when the City of Jackson acquired the Ligon-Gale House, the MAA had a location to exhibit its collection. In addition to the annual juried oil exhibition, the MAA introduced an annual watercolor exhibition. The gallery hosted children's exhibitions, group shows and one-artist shows. By 1949, the MAA hired its first staff member and, in the 1950s began publication of a newsletter, *The Palette*.<sup>ix</sup>

Malcolm White, the Director of the Mississippi Arts Commission, explains that, since 1927, the Municipal Art Gallery

like most public, community art spaces, serves a very critical role in supporting and nurturing artists who need to show their work and who can't get into, say, the Mississippi Museum of Art or other juried museum collections or exhibits. It serves the working, evolving artists who need to display their work in order to grow, develop and be "seen" by the public and perhaps don't have a commercial gallery arrangement or can't get into larger, more rigorous museum collections. Community art galleries serve a real need and purpose in providing local arts a professional space to aspire to show their work in. It can be a "stepping stone" space, a "first ever-gallery" experience that can change an artist's self confidence and self value along the journey to becoming a professional or just being able to "show their work", period.

The concept of a municipal art gallery is very democratic and inclusive and serves a great need the life of an arts community. Their value is immeasurable in the life of a whole arts community, serving a special role of being, "the people's gallery" and the gallery for everyone. This can never be underestimated in the overall framing of how an arts community grows, evolves and services the working artists. Another word that comes to mind is accessible, especially in an older, more established arts community where minorities are attempting to find inclusion.<sup>x</sup>

Some of these local artists began their professional careers, in the 1930s and 1940s, working with and showing their art at the Gallery. Three of the most notable artists include Karl Wolfe, William Hollingsworth, and Eudora Welty. Karl Wolfe was invited by the Mississippi Art Association in 1931 to return to his native state and exhibit some of his work at the Municipal Art Gallery Wolfe's successful exhibit prompted his return to Jackson where he found a "ready market in the ensuing years for portraits"<sup>xi</sup>. Upon Wolfe's return to Jackson, the United Daughters of the Confederacy commissioned a portrait of Jefferson Davis to be displayed in their Richmond, VA headquarters. However, most of his portraits were of local "business leaders, educators, dowagers, and public figures."<sup>xii</sup> One piece of the Gallery's permanent collection is a portrait of Andrew Jackson that Wolfe painted in the early 1960s for display in Jackson's City Hall. Wolfe was the Mississippi Art Association President from 1940 until 1942.

<sup>viii</sup> Patti Carr Black. *Art in Mississippi: 1720-1980*. Jackson: (University Press of Mississippi, 1998), 172.

<sup>ix</sup> Black, 173.

<sup>x</sup> Malcolm White, personal interview by the author, 21 April 2011.

<sup>xi</sup> Black, 193.

<sup>xii</sup> Black, 193.



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In 1934, William Hollingsworth, who was trained at the Art institute of Chicago, also returned home to Jackson, MS. Wolfe and William Hollingsworth both "gave a great deal of time to the struggling Mississippi Art Association and to the Municipal Art Gallery"<sup>xiii</sup>. Hollingsworth was personally responsible for "attracting nationally known artists to the juried exhibitions."<sup>xiv</sup> This further served the Gallery's mission to allow community access to fine art. Hollingsworth's major contributions include watercolor and oil paintings of Jackson city scenes and surrounding countryside; artistic documentation of the local environment. In 1943, Hollingsworth had a show at the Municipal Art Gallery entitled, *The Sound and the Fury*, which featured war themed paintings that evoked great emotion during this war-time era. Hollingsworth took his own life in 1944, but in his short career he was awarded many honors including: the William Tuthill prize, Gold Medal from the Mississippi Art Association, the Blanche S. Benjamin Prize, and an award from the 1940 New York World's Fair. Reviewing a retrospective show at the Municipal Art Gallery in 1958, Eudora Welty commented

All might have been a phenomenon to his eyes- all Mississippi. He loved the violet spaces hanging beyond the last ridge, the rich red gullies, the loneliness of telephone poles marching away, the hush of snow, the warm streaming lights of city rain; and he kept going back to the festivals of life that would suddenly break out at a country crossroads, the figures that might have sprung out of the Mississippi clay in simple spontaneous combustion.<sup>xv</sup>

Several of Hollingsworth's paintings are housed in the permanent collection of Municipal Art Gallery presently.

Although Eudora Welty is most well known for her writing, she also was a talented photographer and held an exhibition at the Municipal Art Gallery in the late 1930s. This exhibition showed the large collection of photographs that Welty had taken while working her depression era publicist job with the Works Progress Administration. Located within blocks of her childhood home, Welty was a dedicated supporter of the Municipal Art Gallery.

The Municipal Art Gallery has carried out the mission of the Mississippi Art Association to "raise the standard of appreciation among laymen, and stimulate the production of the highest type of work from artists"<sup>xvi</sup>. Michael Raff, Director of the City of Jackson's Human and Cultural Services, noted that the Gallery has been a "public venue for local artists to display their art and creativity and gain recognition" in a field that is difficult to enter. Paired with the unique age, status, history of the structure, Raff included that the Gallery is a "tribute and launch-pad for local artists".<sup>xvii</sup> The Municipal Art Gallery hosts eight art exhibits each year.

Since the establishment of the Municipal Art Gallery, many cultural organizations have used the space for meetings. Organizations that regularly meet in the Municipal Art Gallery include Daughters of the American Revolution, The Colonial Dames of America, The International Women's Club, the Mississippi Genealogical Society, and The MacDowell Music Club. Over twenty eight cultural organizations meet there.

The MAA moved its operations to a new building constructed by the City of Jackson in 1978. The Mississippi Art Association became the Mississippi Museum of Art through an amendment to its charter in 1979. The museum moved into a renovated building 2007. The City of Jackson continues to operate the State Street gallery as the Municipal Art Gallery.

The Municipal Art Gallery was not the first art museum in Mississippi. The Eastman Memorial Foundation opened The Lauren Rogers Library Museum and Library in Laurel in 1923. The building, designed by New Orleans architect Rathbone deBuys, housed a public library and an art museum. Additions in 1924 and 1983 increased the building to 22,000 square feet. The Lauren Roger Museum was listed on the National Register in 1987.

<sup>xiii</sup> Black, 195.

<sup>xiv</sup> Mississippi Museum of Art. "History of the Mississippi Museum of Art".  
[www.msmuseumart.org/about-us-history.html](http://www.msmuseumart.org/about-us-history.html) Accessed 16, April 2011.

<sup>xv</sup> Welty, Eudora. Writer and Jackson Resident. Interviewed by *Jackson Clarion-Ledger/Daily News*, Jackson, Mississippi, 14 September 1958.

<sup>xvi</sup> Mississippi Museum of Art...

<sup>xvii</sup> Michael Raff, interviewed by the author, April 21, 2011.

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The City of Oxford operated the Mary Buie Museum from 1939 to 1974. Mary Skipwith Buie left her personal collection to the city. The museum was built with funds from the Skipwith family and the WPA. The University of Mississippi acquired the museum in 1974 and made substantial additions to the building in 1977 and 1983.

The Meridian Art League was established in 1933 and held exhibitions in banks, stores and the public library. In 1967, the group moved into the Old Carnegie Library (NR, 1979), which is now the Meridian Museum of Art. The Kate Freeman Clark Museum (NR, 1983) in Holly Springs, completed in 1958, house the works of the native artist. The Friends of Walter Anderson formed in 1975 to honor the Ocean Springs artist. The Walter Anderson Museum of Art opened in 1991. The George Ohr Arts and Cultural Center opened in Biloxi in 1998. Hurricane Katrina destroyed a new museum designed by Frank Gehry under construction in 2005. The museum was rebuilt and opened in 2010.

The Municipal Art Gallery is historically significant for its association with Social History and Entertainment/Recreation. For eighty-five years the building has served the community as a venue for the display of fine arts, providing support for of state and local artists. The building is the home of many cultural organizations which continue to meet there.

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**Developmental history/additional historic context information** (if appropriate)

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### **9. Major Bibliographical References**

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

Adams, Robert Parker. "Building History and Condition Analysis of the Jackson Municipal Art Gallery." Prepared for the City of Jackson, 2009.

Black, Patti Carr. *Art in Mississippi: 1720-1980*. Jackson: University Press of Mississippi, 1998.

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City of Jackson, Mississippi. Department of Human and Cultural Services. *Mississippi Community Heritage Preservation Grant-VI Application*. 2009.

Hinds County, Mississippi. Chancery Clerk. Deed record No. 184, First District Hinds County. 1926.

Matthews, Michael. Director of Municipal Art Gallery. Interviewed by Barry White, 21 April 2011.

Mississippi Museum of Art. "History of the Mississippi Museum of Art". [www.msmuseumart.org/about-us-history.html](http://www.msmuseumart.org/about-us-history.html)  
Accessed 16, April 2011.

Raff, Michael. Director of Jackson Mississippi's Human and Cultural Services. Interviewed by Barry White. 21 April 2011.

Welty, Eudora. Writer and Jackson Resident. Interviewed by *Jackson Clarion-Ledger/Daily News*, Jackson, Mississippi, 14 September 1958.

White, Malcolm. Director, Mississippi Arts Commission. Interviewed by Barry White. 21 April 2011.

**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 # \_\_\_\_\_
- 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: City of Jackson

Historic Resources Survey Number (if assigned): 049-JAC-0662 ML

**10. Geographical Data**

**Acreage of Property** Less than one acre  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 15 765611 3578050  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

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

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Commencing at the Northeast corner of Lot Seven (7) of the David Shelton Survey, in Section Thirty-four (34), Township Six (6), Range One (1) East, and running thence West one hundred sixteen feet and six inches (116 ft. & 6. in), thence South seventy (70) feet, thence East one hundred sixteen feet and six inches (116 ft. & 6 in.), thence North along a line of Orange Street (or North President Street) seventy (70) feet to the point of beginning; said Survey being recorded at page 226 of Surveyor's Record Book "A" in the office of the Chancery Clerk at Jackson, Miss., and being the same lot or parcel of ground conveyed by J. L. Skinner to E.G. and Nannie Scott Taylor on June 5<sup>th</sup>, 1913, by deed of record in Deed Book No. 87 and Page No. 30, in the office of said Chancery Clerk, reference to all which is hereby made in aid of this description.

**Boundary Justification (Explain why the boundaries were selected.)**

This is the city lot historically associated with the Municipal Art Gallery.

**11. Form Prepared By**

name/title Barry White  
organization Mississippi State University date April 1, 2012  
street & number 4035 Redwing Drive telephone 601-259-6807  
city or town Jackson state MS zip code 39216  
e-mail thebarrywhite@gmail.com

**Additional Documentation**

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Municipal Art Gallery

Municipal Art Gallery  
Name of Property

Hinds County, Mississippi  
County and State

City or Vicinity: Jackson

County: Hinds State: Mississippi

Photographer: Barry White

Date Photographed: April 24, 2011 (site checked October 25, 2011)

Description of Photograph(s) and number:

- 1 of 11. Exterior. East and north elevations, camera facing southwest
- 2 of 11. Exterior. "J.Ligon" north elevation, camera facing south.
- 3 of 11. Exterior. West elevation, rear ell, camera facing northeast.
- 4 of 11. Exterior, West elevation, camera facing east
- 5 of 11. Exterior, Front porch, camera facing north.
- 6 of 11. Interior, northeast gallery, camera facing southwest.
- 7 of 11. Interior, northwest gallery (dining room), camera facing southeast.
- 8 of 11. Interior, Center hall, camera facing west.
- 9 of 11. Interior. Meeting Room, camera facing west
- 10 of 11. Interior, Southwest room (office), camera facing southwest
- 11 of 11. Interior, rear lobby (enclosed porch), camera facing northwest

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**Property Owner:**

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

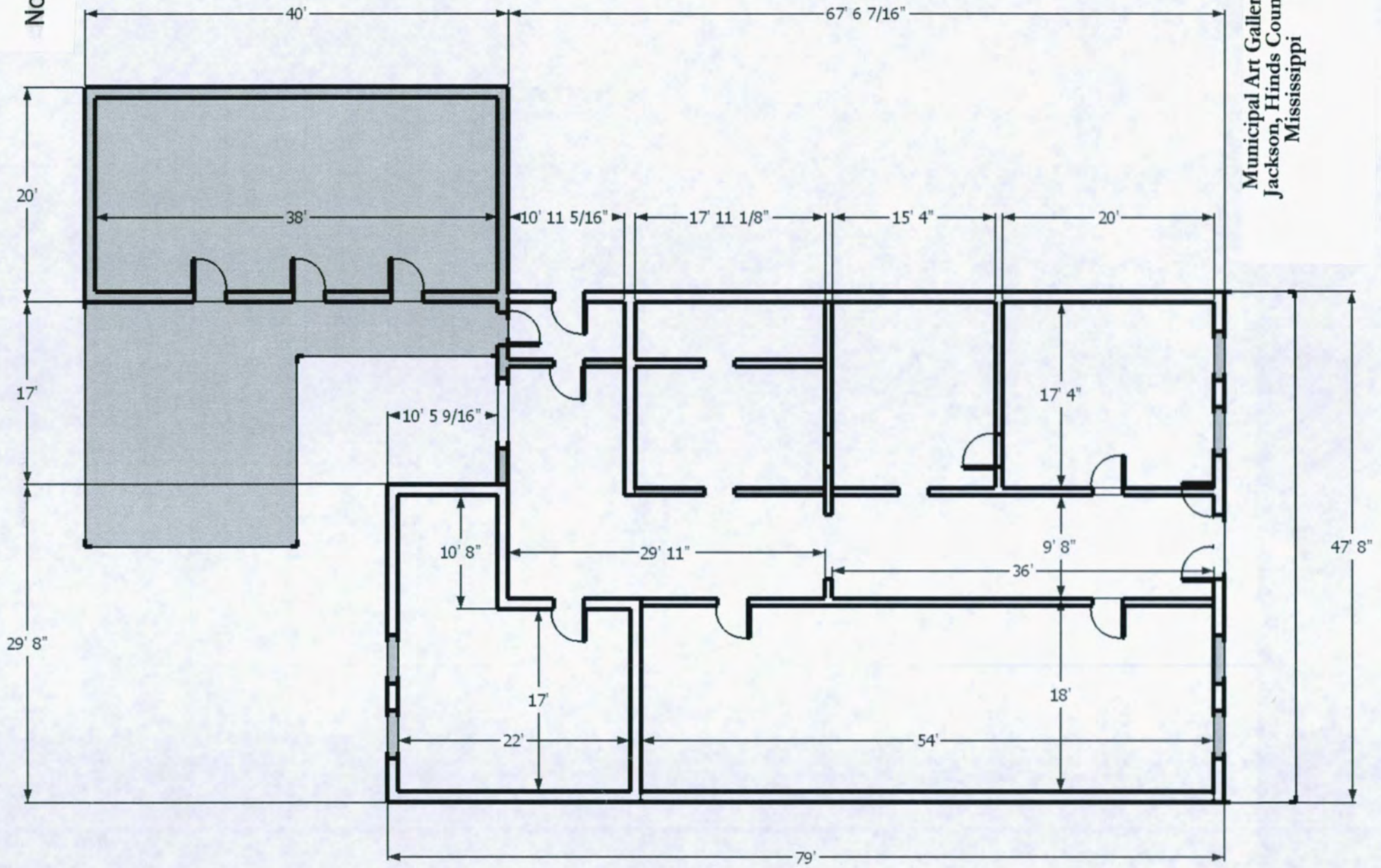
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name City of Jackson  
street & number 200 South President Street telephone 601-960-2037  
city or town Jackson state MS zip code 39205

**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 listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

North ▲



Municipal Art Gallery  
Jackson, Hinds County  
Mississippi



MUNICIPAL ART GALLERY

Municipal  
Art Gallery  
OPEN  
1000  
839

MS - Hinds County - Municipal Art Gallery - 0001





MS - Hinds County - Municipal Art Gallery - 0002



MS - Hinds County - Municipal Art Gallery - 0003



MUNICIPAL ART GALLERY

P

NO PARKING  
EXCEPT  
IN THE  
MARKED SPACES

MS - Hinds County - Municipal Art Gallery - 0004



MS - Hinds County - Municipal Art Gallery - 0005





MS - Hinds County - Municipal Art Gallery - books



MS - Hinds County - Municipal Art Gallery - 0007



MS - Hinds County Municipal Art Gallery - 0008



MS - Hinds County Municipal Art Gallery - 0009





MS. Hinds County - Municipal Art Gallery - 0010



MS - Hinds County - Municipal Art Gallery - 0011