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April 4, 1973

Mayor Frank Wiley
City Hall
Vaiden, Mississippi

Dear Mayor Wiley:

It is with great pleasure that we present our Central Business District Appearance Study for Vaiden.

We believe the architectural quality of the existing structures is such that every effort should be made to preserve and enhance it. To that effort we have enclosed copies of a short report which makes some specific recommendations concerning the rehabilitation of the CBD structures.

We have enjoyed working with you and remain available to offer any assistance which may help you realize your goals for the city of Vaiden.

Respectfully,

Willard L. Tredway, ASLA
Principal
Jackson, Mississippi

WLT:hh

Enclosure

c.c. - Bob Williamson
- Calvin Taylor, ASLA

USA - Vol 100 10

CENTRAL BUSINESS DISTRICT
APPEARANCE STUDY
VAIDEN, MISSISSIPPI
IN ASSOCIATION WITH
NORTH CENTRAL PLANNING AND DEVELOPMENT DISTRICT
WINONA, MISSISSIPPI

LTA Planning Consultants - Landscape Architects
Jackson Starkville

GENERAL:

Vaiden possesses a good collection of early commercial structures which relate well to each other to form a harmonious street facade defining the downtown area. This facade is enlivened and made interesting by the varied wall decoration of each building. The decoration is usually executed in bricks corbelled out from the wall to form panels or out from the cornice to form an arcaded passage.

The windows and door openings in the front walls of the building establish a rhythm of narrow, vertical divisions which should be retained both because the original character of the buildings requires them and because they relate well to the human scale, allowing the shopper to feel at ease in relation to them.

WINDOWS IN THE UPPER STORY:

The windows are usually tall and narrow. The wood pieces separating the panes (muntins) are usually vertical, emphasizing the vertical divisions of the facade. For this reason windows which are divided horizontally clash with the directional emphasis and are to be avoided. If the old window sash cannot be retained, large single panes in modern sash or modern sash with vertical muntins are preferable to those with horizontal muntins. Where windows have been boarded up or painted over, consideration should be given to covering the windows with shutters or to painting the glass areas black. Many, if not most, of the windows originally had shutters. These shutters, painted a contrasting, preferably dark, color can be kept closed or can even be applied to a wall in a closed position to maintain or reestablish the narrow openings which enliven the upper stories. Black is the recommended color for painting the glass of a window because it most nearly resembles the natural color of a glazed window, as can be readily seen on the photographs. Where the glass in a window is undesirable, consideration should be given to backing the window sash with plywood painted black. The sash should be left in place, painted white, or if absolutely necessary the sash can be removed and the plywood board can be bordered in white to resemble a sash.

THE GROUND STORY:

The heights of the ground stories of the buildings are unusually high by today's standards. The ground stories contain large glass windows, usually in paneled wooden frames. These windows extended up to the same height on most buildings and formed a continuous band of glassed areas. Many of the buildings have had the height of the ground story lowered by applied sheathing, by masonry infill, or simply by the addition of a low awning. The purpose of these changes is to cover up a lowered interior ceiling or to limit the admission of sunlight.

Encouragement should be given to the business community to restore the heights of the ground stories to achieve the pleasing, unifying relationship of the store fronts. In addition, each store front would be more pleasing in its original proportions.

The existing awning should be replaced by a new unit as indicated in the elevation drawing. Wood or metal with cast iron posts and grillwork would maintain the character of the structures.

PAINTING:

Paint, if applied to a masonry surface, must be renewed about every five years. Once paint has been applied, it is very difficult to remove. Because of its high maintenance and because of the difficulty of its removal, serious thought should be given before painting a masonry building for the first time. An alternate to painting is chemical cleaning which costs between \$.09 and \$.13 per square foot and makes the building almost as clean as it was originally.

For those buildings which have already been painted, a new coat of paint is an inexpensive way to renew the facade. Varying shades of the same color can be applied to bring out the brick decoration. The most recessed planes of the wall can be painted the main color. Each plane which projects further can be painted a lighter shade of the same color, simply by adding white paint to the main paint color as each plane is painted. The effect of the graduated color scheme would be to emphasize the unique decoration of each store front. Window and doorway trim or shutters could be painted a contrasting color. The whole scheme would be sparked by the pure white of the moving parts of the window and the natural black of the glass (see Section II: Windows in the upper story).

When selecting paint colors, emphasis should be placed on natural earth colors such as olive, gold, tan, brown, beige, brick red, gray, or blue gray. Yellows should be kept light because they begin to look dirty if dark. Bright pastels, turquoise, and especially lavender should be avoided, although they are used in tropical locales where there is a strong tradition for their use.

A third, bright color, such as fire engine red or orange, should be reserved for small areas of emphasis such as the main door of a building.

It is best to use no more than two colors for the color scheme: One major color for the body of the building (though it may be in graduated shades from light to dark) and a minor color for the shutters, window and door frames, or cornices and sign.

A single color scheme for the whole downtown area may produce a bland sameness. The lack of variety in such a scheme might result in boredom. In order to attract the same shoppers over a period of time, the town should be an exciting interesting environment in which to shop. Harmonious variety is the keynote.

POSSIBLE COLOR COMBINATIONS

These color names refer to Glidden paints. Color charts of Williamsburg colors can be obtained from Martin Senour Paints, 2500 S. Senour Avenue, Chicago, Illinois 60608. The color charts should include those which show each color in graduated values from light to dark. Each graduated value can be used for a different plane of the wall surface. If choice of colors is limited to those offered by Williamsburg, there is less chance of the use of colors which are not desirable. The Williamsburg colors are based primarily on earth tones available in the eighteenth century and earth tones are those most desirable for exterior colors on commercial buildings.

MAIN COLOR	TRIM COLOR	ACCENT COLOR (Caution)
Restoration	Brandywine Pilgrim Blue Powder Horn	Pilgrim Blue Brandywine Brandywine
Lancaster	Sentry Stone Cape Cod Red Dover Gray	Cape Cod Red Brandywine Red Rock
Old Salem	Brandywine Pilgrim Blue	Pilgrim Blue Brandywine
Reveille	Brandywine Musket Brown Gloucester	
Polo Tan	Cape Cod Red Berk Onyx Valley Forge Blue Saber	
Dover Gray	Onyx Valley Forge Blue Document	Cape Cod Red
Earth Tone	Saber Powder Horn Muted Avocado	Black Brandywine Colony Brick
Muted Avocado	Bottle Green Carsson Onyx	Seville Reveille Cape Cod Ped or Red Rock

Special Thanks To

BOB WILLIAMSON
EXECUTIVE DIRECTOR

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*for His Help and for
Providing This Information
February 22, 2002*