

**From:** Scala, Mary Joy  
**Sent:** Thursday, September 24, 2015 9:43 AM  
**To:** 'Ross McDermott'  
**Subject:** BAR Action – September 15, 2015 – 1309 W Main Street

September 24 , 2015

Ross McDermott  
Charlottesville Mural Project  
P.O Box 239  
Charlottesville, VA 22902

**Certificate of Appropriateness Application**

BAR 15-09-08  
1309 West Main Street  
Tax Parcel 100016000  
Charlottesville Mural Project, Applicant/RAAJ Charlottesville, LLC, Owner  
Mural on west-façade, facing The Rotunda.

Dear Applicant,

The above referenced project was discussed before a meeting of the City of Charlottesville Board of Architectural Review (BAR) on September 15, 2015. The following action was taken:

**The BAR approved the application as submitted (8-0).**

This certificate of appropriateness shall expire in 18 months (March 15, 2017), unless within that time period you have either: been issued a building permit for construction of the improvements if one is required, or if no building permit is required, commenced the project. The expiration date may differ if the COA is associated with a valid site plan. You may request an extension of the certificate of appropriateness *before this approval expires* for one additional year for reasonable cause.

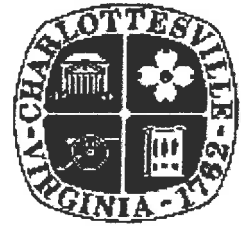
Upon completion of the project, please contact me for an inspection of the improvements included in this application. If you have any questions, please contact me at 434-970-3130 or [scala@charlottesville.org](mailto:scala@charlottesville.org).

Sincerely yours,

Mary Joy Scala, AICP  
Preservation and Design Planner

**Mary Joy Scala, AICP**  
Preservation and Design Planner  
City of Charlottesville  
Department of Neighborhood Development Services  
City Hall – 610 East Market Street  
P.O. Box 911  
Charlottesville, VA 22902  
Ph 434.970.3130 FAX 434.970.3359  
[scala@charlottesville.org](mailto:scala@charlottesville.org)

**CITY OF CHARLOTTESVILLE  
BOARD OF ARCHITECTURAL REVIEW  
STAFF REPORT  
September 15, 2015**



**Certificate of Appropriateness Application**

BAR 15-09-08

1309 West Main Street

Tax Parcel 100016000

Charlottesville Mural Project, Applicant/RAAJ Charlottesville, LLC, Owner

Mural on west-façade, facing the Rotunda.

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**Background**

1309 West Main Street is a non-contributing building in the West Main Street ADC District. It was built in 1966 as a Howard Johnson Hotel and Restaurant. Sometime after 1996 and before 2004 the building was renovated, and the red brick was covered over. The most recent use was a Red Roof Inn.

November 18, 2014 - The BAR approved (8-0) the changes with the following modifications that will be submitted digitally for circulation to the BAR before staff approval:

1. Mechanical screen to be pulled back from West Main Street [to align with penthouse wall].
2. Provide windows on the [penthouse] West Main Street façade.
3. Provide internal spacer bars on the ground floor [SDL] windows.
4. The lower rail shall match the penthouse rail.

The BAR also made the following friendly suggestions:

1. The penthouse should be black or dark gray instead of bronze color.
2. The existing transformer to the west of Mellow Mushroom should be screened.

March 17, 2015 - The BAR approved (5-1 with Keesecker opposed) the exterior changes with the following modifications:

- the BAR wants to see the profile for window muntins;
- revised color scheme per discussion [no teal; use previous grays or grayed blues with darker color replacing light vertical bands] with physical samples of all colors mailed to staff for circulation;
- revised elevations to show where colors are going; penthouse shall be changed back to bronze color with windows reconfigured at east end;
- the Graduate sign may be located high up on the west side, if removed from other two elevations;
- and a monument sign is OK but the BAR wants to review it.

April 21, 2015 - The BAR approved (8-0) the application as submitted; with the specification that the color scheme is based on images in the gray colors that were submitted to Ms. Scala.

**Application**

The applicant proposes a mural on the west- and south-facing facades of the new Graduate Hotel, formerly the Red Roof Inn.

The mural will be painted on an existing painted brick wall. The mural will incorporate and be informed by one of Rita Dove's poems, *Testimonial*. The west-facing wall will appear as shown in

the photographs, and will contain the line, "The world called and I answered." The full text of the poem would be printed or hand-painted at ground level on the section of wall that wraps around to the front (south) façade of the hotel.

A plaque is proposed at ground level that shows a full visual of the west-facing mural design, a description of the project, and a list of sponsors.

### **Criteria, Standards and Guidelines**

#### **Review Criteria Generally**

*Sec. 34-284(b) of the City Code states that,*

*In considering a particular application the BAR shall approve the application unless it finds:*

- (1) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the board pursuant to Sec.34-288(6); and*
- (2) The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the protected property that is the subject of the application.*

#### **Pertinent Standards for Review of Construction and Alterations include:**

- (1) Whether the material, texture, color, height, scale, mass and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable design control district;*
- (2) The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs;*
- (3) The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;*
- (4) The effect of the proposed change on the historic district neighborhood;*
- (5) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;*
- (6) Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;*
- (7) When reviewing any proposed sign as part of an application under consideration, the standards set forth within Article IX, sections 34-1020, et seq. shall be applied; and*
- (8) Any applicable provisions of the City's Design Guidelines.*

#### **Pertinent Guidelines for Public Design and Improvements include:**

##### *J. Public Art, Statues, & Fountains (Amended October 21, 2013)*

- 1. Maintain existing features related to public art, statues and fountains.*
- 2. Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.*
- 3. Develop an appropriate relationship between materials, the scale of artwork and the surrounding environment.*
- 4. Choose artwork that is appropriate for the current general character of the site.*
- 5. Consider the appropriateness of the sculpture base.*
- 6. Public art, statues, and fountains shall be maintained as accessible to the public.*
- 7. A mural's appearance, materials, colors, size, and scale should be compatible with the building and historic district of which the building is a part.*
- 8. The use of neon, luminescent, or reflective paint or materials is discouraged.*
- 9. A mural should not obscure or distort the historic features of a building, and should not cover*

- an entire wall.*
10. *Murals painted on primary facades are rarely permitted and strongly discouraged.*
  11. *In general, previously unpainted masonry should be left unpainted.*
  12. *Painting directly onto the walls of a non-contributing building, or adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.*
  13. *In general, murals should be created on removable material, no directly on a building wall; installed on framing that allows water to weep between the mural and the wall; and attachments should not irrevocably damage the building.*
  14. *Mural art that constitutes a sign shall conform to the sign regulations.*

### **Discussion and Recommendations**

Staff anticipates a number of new applications for wall murals, especially from the Charlottesville Mural Project. Staff will first review any mural to determine that it is not a sign. That is, the artwork and/or text should not relate to the proposed use of the building. Unlike murals, signs are more limited by size, and may not be located above the second floor window sill line.

When the BAR reviews an application for art, it should consider its appropriateness based on specific criteria, but not content. Considerations are:

- The building surface material, and whether it has been previously painted
- Location
- Scale of the project
- Medium or materials, and
- Compatibility with the character of the building and the surrounding historic context.

Previous mural approvals:

- A painted mural on a low wall located north of McGuffey Art Center that is intended to rotate periodically.
- Painted animal mural by the Charlottesville Mural Project (facing west on 6<sup>th</sup> Street NW) at 513 West Main Street near Shenanigans.
- Two mosaic murals on 5<sup>th</sup> Street SW near W Main Street and in McGuffey (childrens' play) Park near West High Street.
- Painted mural at the Para coffee shop on Elliewood Avenue.
- Painted black and white mural on the courtyard side of 513 West Main Street (never completed).
- Painted mural with two Native Americans opposite the Sacajawea statue on West Main (now obscured by the Marriott Hotel).
- Painted bicyclists mural on concrete retaining wall, 200 block of West Market Street.
- A "mural" consisting of applied brick arches and glass was *denied* on the RR abutment at the Corner. In that case, the proposed material would have completely altered the utilitarian wall, and did not have RR approval.

From a technical standpoint, the applicant has been thoughtful about how to locate the mural on the building. Painting on the non-primary side of a non-contributing building that has already been painted is generally appropriate.

It is assumed that the paint will not be *neon, luminescent, or reflective*, per the Guidelines.

The mural does essentially cover an entire wall, contrary to the Guidelines, although the applicant has made an argument that it will appear to have a “frame.”

The Guidelines state, *“Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.”* Certainly it is preferred to have a local poet contribute to the mural.

The text does not constitute a sign, since it is not related to the use of the building. However, having text located above the second-floor window sill line will definitely stand out in the landscape because signage is not permitted there.

So the discussion centers on the specific location within the historic district, and whether it is compatible with the character of the surrounding historic context.

A mural in this location, facing University Avenue, would be highly visible to passing traffic and pedestrians, and would be visible from the Rotunda and Lawn area. While the Corner is a place of vibrant student activity, the Rotunda and Lawn is a World Heritage site. The Comprehensive Plan goals for historic preservation include the following: “Protect and enhance routes to our community’s World Heritage Sites, the University of Virginia and Monticello, to recognize their significance as cultural and economic assets of the local heritage industry.”

This mural has many positive aspects. The BAR needs to determine if the proposed location would have an overall adverse impact on the historic character of the area.

### **Suggested Motion**

Having considered the standards set forth within the City Code, including City Design Guidelines for Public Design and Improvements, I move to find that the proposed painted mural satisfies (does not satisfy) the BAR’s criteria and is (is not) compatible with this property and other properties in the West Main Street ADC district, and that the BAR approves (denies) the application as submitted (or approves with the following modifications...).



**Board of Architectural Review (BAR)  
Certificate of Appropriateness**

Please Return To: City of Charlottesville  
Department of Neighborhood Development Services  
P.O. Box 911, City Hall  
Charlottesville, Virginia 22902  
Telephone (434) 970-3130 Fax (434) 970-3359

RECEIVED  
AUG 25 2015  
NEIGHBORHOOD  
DEVELOPMENT SERVICES

Please submit ten (10) copies of application form and all attachments.  
For a new construction project, please include \$375 application fee. For all other projects requiring BAR approval, please include \$125 application fee. For projects that require only administrative approval, please include \$100 administrative fee. Make checks payable to the City of Charlottesville.  
The BAR meets the third Tuesday of the month.  
Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 3:30 p.m.

Owner Name RAAJ Charlottesville Owner LLC Applicant Name Charlottesville Mural Project / Ross McDermott  
Project Name/Description The Graduate Hotel Mural Parcel Number 100016000  
Property Address 1301-17 W Main Street

**Applicant Information**

Address: PO Box 239, Charlottesville, VA 22902  
Email: charlottesvilliemuralproject@gmail.com  
Phone: (W) 434-987-3562 (H) \_\_\_\_\_  
FAX: \_\_\_\_\_

**Property Owner Information (if not applicant)**

Address: 621 W Randolph St Ste 4,  
Chicago, IL 60661  
Email: dr@ajcpt.com  
Phone: (W) (312) 267-4185 (H) \_\_\_\_\_  
FAX: \_\_\_\_\_

Do you intend to apply for Federal or State Tax Credits for this project? NO

**Signature of Applicant**

I hereby attest that the information I have provided is, to the best of my knowledge, correct. (Signature also denotes commitment to pay invoice for required mail notices.)

Ross McDermott 8-25-15  
Signature Date

Ross McDermott 8-25-15  
Print Name Date

**Property Owner Permission (if not applicant)**

I have read this application and hereby give my consent to its submission.

Ross McDermott 8-25-15  
Signature Date  
Ross McDermott 8-25-15  
Print Name Date

Description of Proposed Work (attach separate narrative if necessary): Mural on west-facade. Please see attached documents.

**List All Attachments (see reverse side for submittal requirements):**

Project outline; Mural description with rendered images of design; letter of support from UVa Vice Provost for the Arts

**For Office Use Only**

Received by: _____	Approved/Disapproved by: _____
Fee paid: _____ Cash/Ck. # _____	Date: _____
Date Received: _____	Conditions of approval: _____



# PAINT + POETRY MURAL SERIES



A COLLABORATIVE MURAL PROJECT FACILITATED BY NEW CITY ARTS & THE CHARLOTTESVILLE MURAL PROJECT



*Our second mural in the series, located at Starr Hill Brewery. Collaboration between the band 'Hurray for the Riff Raff' and artist Duncan Robertson.*

## PROGRAM DESCRIPTION

The Paint + Poetry project is creating three to five unique murals between May and November 2015. Produced by both the Charlottesville Mural Project (CMP) and New City Arts Initiative (NCA), this series will pair local poets with local artists and designers to produce text-based murals around downtown Charlottesville in order to beautify our city, support artists, and facilitate a strong sense of place within our community.

Depending on the vision of the artist, some mural designs may be more text-heavy, relying upon words of the poem to drive the composition. Other designs may rely more on visual elements of shape, color, imagery, and weave the actual text of the poem into a small part of the overall composition.

Poets and artists will work closely together to achieve a design that suits their tastes, considers the location and public impact, and ultimately provide a colorful and engaging piece of public art for the streets of Charlottesville.

Ross McDermott, director of the CMP, and Maureen Brondyke, executive director of NCA, will manage all technical aspects of the mural production, ranging from finding walls, securing permits, overseeing the design process, organizing volunteers, renting equipment, and painting the murals.

In addition to project funding assistance, community partners may provide a wall that the organization or business owns, as well as select a theme for the mural that supports or communicates the work and achievement of the partner. Completed and ongoing projects include a mural at Starr Hill Brewery in collaboration with mural artist Duncan Robertson and the band "Hurray for the Riff Raff"; and a mural at Charlottesville High School, incorporating students' art and poetry.



## PROJECT DESCRIPTION

*The Graduate Hotel Mural*

*Poet: UVa Professor and former Poet Laureate, Rita Dove*

*Mural Artist: David Guinn*

The third mural in the Paint and Poetry Project is located on the west and south-facing facades of the new Graduate Hotel, formally known as The Red Roof Inn. The CMP and NCA are fortunate to be working with two world-class artists: poet Rita Dove, and muralist David Guinn.



**Rita Dove** served as Poet Laureate of the United States and Consultant to the Library of Congress from 1993 to 1995 and as Poet Laureate of the Commonwealth of Virginia from 2004 to 2006. She has received numerous literary and academic honors, among them the 1987 Pulitzer Prize in Poetry and, more recently, the 2003 Emily Couric Leadership Award, the 2001 Duke Ellington Lifetime Achievement Award, the 1997 Sara Lee Frontrunner Award, the 1997 Barnes & Noble Writers for Writers Award, the 1996 Heinz Award in the Arts and Humanities and the 1996 National Humanities Medal from President Clinton. In 2006 she received the Commonwealth Award of Distinguished Service, in 2007 she became a Chubb Fellow at Yale University, in 2008 she was honored with the Library of Virginia's Lifetime Achievement Award, and in 2009 she received the Fulbright Lifetime Achievement Medal and the Premio Capri. President Barack Obama presented her with the 2011 National Medal of Arts, which made her the only poet with both the National Humanities Medal and the National Medal of Arts to her credit. A member of the American Philosophical Society, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters, Rita Dove holds the chair of Commonwealth Professor of English at the University of Virginia in Charlottesville, where she lives with her husband, the writer Fred Viebahn. They have a grown daughter, Aviva Dove-Viebahn.



**David Guinn** is an artist based in Philadelphia PA. A graduate of Columbia University in New York City, he was originally trained as an architect. Since 1998 David has painted over 35 murals throughout Philadelphia and other cities worldwide including Amman Jordan, Montreal, Quebec, New York, Washington DC, and Chicago. His work has been noted in books, newspapers, magazines, on television, and radio, including, the New York Times, Wall Street Journal, Huffington Post, Spin Magazine, La Presse, Montréal, and WHYY TV Philadelphia. His smaller scale paintings have been shown in galleries and museums including The Fabric Workshop and Museum (Philadelphia PA), and Woodmere Art Museum (Philadelphia PA), The Galleries at Moore College of Art and Design, and The Rosenwald-wolf Gallery at University of the Arts (Philadelphia PA). He is the recipient of numerous awards and grants including an being a finalist for the prestigious Knight Arts Challenge 2013, a finalist for the Pew Foundation fellowship in the Arts 2012, and being awarded an Independence Foundation Fellowship and a Mid-Atlantic Arts Foundation Fellowship in the Arts. In 2012, David founded Freewall, an outdoor space at 1214 Sansom Street, Philadelphia, dedicated to promoting innovative mural art.



EXAMPLES OF DAVID GUINN'S OTHER MURALS







## UVA AND COMMUNITY TIE-IN



About once per term, the CMP is approached by a UVa student inquiring about painting a mural on the walls of the railroad abutments, located on the corner of University Avenue and 14th street. Due to restrictions from CSX and Buckingham Branch train companies, I have to always inform the students that it's not possible to paint those walls. But throughout this conversation with UVa students, it's clear that the UVa body is interested in public art, and especially about improving the visual landscape of The Corner and other areas surrounding grounds. This mural is a wonderful opportunity to bring public art to the everyday lives of UVa students and Charlottesville residents. The mural enlivens The Corner, and adds to the vibrancy of student life in the restaurants, shops, and hotels.

Because of the mural's close proximity to UVa grounds, and Dove's role as a UVa English Professor, we sought immediate support from UVa Arts. We're excited that Jody Kielbasa, Vice Provost for the Arts at UVa, was very enthusiastic about the project and offered administrative and financial support (please see attached letter of support from UVa Arts).

We will be working closely with UVa, organizing artist lectures by Guinn in various art classes throughout the department. Furthermore, we look forward to a public dedication event, where Rita Dove will perform a reading and UVa students and Charlottesville citizens will be able to meet the artists and learn more about the design.

### PROJECT TIMELINE

February 2015 - Secured site and sponsorship from the Graduate Hotel team

March-June - Established participation with Rita Dove and David Guinn

June - First meeting between Dove and Guinn

July-August - Selected poem, developed design

August 25th - Submit BAR COA application

Sept 15 - BAR Meeting

End of Sept- Early October - Paint mural + and artist UVa lectures (Approx. 3-weeks)

Mid-late October - Dedication ceremony

## MURAL DESCRIPTION AND ARTIST RENDERINGS

The mural will incorporate and be informed by one of Dove's poems, *Testimonial*. The poem was chosen by both Dove and Guinn, because of the positive message that may inspire and relate to UVa students and the Charlottesville community at large.

*"In the mural design I wanted to express the emotion of Rita Dove's Poem "Testimonial", with its beautiful exuberance and optimism, its enthusiasm for, and wonder at life. In this spirit I tried to create a space for the viewer's mind to enter and connect with those emotions.*

*The abstract, elemental shapes and sweeping brushstrokes of the design reflect the opening lines of the poem, "Back when the earth was new and heaven just a whisper" I wanted to connect with a time before objects and identities. The motion of the design carries the viewer into the distance in the upper right, implying the line "Back when everything was still to come". In general to the intensity of emotion in the poem connected me to the rich and bright colors of a sunrise.*

*Rita remarked in our conversation that the line "The world called, and I answered" would be a good line to excerpt from the poem because it stands alone, rather than being part of a couplet. The full text of the poem would be printed or hand-painted at ground level on the section of wall that wraps around to the front facade of the hotel.*

*I considered the architecture of the hotel in the design. The prominent horizontal line, that one might call a horizon in the design, falls at the bottom of the 6th floor windows and carries that natural line in the architecture across the mural design. Blacks and grays in the lower section of the mural pick up the black of the train bridge that is seen in front of the mural when viewed at a distance." - David Guinn*











## **Testimonial**

BY RITA DOVE

Back when the earth was new  
and heaven just a whisper,  
back when the names of things  
hadn't had time to stick;

back when the smallest breezes  
melted summer into autumn,  
when all the poplars quivered  
sweetly in rank and file . . .

the world called, and I answered.  
Each glance ignited to a gaze.  
I caught my breath and called that life,  
swooned between spoonfuls of lemon  
sorbet.

I was pirouette and flourish,  
I was filigree and flame.  
How could I count my blessings  
when I didn't know their names?

Back when everything was still to come,  
luck leaked out everywhere.  
I gave my promise to the world,  
and the world followed me here.

## **DESIGN CONSIDERATIONS AND MATERIALS**

The mural artist will be primarily working from a swing stage, suspended from the top floor of the hotel. As the BAR is well-aware, the hotel is currently adding an additional floor to the building structure. While we were not able to render the mural design with the new floor, we think it's worth mentioning this architectural change because it will help the way in which the mural will be "framed". Taking into consideration the public art guidelines, we kept a portion of the original wall color along the left side of the wall. Therefore, the mural will be "framed" by un-touched, or original aspects of the architecture on all three sides of the design.



Additionally, due to the unique elevation of the main wall, (the bottom of it starts three stories up) we wanted to connect the mural to the sidewalk so pedestrians and motorists could both see color and have a vantage point to read the poem in its entirety. By wrapping the mural around to the front facade, we were able to bring the mural to the sidewalk and allow for a place for the mural to be painted and read in an adequate size. The graphic aspect of how the poem will be displayed on the wall is still being worked-out by the artist. Furthermore, there will be a plaque at the street-elevation showing a full visual of the west-facing mural design, a description of the project, and a list of our ongoing and awesome sponsors!

**Wall preparation-** Because the wall was recently cleaned and painted, there is so wall preparation needed.

**Paint-** Thanks to our sponsors at Benjamin Moore and Blue Ridge Paint and Decorating, we will be using Benjamin Moore's Aura line, the highest-quality paint available to the exterior market. This will ensure at least 25-30 years of fantastic duration and color-hold. The mural should remain in great shape for as much as 40+ years.

### **NCAI & CMP: MISSION, HISTORY, & SUMMARY OF PROGRAMS**

New City Arts, a collaborative non-profit fostering engagement with the arts in the greater Charlottesville area, provides education about the arts to audiences that face unique barriers to arts participation; provides space and financial resources for artists to work, exhibit, and perform; and creates community among diverse groups through collaborations that benefit Charlottesville. New City Arts (founded in 2009) works primarily through partnerships to achieve these goals. In addition to artist lectures, community arts courses, local performances, and other partnership programs to benefit artists in Charlottesville, New City Arts runs a gallery for local artists at The WVTF and Radio IQ Studio Gallery, supports funding for artists through Charlottesville SOUP, facilitates a residency for artists at The Haven, co-hosts an artist salon called The Maker's Series, and hosts a biennial arts conference for Charlottesville (the New City Arts Forum).

Drawing inspiration from Philadelphia's Mural Arts Program, the Charlottesville Mural Project was launched in 2011 as a project of The Bridge PAI, who is the program's current fiscal sponsor. The Charlottesville Mural Project showcases talents of artists and designers while creating a more interesting visual landscape in the city of Charlottesville. CMP murals include Charlottesville Bikes (Market Street), Kaki Dimock's Clean Water Mural (near 1st St. S., parallel to the railroad tracks), Rick Montoya's text-based mural (at Fitzgerald Tires in Belmont), Matt Pamer's Kingdom Animalia (side of 513 West Main Street), a mural by Reko Rennie and Frank Buffalo Hyde (at The Bridge) PAI), Avery Lawrence's Hands Together mural (IX Building), UVa and Southwood kids' Happy Community mural at the Southward Neighborhood in collaboration with Habitat for Humanity and UVa; Will Kerner's Portraits of Mountaintop Removal Activists (temporary, corner of Water St. and Second St.), and murals at multiple Charlottesville area schools, including Buford Middle School, St. Anne's Belfield, Johnson Elementary, and Ruckersville Elementary.

Partnering together for The Paint + Poetry Project, New City Arts and the Charlottesville Mural Project will support the vocation of local artists and poets by featuring their artwork in public spaces while beautifying the city we call home, Charlottesville, VA.

August 18, 2015

Members of the Board of Architectural Review,

On behalf of the University of Virginia's Arts, I write to you today in support of the proposed mural on the side of the new Graduate Hotel. This mural incorporates the poetry of Rita Dove, UVa English professor, and former United States Poet Laureate. The mural will also showcase the design of renowned mural artist, David Guinn, from Philadelphia, PA.

UVa and the Charlottesville community are fortunate to have such talented artists collaborating on a piece of public art that will enliven The Corner and bring the poetry of a UVa faculty member—literally—to the streets where students and townspeople commute, work, and socialize.

I think a mural on the side of the Graduate Hotel is not only suitable, but will serve to show UVa's support for Creative Placemaking projects in the community. As the movement for public art grows around the world, it is fitting to have a mural within view of the UVA grounds, to show our students the potential for the arts, both in visual and literary forms.

Upon the BAR's approval of the mural, UVa Arts will contribute support to the Charlottesville Mural Project for the production and marketing of the project. Lastly, I look forward to the mural artist's interaction with our students, through class visits, an artist lecture, and through conversations at the mural site.

Sincerely,



Jody Kielbasa  
Vice Provost for the Arts  
Director, Virginia Film Festival