



Garrison Elementary School Call to Artists

Opportunity

The Department of General Services (“Department” or “DGS”) is issuing this Request for Qualifications (RFQ) to engage individual artists and artistic teams (Artist) to respond to this Call to Artists with professional qualifications in addition to a proposal of site-specific artistic capital improvements for the renovation and additions to Garrison Elementary School, located 1200 S Street, N.W., Washington, D.C. 20009 in the Ward 1. The Artists shall develop a new original permanent work of art made specifically for the site.

Project Goals, Themes, & Budget

This Call for Artists seeks works of art for 5 spaces throughout the school and school grounds. Please be very specific (referring to Artist number) as which piece(s) of art you are responding to. **The total budget for each artwork is as follows:**

Commission #	Location	Type	Dimensions	Restrictions	Theme	Commission Amount
1	Lobby Wall Art	2D	29' x 9'-4"	DC Only	William Lloyd Garrison, celebrating diversity, continuity of children's education on this site	\$ 25,000
2	Vermont Street Portal	3D	Approximately 16' x 6' x 10'	DC Only	Welcome, Camp Barker Memorial / site history	\$ 30,000
3	R Street Portal	3D	Approximately 16' x 6' x 10'	DC Only	Welcome, Camp Barker Memorial / site history	\$ 30,000
4	13th Street Portal	3D	Approximately 16' x 6' x 10'		Welcome, Camp Barker Memorial / site history	\$ 30,000
5	Outdoor Classroom	3D	Varies (multiple pieces)		Bringing President Lincoln's visit to Camp Barker to life for current and future generations of Garrison schoolchildren	\$ 35,000
					Total	\$150,000.00

The indicated budget must include ALL artists' fees and costs associated with design, fabrication, travel, transportation of work to the site, insurance, permits, installation and documentation of the artwork.

There are two (2) selection processes:

Request for Qualifications (RFQ), whereby an Artist and/or Team submits images of prior work demonstrating a minimum of five years of site-specific public art experience.

APPLICATION DEADLINE 3/24/2017

SEMI-FINALISTS ANNOUNCED 4/3/2017

The finalist for each location will be determined through an Art Selection Committee selection process. This will be a commission for a new original permanent work of art made specifically for the site. Finalists site visits and community input session(s) will be conducted in concert with the Art Selection Committee prior to the submittal of a site-specific design proposal.

SITE SPECIFIC DESIGN PROPOSAL DEADLINE 4/21/2017

Site Specific Design Proposals shall include or consider the following:

- Fabricated from durable, low-maintenance material that can withstand the elements and requires minimal maintenance. This work will be permanently installed in a school and must be able to withstand a school environment with very active children.
- The work commissioned is for permanent installation and therefore should last for at least 50 years.
- Incorporate context of the local community, with sensitivity to the history, traditions and iconography that uplift the pride of the community.
- Adhere to requisite ADA and safety regulations.
- Engaging and enjoyable to individuals of all ages and backgrounds.
- DGS will prepare the site for installation, which could include blocking walls for reinforcement, concrete pads for exterior works and lighting. HOWEVER, it is important for the artist to remember that installation is included in the artist's budget – including lifts, cabling, bolting, etc. The artist will work with DGS to confirm installation arrangements.
- We do have a list of local museum installers, rental companies and printers that can be of assistance if needed.
- Since our installations are located in very active environments (schools, shelters, recreation centers, etc.), it is crucial that your proposal consists of materials and/or coatings that are durable. For instance, for paintings and other flat surfaces, we require two coats of UV/graffiti protection. For paintings, we typically have them pasted onto the surface with a simple wood frame built around it – so that if the work needs to be removed in the future, it can be saved and carefully removed from the original location. If the artwork is installed at human height level, your work should be able to withstand touching and be extremely durable and easily cleaned. These details can be fleshed out in final design but should be accounted for in your budget.
- **Three (3) References from recent projects**

Resources

1. **Design Documents for Garrison Elementary School: See Attachment B.**
2. **Garrison Site History: See Attachment C.**

Eligibility

The competition is open to professional artists with a minimum of five years of site-specific and/or public art experience. Some categories are restricted to artists from Washington, D.C. or represented by a D.C. gallery. Artists should have demonstrated experience working with community representatives, youth, businesses and government entities. It is also important that if the artist(s) selected for the project actively engage and collaborate with local residents.

Selection Criteria & Process

The selection committee, representing diverse interests and expertise, will review images submitted by artists and recommend (3) three to (5) five Finalists for each project. Each Finalist will be awarded a \$500 honorarium to create a site-specific design proposal that would include a scale model or rendering, an itemized budget, a project timeline, and a project narrative. An additional \$500 is allocated for artists who've been selected as finalists and reside outside of Maryland, DC or Virginia for travel to present models. Note the schedule. Finalists will be notified by email. We will do everything humanly possible to get your design and travel checks prior to the presentation – but in all likelihood it will not arrive in time for you to book your flight. We will also schedule the panel meeting so that you can arrive the morning of and fly out the evening of – to help save on hotel costs. The easiest airport to use is Reagan National “DCA”.

Finalists should attend the site visit (but we will share pictures to everyone via email) and definitely attend the panel presentation to the selection committee. If your presentation is via skype (which we do NOT encourage – the travel honoraria must be waived.)

The selection committee will review the designs, references will be checked and then (1) one finalist/team for the project will be recommended.

The following Public Art Evaluation Criteria will be used for the Finalist:

Artistic Content

80 %

The applicant’s work sample and support materials (brochures, articles, letters of support, etc.) demonstrate high standards of artistic excellence within the chosen discipline(s);
Artist(s) and/or applicant’s written concept exhibits high quality, innovation and creativity
Applicant has experience with site specific public art projects and uses personnel with demonstrated arts expertise (such as arts administrator, professional artists) to plan and implement artistic content;
The described project, goals and schedule of planned activities are feasible;
The applicant demonstrates a commitment to hiring DC-based artists, where applicable, to deliver artistic content (such as arts administrators, professional artists); and
Artist(s) and/or applicant demonstrate the ability to translate artistic discipline to project participants.
The Artist’s portfolio of work is feasible for this particular project.

Community Engagement and Impact

10 %

Project provides shared learning opportunities in the District that facilitate a greater participation in the arts, relative to the artistic discipline
Applicant demonstrates sensitivity to the cultural, ethnic and economic background of the participants and the residents of the District of Columbia
Project addresses significant diversity of expression;
Project addresses needs of the community;
Project location(s) and presentation(s) are accessible to persons with disabilities; and
Applicant has substantive experience working with community representatives, landscape architects, business and government entities
If the applicant is a resident of the District of Columbia or has a studio located in the District of Columbia or is represented by a gallery located in the District of Columbia, the applicant automatically receives the full 10% credit for this category.

Capacity and Sustainability

10 %

The applicant is sufficiently stable, in terms of arts expertise, organizational capacity, and financial status to implement the proposed project;
The applicant demonstrates the internal capacity to administer the project and has appropriate financial monitoring systems in place to track expenditures
The applicant’s budget information is detailed, accurate, feasible, and directly related to the project. All items are eligible expenses;
The applicant has experience in producing similar public art projects;
The work of art is designed to last for at least 50 years;
and
The design proposal and the selection committee’s recommendations will be forwarded to the DGS for review and final approval. The artist whose design is approved will then enter into an agreement with DGS for final design, fabrication and installation of the artwork.

The final selection is conditioned upon a positive reference check.

Calendar and Timeline

Project Timeline	
Call/RFQ Released:	3/15/2017
Submission Deadline for RFQ:	3/24/2017
First Round Panel Review & Announcement	3/27-3/31/2017
Semi-finalists Notified and Announced:	4/3/2017
Site Visit Tour with Semi-Finalists: Note – artists from outside of the DC area are not expected to attend due to the modest travel stipend meant primarily for the panel presentation of your proposal – but we will email you photographs and a list of questions and answers during the site visit.	By 4/7/2017
Site-Specific Proposals Due: Bring your models with you to avoid damage during shipping and to save shipping costs. You will take your models back with you. Email your CAD/illustrations two business days before the panel so we know what to expect.	By 4/21/2017
Proposal Presentation:	By 4/21/2017
Finalist Announced:	By 4/24/2017
Contract Executed:	By 5/5/2017
Final Design & Fabrication (2 months)	5/5/2017-8/11/2017
Installation Complete deadline:	By 8/18/2017

RFQ SUBMISSION REQUIREMENTS

1. Round One – Submit Resume, 10 Images and Letter of Interest VIA EMAIL (Design proposals are NOT accepted at this stage.)

PLEASE EMAIL A COPY OF ALL THE FOLLOWING TO SANDY.BELLAMY@DC.GOV

We digitize all qualification packages for panel review anyway, so it is much better to just email them.
You can use Google file sharing or Dropbox for large files.

1. Complete **APPLICATION FORM. Attachment A**
2. One Page **Letter of Intent (which can be your cover email)** stating your interest in and qualifications for the project.
3. Describe in detail the approach to engage the community. Within the letter, outline your past experiences working with communities.
4. Include up to **10 DIGITAL** images of previous artwork. Images should be numbered to correspond with the **Image identification List** in **Attachment A**. Example: 01_Jones; 02_Jones. Please take time to present your artwork with high quality photographs and a cohesive selection of your images that best reflects your work. Ask a photographer to take images of your work. Your images are what represent you in this round.
5. Include your current artistic **RESUME** highlighting experience with site-specific work and public art commissions.
6. Please make a copy of the application to keep for your records.

2. Round Two – Submit Model and Design Proposals

TO SUBMIT MODELS FOR ROUND 2:

-EMAIL CAD/GRAPHICS AND PHOTOGRAPHS OF YOUR ACTUAL MODEL THE MONDAY PRIOR TO THE PRESENTATION SO WE KNOW WHAT TO EXPECT. (We are commissioning quite a number of works and would like to pre-organize submissions prior to your arrival. We digitize all materials, so it is much better to just email them. You can use Google file sharing or Dropbox for large files.)

-BRING YOUR MODELS (AND FLASH DRIVES ALONG WITH 10 COPIES PRINTED HARD COPIES OF YOUR PROPOSAL) WITH YOU TO PREVENT THEM FROM BEING DAMAGED DURING SHIPPING AND TO SAVE YOU SHIPPING COSTS. WHEN IT IS YOUR TURN TO SUBMIT, YOU WILL BE ASKED FOR YOUR FLASH DRIVE AND HARD COPIES. BE PREPARED TO TAKE YOUR MODELS BACK WITH YOU AFTER YOUR PRESENTATION SO KEEP YOUR BOX AND PACKING MATERIALS ORGANIZED. WE WILL HAVE PACKING TAPE THERE FOR YOU.

-THE PRESENTATION WILL BE HELD AT:

D.C. Department of General Services
4th Floor Conference Room
1250 U Street, N.W., Suite 300
Washington, D.C. 20020
Attn: Sandy Bellamy

-NOTE: PLEASE CAREFULLY PACK YOUR MODEL FOR EXTRA PROTECTION. SHIPPERS/AIRLINES ARE KNOWN TO THROW PACKAGES BREAKING MODELS AND WE DON'T WANT TO HAVE YOU GO THROUGH THE FRUSTRATION OF TRYING TO REPAIR YOUR MODEL BEFORE YOUR PRESENTATION.

3. **QUESTIONS** – E-mail to sandy.bellamy@dc.gov. Do NOT leave questions on voice mail. Questions and answers will be shared with all participants.

About DGS and the Percent for Art program

The Department of General Services (DGS) began its percent for art program in 2013 as a way to support our local creative economy and complement our award-winning architecture with diverse and inspiring permanent works of art. Since inception, DGS has commissioned nearly 150 works of art for nearly 10 properties – about 75 new works of art per year for the city. Our portfolio includes schools, shelters, parks and recreation and office buildings. Note: our sister agencies – the DC Commission on Arts and Humanities has a very robust public art program, as does DC Libraries and DC Department of Transportation. In addition, in D.C., the GSA and Metro who also have very robust public art programs. Thus, we are honored to do our part in a vibrant network of cultural resources in Washington, D.C. to support artists and elevate our built environment.

Our commissions range from large scale exterior sculptures, installations, suspended works of art, mixed media, paintings, illustrations, graphics, photography, furniture and even poetry. The program always reserves at least 50% of its commissions to DC artists or artists represented by DC galleries to ensure that our tax dollars are reinvested back into our local community. Even artists from outside of D.C. typically contribute to our local creative economy by working with local fabricators, printers, equipment rental outfits and installers – some of whom have even taken on emerging artists as assistants for installation and as mentees. All in all, we have a profound and deep gratitude for the artists, architects, construction teams and community who contribute to each commission.

The Department of General Services (DGS) has a mission to elevate the quality of life for the District with superior construction, first-rate maintenance and expert real estate management. By building and maintaining safe and green state-of-the-art facilities which foster economic growth and elevate educational environments, our trusted and skillful employees create modern and vibrant communities across all of the District of Columbia.

The Department of General Services (DGS), a newly established District agency, provides cost-effective, centralized facility management services. In October of 2011, the agency assumed the functions and responsibilities of the Department of Real Estate Services (DRES), Office of Public Education Facilities Modernization (OPEFM), Municipal Facilities: Non-Capital agency, and the capital construction and real property management functions of several other District agencies.

DGS improves the efficiencies of basic services, while removing redundancies, to provide the most cost-effective management and ensure the best value of the District's property acquisition, construction and maintenance resources.

**ATTACHMENT A
APPLICATION FORM**

Garrison Elementary School Call to Artists

DEADLINE DATE:

Name _____

Address _____

City _____ State _____ Zip _____

Daytime Phone _____ Email _____

I have reviewed Attachment #1 and I am applying to be Artist #:

 #1 #2 #3 #4 #5

IMAGE IDENTIFICATION LIST

Title	Materials	Dimensions	Year/Location	Budget/Price
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Title	Materials	Dimensions	Year/Location	Budget/Price
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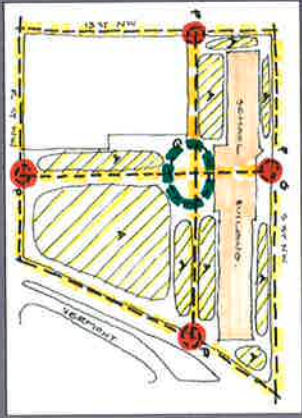
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Public Art Package

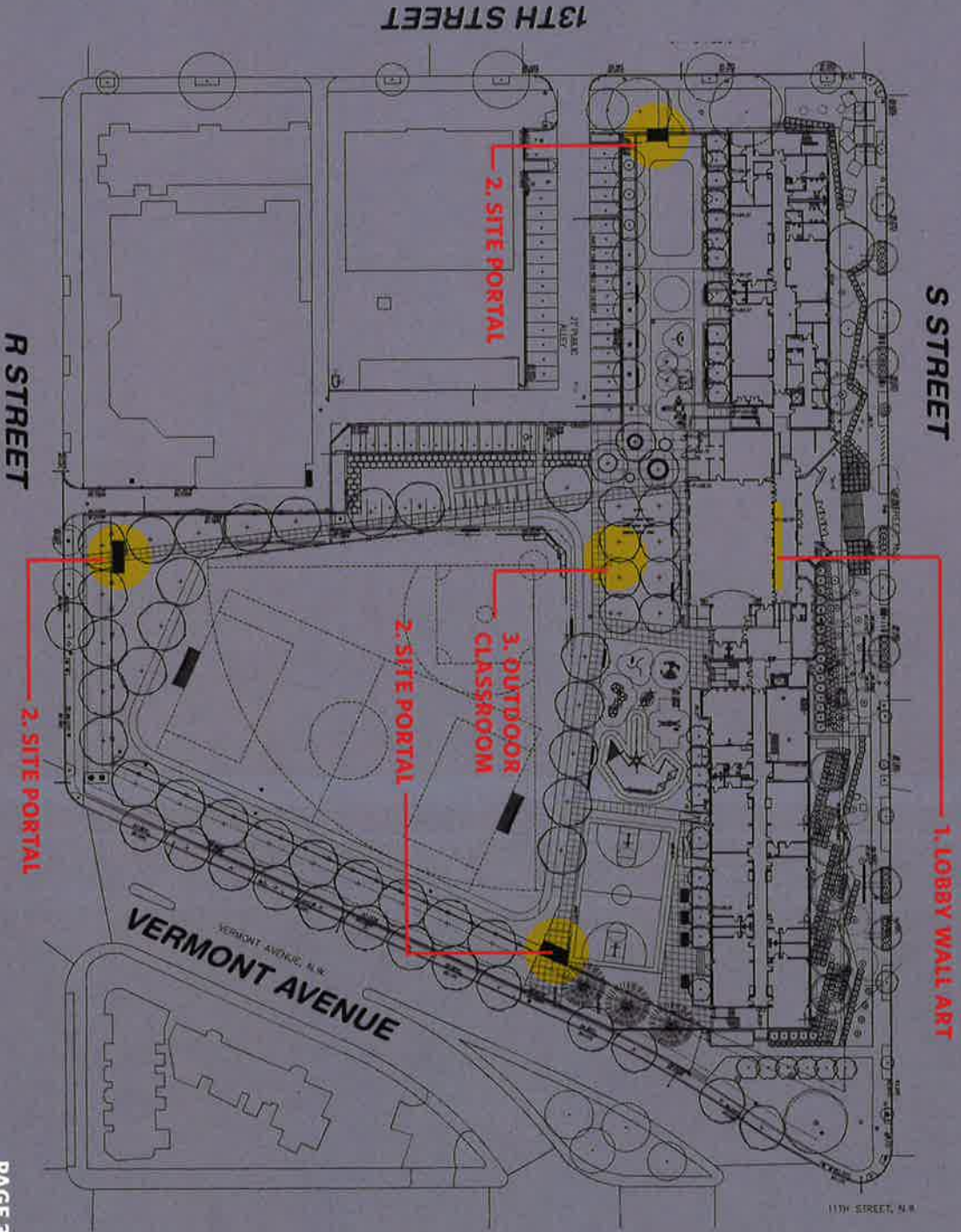
Garrison Elementary School Modernization March 10 2017



The Public Art Program at Garrison Elementary School will support the modernization project with the application of art pieces at key project locations, as shown in the diagram at the right:

1. Lobby Wall Art
- 2, 3, and 4. Site Portals
5. Outdoor Classroom

The Lobby and Portal locations mark the key points of entry to the building and to the site, and all are anchored by the central location of the Outdoor Classroom, which is envisioned as a shaded oasis at the heart of the Garrison school site.



Public Art Program

Garrison Elementary School Modernization Public Art Package March 10 2017

- **Location**
- First Floor Entrance Lobby ("Corridor C1")
- Art will be visible from the street through the glazing of the new entrance vestibule, and will be in the direct line of sight of people entering the building during the school day and after hours.

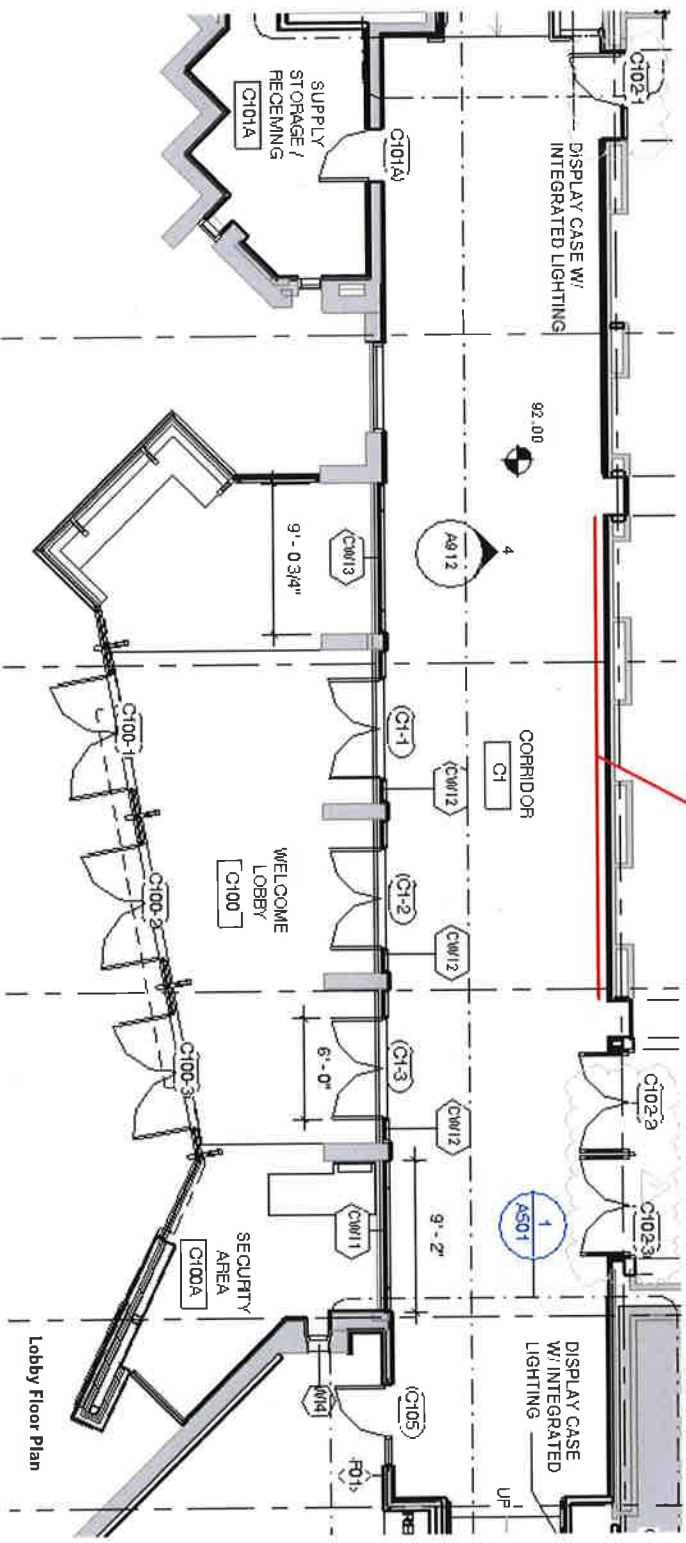
- **Type and Medium**
- 2D wall graphic
- Any medium
- Existing CMU wall is available for backup with or without GWB or cement board overlay

- **Quantity and Size**
- 1 / 29'-0" wide x 9'-4" high

- **Themes**
 - The life and accomplishments of the school's namesake, abolitionist William Lloyd Garrison,
 - Recognizing the legacy of this site as the location of a series of neighborhood schools as far back as the late 1800s (refer to historic maps in DC HPO report)
 - The diversity of the Garrison community and neighborhood through history, currently and into the future.
 - Freedom
 - Equality
 - Opportunity
 - Pride
- **Colors**
 - Incorporating or relating to the muted yellow and blue tones of the school colors / interior finishes



1. LOBBY WALL ART



Location 1: Lobby Wall Art

Garrison Elementary School Modernization Public Art Package March 10 2017



Lobby and School Interior Finishes Palette



Lobby Interior Rendering

Location I: Lobby Wall Art

Garrison Elementary School Modernization

Public Art Package

March 10 2017

Locations

- 2: Vermont Avenue Site Entry Portal
- 3: R Street Site Entry Portal
- 4: 13th Street Site Entry Portal
- Art is to form portal over site entry gate assembly at each location.
- Art is to be visible from the sidewalk.
- Vermont Avenue location is within sight of the African American Civil War Museum (AACWM).

Type and Medium

- 3D portal "sculpture"
- Any medium
- New CMU site walls and/or concrete foundations will be available for mounting.

Quantity and Size

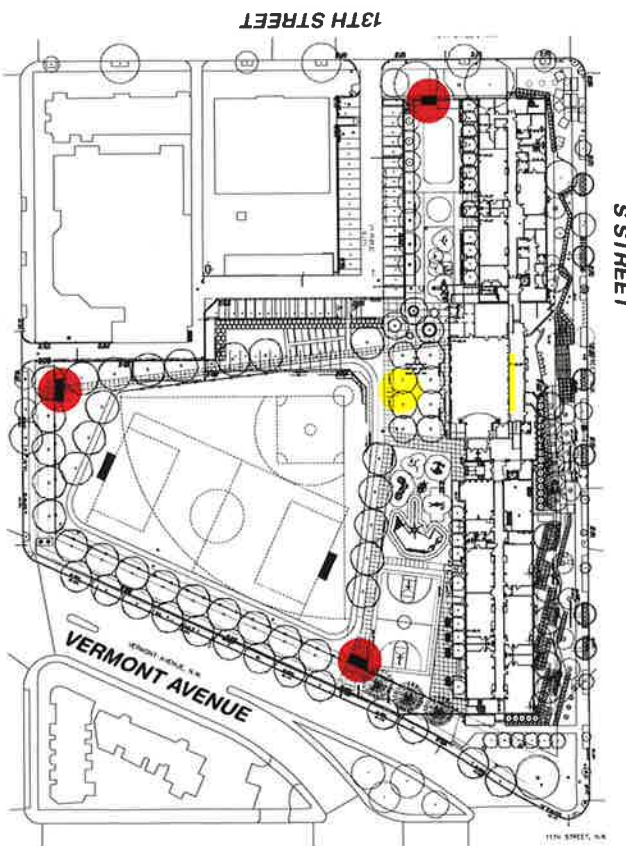
- 3
- Size varies - approximately 16' wide x 6' deep. Maintain minimum clear head height beneath portal of 9'-0"

Themes

- Camp Barker Memorial, memorializing the history of the Garrison property as the location of Camp Barker during the Civil War era, a "contraband camp" (an encampment of freed/escaped slaves)
- Camp Barker represents the neighborhood's birth - it was the first settlement in the area, and its residents stayed in the neighborhood when the camp closed. It also represents the establishment of this site as the neighborhood's school site, since even before the first "real" school building was constructed on the site at the turn of the century, there was a school building erected as part of the Camp Barker complex.
- Art is to be visible from the sidewalk, accessible to neighborhood heritage tours, and (at the Vermont Street portal) within sight of the African American Civil War Museum

Colors and Materials

- Relating to architectural "identity palette" of the Garrison entrances and signage - dark gray masonry, weathering steel, and gray / natural silver-colored metals



Garrison Entrances and Signage Identity Palette

Portal Locations



Locations 2, 3 and 4: Site Portals

Garrison Elementary School Modernization

Public Art Package

March 10 2017

Location

- Locus of this artwork is to be at the Outdoor Classroom area, which is proximate to the location of the Camp Barker President Lincoln Visit photograph, as per reconstructions of the site developed by the AACWM.
- Discovery elements may extend across the central part of the schoolyard site, as indicated to the right

Type and Medium

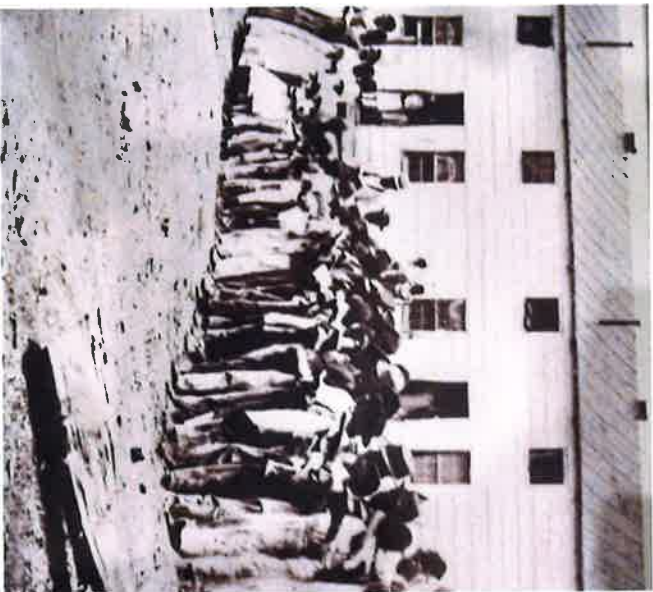
- 3D suite of "discoverable" site elements, with a central repository of clues in the form of a plaque, or poem, or other means of providing interpretation and "map" or "key"
- Any durable medium - consider metals, stones or concrete

Quantity and Size

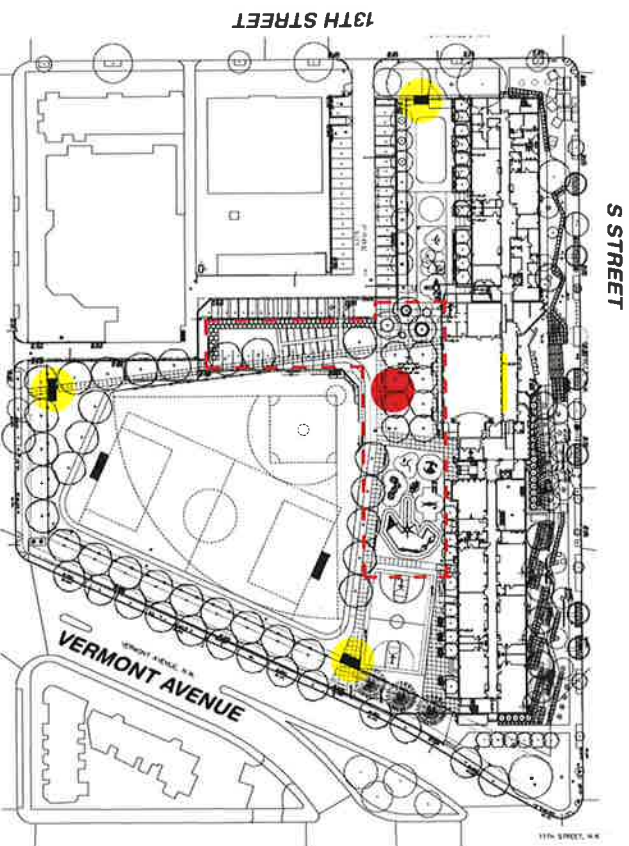
- 1 set
- Size varies

Themes

- Camp Barker President Lincoln Visit Memorial, memorializing the visit President Abraham Lincoln paid to the residents of Camp Barker
- Artwork is to be embedded into the materials of the site, and is to engage the curiosity of Garrison students and neighborhood children in the story of the visit and of Camp Barker.
- It is to consist of a series of small-scale elements that relate to the history and that children can come across during their play, and delight in their discovery.



Historic Photograph of Camp Barker Residents Gathering to Greet President Lincoln



Outdoor Classroom Location / Approximate Extent of Discovery Elements



Location 5: Outdoor Classroom

Garrison Elementary School Modernization Public Art Package March 10 2017

Garrison Elementary School – Historical Map Review and Land Use History

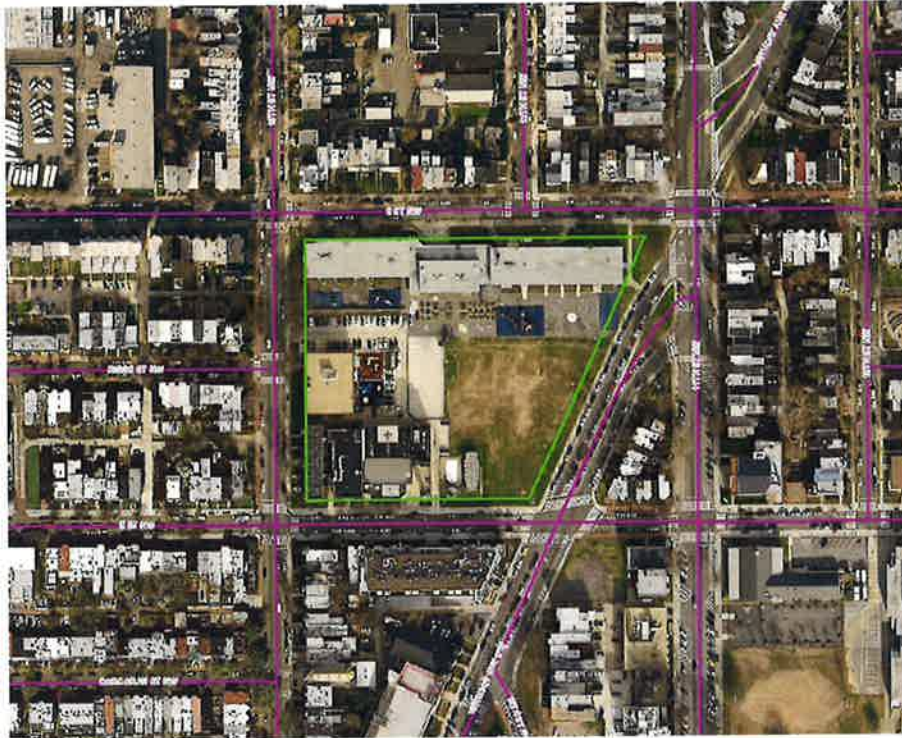
Ruth Troccoli, Ph.D., City Archaeologist and Chardé Reid, B.A., Assistant Archaeologist
DC Historic Preservation Office, Office of Planning, April 2012

Located at 1200 S St., NW, Washington, DC, between 13th and 11th St./ Vermont Ave. It is adjacent to the Garrison Recreation center, a DC Department of Parks & Recreation (DPR) facility. Individual map references & sources are available from Dr. Ruth Troccoli at ruth.troccoli@dc.gov or 202-442-8836. Unless otherwise noted all the maps are oriented with north to the top of the page. The scale varies throughout – we did not try to scale them all. These are mostly screenprints from our GIS, map databases, and from online map and image sources such as the Library of Congress (LOC).

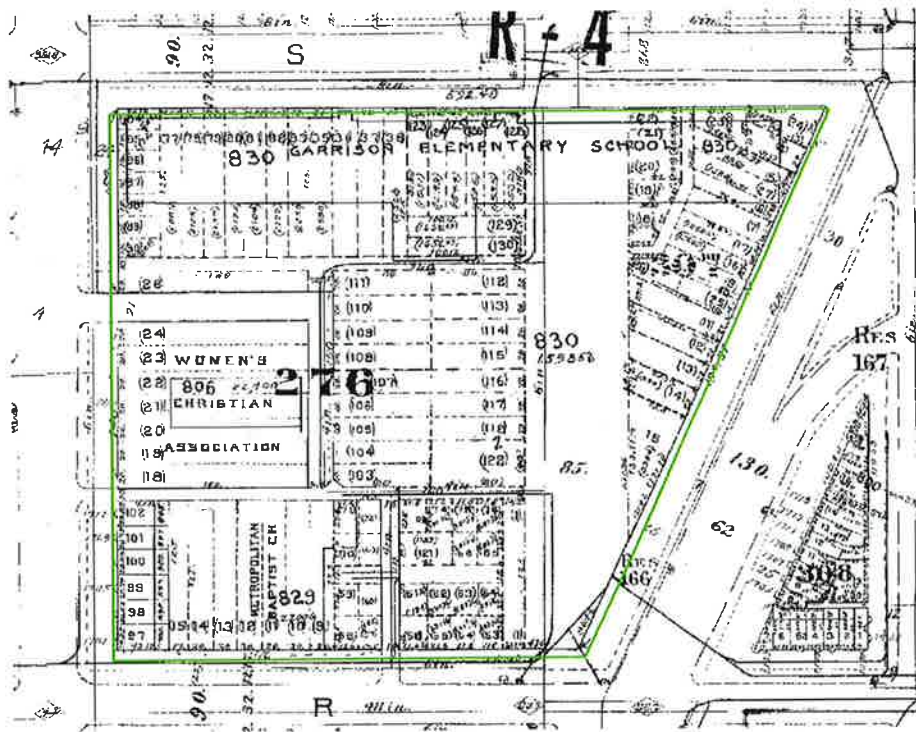
The school property is just outside the Greater 14th St. and Greater U Street Historic Districts and spans squares 307 and 276. Formerly 11th Street ran between the squares but sometime after 1951 the street was eliminated and the squares were joined into a single, trapezoidal lot. The current school building spans the two squares along the S St. frontage. Green ovals on the following maps indicate the location of squares 276 and 307 that were later combined into one parcel. A tributary of Tiber Creek was present in the square just to the south of the school and the area around Sq. 276 was marshy (Boschke 1857).

Based on the review of these maps, there are some research questions that need to be addressed:

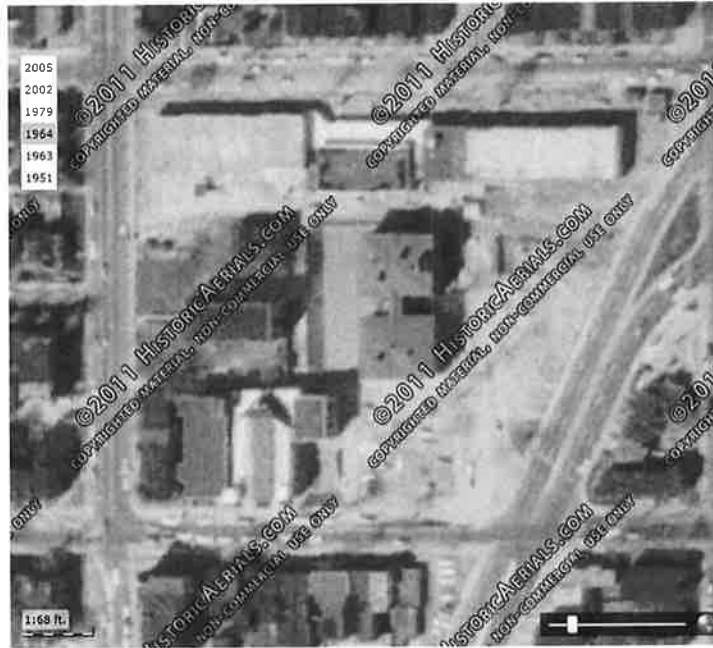
- Where was the predecessor to Garrison School located? (Maps show two to three different locations on adjacent squares.)
- St. Johns Episcopal Church likely used the cemetery on Sq. 276 before it was closed. Can the church verify this? Do they have records that the burials were removed? When did the church acquire the cemetery? Whom and when did the church sell the cemetery? There's a book on the church: *St. John's Church, Lafayette Square: The History and Heritage of the Church of the Presidents, Washington, DC* by Richard F. Grimmett.
- Paul Sluby wrote a book on DC cemeteries *Bury Me Deep* (2009), and in it he says unequivocally that the cemetery was laid out in 1820, used for certain by about 1830, and discontinued in 1860 (page 124), though he also notes contradictory info exists. He notes that wooden coffin and human remains were unearthed in 1872 and 1925 (page 124). Seems like newspapers could shed more light on the closing, reinterment, and "rediscovery."
- The ground around Sq. 276 is shown as marshy on the 1857 Boschke topo map. Who drained it, when, and was it filled? Did the commandant of Camp Barker complain of water problems/ wet feet?
- When were the squares subdivided into building lots after the Civil War ended?
- Is there any additional information on the Quartermasters map Hari showed us of the camp, barracks, or hospital that can help us georeference them for use in GIS? We need three points, of the absolute size of one of the buildings. It's possible the mapped camp spans Sq. 276 and also the Sq. 277 to the south – there's no scale we can't tell. The best thing would be to know the dimensions of one of the buildings - unique & specific one so the ID is tight- the map can be scaled from that info.
- The street closing to create the Garrison School lot would have likely generated a DC Surveyors Office action, which may provide info on the Civil War camp and/or the cemetery.



Above, 2011 Orthophoto (DC GIS).



Above, 1965 Baist (DC GIS).



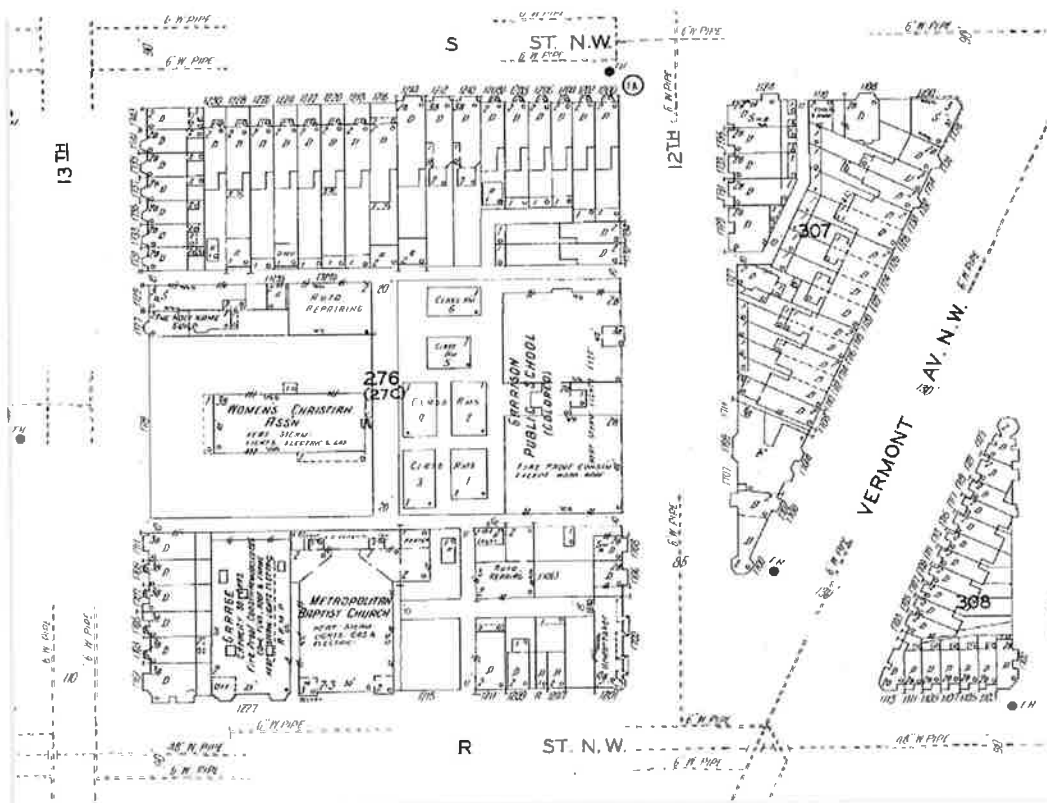
Above, 1964 aerial photo of project area (historicaerials.com). Note the presence of the old school house standing on the lot south of the new building.



Above, 1963 aerial photo of project area (historicaerials.com). Note construction of the current school was in progress. In order to close the street there would have been a DC Surveyors Office action; we know it was done after the 1951 aerial photo (below).



Above, 1951 aerial photo of project area (historicaerials.com). Note the row houses along S and Vermont Sts.



Sanborn 1928, vol. 3, sheet 322.

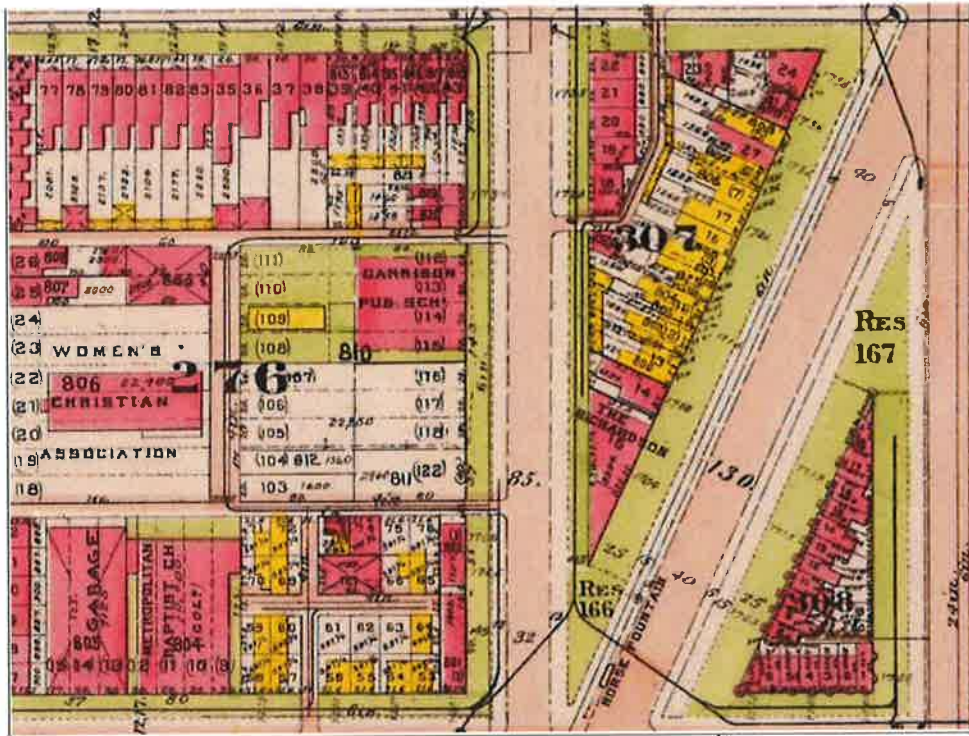
This map shows an auto repair shop on the alley; just west of it is the “Holy Name Guild.” This organization was registered in DC in 1918 per DCRA database. The building was a point of organization for the Hutradena Club (Howard University Training Detachment, National Army) but it is unclear whether that was the building’s primary usage. A poster on one of the web sites linked below, says the organization was set up in 1927 for WWI training, but that war was over by 1918. Note the free-standing classroom building located to the west of the school.

<http://www.afrigenas.com/forum-military/index.cgi?md=read;id=2322>

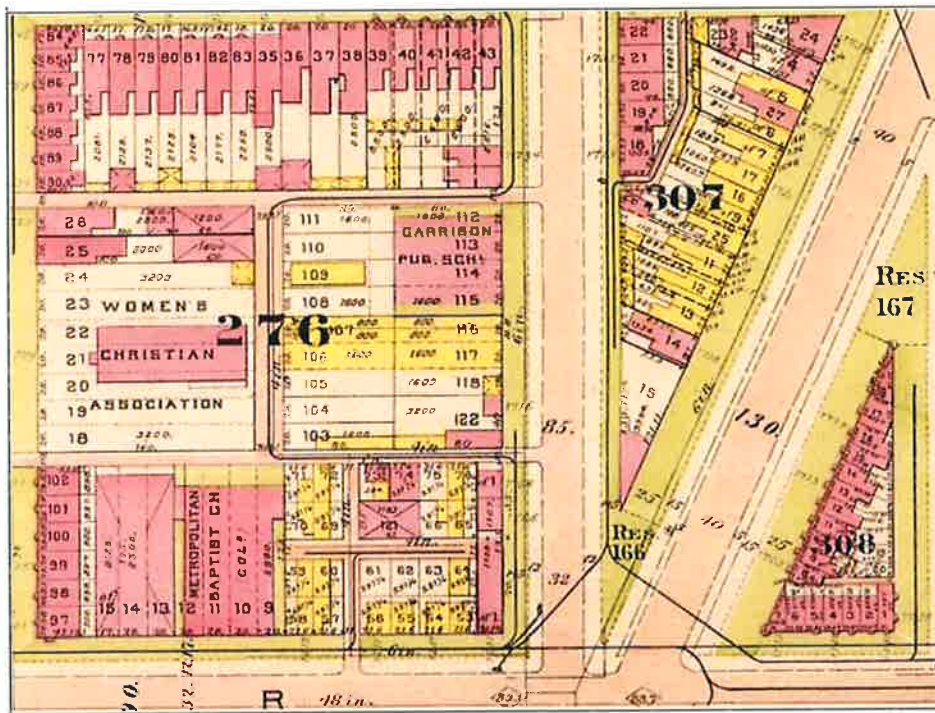
<http://www.afrigenas.com/forum-aarchive/index/md/read/id/52020/>

The building labeled “Women’s Christian Association”, is not referenced here as the YWCA set up by Mrs. William A. Hunt (reference: Negro Year Book 1914-1915, Tuskegee Institute, Ala.). This building was an “old woman’s home” as labeled on the 1888 Sanborn. It is mentioned as a public and charitable institution, the Women’s, Christian Association Home at 1719 13th St. in the *Centennial History of the City of Washington, D. C.* (Crew et al. 1892: 657). Confer obituaries from Congressional Cemetery.

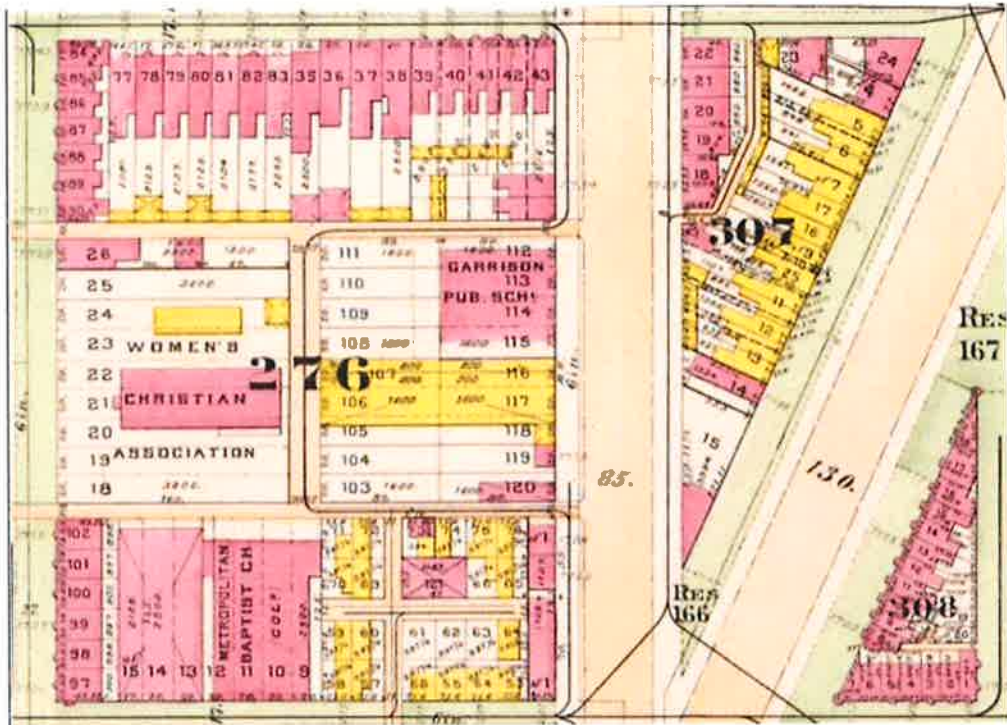
http://books.google.com/books?id=IbIJAAAAIAAJ&pg=PA190&lpg=PA190&dq=washington,+dc+women%27s+christian+association+12th+street&source=bl&ots=HHBzceIGWN&sig=G22lxXTHeALkyLqC22IygO5D6eA&hl=en&ei=uwgkSpjFNpuGNcq1obIJ&sa=X&oi=book_result&ct=result&resnum=1#PPA190,M1



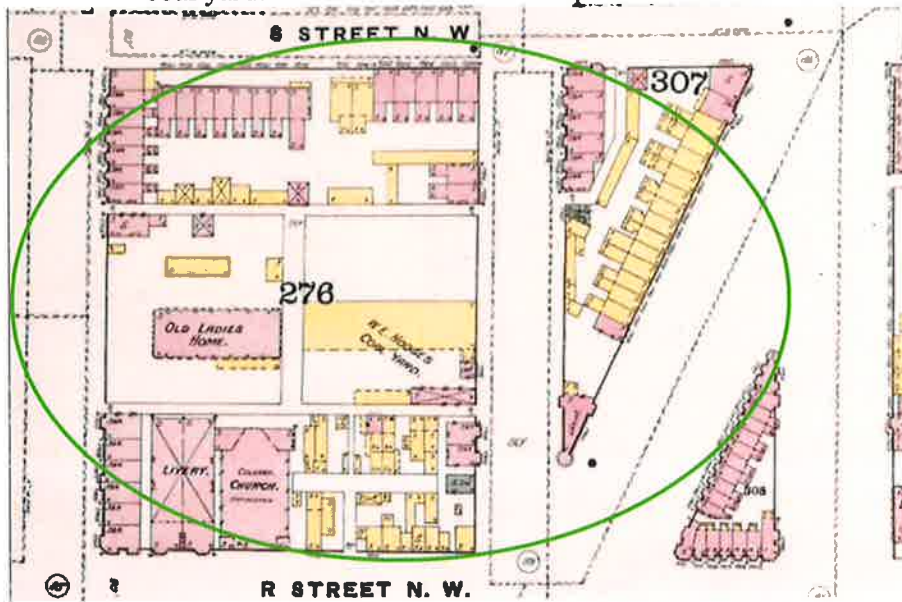
Baist 1921, vol. 1, Sheet 26. The street between the squares is 12th St. (Yellow indicates frame structures, pink are brick).



Above, 1911 Baist, vol. 1, Sheet 26 (the street between squares is 12th St). (Yellow indicates frame structures, pink are brick).



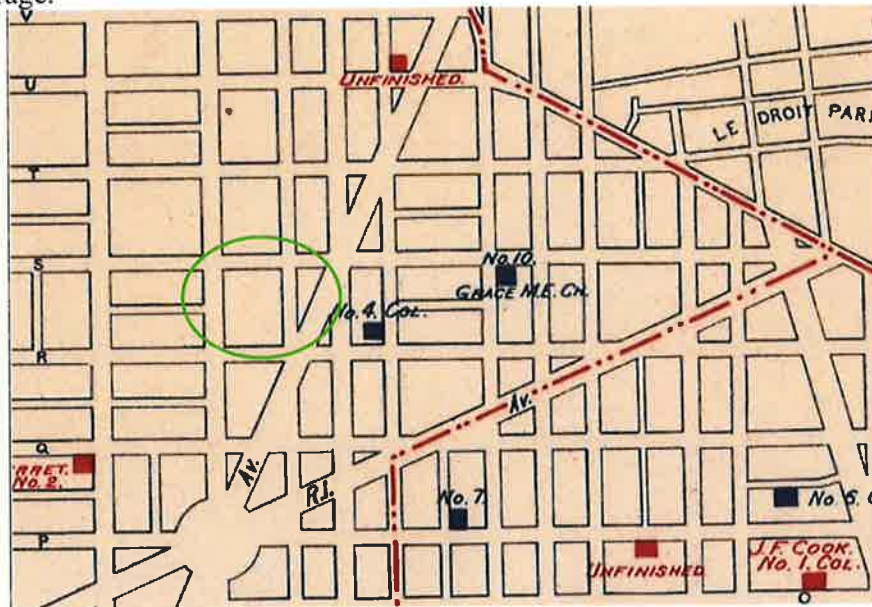
Above, Baist 1903, vol. 1, sheet 26. Both squares were already densely developed. (Yellow indicates frame structures, pink are brick). Note square brick school building adjacent to frame coal yard. The street between the squares is 12th St.



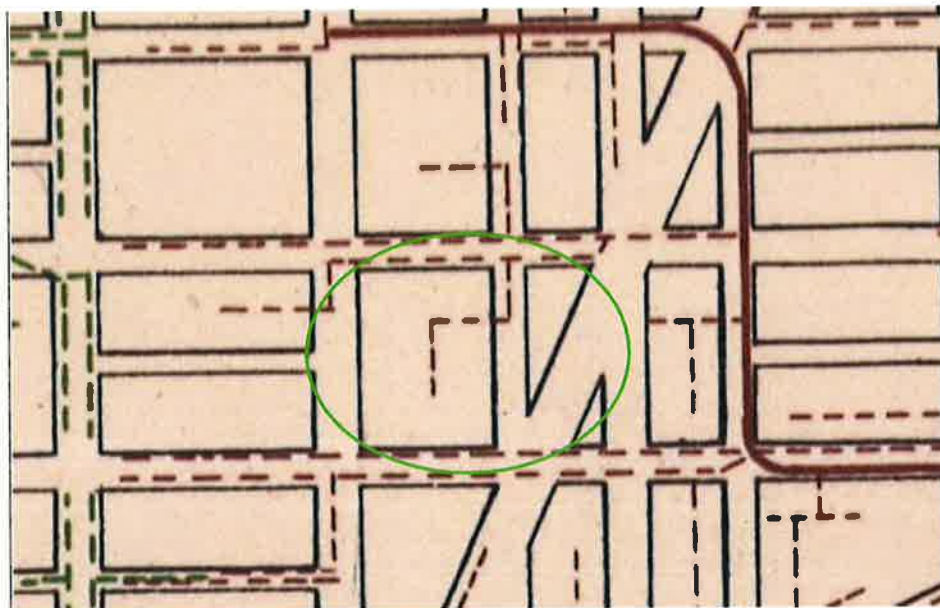
Above, 1888 Sanborn, plate 24, showing the two squares. (Yellow indicates frame structures, pink are brick).

The first school on Square 276 in 1903 was a single square brick building facing 12th St. and occupying lots 112, 113, 114, and 115. A long yellow frame building was south of the school in 1903, that in 1888 housed W.E. Hodges Coal Yard. It's not clear from the maps if the coal yard

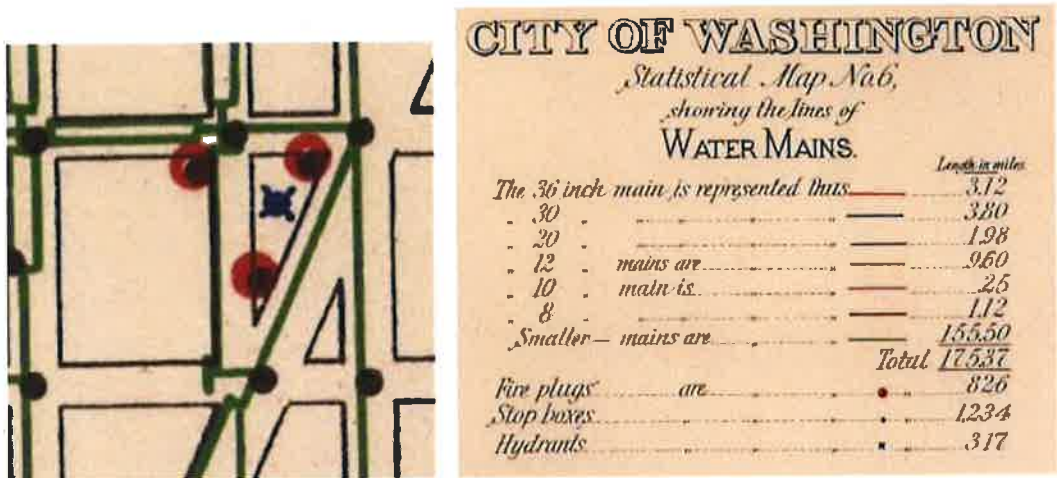
was still active after the school was built. A livery stable and the Metropolitan Baptist Church were present on the southern half of the square in 1888. The church building may still exist but the church congregation moved to a new location on Feb. 1, 2009. The livery stable later became a garage.



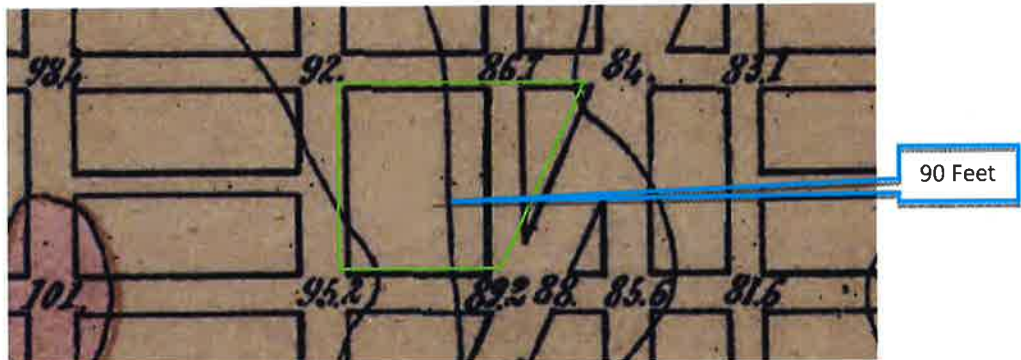
Above, Statistical Map showing schools from the Annual Report of the Commissioners of the District of Columbia for the year ending June 30th 1880, Plate 8 (LOC).



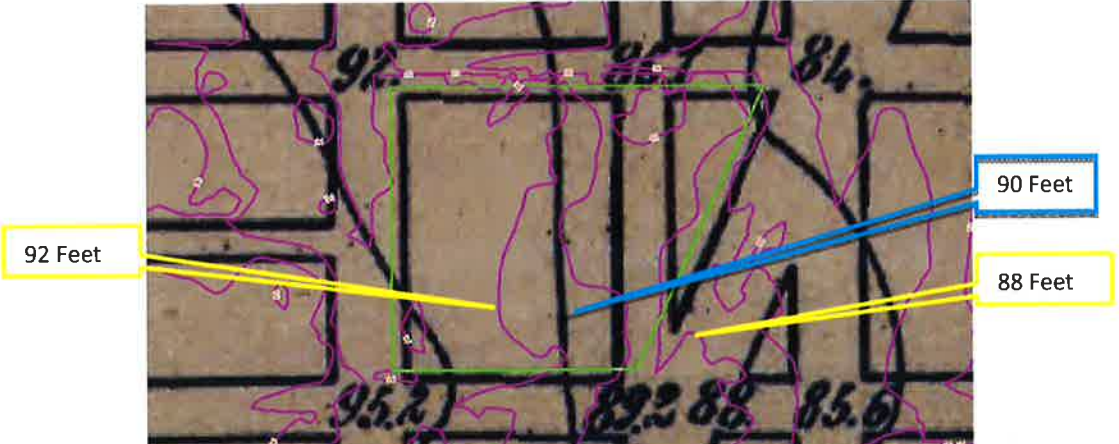
Above, Statistical Map showing sewer lines taken from the Annual Report of the Commissioners of the District of Columbia for the year ending June 30th 1880, Plate 7 (LOC). Solid lines indicate brick, dashed lines indicate pipes. The red lines drain into Tiber Creek, the green into Rock Creek.



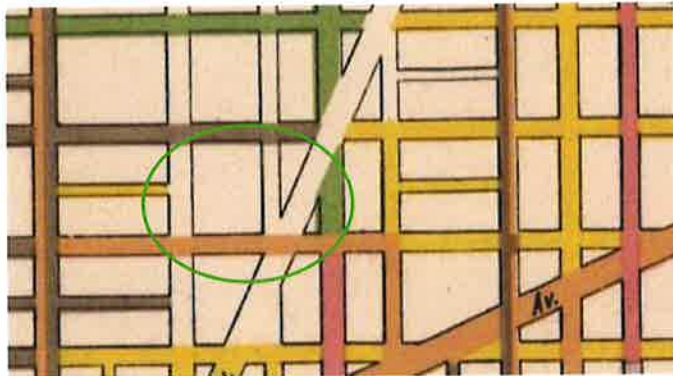
Above, Statistical Map showing water lines from the Annual Report of the Commissioners of the District of Columbia for the year ending June 30th 1880, Plate 6 (LOC). Map key to right.








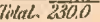
Topographic elevations comparison. Above and below, Annual Report 1880, Map No. 2 Street Grades with 5 foot elevations (LOC). Elevations of the street intersections are provided in tenths of feet.



Above, Annual Report 1880, Map No. 2 Street Grades (LOC) overlaid with current 2 ft. elevation contours in purple (labeled in yellow). Current elevations range from 92 to 88 ft, indicating that the area has remained relatively the same. It's probable the marshy area was already to current elevation by the Civil War.





CITY OF WASHINGTON
Statistical Map No. 3,
showing the different varieties of -
STREET PAVEMENTS.
on January 1st 1881.

<i>Asphalt and Concrete Pavements are represented thus</i>	<i>No. of Miles</i>
	44
	161
	166
	181
	7.7
	32.9
	94.9
Total.	230.0

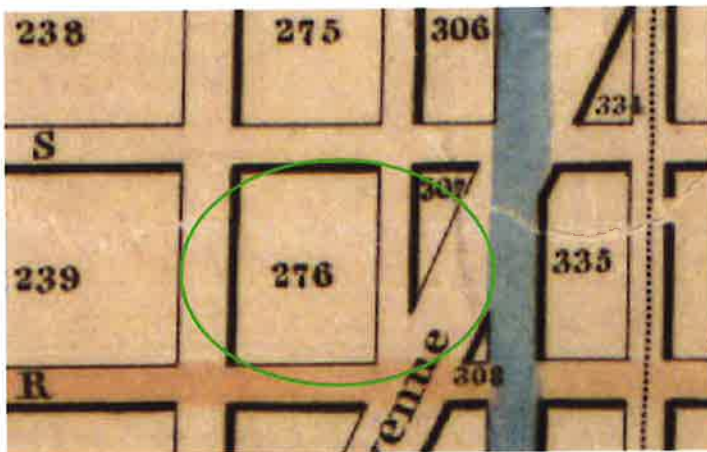
Above, Statistical Map showing Street Pavements from the Annual Report of the Commissioners of the District of Columbia for the year ending June 30th 1880, Plate 3, key to right (LOC).



SEWERS.

 *Indicates Sewers laid 1872;*
 *Indicates Sewers laid 1873.*

Above, Exhibit chart showing streets & avenues of the cities of Washington and Georgetown, from the Annual Report of the Commissioners of the District of Columbia for 1873, key to right (LOC).

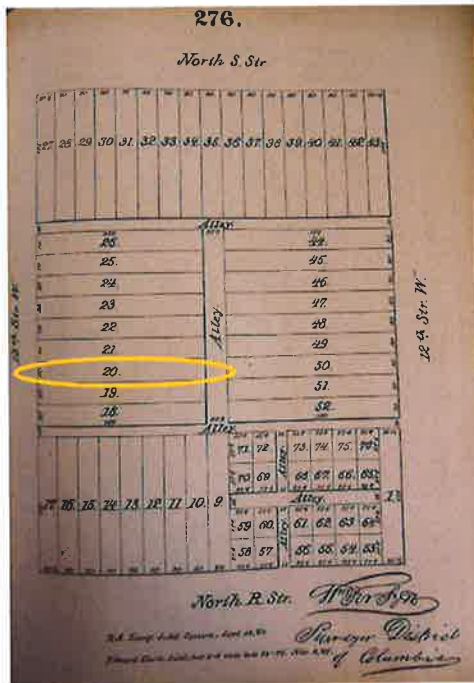


Nov. 1st 1873

PAVEMENTS.

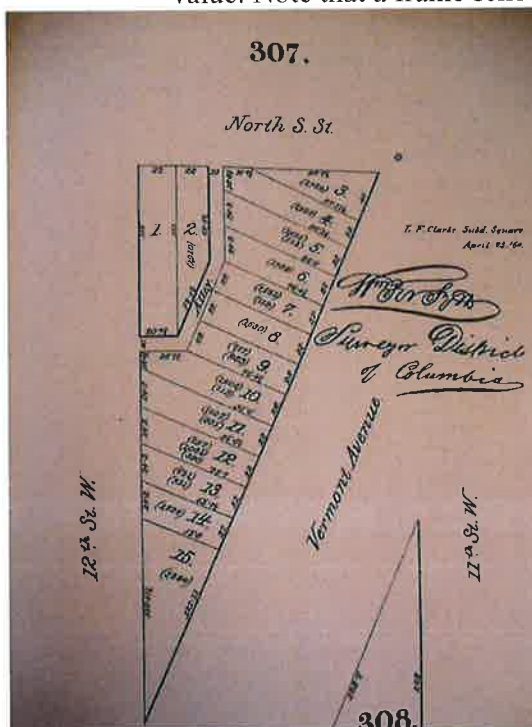
1873.		1872.
		
		

Above, 1873 Statistical Map of Washington D.C. showing pavement type from the Annual Report of the Commissioners of the District of Columbia for 1873, key to right (LOC).



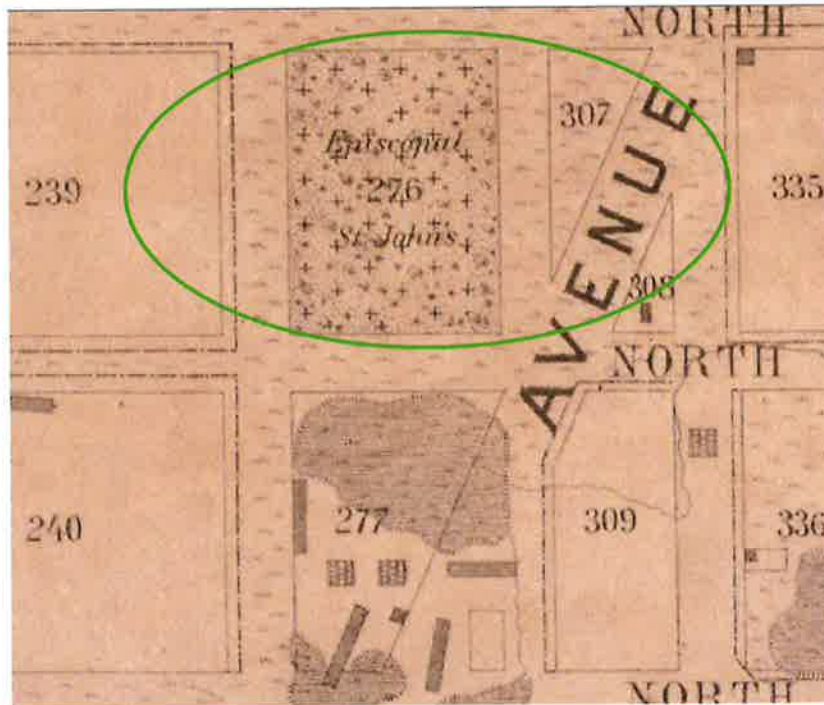
Lot	Description of Structure	Assessment Value	Remarks
1		200	1 frame
2		200	1 frame
3		200	1 frame
4		200	1 frame
5		200	1 frame
6		200	1 frame
7		200	1 frame
8		200	1 frame
9		200	1 frame
10		200	1 frame
11		200	1 frame
12		200	1 frame
13		200	1 frame
14		200	1 frame
15		200	1 frame
16		200	1 frame
17		200	1 frame
18		200	1 frame
19		200	1 frame
20	Frame School	2000	
21		200	1 frame
22		200	1 frame
23		200	1 frame
24		200	1 frame
25		200	1 frame
26		200	1 frame
27		200	1 frame
28		200	1 frame
29		200	1 frame
30		200	1 frame
31		200	1 frame
32		200	1 frame
33		200	1 frame
34		200	1 frame
35		200	1 frame
36		200	1 frame
37		200	1 frame
38		200	1 frame
39		200	1 frame
40		200	1 frame
41		200	1 frame
42		200	1 frame
43		200	1 frame

Above, 1874 Faetz & Pratt Real Estate Atlas (vol. 1) showing Square 276, . Left, plat showing arrangement of lots and lot sizes; right, inventory of structures on the square with assessment value. Note that a frame school is listed on lot 20 at this time.



Lot	Improvements	Remarks	Part of Plat
1			
2	150. 1 frame		
3	200. 1 frame		
4			
5	900. 2 frame		
6	900. 2 frame		
7	900. 2 frame		
8	900. 2 frame		
9	900. 2 frame		
10	900. 2 frame		
11	900. 1 frame		
12	900. 2 frame		
13	900. 2 frame		
14	900. 2 frame		
15	2000. 2 brick		

Above, 1874 Faetz & Pratt Real Estate Atlas (vol. 1) showing Square 307. Left, plat showing arrangement of lots and lot sizes; right, inventory of structures on the square with assessment value. Note that nearly all the houses facing Vermont Avenue are frame, and remained frame until they were demolished when the modern school was constructed.



Above, 1857 Boschke topo map (LOC) showing a tributary of Tiber Creek to the south, on squares 277 and 309. A cemetery may have once been present on the property. Note a building located within 11th St., east of Sq. 309. Some kind of industrial complex was present on Sq. 277. The grey area may be a pond or pit. Directory or newspaper research may indicate the function of the complex. The wavy-line symbol indicates marshy terrain.

Historic map links:

1. Five series of Baist maps are digitized and available for free on the LOC web site, from 1903-1921.

<http://memory.loc.gov/cgi-bin/query/S?ammem/gmd:@OR%28@field%28TITLE+@od1%28Baist%27s+real+estate+atlas+of+surveys+of+Washington,+District+of+Columbia+++%29%29+@field%28ALTTITLE+@od1%28Baist%27s+real+estate+atlas+of+surveys+of+Washington,+District+of+Columbia+++%29%29%29>

2. NOAA historical maps & charts has the whole 1888 USC&GS topo series and the 1861 Boschke topos for DC, as well as many other area maps. (Search using DC & map year).

http://historicalcharts.noaa.gov/historical/historical_zoom.asp

3. LOC also has versions of the 1857 & 1861 Boschke topos and a tiled version of the 1892 USC&GS topos (same as 1888 but a later engraving).

1888/1892: <http://hdl.loc.gov/loc.gmd/g3850m.gct00007>

1861 Boschke (county): <http://hdl.loc.gov/loc.gmd/g3850.cw0678500>

1857 Boschke (City): <http://hdl.loc.gov/loc.gmd/g3850.ct001206>

<http://hdl.loc.gov/loc.gmd/g3850.ct002292>

4. The LOC has scanned two series of Sanborns for DC, 1888 and 1903. These are full-color, high res scans of the original volumes.

<http://www.loc.gov/rr/geogmap/sanborn/city.php?CITY=Washington&stateID=10>

5. My favorite Civil War map – is what I refer to as “Barnard 1865 Defenses of DC.” The Civil War forts & earthworks were added to the 1861 Boschke topo, and it was colored (hand tinted?) making it easier to read. Unfortunately the LOC taped the sheets together with wide joins so it is a bit off. I have georeferenced parts of it for specific projects, though, and use it to better understand the Boschke topos.

<http://hdl.loc.gov/loc.gmd/g3851s.cw0676000>

6. Historic aerial photos:

<http://www.historicaerials.com>

7. Historical Society of Washington Kiplinger Library catalog:

http://www.historydc.org/Do_Research/research.asp

8. DC Public Library Catalog (and list of 100 critical history books on DC)

<http://citycat.delibrary.org/uhtbin/cgiirsi/EiDcFV8wuN/ML-KING/55670316/28/1181/X>

9. The DC Surveyors Office has many historic maps digitized and available in their office on public access terminals. They are located at 1100 4th St. SW, 3rd Floor. They close at 4pm – bring a flashdrive to download the high res scans.

10. National Archives catalog:

<http://www.archives.gov/research/>

11. USGS Library, Reston, Virginia Catalog:

<http://igsrplib03.er.usgs.gov:8080/>

12. Smithsonian Institution Library Catalog:

<http://siris-libraries.si.edu/>