

# **Application for a Commemorative Work on District of Columbia Public Space**

## **Washington, D.C.**

Relief Sculpture Bust to the Memory of Huseyn Javid (1882-1941)

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*Name of Commemorative Work*

Submitted by

Azerbaijani Women of America (AWA)

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*Name of Sponsoring Organization*

**Submitted to the District of Columbia Commemorative Works Committee**

1/11/2021

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*Date*

## **TABLE OF CONTENTS**

<i>Section</i>	<i>Page</i>
I. Sponsoring Organization	
II. Project Description	
III. Project Location	
IV. Project Design	
V. Community Outreach	
VI. Project Budget	
VII. Additional Materials/Phase II Submission	

## **I. SPONSORING ORGANIZATION**

1. Provide name or title of the proposed commemorative work.

Relief Sculpture Bust to the Memory of Huseyn Javid (1882-1941)

2. Sponsoring Organization

*Name of sponsoring organization: Azerbaijani Women of America (AWA)*

*Address of sponsoring organization: 1716 Strine dr, McLean VA 22101*

*Contact Person: Ekaterina Elson*

*Telephone: 646-469-3202*

*Fax:*

*E-mail: projects@usacc.org*

*Tax Status of Principal Sponsor:*

*501(c)3 tax-exempt organization (IRS's Affirmation letter, non-profit incorporation documents are attached)*

*(i.e. Sec. 501(3) determination letter from the IRS, other non-profit documentation, copies of Articles of Incorporation and Bylaws.) This should be noted here with formatting in an appendix.*

Azerbaijani Women of America is a public charity organization and is tax exempt under Section 501(c)(3) of the Internal Revenue Code. Additional documentation regarding the tax status is attached to this application.

3. Description of Sponsoring Organization

Formed in 2018, Azerbaijani Women of America (AWA) sees its mission in preserving Azerbaijani culture and heritage among Azerbaijani-Americans, bring awareness and establishing long-lasting relations between the United States and Azerbaijan through education and enlightenment, as well as connecting and enriching community members. The commemorative work of Javid's relief sculpture bust would further raise awareness of the historical hardships the country has endured during the Soviet era. It would symbolize anti-repression by the totalitarian Stalinist regime - which The United States has always stood against.

## **II. PROJECT DESCRIPTION**

4. Summary of Proposed Commemorative Work

AWA seeks a permit to install a relief sculpture bust of Huseyn Javid onto the building of the United States - Azerbaijan Chamber of Commerce (USACC) building, to the right of

the entryway vestibule, in place of the existing lantern, which would be removed, and the address sign board, which would be relocated, replacing the existing announcement board (currently located between the window and the entryway vestibule). The relief sculpture bust will be attached to a solid background of the same material, bronze, which would envelope the corner of the building. The relief sculpture bust would be made of bronze material (without additional paint coating), 2.1 ft in height (from bottom to top of hat), 1.65 ft wide (from placard to end of scroll), 0.5 ft deep (from placard to nose), weighing 88.19 lbs.

The commemorative work would not obstruct any public parking, signage or walk-way passages, but would be visible to the public. There would be no additional light fixtures installed, as the area of the projected relief sculpture bust is well-lit by street lighting.

## 5. Subject of Commemorative Work

The relief sculpture bust would honor Huseyn Javid (1882-1941) who was a prominent Azerbaijani poet and playwright of the early 20th century. Having the relief sculpture bust installed onto the USACC building, would promote public knowledge of the history of Azerbaijan and the hardships the country has endured during the totalitarian Soviet regime. Javid's relief sculpture bust would also symbolize the fight of Azerbaijani people for freedom and its strong stance against any form of discrimination.

## 6. Relationship of Commemorative Work to District of Columbia History and Culture

Javid was one of the founders of progressive romanticism in contemporary Azerbaijani literature and a strong opponent of the repressive totalitarian Soviet regime. His literary work resulted in his conviction for anti-Soviet sentiments and led him into exile in 1937. Javid fell victim to Stalin's political repressions which is also known as the Red Terror. The relief sculpture bust would therefore symbolize an ideology shared between the United States and Azerbaijan.

## **III. PROJECT LOCATION**

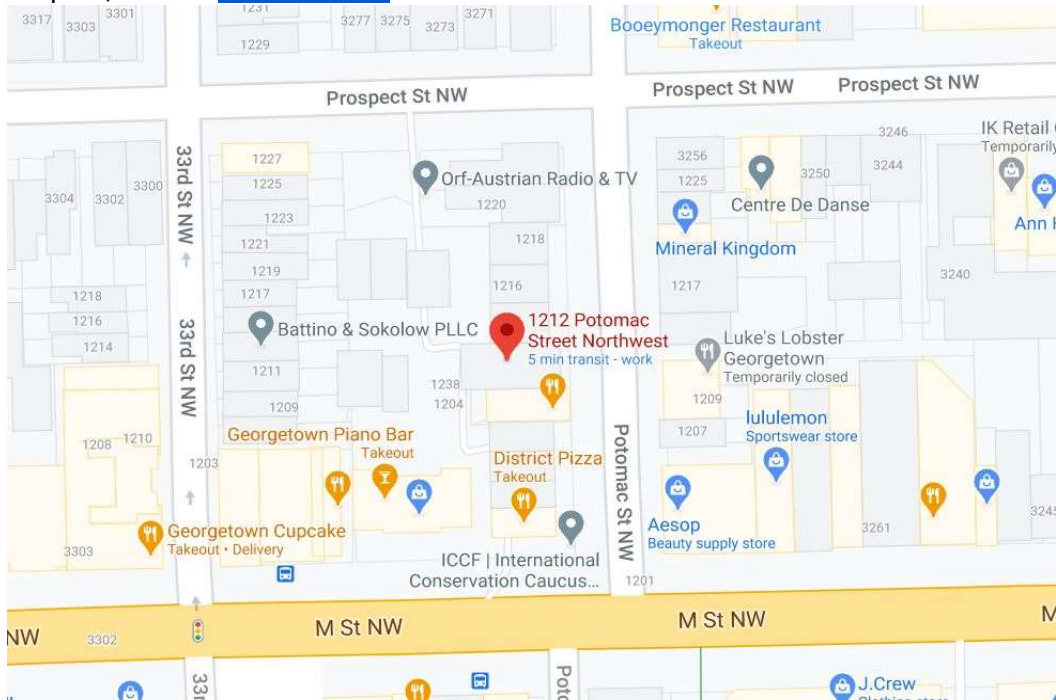
### 7. Project location

1212 Potomac St, NW, Washington, D.C. 20007, Square 1206, Lot 0825 (indicated by the black dot near center on Map #1 and the red pin on Map #2)

Map #1; Source: [DC Real Property Finder Tool](#)



Map #2; Source: [Google Maps](#)





Proposed relief sculpture bust placement (marked by a square in red), current conditions



Proposed relief sculpture bust placement - front view





Proposed relief sculpture bust  
placement - side view

## 8. District Government Agency with Oversight

The proposed commemorative work is located in the public right-of-way of Potomac Street that is under the control of the Department of Transportation (DDOT). In addition to working with DDOT to place the commemorative on land under their administrative control, there are local and federal agencies required to review the application for design and location:

- The Historic Preservation Office (HPO)
- The Old Georgetown Board
- The Advisory Neighborhood Commission 2E (ANC-2E)
- The DC Office of Planning
- The National Capitol Memorial Advisory Commission

## 9. Existing Conditions

The proposed location of the commemorative work is in the public right-of-way of the 1200 block of Potomac Street NW. Potomac Street has a total width of 60' with approximately 15' set aside on both sides of the street between the curb and property line. The public space in front of 1212 Potomac Street includes 12' set aside for sidewalk and 3' set aside as landscaped "public parking", the area of public space set aside for

landscaping. The location of the commemorative work is proposed to be attached to the USACC building, to the right of the entryway vestibule.

The site is located in the Georgetown Historic District, the earliest settlement within the District of Columbia. The historic district is described as a “remarkably intact example of a complete historic town.” It includes the area designated as the original port of the town, the south end of the Chesapeake and Ohio Canal (C&O Canal), and includes a rich variety of residential, commercial, institutional, and industrial buildings dating from many time periods. The proposed commemorative work is just south of the C&O Canal in an area with a mix of historic and new buildings. The historic district generally is defined by active commercial corridors on M Street and Wisconsin Avenue and low to moderate scale residential areas.

The Georgetown neighborhood is predominantly zoned mixed-use and residential; there is a small area along the Potomac River zoned for industrial uses. The southern part of Georgetown, including the area where the commemorative work is proposed, are mixed-use zones that allows for greater density and mix of commercial, institutional, and residential uses. The site is located in a MU-13 Zone. Mixed-use zones are defined in DCMR Title 11: Zoning as zones that, “provide for mixed-use developments that permit a broad range of commercial, institutional, and multiple dwelling unit residential development at varying densities.”

## 10. Historic Preservation Considerations

The proposed project is within the Georgetown Historic District under the jurisdiction of the Commission of Fine Arts.

## 11. Project Compatibility with Existing or Future Plans for the Area

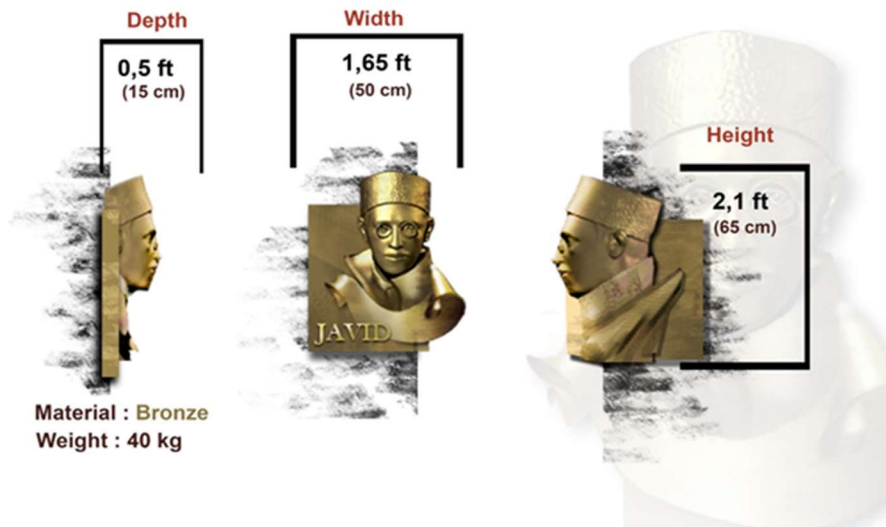
There are no known commemorative works within 500 feet of the proposed site. The immediate surroundings of the property where the projected structure would be installed includes historic residential homes (Potomac Street). About half a block South of the property lies M street that primarily consists of historic buildings used for retail and restaurants. There is a restaurant next door, to the left of the USACC building.

## 12. Economic Impact

No known or expected economic impact to the surrounding area.

## IV. PROJECT DESIGN

### 13. Project Design

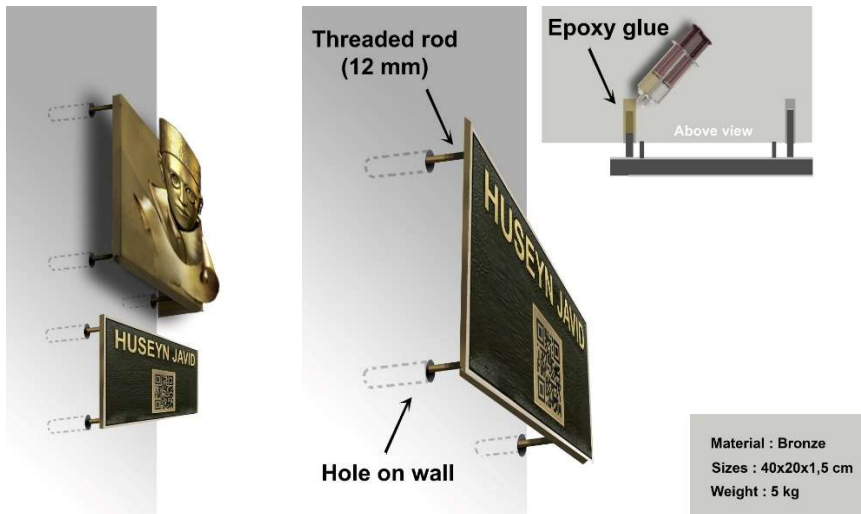


The scale of the work is increased by 50% from real-life size, i.e. 1.5 more than natural. There will be a placard placed beneath the commemorative work, stating the name of the person commemorated, “Huseyn Javid,” and a QR code. The placard would be made of bronze material, same as the bust, weighing 5 kg, and measure 40 cm long, 20 cm tall, and 1.5 cm deep. It would be equipped with four 12 mm threaded rods at each corner and would be installed into the wall.

The QR code will lead directly to the section of the USACC website that will contain a description of what the work represents, a real-life photo image of Javid, a link to an example of Javid’s work (a poem), and mention of the artist.







**Website information about the work and the person commemorated:**

The U.S.-Azerbaijan Chamber of Commerce is proud to house the relief sculpture bust commemorating Huseyn Javid, a prominent Azerbaijani poet and playwright of the early 20th century who lived from 1882 until 1941. Javid was one of the founders of progressive romanticism in contemporary Azerbaijani literature and a strong opponent of the repressive totalitarian Soviet regime. The anti-Soviet sentiments in his literary works have resulted in his conviction for anti-Soviet sentiments and led him into exile in 1937. Javid fell victim to Stalin’s political repressions which is also known as the Red Terror. The relief sculpture bust symbolizes the fight of Azerbaijani people for freedom and its strong stance against any form of discrimination.

**Website information about the sculptor:**

Born in 1990, in Baku, Azerbaijan, Kamran Asadov began expressing interest in sculpting as a small child, always playing with the clay, sculpting figurines. By 2013, Mr. Asadov earned his Bachelor and Master degrees in Sculpting from the Azerbaijan State Academy of Fine Arts, Azerbaijan’s first and top University of Fine Arts. During and post his studies, Mr. Asadov participated and received awards for his work at several international and domestic symposiums, exhibits, and competitions.

In 2012, Mr. Asadov was awarded the title of Sculptor Laureate after participating in the “International Sculpture Symposium” for the Commonwealth of Independent States (CIS) countries in Moscow, Russia. Mr. Asadov also participated in the international symposium, “Art Without Borders” and showcased his work at exhibits in Brussels, Belgium and in Berlin, Germany. In 2014, Mr. Asadov was awarded recognition for active participation and contribution to the “Youth Student Organization” and the “Art Energy” competition in Baku.

Since 2015, Mr. Asadov has been a member of the “Union of Artists of Azerbaijan.” His statue and bust sculptures commemorating Azerbaijan’s national heroes and historical

figures, as well as portrait paintings can be found at various museums and parks of Azerbaijan. Mr. Asadov currently teaches painting and sculpting at the Khazar University and works as a sculptor at the Azerbaijan State Puppet Theater.

Mr. Asadov aspires to showcasing his work in the United States. The U.S. - Azerbaijan Chamber of Commerce (USACC) is pleased to host this remarkable bust commemorating Huseyn Javid, a prominent Azerbaijani poet who took a stance against the oppression by the Soviet Totalitarian Regime through his literary works. The USACC hopes to further showcase Mr. Asadov's works at its own art gallery exhibits.

**Background on previous efforts of concept reviews of the commemorative work and how it evolved based on comments and feedback from reviewing agencies:**

The Commemorative Works Committee reviewed a variation of this project in February 2021. It was then proposed to be installed as a bust on a pedestal in front of the USACC building, to the left of the entryway vestibule, 0.1 feet away from the building, 0.9 feet to the right of the window. It was then reviewed and approved by the Old Georgetown Board (OGB) and the Commission of Fine Arts (CFA). When the project was being reviewed by the Public Space Committee, a Washington Gas representative pointed out the missing information on the location of the gas facilities. The markings created by the Washington Gas staff, showed that the existing gas facilities would be too close to the proposed location of the pedestal, and therefore unsafe for digging and installation. The Azerbaijani Women of America (AWA) then proposed a different location for the pedestal, between the two window wells, 2.1 feet away from each window well, 0.1 feet away from the building. The OGB and the CFA reviewed the newly proposed location, but did not approve, placing the project on hold. The OGB did not find the newly proposed location between the two window wells to be aesthetic. The AWA recently revised the project based on comments provided by some OGB members. The sculptor redesigned the bust on pedestal into a relief sculpture bust to be installed onto the USACC building.

#### 14. Project Materials

The Relief Bust and the lettering (Javid) will be sculpted entirely from a bronze mold. The process will involve the following steps: the model bust will initially be sculpted entirely from clay material; a silicone mold will then be cast from the clay model sculpture. To cast the silicone mold, an even layer of molten wax will be applied to the clay model. The thickness of the layer of the wax will be the same as the thickness of the future bronze mold. Sprues (wax tubes of various diameters connected to a wax gating funnel), through which the molten bronze will flow, will be melted onto the stencil. The wax model will then be covered with a refractory molding sand, leaving only one opening at the funnel. Once the model is heated up, the wax would melt and pour through the opening of the funnel. The bronze will then be poured into the model. Once the bronze cools, the mold will be cracked, and the bronze cast will be cleaned. The now

bronze sprues will be sawn off. The surface of the cast will then be polished and small details will be minted. The bronze will be heated with a burner and treated with chemical solutions to produce a patina of the desired color, dark brown (see sample color image below). After the initial coating is applied, the surface will be rubbed with a brush. The process of the patination will be repeated until the desired result is achieved.



Color Sample

## 15. Infrastructure

No assumptions to infrastructure improvements

## 16. Environmental Analysis

The project would not obstruct any public parking, signage or walk-way passages.

## 17. Potentially Objectionable Construction Impacts

The installation of the relief sculpture bust would require a few hours during daytime but would be completed within no more than one day's time. The installation itself may create minor temporary dust and mild installation noise.

## 18. Accessibility

The proposed site is immediately adjacent to a public sidewalk maintained by the District of Columbia and meets all ADA requirements. The site is in the middle of the 1200 block of Potomac Street and there are ADA ramps to the North and South of the site at the intersections of Potomac Street and M Street and at Potomac Street and Prospect Street.

## 19. Proposed Timeline

The project has already been reviewed and approved by the Neighborhood Commission, the Historic Preservation Office, the Commission of Fine Arts, the Old Georgetown Board Committee, and the Public Space Committee. If approved by the Commemorative Works Committee and the National Capitol Memorial Advisory Commission, the next step would be to obtain permit from the Mayor and District Council. Specific dates for the review of these bodies are not yet scheduled. The construction would begin immediately upon approval and the issuance of a permit. The sourcing of materials and the construction of the sculpture itself would take up most of the time. The installation itself would not take longer than one day. Current proposed installation date is December 1, 2021.

### **Sculpture Timeline**

The creation of the model sculpture will take about 25-30 days. The removal of the silicone mold will take about three to five days. The process of creating the bronze cast to full readiness of the sculpture will take 15-20 days.

## **V. COMMUNITY OUTREACH**

### 20. Community Outreach Program

Public notice of the commemorative work will take place through the public notice requirements of the multiple review processes required for this project. These include public notices required for the Public Space Committee, Advisory Neighborhood Commission, Historic Preservation Office, and Old Georgetown Board. The US-Azerbaijan Chamber of Commerce will follow all public notice requirements for each of these review processes. For example, a public notice on a pending template has been provided by the Historic Preservation Office (HPO), completed and posted in public view on the entry door of the USACC building. HPO also provided a list of mailing addresses of immediate neighbors who will be notified of the project via mail. The Advisory Neighborhood Commission (ANC) has also been notified and has reviewed the proposed project plans.

### 21. Letters from Local Stakeholders

The project sponsor is at the beginning of developing this project. Letters of support are anticipated to be provided from each of the bodies required to review this project and will be provided as they become available.

## **VI. PROJECT BUDGET**

### 22. Budget

Estimated budget for the project is \$9,000 (including sculpture materials and installation).

### 23. Budget and Financing Plan

Relief Sculpture Bust - \$5,000

Design - \$2,000

Installation - \$2,000

The cost will be covered by the Azerbaijani Women of America (AWA).

### 24. Maintenance and Preservation Budget

Other than developing a patina, bronze sculptures tend to require little maintenance, especially since the development of a patina adds to the antique and natural character of the sculpture. To maintain the look of the work, wax-based treatment solutions, such as "Museum Wax" and "Renaissance Wax," can be applied as purchased once a year.

### 25. Insurance

AWA will be covering the insurance. Insurance details will be provided at later stages, as the organization is in the process of switching to a new insurance policy.

## VII. Additional Materials/Phase II – Submission

### 26. Final Drawings

