National Park Service
U.S. Department of the Interior

Wolf Trap National Park for the Performing Arts
Vienna, Virginia

Cultural Landscape Report

Wolf Trap National Park for the Performing Arts

May 2021

Resource Stewardship and Science
Division of Cultural Resources, Region 1 - National Capital Area

Cultural Landscape Report

Wolf Trap National Park for the Performing Arts

Vienna, VA

May 2021

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Under contract with
Alpha Corporation

U.S. Department of the Interior • National Park Service • Region 1 - National Capital Area • Resource Stewardship and Science • Washington, DC

2021

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U.S. Department of the Interior
National Park Service
Resource Stewardship and Science
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Cover Photo: Performance at Filene Center. The Library of Congress dates the photograph to 1980, but as this is the rebuilt Filene Center, it must date to after 1984 (Library of Congress, Carol Highsmith).

Title Page: Aerial View of Filene Center, 1971 (NPS - Wolf Trap National Park for the Performing Arts)

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Introduction

Chapter 1

Chapter title page: Catherine Filene Shouse sits with a Boxer on a bench around the locust tree northwest of the Wolf Trap Farm farmhouse (Schlesinger Library, Radcliffe Institute, Harvard University, 1947).

CHAPTER 1: INTRODUCTION

The purpose of this Cultural Landscape Report is to investigate, document, evaluate, and provide treatment guidance for the physical landscape associated with Wolf Trap National Park for the Performing Arts. The study area is composed of 130.28 acres including three performance spaces: the Filene Center, the Children's Theater-in-the-Woods, and the Meadow Pavilion. It is significant as the first, and only, national park dedicated to the performing arts, and for its association with Catherine Filene Shouse, an accomplished activist, author, and public servant who donated the land for the park and was influential in its early development.

MANAGEMENT SUMMARY

Wolf Trap National Park for the Performing Arts was established in 1966 to "provide opportunities to experience live performances, related educational programs, and associated recreation in a pastoral setting within the National Capital area."[1] The park is managed through a partnership between the National Park Service and a private organization, the Wolf Trap Foundation for the Performing Arts. As described in the park's Foundation Document,

> "The National Park Service oversees park management and sponsors both interpretive and educational programs. The Wolf Trap Foundation, a private not-for-profit corporation founded at the request of the Department of the Interior, is responsible for artistic programming, public relations, directing operation and maintenance of technical equipment and backstage facilities that serve performing artists, and marketing. Together the National Park Service and the Wolf Trap Foundation foster the park's unique performing arts experience that is centered on artistic excellence in an outdoor setting."[2]

Additional mandates and administrative commitments that guide management decisions within the park include:

- 2019-2039 Cooperative Agreement between the National Park Service and Wolf Trap Foundation for the Performing Arts;
- A cooperative agreement with the Potomac Appalachian Trail Club for trail development and maintenance;
- Metropolitan Washington Airports Authority / Dulles Toll Road easements related to maximum road noise levels at the Filene Center;
- Right-of-way permits with telecommunications companies regarding equipment on the roof of the Filene Center;
- Easements held by the park on 17 acres of neighboring land that restrict tree cutting;[3]
- Scenic easements on 17 acres along the eastern and northeastern boundaries of the park; and
- Sanitary sewer and stormwater drainage easement near the southeastern and northeastern boundaries of the park.

RELATED PLANNING PROJECTS

This cultural landscape report (CLR) builds upon several previous planning documents for the property. These include the 2017 *Filene Center Historic Structure Report*, 2013 Foundation Document, 1997 *Final General Management Plan, Development Concept Plan, and Environmental Impact Statement for Wolf Trap Farm Park for the Performing Arts, Virginia*, 1997 *Master Plan for Wolf Trap Farm Park,* and 2015 *NPS Wolf Trap National Park for the Performing Arts Transportation Planning Study*.[4]

The Wolf Trap Foundation and the National Park Service are currently developing master plan recommendations for new and improved amenities to support the use of the park as a modern performance facility, improvements to universal access and circulation, solutions for long-term site challenges and deferred maintenance, and increasing year-round visitorship. The result will be a Development Concept Plan (DCP) and an Environmental Assessment (EA). Coordination between the CLR and the DCP and EA is being undertaken to ensure that an understanding of the historic significance, cultural landscape integrity, and *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Historic Landscapes* are integrated into all planning efforts.

Figure 1-1. Regional location of Wolf Trap National Park for the Performing Arts.

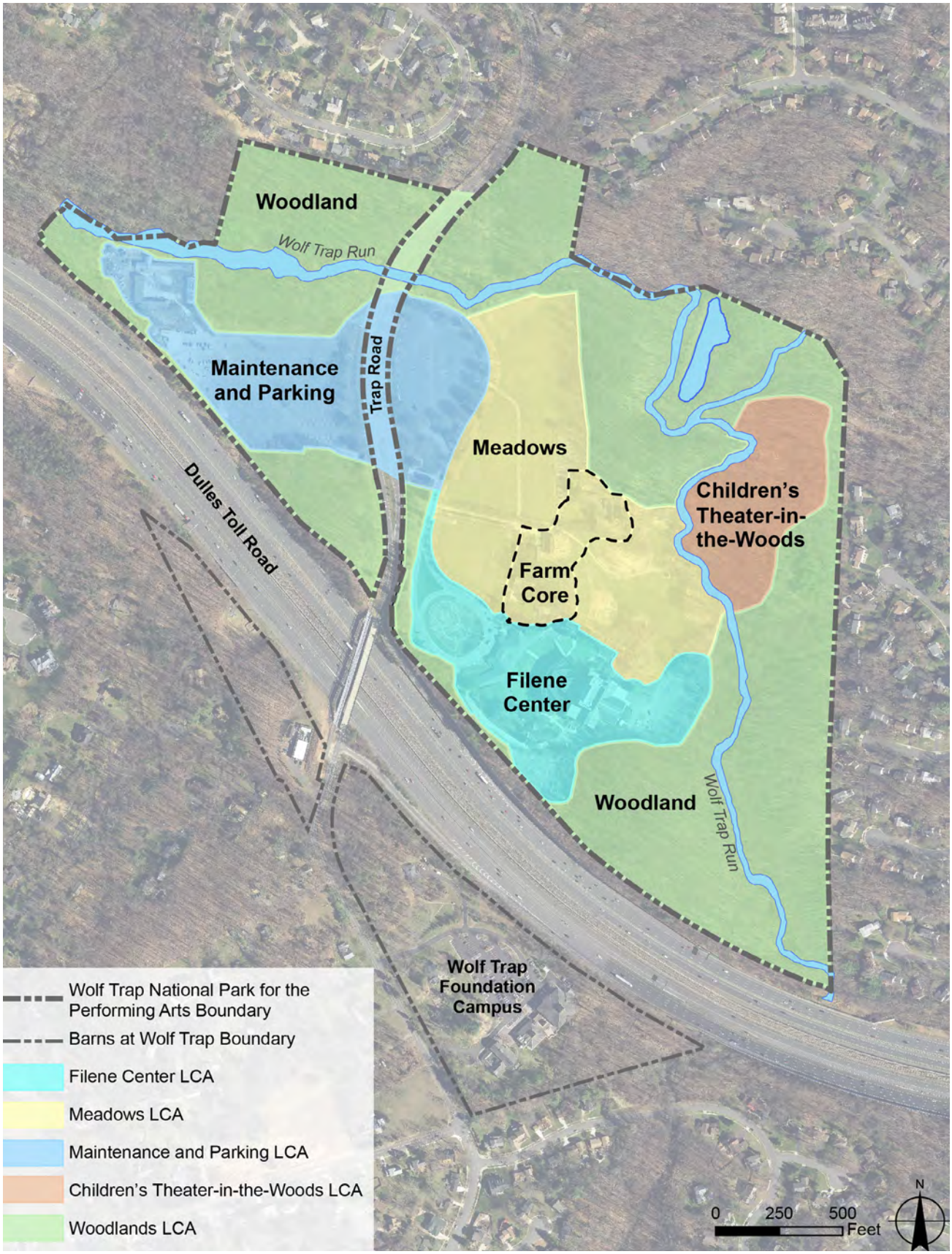
DESCRIPTION OF STUDY BOUNDARIES

Wolf Trap National Park for the Performing Arts is located on the property formerly known as Wolf Trap Farm, later Wolf Trap Farm Park, in Fairfax County, Virginia. The park is situated approximately 15 miles west of Washington, DC, and three miles north of the town of Vienna in Fairfax County, Virginia (Figure 1-1). The 130.28-acre study area is bounded to the south by the Dulles Toll Road (VA 267) and by residential neighborhoods to the east, north, and west. Trap Road bisects the study area. South of the study area are two parcels that were previously incorporated into the original Wolf Trap Farm, but have become separated from the National Park Service property due to the construction of Dulles Toll Road. These parcels are now owned and operated solely by the Wolf Trap Foundation.

To organize the information in this report, the Wolf Trap National Park for the Performing Arts landscape is divided into five landscape character areas (LCAs) (Figure 1-2). The configuration of these LCAs is based on land cover, land use, cluster arrangement, management, and maintenance.

1. The **Filene Center LCA** is located in the southeast corner of the park and includes the Filene Center complex, Main Circle Road and associated "Dimple" bioretention area, and Parking Lots 1 and 4. Within this CLR, the Filene Center LCA is subdivided into two detail areas: the Filene Center complex, composed of all features within the venue's security perimeter, and the Dimple Detail area, which includes the vehicular and pedestrian approach to the venue along Main Circle Road, the Dimple, and the Main Gate entrance plaza.

Figure 1-2. Study area boundaries and landscape character areas.



2. The **Meadows LCA** is located in the center of the park immediately north of the Filene Center. This landscape character area occupies the top of the ridge extending through the center of the site, as well as the slopes to the east and west, creating three distinct zones within the LCA: the east meadow, west meadow, and the Farm Core, which contains 12 administrative and event buildings as well as picnic areas, outdoor gathering spaces, ornamental planting beds, and Woodland Garden.
3. The Children's **Theater-in-the-Woods LCA** is located in the northeast corner of the park, across Wolftrap Creek from the east meadow. The LCA is centered around the Children's Theater-in-the-Woods and the slope that forms the venue's seating.
4. The Maintenance and Parking **LCA** is located in the northwestern portion of the park, and includes two expansive paved parking areas as well as the park's maintenance area.
5. The **Woodlands LCA** is composed of approximately 76 acres of forested land along the east, north, and southwest sides of the study area.

SCOPE OF WORK AND METHODOLOGY

A Cultural Landscape Report is the primary document used by the NPS to inform long-term management and treatment decisions for its historically significant landscapes. This project follows a cultural landscape approach adhering to *A Guide to Cultural Landscape Reports: Contents, Processes, and Techniques* and *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*.[5]

PROJECT GOALS

The goals of the Cultural Landscape Report are to:

1. Summarize **physical changes** to the landscape from its early development through present day using a combination of graphic illustrations and narrative.
2. Document **existing condition** of the study area.
3. Analyze and evaluate the property's landscape characteristics and develop a list of **contributing and non-contributing features**.
4. Provide **treatment guidelines** for the future management of the historic landscape.
5. Identify **design opportunities** and provide **treatment concepts for specific landscape and building program elements**, including access and inclusion across the property; pedestrian and vehicular conflicts; security, parking, and stormwater management at the Dimple; expansion of opportunities for picnicking; shade and storm protection for queue lines; and features within the floodplain.

Part 1

Part 1 of the report documents site history, landscape existing condition, and contains an analysis of integrity of the study area. In February 2020 project team members travelled to the study area to participate in a project kickoff meeting and site tour with the NPS staff. The project kickoff meeting was held on 11 February 2020.

The site history was initially developed from a Historic Structure Report for the Filene Center, completed by Quinn Evans in 2017. Additional research was conducted in the archives at Wolf Trap National Park for the Performing Arts, the National Park Service's Museum Resource Center in Landover, Maryland, and in the Catherine Filene Shouse papers at the Schlesinger Library, Radcliffe Institute, Harvard University. This was supplemented by additional reports and materials provided by the National Park Service.

Chapter 2 of the report provides a foundation of historical documentation as a basis for understanding the evolution of the historic landscape. This chapter includes two historic period plans addressing two periods of development, Catherine Filene Shouse's Wolf Trap Farm (1930-1965), and Wolf Trap Farm Park (1966-1984) under National Park Service ownership. The period plans illustrate historic conditions using consistent scales and graphic styles to allow for easy comparison of landscape condition from one period to the next. Detail diagrams of the primary area of development along the ridge are provided for each period.

Chapter 3 documents existing conditions of the landscape and assesses the integrity of landscape characteristics including natural systems and topography, land use, spatial organization, views, vegetation, circulation, buildings and structures, and small-scale features. Following the existing condition descriptions, the report evaluates landscape changes over time and determines what historic features still remain and have integrity that existed during the historic period of significance.

Landscape management and maintenance data were shared by NPS staff including George Liffert, Wolf Trap National Park for the Performing Arts; Kenneth Bigley, Wolf Trap National Park for the Performing Arts; Steve Hay, Wolf Trap National Park for the Performing Arts; Sam Tamburro, Chief of Cultural Resources, National Park Service – Region 1 – National Capital Area; Kathryn Smith, NHL/NR Coordinator, National Park Service - Region 1 – National Capital Area; and Tim Layton, Historical Landscape Architect, National Park Service – Region 1 – National Capital Area. NPS-NCA project manager Rene Senos provided

government-furnished data including reports, studies, and graphics produced by the NPS - Region 1 - NCA Program.

Part 2

Part 2 of the Cultural Landscape Report presents recommended treatment for the Wolf Trap Landscape. Chapter 4 identifies key landscape treatment issues and concerns. It also identifies rehabilitation as the preferred treatment approach.

Recommended treatment development and analysis began with a workshop on 7 July 2020. Attendees refined general treatment guidelines addressing park-wide historic character, inclusive design, topography, spatial organization, views, circulation, buildings and structures, vegetation, and natural systems.

In autumn 2020 NPS expanded the CLR scope to include a more robust analysis and planning process to provide a standards-driven basis for future change and management of Wolf Trap's cultural landscape and buildings. QE staff conducted field investigations in October 2020 to record additional landscape and building program, character, and access data. Following the field investigations, QE and NPS staff collaborated to develop treatment concepts for specific focus areas where the need for programmatic change may affect the cultural landscape.

Design opportunities were refined during a second remote workshop on 10 December 2020. NPS and Wolf Trap Foundation staff confirmed preferred concepts during a conference call on 19 January 2021.

Chapter 5 contains the recommended treatment guidelines supporting protection of historic character throughout the study area. The guidelines were developed through collaboration among the consulting team, Wolf Trap National Park for the Performing Arts staff, Wolf Trap Foundation staff, and NPS Region 1 - National Capital Area staff. Treatment recommendations for specific focus areas are presented in Chapter 6. Treatment concepts evaluated as part of the CLR process but dismissed from consideration due to potential impact on the character of the cultural landscape are compiled in Appendix A.

SUMMARY OF FINDINGS

SUMMARY OF SIGNIFICANCE

Wolf Trap National Park for the Performing Arts is not currently listed in the National Register of Historic Places and a formal determination of eligibility has not been completed for the park. This CLR concludes that Wolf Trap National Park for the Performing Arts is potentially eligible for the National Register of Historic Places under Criterion A for its significance as a nationally celebrated performing arts venue. It is also potentially eligible under Criterion B for its association with a potentially significant person, Catherine Filene Shouse, as the place most closely associated with her contributions to American history. At the time this report was finalized, a National Register of Historic Places Determination of Eligibility was being prepared under a separate contract.

The recommended period of significance for Wolf Trap National Park for the Performing Arts begins in 1930, when Catherine Filene Shouse purchased her first 53 acres in Fairfax County, and ends in 1984, with the completion of the rebuilding of the Filene Center II and the reopening of the venue. The cultural landscape retains integrity of location, design, feeling, workmanship, materials, and association.

HISTORICAL OVERVIEW[6]

Wolf Trap National Park for the Performing Arts is the nation's first and only national park dedicated to the performing arts. It was developed on land donated by Catherine Filene Shouse, an accomplished social and political activist, author, and public servant whose love for the natural environment and patronage of the arts inspired her to donate the land for the park and influence its first few decades of development.

The land that Catherine Shouse named Wolf Trap Farm was first developed as a 200 acre farm in Fairfax County, Virginia, during the mid to late nineteenth century. Held by members of the McDaniel family from 1849, the farm was eventually broken into smaller lots. In 1930, following a divorce, Catherine Filene Dodd purchased 53 acres of land around the farmstead buildings and named it Wolf Trap Farm after the Wolftrap Creek that ran through the property. In 1932 she remarried to Jouett Shouse and the family used the property as a working farm, a rural retreat from their busy lives in Washington, DC, and as a place to hold informal parties, fundraising events, and host friends and family. They added adjoining land so that by 1956 the property was approximately 168 acres.

Farming was an important part of the Shouses' lives at Wolf Trap Farm, from the 1930s when it supplemented the family's diet, to World War II when Mrs. Shouse

participated in agricultural conservation programs and shared the farm's products as part of the war effort. It remained a working farm until the early 1960s. The Shouses were deeply connected to DC political circles, and the farm served as a supplemental social and political gathering space for the family, including a large annual fundraising carnival. Notable occasions included visits to Wolf Trap Farm by Generals George C. Marshall and Omar Bradley during World War II, and members of the British delegation to the Washington Conversations on International Peace and Security Organizations on the eve of the Dumbarton Oaks conference, which led to the formation of the United Nations. Music was always an important part of these gatherings, from informal spirituals by candlelight to an orchestra Mrs. Shouse hired to play at the annual carnival.

By the late 1950s the rural character of the farm was under pressure by development. The new Dulles Airport Access Road was originally slated to run right through the heart of the farmstead, but the Shouses used their political and social influence to alter the course slightly to the south. In order to preserve the landscape that she loved so well, Mrs. Shouse began to consider donating her land to protect it from subdivision and redevelopment. After a failed attempt to interest Fairfax County in a recreational park, she donated 37 acres to the American Symphony Orchestra League in 1961 for use as their headquarters. However, recognizing that the League would be unlikely to have the funds to preserve the entire property, she approached the National Park Service in 1964 with an unusual proposal: she would donate the land and pay for the construction of an amphitheater, if the National Park Service would establish and operate its first national park for the performing arts. The donation was accepted, and in October 1966 President Lyndon Johnson signed the bill creating Wolf Trap Farm Park. The non-profit Wolf Trap Foundation was established in 1968 to run the park's programs.

Over the next five years, Mrs. Shouse worked with the National Park Service to realize her vision. She selected the architectural team of MacFadyen and Knowles to design the amphitheater, named the Filene Center in honor of her parents, with a design that was intended to blend into its naturalistic surroundings. Plans were also made and partially executed as funds permitted to accommodate visitor facilities, including circulation, parking, concessions, and maintenance. Secondary performance facilities were envisioned for areas tucked into the woodlands on the east side of the property around Wolftrap Creek. The Filene Center opened on July 1, 1971, with an inaugural concert by the National Symphony Orchestra featuring pianist Van Cliburn. The amphitheater and park were an instant hit with half a million average yearly visitors.

Despite dealing with issues such as lack of funding, traffic, and other challenges, the National Park Service continued to expand the facilities at Wolf Trap Farm Park over subsequent years, including a Composer's Cottage (which burned in 1979 and was never rebuilt), the Children's Theater-in-the-Woods, built in 1973 to cater to children and replaced with a larger facility in 1977 after the original burned, and concession and support facilities. On April 4, 1982, the Filene Center was destroyed by fire. The building was uninsured at the time, and Catherine Shouse immediately rallied her resources to help the National Park Service and Wolf Trap Foundation rebuild. Performances were held in a temporary Meadow Center pavilion in 1982 and 1983, until the rebuilt Filene Center II opened on July 30, 1984. At the same time, another concert shell was built on the northwestern corner of the meadow to host small concerts and presentations.

Catherine Filene Shouse died in 1994. Since that time, the National Park Service and Wolf Trap Foundation have continued to steward the performing arts at the park, adding such facilities as a restaurant (1996), the Meadow Pavilion to replace the 1983 concert shell (1998), a replacement for the hay barn (2003), and a replacement main gate (2008). The park was renamed Wolf Trap National Park for the Performing Arts in 2002 to increase its visibility as a nationally significant performing arts facility. Despite the many changes to the landscape through the years, it has retained the essential character that Catherine Filene Shouse intended when she donated land for the park, namely the preservation of the rural and naturalistic setting that had first attracted her to Wolf Trap Farm.

TREATMENT SUMMARY

This cultural landscape report applies an overall treatment approach of rehabilitation to the Wolf Trap National Park for the Performing Arts Cultural Landscape. This approach adheres to the Secretary of the Interior's Standards for the Treatment of Cultural Landscapes and supports enhancing visitor and artist experience of the performing arts and recreational opportunities at the park while preserving the pastoral character of the landscape and interpreting the site's historical significance.

The recommended treatment is presented in three chapters. Chapter 4 presents an organizational framework for the recommended treatment, including management issues and considerations; a summary of applicable laws, policies, and regulations; the recommended treatment approach; and a vision and goals for the desired future condition of the park.

Chapter 5 guidelines describe appropriate strategies for preserving contributing features, identify broad-scale strategies for addressing issues that affect the entire

study area, and provide general recommendations for protecting the character of the cultural landscape when compatible modifications are needed to support future needs.

Chapter 6 builds on the treatment vision, goals, and guidelines presented in Chapters 4 and 5 to address specific focus areas where the need for programmatic change may affect the cultural landscape. Treatment recommendations are organized by landscape character area.

Filene Center LCA

Treatment recommendations for the Filene Center LCA are subdivided into two zones: the Dimple Detail Area and the Filene Center Detail Area (refer to the existing condition drawings in Chapter 3). Two options are presented for both detail areas.

Options for the Dimple Detail Area provide strategies for increasing accessible parking along the ridge, reducing pedestrian and vehicle conflicts at the intersection of Barn Road and Main Circle Road, addressing security needs for the Main Gate, and providing shade and points of rest for queuing visitors. Both options balance program needs with protection of contributing features and aspects of the landscape, including the topography of the ridge; views of the pastoral landscape to the east and west, in particular the axial view toward the Filene Center from Main Circle Road; and the route of Main Circle Road and sidewalks present during the period of significance. In addition, both options recommend the addition of a third lane along Main Circle Road to support traffic loads before and after performances and expansion of the plaza in front of the Main Gate to accommodate General Services Administration (GSA) security requirements. A sidewalk is added along the west and south sides of Main Circle Road to reduce the number of visitors crossing traffic at the intersection of Main Circle Road and Barn Road.

The options for the Filene Center Detail Area provide strategies for addressing accessibility, security, and improved restrooms and concessions. Both options balance program needs with protection of contributing features and aspects of the landscape, including the scale, character, and spatial relationships of the Filene Center and its support buildings; and views of the Filene Center from within the complex and from across the east meadow. The options recommend replacing or expanding Stand A with two small buildings that together provide adequate space for programming and amenities within a massing, scale, and spatial relationship that is compatible with the cultural landscape. Both options also recommend the replacement or expansion of the South Gate Service Stand to provide balanced

visitor amenities and services on both sides of the venue, including increased concessions and restrooms on the south side of the complex.

Meadows LCA

Treatment recommendations for the East Meadow emphasize rehabilitating contributing views of the Farm Core, Filene Center, and Meadow and improving landscape resilience. Constructed features within the floodplain are addressed through a phased long-term treatment approach. On the west side of the ridge, recommendations focus on repair of existing parking turf parking areas and reducing stormwater runoff from paved parking areas.

Treatment recommendations for the Farm Core emphasize preserving or rehabilitating contributing features that support the pastoral character of the landscape while increasing access to outdoor gathering and picnic areas. In addition, a visitor contact station is recommended within the Cabin (USPP/Usher Building).

Children's Theater-in-the-Woods LCA

Treatment for the Children's Theater-in-the-Woods LCA recommends replacing the north pedestrian bridge with a structure that can support vehicles, adding an accessible route from the bridge to the theater stage and seating, and providing a restroom serving visitors of performances at the Children's Theater-in-the-Woods.

Maintenance and Parking LCA

Treatment recommendations for the Maintenance and Parking LCA provide strategies for rehabilitating missing vegetation along Trap Road, reducing stormwater runoff from parking areas, improving wayfinding between the parking and performance spaces, and addressing buildings and structures within the floodplain.

Woodland LCA

Treatment recommendations within the Woodland LCA focus on maintaining healthy forest communities climate resiliency and repairing the trail system to support enhanced visitor experience and access to the creek.

ENDNOTES

1 National Park Service, *Foundation Document Wolf Trap National Park for the Performing Arts, Virginia* (Washington, DC: U.S. Department of the Interior, National Park Service, 2013), 6.

2 National Park Service, *Foundation Document*, 5.

3 National Park Service, *Foundation Document*, 11.

4 Alpha Corporation, Quinn Evans, and Summer Consultants, Inc., *Historic Structure Report: The Filene Center, Wolf Trap National Park for the Performing Arts* (Washington, DC: U.S. Department of the Interior, National Park Service, 2017); National Park Service, *Foundation Document*; National Park Service, *Final General Management Plan, Development Concept Plan, and Environmental Impact Statement for Wolf Trap Farm Park for the Performing Arts, Virginia* (Washington, DC: U.S. Department of the Interior, National Park Service, 1997); National Park Service, *Master Plan for Wolf Trap Farm Park* (Washington, DC: U.S. Department of the Interior, National Park Service, 1997); and WSP and Parsons Brinckerhoff, *NPS Wolf Trap National Park for the Performing Arts Transportation Planning Study* (Washington, DC: National Park Service, 2015).

5 Robert R. Page, Cathy A. Gilbert, and Susan Dolan, *A Guide to Cultural Landscape Reports: Contents, Processes, and Techniques* (Washington, DC: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program, 1998); and Charles Birnbaum and Christine Capella Peters, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington, DC: U.S. Department of the Interior, National Park Service, 1996).

6 This section summarizes information and documentation presented in Chapter 2. See that chapter for further details and citations.

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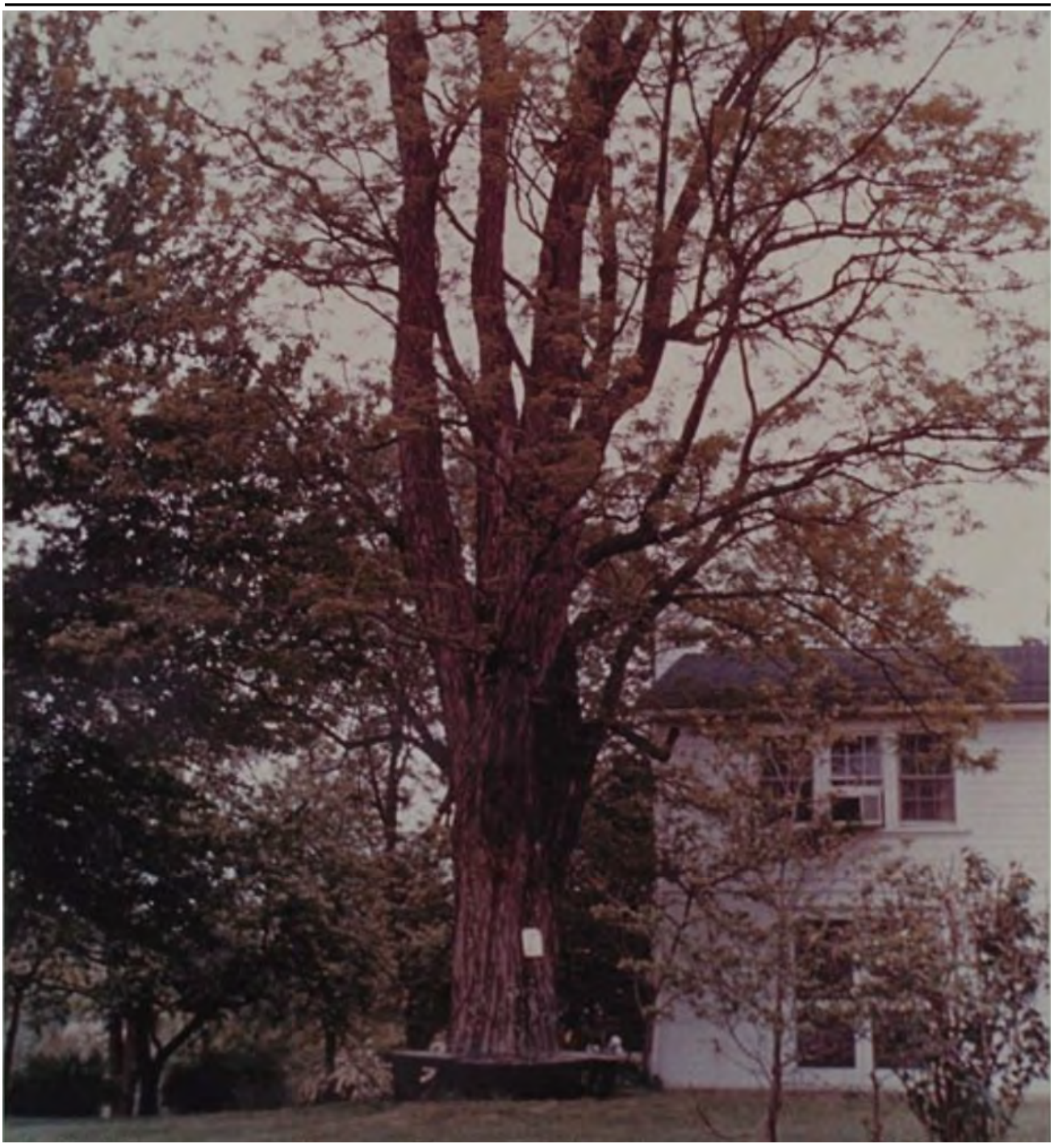


SITE HISTORY

CHAPTER 2

Chapter title page: Locust tree at the northwest corner of the Wolf Trap farmhouse, undated (Schlesinger Library, Radcliffe Institute, Harvard University).

Chapter 2: Site History

This chapter presents an overview of the physical evolution of the Wolf Trap National Park for the Performing Arts landscape. It begins with a statement of significance describing the historical importance of the property, followed by a chronological account of landscape conditions from the initial formation of the physical landscape to today. Changes to the landscape or its use are presented in the following time spans:

- Development Prior to Wolf Trap Farm, to 1930
- Wolf Trap Farm, 1930-1965
- Wolf Trap Farm Park, 1966-1984
- Wolf Trap National Park for the Performing Arts, 1985-2020

LANDSCAPE SIGNIFICANCE

NATIONAL REGISTER STATUS

Wolf Trap National Park for the Performing Arts is not currently listed in the National Register of Historic Places and a formal determination of eligibility has not been completed for the park. In 1975 the Director of National Capital Parks (previous name of Region 1 - National Capital Area) submitted a draft National Register of Historic Places nomination for the farmhouse/administration building. This nomination stated that the original section of the farmhouse (the one-and-one-half story gabled log building) was "said to have been built before the American Revolution...by an Irishman named Flanagan..." The four page nomination suggested a period of significance from 1700-1799 (at that time nominations only provided date ranges for significance) and the areas of significance were listed as conservation, music, and theater. The Federal Representative of the National Park Service's response to this draft nomination suggested that the farmhouse may be "worthy of nomination" but that it should be nominated for its historical or architectural significance, and that he could not see any "intrinsic significance it might have in the areas of 'conservation,' 'music,' or 'theater'," which would likely apply to the theater itself rather than the house.[1] The nomination was not pursued at the time. The buildings' (farmhouse and Filene Center) potential eligibility was evaluated in 1996 for architectural significance under Criterion C in conjunction with the preparation of a General Management Plan. At that time, the Filene Center (which had been rebuilt only twelve years prior) and the farmhouse were again determined ineligible.[2] Since that time, a number of baseline documents have

been prepared to document the entire park, including archeological assessments, site histories, a Historic Structure Report for the Filene Center, and this Cultural Landscape Report, all of which help to provide the necessary documentation for an informed determination of eligibility. In 2006, Susan Hellman of the County of Fairfax Department of Zoning and Planning recommended the property as potentially eligible for listing in the National Register of Historic Places under Criterion A. In March 2020 the Virginia State Historic Preservation Office recommended re-evaluating the park for National Register eligibility.

The Historic Structures Report (HSR) for the Filene Center, completed in 2017, included a preliminary discussion of eligibility for the Filene Center itself, but did not evaluate the entire park. The HSR concluded that the Filene Center is potentially eligible for the National Register of Historic Places under Criterion A for its significance as a nationally celebrated performing arts venue. It is also potentially eligible under Criterion B for its association with a significant person, Catherine Filene Shouse, as the place most closely associated with her contributions to American history. Because the Filene Center was substantially rebuilt in 1984 but was not an exact reconstruction of the original building, further evaluation is needed to determine the Filene Center's potential eligibility under Criterion C for its architectural design and if it meets the conditions for Criteria Consideration G (properties less than 50 years of age).

A preliminary discussion of eligibility for the entire park is provided below. A formal determination of eligibility would include the review and concurrence of the Virginia State Historic Preservation Office. This discussion concludes that Wolf Trap National Park for the Performing Arts is potentially eligible for the National Register of Historic Places under Criterion A for its significance as a nationally celebrated performing arts venue. It is also potentially eligible under Criterion B for its association with a potentially significant person, Catherine Filene Shouse, as the place most closely associated with her contributions to American history.

Criterion A - Events: First and Only Park Dedicated to Performing Arts

Wolf Trap National Park for the Performing Arts is potentially eligible under National Register Criterion A (properties that are associated with events that have made a significant contribution to the broad patterns of our history), at the national level and in the area of performing arts. Wolf Trap Farm Park was the first, and remains the only, National Park dedicated to the performing arts, a unique status among the nation's national parks. From its opening day in 1971, the park was considered a nationally important performance venue and attracted

Figure 2-1. Audience in front of the Filene Center (Carol Highsmith, Library of Congress). Note that video screens have been added to the rear of the balcony since the 1980s.

internationally-famous entertainers and artists. Its audience ranged from ordinary families up to the nation's political and social leaders including presidents, first ladies, and representatives of the Filene Center within the executive, legislative, and judicial branches.

Although the park's development to meet its legislative intent as a center for the performing arts, including the construction of the Filene Center, radically altered portions of the landscape at Wolf Trap Farm, it also represented a continuity of use from the property's earliest years under the ownership of Catherine Filene Shouse. Nominally purchased as a rural retreat from the urban environment of Washington, DC, where her family and guests could interact with nature, Wolf Trap Farm hosted dinners, parties, dances, and carnivals from the early 1930s. Music and other performing arts were important to Shouse and were integral to the Wolf Trap Farm experience, from guests singing and dancing in the evenings, to the performances incorporated into the numerous carnivals, social, and political events she held on the property.

In her vision for Wolf Trap Farm as a performance venue, Shouse combined her love of the arts and nature and harmoniously incorporated these important attributes into its design. Shouse's goal with the establishment of Wolf Trap Farm Park (the park's original name) was to protect the land from the encroaching development and Dulles Airport Access road as well as create a venue where nature served as a backdrop for the arts. As such, the state-of-the-art Filene Center blends into its surrounding landscape, with its Douglas Fir construction. Whether in the seats at the Filene Center or out on the lawn, attendees could enjoy both the performance and the feeling of being in nature. Children in particular could

experience the connection of art and nature at the Children's Theater-in-the-Woods, tucked amongst the trees and reached by crossing a bridge over Wolftrap Creek. These features remain as a strong presence at Wolf Trap today and continue to evoke Shouse's connection and dedication to the arts and nature.

In addition to providing a performance space for internationally-known artists, Wolf Trap, through the Wolf Trap Foundation, was instrumental in developing and supporting new artistic talent in the American arts community. The Foundation leveraged the commercial success and national visibility of the venue to commission new works of music and dance; stage its own performances or provide a venue for experimental works; hold summer workshops for students in music, ballet, and theater; promote the arts in early childhood education and among minorities; and bring performances to a national audience through radio and television broadcasts and live recordings.

Wolf Trap National Park for the Performing Arts was also evaluated for eligibility under Criterion A in the area of agriculture for its use for over 100 years as a farm. However, the natural succession of farm fields to woodland and the major changes to the landscape related to the construction of the Dulles Airport Access Road and the Filene Center and associated building and landscape features have adversely impacted the integrity of the agricultural landscape.

Criterion B - Significant Person: Catherine Filene Shouse

Wolf Trap National Park for the Performing Arts is potentially eligible under National Register Criterion B (properties that are associated with the lives of significant persons in our past) at the national level, as the place most closely associated with a significant person, Catherine Filene Shouse. Mrs. Shouse was an accomplished activist, author, and public servant from her college days until her death. She achieved many firsts as a woman and made a significant contribution to American history, not only for her patronage of the arts and donation of Wolf Trap Farm, but for her political and vocational work. Mrs. Shouse was honored during her lifetime with thirteen honorary doctorates from prominent American academic institutions. She received the Presidential Medal of Freedom and was named a Dame Commander of the Order of the British Empire.

Catherine Filene Shouse and her family used Wolf Trap Farm as a social and political gathering space, where she shaped the landscape to accommodate numerous guests and hold events from intimate parties to large-scale events, including fundraising and political activities. These events often included barbecues featuring their signature dish, Kentucky "burgoo", music and dancing, carnivals, and horse races. Mrs. Shouse's social and political status was

demonstrated by the roster of guests hosted at Wolf Trap Farm, from Generals George C. Marshall and Omar Bradley and delegates to the 1944 Dumbarton Oaks conference, to members of presidential administrations and Supreme Court justices.

Mrs. Shouse also exerted her influence to accomplish the creation of Wolf Trap Farm Park and played a significant role in shaping the park in its early years. As Barry Mackintosh, author of Wolf Trap Farm Park's first Administrative History, wrote in 1983, "...no person is more synonymous with a park than is Catherine Filene Shouse with Wolf Trap Farm Park for the Performing Arts. She conceived it, sold the concept to the Executive branch and Congress, and donated much of the land and money for initial development...Mrs. Shouse was and is Wolf Trap."[3] Her association continued through the construction of the second Filene Center, while she was in her 80s, where she played a significant role in promoting and fundraising for rebuilding the Filene Center.

Although Mrs. Shouse maintained a number of residences over the years, Wolf Trap, both as a farm and a National Park, is the place most closely associated with her and her accomplishments. Prior to her purchase of Wolf Trap Farm, her primary residences included her parents' homes in Boston, Massachusetts, and Asheville, North Carolina, and the Washington, DC, townhouse on Q Street near Thirty-third Street NW she shared with her first husband, Alvin Dodd. In 1930, when her divorce from Dodd was announced, her primary residence was listed as Wolf Trap Farm, which she had recently purchased, and her divorce was granted in Virginia.[4]

Following Mrs. Shouse's remarriage to Jouett Shouse in 1932, the family divided their time between Wolf Trap Farm and their townhouse in Washington, DC. This townhouse, at 1916 F Street NW, is also closely associated with Mrs. Shouse's significant accomplishments. She lived there from at least 1950 until her death in 1994, and the townhouse served not only as the family's home but also as a base for their social and political activities while resident in the capital. These included dinners, concerts, and other social events. Mrs. Shouse organized events such the First International Jazz Festival in Washington, DC, in 1962 from 1916 F Street, and later held press conferences announcing the annual program at Wolf Trap each year, until the gatherings grew too large. Compared to Wolf Trap Farm Park, the 1916 F Street NW townhouse complements the former by representing the significant Washington, DC, based activities of Catherine Filene Shouse. However, it is not as closely associated with her significant accomplishment in donating the land for and shaping the early development of Wolf Trap as a national park and performing arts venue, and it does not represent her significant social and political

associations and activities that occurred in the 1930s and 1940s, before the Shouses moved into the F Street townhouse. It appears that the townhouse now serves as offices for George Washington University. As assessment of that property was not included in the scope of work for this CLR, it is unknown if the F Street townhouse retains sufficient integrity of association with Catherine Filene Shouse to meet National Register eligibility under Criterion B.

Catherine Shouse is also connected with several other properties, none of which have associations as significant as Wolf Trap or the F Street townhouse. For many years, she owned vacation properties in and around Blue Hill, Maine, including during the period when Wolf Trap Farm Park was founded and developed (1960s through the early 1980s). At the end of her life, she owned a vacation property in Easton, Maryland, and she also sometimes lived with her daughter in Naples, Florida. It was while she was in Naples that she passed away in 1994.[5]

Potential Period of Significance: 1930-1984

The recommended period of significance for Wolf Trap National Park for the Performing Arts begins in 1930, when Catherine Filene Shouse purchased her first 53 acres in Fairfax County, and ends in 1984, with the completion of the rebuilding of the Filene Center II and the reopening of the venue. The Wolf Trap landscape today retains elements that reflect the property's evolution over time, from key portions of the 1930s farm core, meadow, and natural areas along Wolftrap Creek; to the park development principles for land use, buildings, scale, and design established during the park's formation in the mid 1960s; to the incremental changes made to accommodate visitors and performances up to the 1984 rebuilding of the Filene Center. The extant historic resources demonstrate how Mrs. Shouse shaped the property's landscape from a working farm to a nationally recognized performing arts venue over the span of approximately fifty years, and reflect Wolf Trap's unique status as the only national park for the performing arts and a nationally important venue for the arts and arts education. Although the development associated with the Filene Center and associated support services represented a major change to the landscape in the 1960s and 1970s, the park overall retains the pastoral character and natural setting inherent in Wolf Trap Farm since the 1930s and which inspired Mrs. Shouse to create Wolf Trap National Park to preserve that character in the face of encroaching suburban development.

The completion of the Filene Center II in 1984 was the last major alteration to the landscape, which represents the end of the period of significance. Wolf Trap National Park must demonstrate exceptional significance under Criteria Consideration G, as a property whose period of significance extends to less than

fifty years ago. It meets Criteria Consideration G because the park is a unique and nationally important performing arts venue that has hosted significant performances by internationally-recognized artists, and which has made important contributions to the performing arts and to support arts education and advancement nationwide. Following the 1982 fire that destroyed the first Filene Center, Catherine Shouse exerted her considerable political and social influence and contacts to ensure the auditorium would be rebuilt, another demonstration of exceptional significance.

SITE HISTORY

DEVELOPMENT PRIOR TO WOLF TRAP FARM, BEFORE 1930

The landscape of Wolf Trap National Park for the Performing Arts was shaped by climatic and geologic processes that took place over millions of years. Located at the northern, narrow end of the Western Piedmont physiographic province, in the Chesapeake Bay watershed, the landscape lies in a transitional zone where the softer sedimentary rock of the Atlantic Coastal Plain to the east intersects the harder metamorphic rock to the west. The Piedmont formed through a combination of folding, faulting, metamorphism, uplift, and erosion resulting in the formation of gently rolling hills and ridges, which become gradually steeper toward the western edge of the province.[6]

During the Late Proterozoic to Early Cambrian, sedimentary and volcanic rocks that had been thrust along faults were mixed with unconsolidated sediments during deposition in an oceanic trench setting. This mixture was then metamorphosed into the schists, gneisses, phyllites, and metagraywackes of the Mather Gorge Formation, the oldest underlying bedrock.[7]

While the Potomac River valley in which the site lies was never covered by glacial ice, the compression of land to the north under the Laurentide ice sheet about 20,000 years ago caused this area to rise higher. As a consequence, the Potomac River flowed faster and deeper, leaving a broad terrace in its older channel. Over approximately the next 14,000 years, differential rates of glacial retreat created "pulses" of rising freshwater melt. One such pulse, around 7,800 years ago, may have resulted in the drowning of the lower Potomac Valley.[8]

Archeological evidence indicates some Paleoindian presence in Fairfax County as early as 13,400 to 11,400 BP, with the discovery of some Clovis projectile points dating from this period, although no specific habitation sites have been identified. The earliest artifacts recovered at Wolf Trap date from the Early Archaic Period, approximately 11,400 to 9000 BP. Warming during the Middle Archaic Period

(9000 to 5800 BP) resulted in a growing population, who likely formed small bands to hunt and harvest food across the landscape in seasonal camp sites. At least one artifact from this period has been found at Wolf Trap.[9]

The subsistence patterns practiced by Indigenous people during the immediate pre-contact period were likely established during the Late Archaic Period (5800 to 4400 BP), when the region's vegetation altered substantially due to draught. Hemlocks and pines declined and were replaced by nut-bearing trees like oak, hickory, and chestnuts, which were both foraged by people and provided sustenance for game animals like deer and turkey. Halifax points associated with this era are found plentifully throughout the region, including two sites at Wolf Trap, and a substantial habitation site has been documented about forty miles away. In the Terminal Archaic Period (4400 to 3400 BP), there is evidence of limited horticulture and perhaps fishing.[10]

Beginning in the Early Woodland Period (3400 to 2700 BP), people in the Potomac River area likely became more sedentary, occupying larger sites for longer periods during the year, including a number along the river, although they also continued to hunt in small bands. The archeological record also suggests that people in this region had an extensive trading network, including with groups in Delaware, the District of Columbia, New York State, and the Ohio Valley. By the Late Woodland Period (1000 to 393 BP), people were practicing horticulture and developing the complex tribal relations and hierarchies present at the beginning of the contact period. Pine forests also began to increase in this period, probably in formerly agricultural fields that had been left fallow. Due to climate change, specifically the Little Ice Age around 700 to 150 BP, scarcity of game and fertile soil may have led to fewer people living in the area.[11]

In the sixteenth and seventeenth centuries, members of the Powhatan chiefdom, the Algonquian-speaking people who lived in the Coastal Plain and Tidewater regions of Virginia, encountered European travelers from first Spain and then England, who documented some of the Powhatan settlements in the region. The English explorers, and later colonists, did not observe any villages in the immediate vicinity of Wolf Trap. As the English colonists expanded into the region, their relations with the members of the Powhatan chiefdom were complex and varied, including periods of conflict as well as times of relative harmony. By the mid seventeenth century, many of the people of the Powhatan chiefdom had sold or been pushed from their lands and further into the interior.[12]

In 1649 King Charles II of England and Scotland granted to several of his supporters the Northern Neck Proprietary, a large tract of 5,282,000 acres

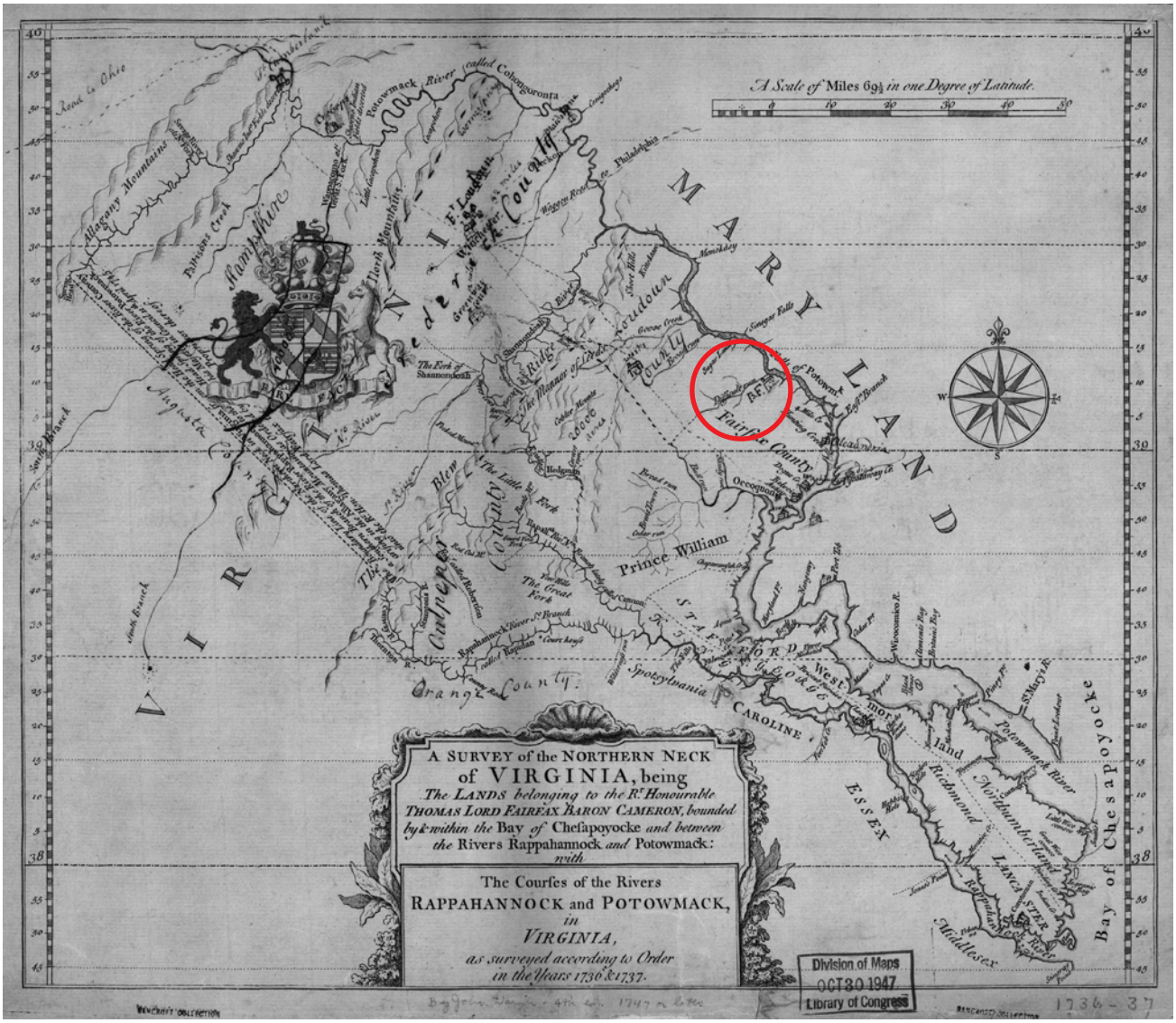


Figure 2-2. John Warner's 1736-37 Map of the Northern Neck Proprietary. The Difficult Run is circled in red (Library of Congress).

between the Potomac and Rappahannock Rivers. In the late 1600s members of the Culpepper family, some of the original grantees, consolidated the grant. At this time, wealthy landowners held large acreages along the Potomac River which they leased in smaller tracts to tenant farmers. By around 1720, lands in the area had been surveyed, but the region was still sparsely settled by British colonists. The main agricultural crop in the late seventeenth and early eighteenth centuries was tobacco, gradually shifting to wheat in the latter part of the eighteenth century. Farm labor was largely performed first by indentured servants from Britain, and then by enslaved Africans brought to the colonies through the slave trade.[13]

By the 1740s the Northern Neck Proprietary was controlled by Thomas, Sixth Lord Fairfax, a descendent of the Culpeppers on his mother's side. Fairfax County, Virginia, was formed from Prince William County in 1742 and named for Lord Fairfax. To settle various boundary disputes, the Northern Neck Proprietary

was surveyed in 1736-37 and again in 1746. A map of the 1736-37 survey depicts the Difficult Run, a tributary stream of the Potomac River near the Great Falls (Figure 2-2). A tributary of the Difficult Run was called "Wolf Trap" or "Wolftrap" Creek as early as 1740, when it was mentioned in the Northern Neck Grant Book.[14] The creek was reportedly named for the numerous wolves that ran wild in the area until trappers were paid bounties to capture them in the 1700s, but researchers in the early 1970s were unable to determine definitively when and why the name was associated with the creek.[15]

The portion of the Northern Neck Proprietary that includes Wolf Trap National Park eventually passed to William Fairfax, a cousin of Thomas. William's son, Bryan, inherited a 5568 acre tract called Towlston Grange, and Bryan in turn deeded a smaller tract of several thousand acres to his son Thomas. This property was divided between Thomas' sons, Henry and Albert Fairfax; both sections included portions of Wolf Trap. By the early 1800s, the land was being subdivided into smaller and smaller lots, which were gradually sold out of the Fairfax family.[16]

Precisely when the farm at Wolf Trap was established, and the earliest buildings constructed, has not been determined. Some researchers date the oldest sections of the extant main house to the late eighteenth century, but without confirmation. Documents from 1844 mention two houses being rented on the property, but their dates of construction, or if either one was part of the extant main house, is also unconfirmed by documentary or physical evidence. Archeological investigations in 2019 suggest that the earliest period of occupation of the farmhouse area was around the 1820s, based on artifacts collected.[17] A newspaper article dating from the early Shouse era (1934) noted that the "old manor house" had burned during the Civil War, and Catherine Shouse occupied a circa early 1800s "tenant house". The tenant house was described as "small and very old, painted white with fine old whitewashed outside chimneys and set off effectively by planting"[18] which is a somewhat accurate description of the farmhouse as seen in 1930s photographs.

In 1849 Samuel McDaniel, a farmer, purchased just over half (201.75 acres) of a 400-acre tract previously owned by Albert Fairfax, on the west side of what is now Wolf Trap, including the farm core (Figure 2-3). The census of the following year recorded that one hundred of the farm's acres were improved with hay, wheat, potatoes, corn, and some rye, and his livestock included horses, pigs, cows, and other cattle. McDaniel, who lived on the farm with his wife, Susannah, their newborn daughter, and his brother, John, also held seven enslaved Black laborers.[19] The census of 1860 recorded that the farm's improved acreage had been reduced to seventy, but McDaniel had diversified his crops with oats, peas,

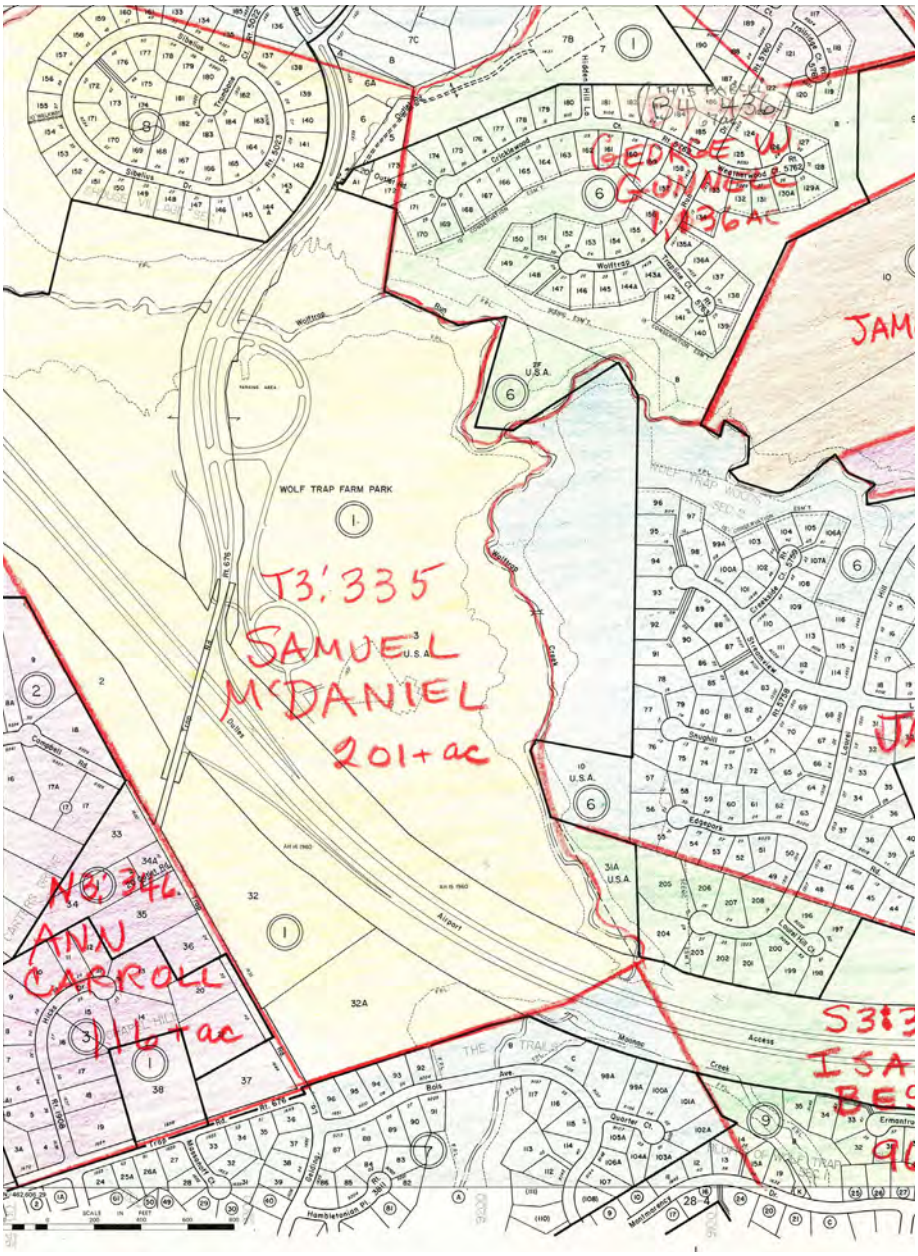


Figure 2-3. Land ownership in Fairfax County showing a modern plat map with an overlay of 1860 property boundaries (Fairfax County).

and beans. While McDaniel held eight enslaved people in 1860, by the time the Civil War began, that had dropped to two.[20]

Production on McDaniel's farm suffered in the decades following the Civil War, like many farms dependant on enslaved labor. Samuel and Susannah had three daughters, Laura, Alice, and Mary, before their son Samuel, Jr., was born in 1861, and Samuel, Sr.'s brother John continued to live with them in 1870. The census for that year recorded that only sixty acres were improved and McDaniel produced no wheat and much less hay, corn, oats, rye, and potatoes than he had cultivated the decade prior. In 1880, the farm only had thirty improved acres, with seventy-

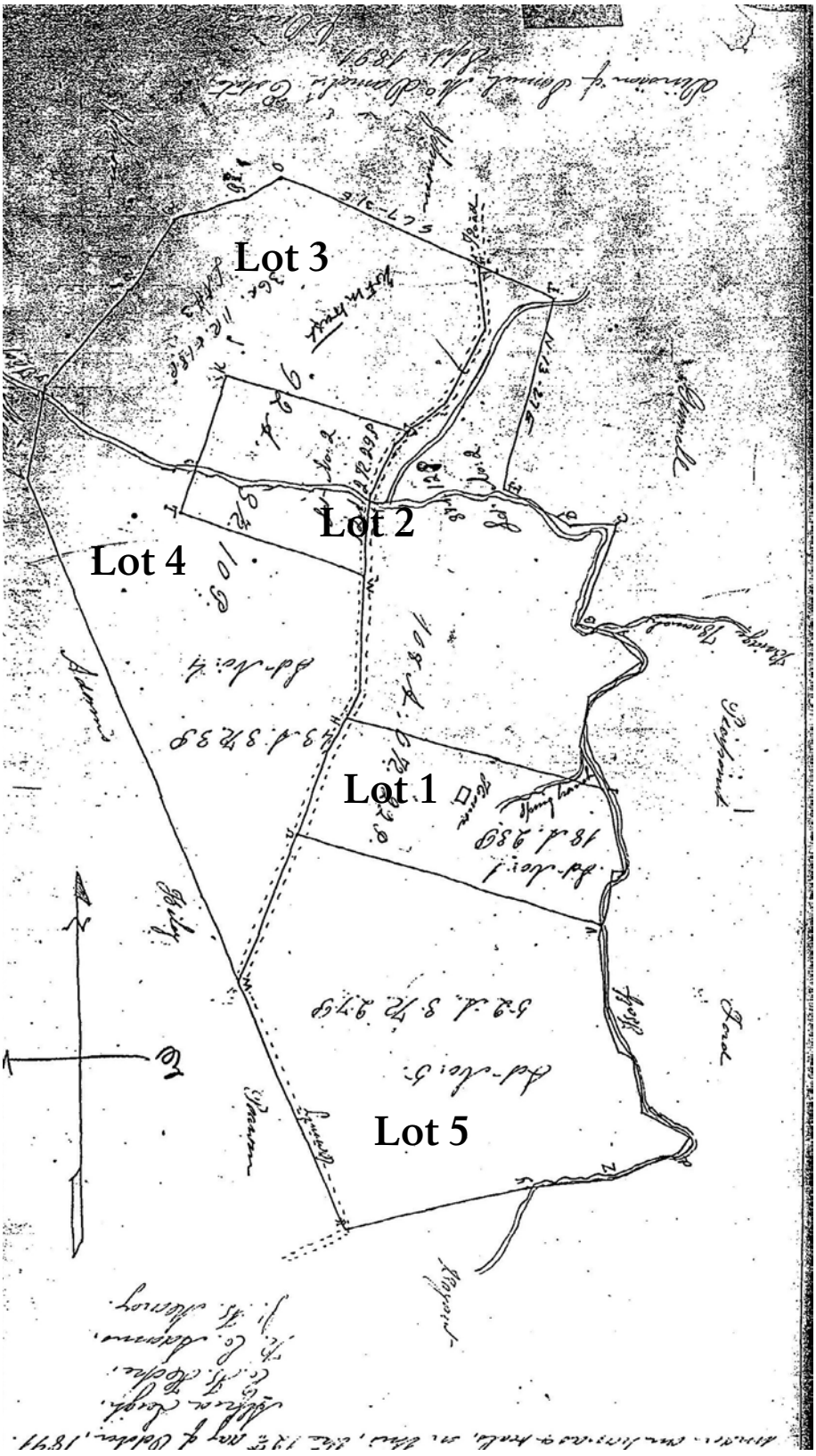


Figure 2-4. 1891 plat of the division of Samuel McDaniel's farm among his heirs (orientation is intentional to align with other maps in the document) (reproduced in Pousson and Hoepfner, "Archeological Overview and Assessment of Wolf Trap Farm Park," 1997, 23).

five acres of woodland and forest. While he continued to grow corn, oats, and potatoes, McDaniel had added apple and peach trees to the farm.[21]

After Samuel McDaniel's death in 1890, his 201.75 acre-property was divided into five parcels (Figure 2-4). The house and outbuildings, along with eighteen surrounding acres (the dower lot, also called Lot 1), passed to his wife, Susannah. The remaining parcels, which were of unequal size, went to his four children including Lot 5, at the southern end of the property east of Trap Road, which was drawn by Samuel McDaniel, Jr. After Susannah McDaniel died in 1898 the youngest of the children, Mary, and her husband, James Duncan, purchased the other siblings' interest in the dower lot By 1900, James and Mary Duncan had acquired 91 acres of Samuel McDaniel's original 201.75 acres, which included 37 acres east of Trap Road, and they continued to farm the land.

Following several more property transactions in the early twentieth century the dower lot, which included the house and outbuildings, and another parcel east of Trap Road were purchased in 1924 by Walter and Eva Gaines. In addition to operating the small farm, Walter Gaines worked as a carpenter.[22]

Landscape Condition (Prior to 1930)

There is very little documentary evidence of the property's landscape condition prior to the mid nineteenth century. Archeological investigations suggest that the top of hill around the farmhouse may have been used as a small camp area in the precontact era. For the postcontact era some characterizations can be made based on the context of Euroamerican agricultural development of the Virginia Piedmont from the mid eighteenth to the mid nineteenth century. As the lands of the Northern Neck Proprietary were subdivided into smaller tracts and passed out of the hands of the Fairfax family, individual plantations were developed. Plantation owners, typically still of the landed gentry class, oversaw the clearing of more level or gently sloping areas of trees for use as agricultural fields, grazing land, and farm buildings. Tobacco, planted and harvested by enslaved Black laborers, was the main cash crop, but it quickly depleted the soil of nutrients, requiring large fields to remain fallow for several years. Plantations also grew subsistence products such as tubers, vegetables, and orchard fruits. Steeply sloped areas and those around streambeds were generally maintained as forests and provided wood for buildings, fences, and fuel.

In the late eighteenth century, around the time of the American Revolution, tobacco cultivation declined and was supplanted by food crops for cash or subsistence, especially wheat, which did not require extensive fallow acreage. Tracts were further subdivided into smaller farms of fifty to several hundred

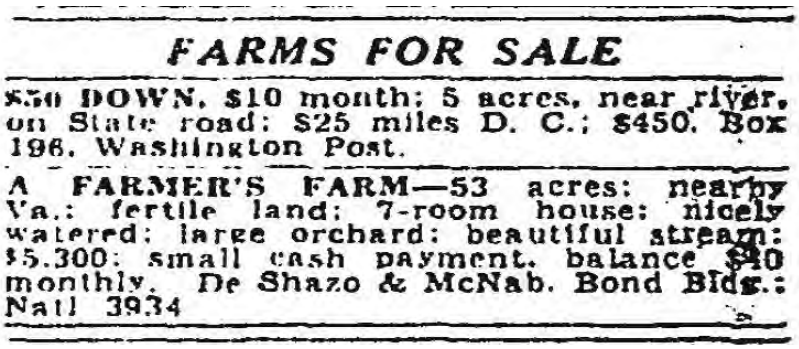
Figure 2-5. Farm core from the north, ca. 1930 (Schlesinger Library, Radcliffe Institute, Harvard University).

acres owned by a new class of yeoman farmers. These farmers still used enslaved labor, but in smaller numbers than that required by tobacco cultivation. These farms were characterized by small clusters of vernacular, wood-framed buildings on high ground, surrounded by agricultural fields. Houses from the period were typically side-gabled, one to one-and-one-half story, one-room or hall-and-parlor forms, constructed of logs either left exposed or covered with clapboard siding. Foundations and chimneys were stone or brick. House and farm yards were utilitarian in nature, generally cleared of plantings with the exception of kitchen gardens and a few shade trees. Barns and other functional buildings, fences, orchards, and livestock areas were also common.

Census data from the mid to late nineteenth century suggests that the McDaniel farm conformed to this general pattern, including the use of enslaved labor to run a farm of 200 acres planted with hay, wheat, potatoes, and corn and stocked with cattle, horses, and pigs. Although production suffered in the later nineteenth century, reducing the number of improved acres, and enslaved labor was not used after 1865, the farm diversified with new crops, such as oats, peas, and beans, as well as fruit trees.

While no photographs have been discovered of the farm prior to its acquisition by Catherine Filene Dodd, a few images dating from that period, around 1930, suggest the landscape condition in the early twentieth century. An image of the farm from the north (Figure 2-5) depicts the farmhouse set on the crest of a hill, with a cluster of farm structures to the north and east. A dirt road leads from the north and extends through the building cluster to the east of the farmhouse. A

planted area, perhaps a kitchen garden, is oriented northeast/southwest to the northwest of the house. Post-and-rail or post-and-wire fences delineate livestock areas and extend into the fields. Vegetation is minimal, aside from a few trees and scrubby groundcover. Some trees to the west of the kitchen garden may be orchard trees. Farm fields occupy the gently sloped areas surrounding the farm core, with forested areas in the distance.



FARMS FOR SALE

$50 DOWN, $10 month; 5 acres, near river, on State road; $25 miles D. C.; $450. Box 196, Washington Post.

A FARMER'S FARM—53 acres; nearby Va.; fertile land; 7-room house; nicely watered; large orchard; beautiful stream; $5,300; small cash payment, balance $40 monthly. De Shazo & McNab. Bond Bldg.: Natl 3934

Figure 2-6. Advertisement for Wolf Trap Farm (*Washington Post*, 22 February 1930).

WOLF TRAP FARM, 1930-1965

In 1930 an advertisement in the Washington, DC, newspapers listing a 53-acre farm for sale (Figure 2-6) caught the attention of Catherine Filene Dodd, a talented and hard-working woman who was also a dedicated patron of the arts. Shouse was born in 1896, the daughter of Abraham Lincoln Filene and Therese Weill Filene. Her grandfather was William Filene, who in 1881 founded the Filene's Sons and Co. in Boston, Massachusetts. The flagship Filene's Department Store opened in 1912 in Boston, but the company had a number of stores throughout New England and New York. Catherine's uncle, Edward Filene, opened the bargain annex "Filene's Basement." Catherine's father and uncle inherited the business upon William's death in 1901.[23] In addition to his business interests, Lincoln Filene was a social reformer and patron of the arts; he supported women's suffrage and was part of the group who founded the Boston Symphony Orchestra. Catherine's mother, Therese Weill Filene, was also a patron of the arts, founding the Boston Music School for Underprivileged Children.

Catherine's early interests lay in vocational education for women. As an undergraduate at Wheaton College in the mid 1910s she organized the first Intercollegiate Vocational Conference for Women, an event that continued into the 1950s, and founded the college's first Vocational Bureau to assist alumnae in finding employment. Her work at Wheaton earned her a position as the assistant to the chief of the Women's Division of the United States Employment Service of the Department of Labor, and in 1920 she published her original work, *Careers for Women*. Catherine was among the first women appointed in 1920 to the Executive Committee of the National Democratic Committee (NDC), representing

Figure 2-7. Catherine Filene Shouse at the front (west) door of the Wolf Trap farmhouse, ca. 1930s (Schlesinger Library, Radcliffe Institute, Harvard University).

Massachusetts, when the NDC granted women full voting membership following the passage of the Nineteenth Amendment. She also served on the board of directors of the National Democratic Women's Club in the early 1920s. When the Harvard Graduate School of Education opened in 1920, she transferred there from Radcliffe College, and was the first woman to earn a Master of Education degree from the institution, in 1923. She was the first woman to chair the board of the Federal Prison for Women (1926), where she instituted job-training and rehabilitation programs. In 1929 she founded the Institute of Women's Professional Relations to provide opportunities for women with graduate degrees. In her later life, she would accomplish many other firsts and earn a number of honors, including the Presidential Medal of Freedom and Dame Commander of the Order of the British Empire.

Catherine Filene married economist Alvin Dodd in 1921, and they had a daughter, Joan, before they divorced in 1930. According to an interview with Shouse in 1994, she had been looking for a rural property to enjoy on weekends, and where her daughter could experience some of the natural environment she had appreciated in her own youth. After she and a friend went for a drive in rural Fairfax County, she noticed an advertisement for a 53 acre farm in the same area, owned by Walter and Eva Gaines. She was somewhat hesitant about the condition of the Gaines farm, but went ahead with the purchase anyway. At the time Dodd had lost in the stock market crash nearly all of the $1 million fortune she had built up from a sum her father gave her on her marriage. Of the $9,500 remaining, she used $5,300 to purchase the farm in 1930 (she eventually rebuilt her fortune).[24] She also purchased another 16 acres bordering the former McDaniel property east of Wolftrap Creek, at the time owned by Lewis Barbee. Catherine Dodd named her new property Wolf Trap Farm, after the creek that ran through the property.

In 1932, two years after purchasing Wolf Trap Farm, Catherine remarried to her second husband, Jouett Shouse. Born in 1879 in Kentucky, Jouett Shouse was also involved in politics, having served as a US Representative from Kentucky in 1915-1919 and as Assistant Secretary of the Treasury in the Woodrow Wilson administration, 1919-1920. Shouse chaired the Democratic National Committee from 1929 until 1932, when differences of opinion with newly elected President Franklin Roosevelt and his New Deal policies led Shouse to resign and form the American Liberty League. Later in life Jouett Shouse practiced law in Washington, DC, and retained many of his friendships with leading political figures. He died in Washington, DC, in June 1968, at the age of 88, less than a month after ground was broken for the Filene Center.[25]

Figure 2-8. Two children playing at the farm, ca. 1930s (Schlesinger Library, Radcliffe Institute, Harvard University).

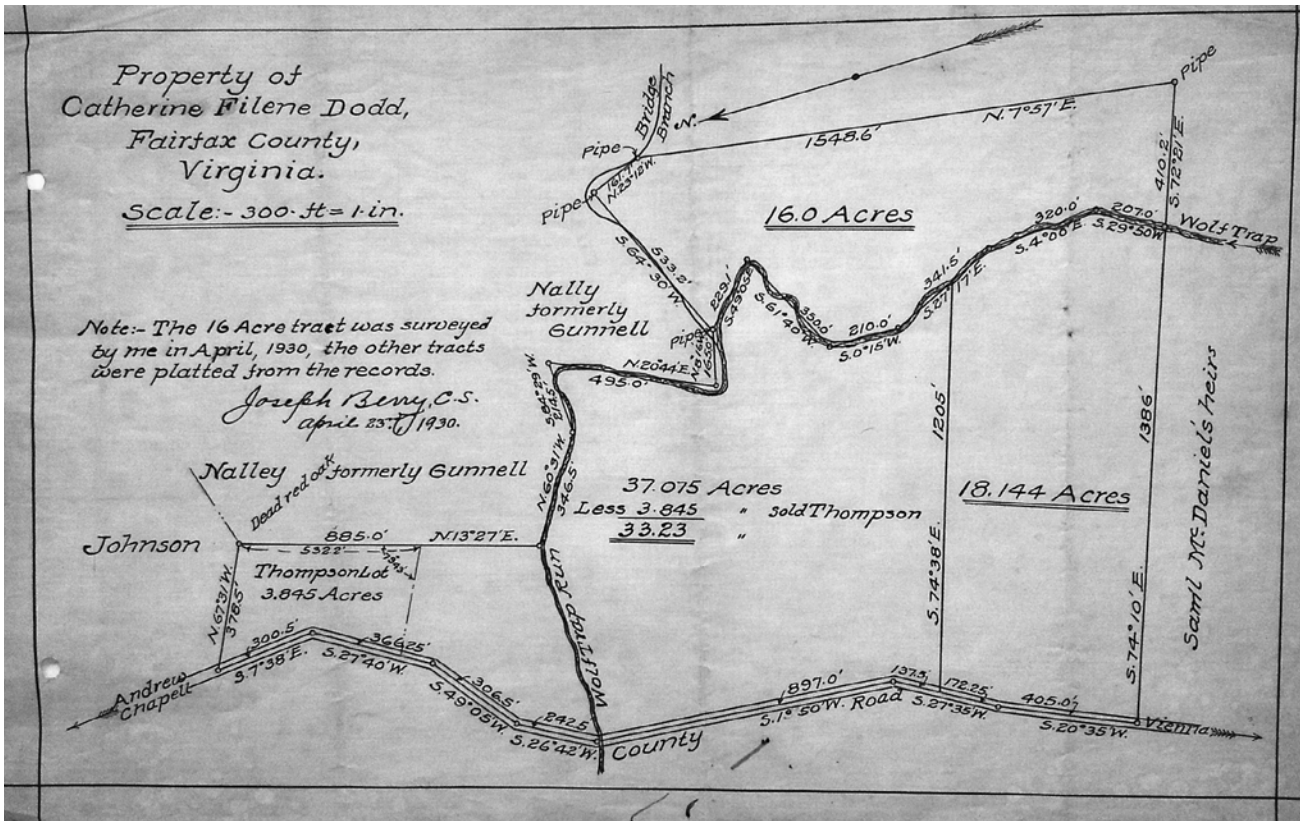


Figure 2-9. Survey map of Wolf Trap property, 1935 (Schlesinger Library, Radcliffe Institute, Harvard University).

Several years after their marriage, in 1935, Jouett Shouse purchased 43 acres of the McDaniel heirs' Lot 4, which had been assigned to daughter Laura McDaniel McGarity but which she sold to her brother Samuel B. McDaniel and his wife, Rosa, in 1912. This land was located on the west side of Trap Road (Figure 2-9). [26]

Wolf Trap Farm was a continually evolving landscape throughout the Shouses' ownership. When Catherine Shouse first acquired the farm, it reportedly had 17 buildings, including the main house, carriage house, barn, pigsty, and chicken

Figure 2-10. The farmhouse looking northeast, ca. 1930 (Schlesinger Library, Radcliffe Institute, Harvard University).

houses. In the early years of her ownership Shouse cleared out many of the existing outbuildings and began adding new buildings. To the north of the house she replaced an earlier barn with a gambrel-roofed horse stable. Also in this area was a long rectangular shed north of the stable, a chicken house near the current Associates Building, and another small shed; these were likely added sometime in the 1930s. There was also reportedly a pond and springhouse on the property, but it is unclear from historic documents and photographs where these were located.[27]

Figure 2-11. The barn looking north from the farm core, ca. early 1930s. Horse paddock, orchard, pastures, woods, and other outbuildings can also be seen (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-12. Farm worker and horse in the fields, ca. 1930s (Schlesinger Library, Radcliffe Institute, Harvard University).

According to Catherine Shouse, the previous owners had carried water in buckets from the spring downslope of the house to the east, but she installed a pump to bring water from the spring to the house, served by the new electrical system she also had installed around the same time. The cinderblock building near the spring, now called the springhouse, may date to the installation of this system.[28] In addition to electricity, a septic system, plumbing, and telephone service were also installed in the 1930s.

A 1937 aerial photograph shows the condition of the landscape not long after Catherine Shouse purchased the farm (Figure 2-13). The farm core is surrounded by cleared fields to the northwest, west, and south that appear to be under cultivation. As subsequent aerial photographs show the extent of cultivated fields being gradually reduced over time, this photograph provides the closest evidence of the farm landscape that predated the Shouse era. Directly west of the farm core are three regularly spaced rows of trees that are likely an orchard. Beyond that to the west and southwest are what appear to be hay bales spaced at regular intervals on the fields. The outbuildings seen in the ca. 1930 photographs east of the farmhouse are gone, but visible to the north are the gambrel-roof barn and another long gable-roof outbuilding, while to the south of the house are several square structures, whose purpose and construction dates are unknown. The main access road to the farm core leads from Trap Road east to the gambrel barn. An internal loop road extends south from the barn to the farmhouse, then turns west and north to connect back to the main access road, enclosing the house and domestic yard. Between the house and the barn is a stone wall, portions of which are still extant. Since this is not visible in the 1930 photograph, it was likely added by Mrs. Shouse. Irregular trails lead from the farm core down the hill to the east, one extending directly to a small cluster of trees around the springhouse, while others meandered to several points along Wolftrap Creek, which is wooded. East of the farmhouse, at the bottom of the hill near the creek was a large oval track. In June 1937 a party held for Catherine Shouse's birthday included a program of five horse races held on this track.[29]

Also visible on this photograph are two clusters of buildings historically associated with Wolf Trap Farm. The first is a small farmstead west of Trap Road and south of Wolftrap Creek, part of Lot 2 of the McDaniels farm that was inherited by daughter Alice McDaniel Follin. The house and outbuildings may have been built by Follin and her husband, or by a subsequent owner of the property, which was purchased by the Shouses in the 1950s. The second cluster lies south of the Shouse farm, on the east side of Trap Road. It includes a house, outbuildings, several fields in cultivation and three rows of what may be orchard trees. This lies on Lot 5 of the McDaniels farm, which was inherited by son Samuel McDaniel, Jr. It is

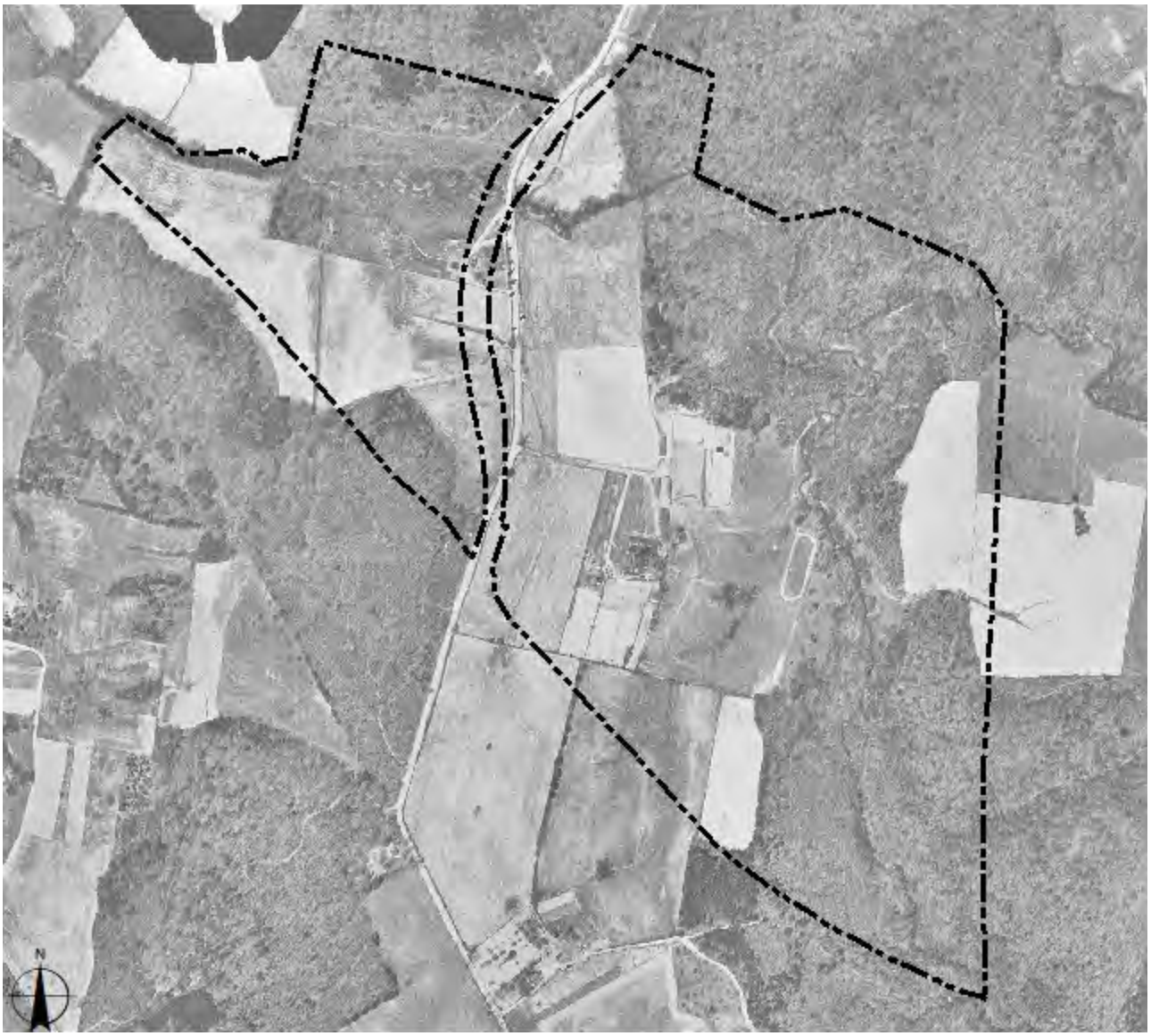


Figure 2-13. 1937 aerial photograph (Fairfax County, VA).

unclear when the buildings were constructed. Mrs. Shouse later recounted that the property included a four-room cottage that was reportedly the only survivor when the other buildings were burned during the Civil War.[30]

The family continued to add and remove buildings and landscape features throughout the 1930s, 1940s, and 1950s. Several small buildings were added to the property to house family and guests, mostly in the area south of the farmhouse now occupied by the Filene Center. These included an early 1930s three-room frame cottage to house the children and their governess, another children's cottage built around 1940 which reportedly became the "cook's cabin," and a cinder block three car garage with attached house, built in the late 1940s. A hay barn was built southwest of the horse barn in 1945. In 1947 Catherine Shouse purchased and moved a log cabin from Fredericksburg, VA, to serve as another guest house, to which she added a brick kitchen around 1963. The smokehouse between the farmhouse and the log guesthouse was built in 1949 by the Shouses' tenant farmer. Mrs. Shouse also built a "tenant house" around 1932 and a stone kennel with runs for her boxers in 1939; the location of these buildings has not been identified although the kennel was reportedly south of the house. The last substantial addition to the property was the brick house northeast of the farmhouse, what is now the Associates Building ,added as a guest house around 1952. Maps and photographs also show a number of small sheds and outbuildings on the property.[31]

While the Shouse family removed or rebuilt all the pre-1930 agricultural buildings in the farm core, the old McDaniel-era farmhouse remained as the main residence. Originally a one-and-one-half story log house covered in clapboard, a large two-story addition was built on the north side sometime before it was purchased by Catherine Shouse. Over time, she continued to add to the house, including a kitchen, sitting area, and porches (Figure 2-14 to Figure 2-16).

Although the family used Wolf Trap Farm as a weekend and summer retreat, it was important to the Shouses that it remain a working farm (Figure 2-11 and Figure 2-12). Indeed, Mrs. Shouse recalled that the farm, particularly in the early years, took "care of us, in every way except a cocktail before dinner." Her husband also came into the marriage with debts, and while she still retained an allowance from her father, the family supplemented their diet with produce from the farm. The farm produced crops like corn, wheat, alfalfa, and oats, and livestock were raised, including chickens, ducks, turkeys, and milk cows, all to supply the family and their friends. There was also a fenced vegetable garden south of the house. The Shouses did much of the early work on the buildings and landscape themselves, from fixing the house to processing slaughtered farm animals to laying

Figure 2-14. Evolution of the farmhouse over time. First addition: enclosed first floor porch on east elevation (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-15. Evolution of the farmhouse over time. Second addition: enclosed second floor on east elevation (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-16. Evolution of the farmhouse over time. Third addition: expansion to the west, ca. late 1940s (Schlesinger Library, Radcliffe Institute, Harvard University).

"clinkers" they obtained from a nearby electric light plant to cover farm roads.[32] During World War II Catherine Shouse participated in agricultural conservation programs and expanded the distribution of farm products as part of the war effort, and one newspaper article cited her scientific approach to "eliminate waste and preserve farm machinery" as an example of her expert running of the farm.[33] Although the Shouses contracted with tenant farmers for the day to day work, Mrs. Shouse continued to take an active role in the management of the farm, consulting with soil experts on what fertilizers to use. One such document from 1952 included a rough sketch showing the approximate locations of crop and pasture areas on the farm (Figure 2-17). As late as 1961, the fields at Wolf Trap were planted with clover, timothy, and oats, while onions, rape, turnip, radish, peas, lettuce, and chard were being grown in kitchen gardens.[34] The Shouses also

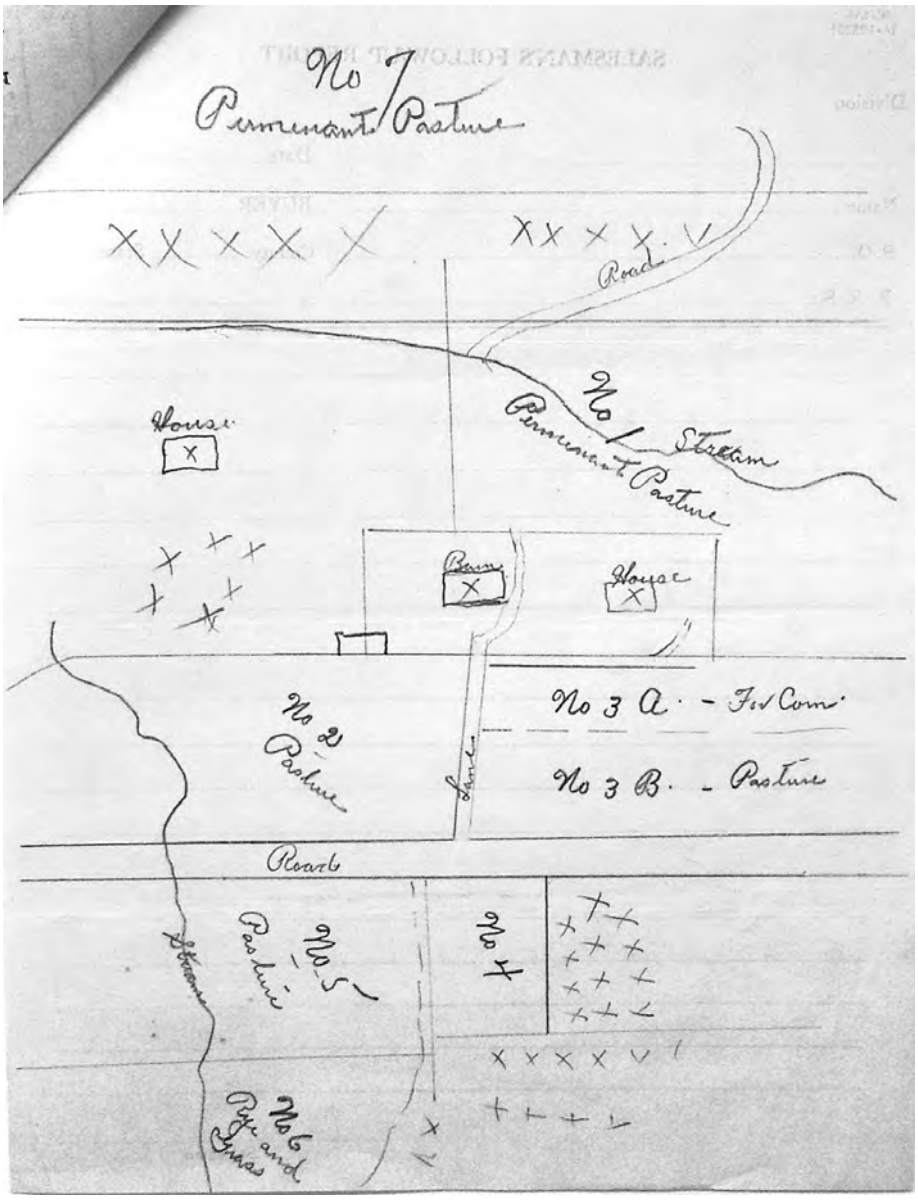


Figure 2-17. Sketch of crop and pasture areas at Wolf Trap Farm, 1952 (Schlesinger Library, Radcliffe Institute, Harvard University).

bred Thoroughbred horses and several different breeds of dogs. Several Boxers from their kennel were trained as military dogs during World War II.[35]

Wolf Trap Farm also served as a social and political gathering space for the family and their Washington connections. Mrs. Shouse later recounted that the family did much of their living out of doors. "The lawn around the big locust outside the farmhouse was our living room, and the dining area was under the apple tree... we had many suppers there for our friends as well as breakfast parties on special occasions."[36] Before, during, and after World War II, the Shouses frequently held Sunday barbecues and "mint julep parties" on the farm. Sometimes these were simple gatherings, but they also overlapped with the Shouses' charitable or political activities. Beginning in 1939 the Shouses held a "Have Fun Carnival" to benefit the occupational research and guidance activities of the Institute of Professional Women's Relations (founded by Catherine Shouse). Guests (there were 1400 in 1941) paid an entrance fee and played carnival-type games. The central feature was a dancing pavilion, surrounded by carnival booths run by members of Washington's social and political society. A staple of the fete was the Shouses' signature dish, Kentucky "burgoo," a meat and vegetable stew that Mrs. Shouse cooked outdoors in large stew pots over a fire trench.[37] In 1942, because many fete guests arrived by bus due to wartime shortages of fuel and tires, the Shouses sent hay wagons to bring the guests the remainder of the way (Figure 2-18). However, wartime shortages suspended the carnival from 1943 to 1945.

Figure 2-18. Catherine Shouse (seated) on the hay wagon used to transport guests to the 1942 carnival (The (Washington DC) *Sunday Star*, June 14, 1942).

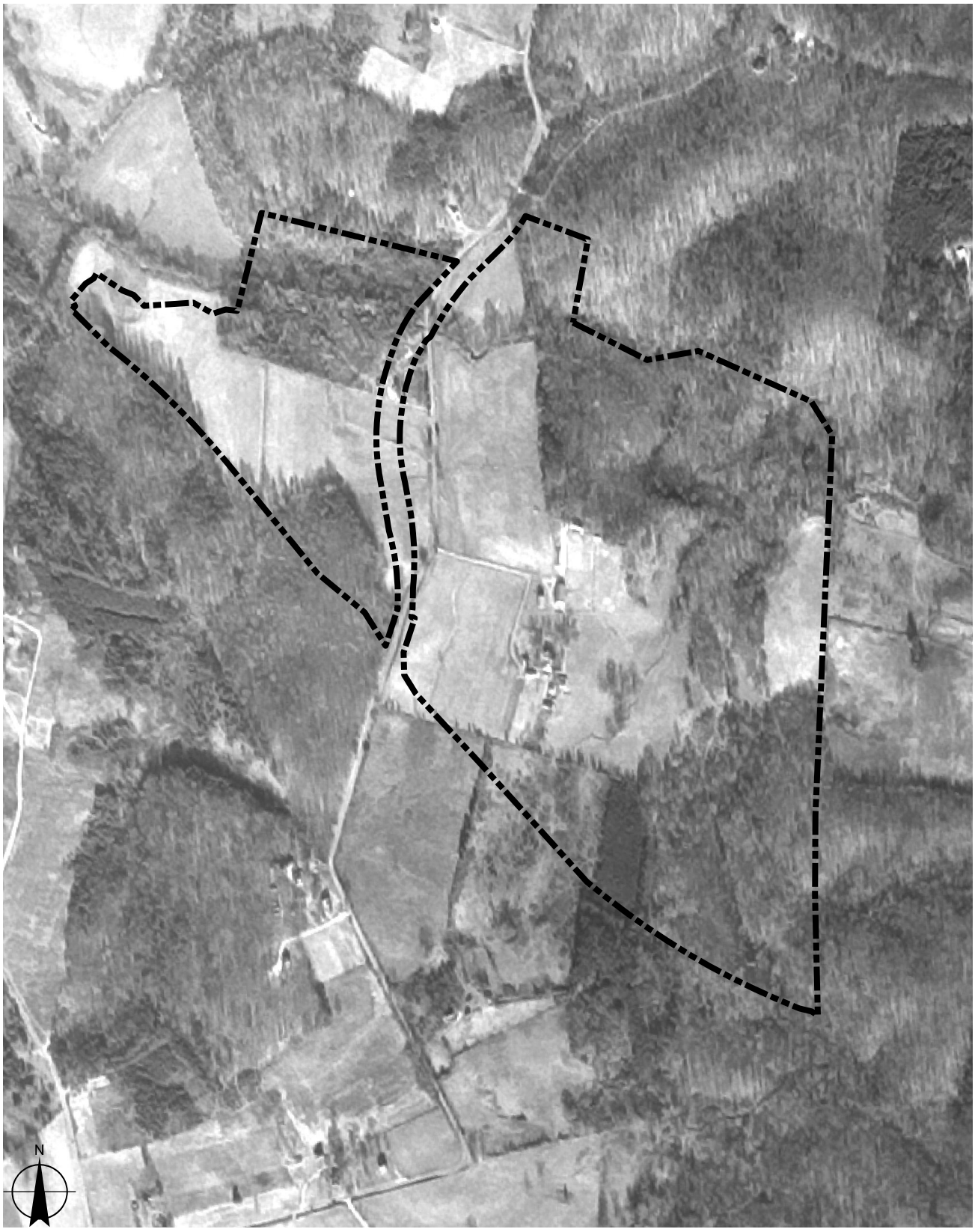


Figure 2-19. Aerial photograph of Wolf Trap Farm, 1949 (United States Geological Survey)

Although large scale events were curtailed, the farm continued to host social and political gatherings during the war. On August 10, 1944, the Shouses hosted members of the British delegation to the Washington Conversations on International Peace and Security Organization, informally known as the Dumbarton Oaks conference, the first important talks that led to the formation of the United Nations. A plaque once affixed to the locust tree near the farmhouse commemorated the informal talks that took place here (Figure 2-20). The Shouses also hosted officers on leave, including Generals George C. Marshall and Omar Bradley, and rented guest houses to officers who needed housing near Washington, DC. The Shouses resumed holding their annual carnivals in 1946, as well as other social and political events. One fete, held in 1949, honored the new Attorney General, J. Howard McGrath, and guests included Truman administration officials and Supreme Court Chief Justice Fred Vinson.[38]

Figure 2-20. Catherine Shouse with one of her boxers, sitting on a bench around the locust tree and under an early version of the Dumbarton Oaks plaque, ca.1947. (Schlesinger Library, Radcliffe Institute, Harvard University).

Music was an important part of these gatherings, whether it involved singing spirituals by candlelight or dancing on the dance platform the family had built. The 1946 carnival featured Sidney's Orchestra, a Washington institution that had been providing musical events since 1926, and singer Patricia Prochnik provided songs on request.[39] The importance of music at Wolf Trap Farm was no coincidence; Catherine Shouse was already a patron of the arts by the 1930s. She organized candlelight concerts in Washington, DC, to raise money for National Symphony Orchestra musicians in the 1930s and 1940s and she was elected to the board of the National Symphony Orchestra Association in 1949, later serving as vice president. By the 1950s and 1960s she was a well-known arts advocate. She chaired the President's Music Committee's Person-to-Person program from 1957 to 1963 and organized the first International Jazz Festival in 1962.

In 1955 Catherine Shouse acquired the 45-acre former Samuel McDaniel, Jr. property, Lot 5 of the original McDaniel Farm, to the south of her original purchase. Mrs. Shouse restored the house, which she called the "Plantation House" for use as a guest house. Two 120x105-foot tennis courts were built in this area in 1959, while a map from 1961 also shows a barn on the property (Figure 2-21).[40] With this addition, the Shouses' Wolf Trap Farm was approximately 168 acres.

In the 1950s development from the Washington, DC, metro area was beginning to encroach on the rural landscape of Fairfax County. In 1958 President Dwight Eisenhower designated a site about fifteen miles west of Wolf Trap Farm for the new Dulles International Airport (the completed airport, with its main terminal designed by Eero Saarinen, was dedicated in 1962). Given the development pressures and the added traffic along the nearby road between Washington and

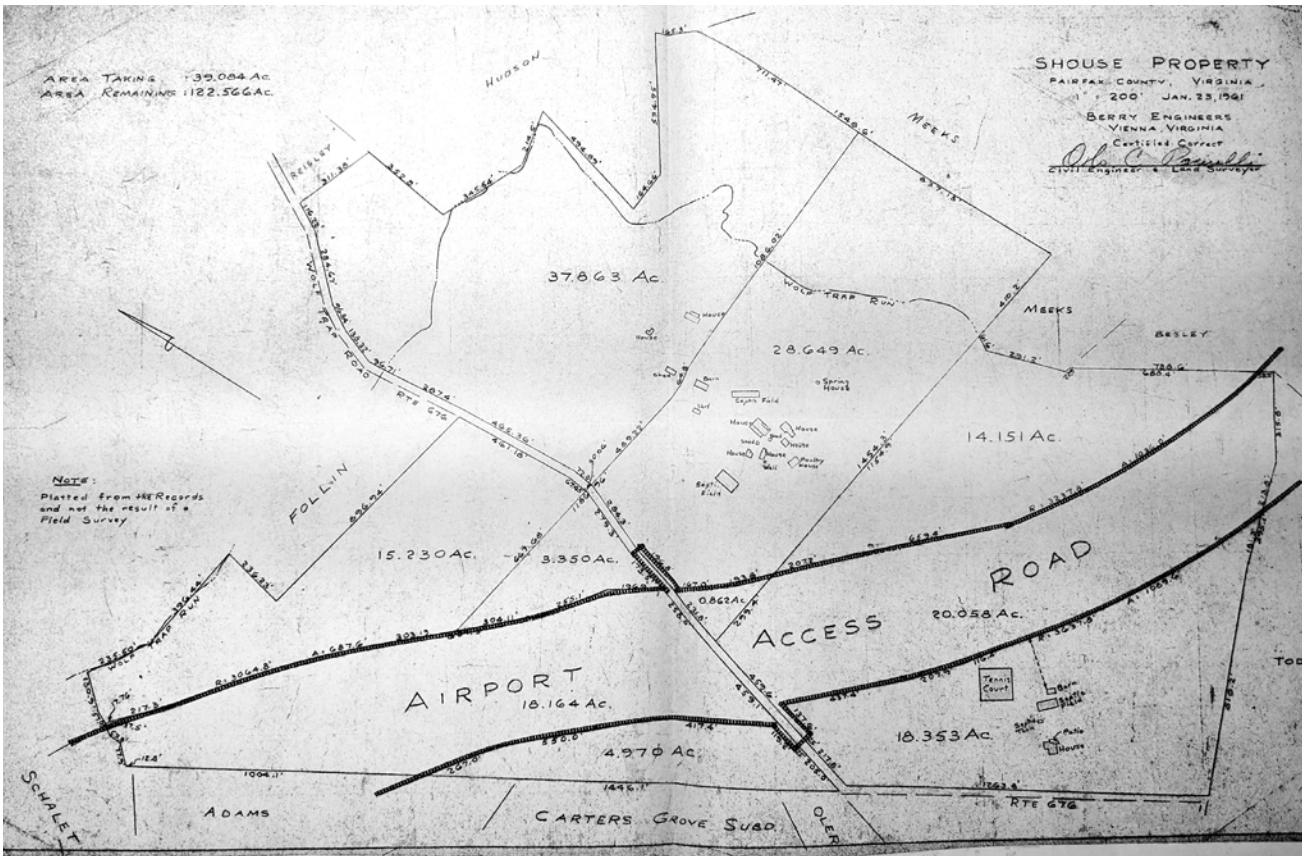


Figure 2-21. 1961 property survey showing Dulles Airport Access Road route in relation to Wolf Trap Farm (Schlesinger Library, Radcliffe Institute, Harvard University).

Dulles, Mrs. Shouse became interested in preserving the character of her rural farm. She wrote first to Fairfax County in late 1958, offering to will the farm to the county for a recreational park that would preserve it from subdivision development. She apparently received no answer to this offer, based on a subsequent letter to the county planning commission in 1967.[41]

Meanwhile, the Shouses were fighting the federal government on its plan to build a limited access road between Washington and the new Dulles airport. The original preferred road corridor would have cut right through the middle of Wolf Trap Farm, over the farmhouse and most of the outbuildings. The Shouses and their attorneys began corresponding and meeting with representatives of the Federal Highway Administration and the Federal Aviation Agency. While the Shouses were not able to reroute the highway to the north of Wolftrap Creek (in other words, away from their land), the final route did avoid the majority of the farm buildings (Figure 2-21 and Figure 2-22).[42]

Since the Shouses' offer of donating the farm to the county had fallen through, Catherine Shouse instead decided in 1961 to donate 37 acres of land north of the farm core to the American Symphony Orchestra League (ASOL) to serve as their national headquarters and "an international center for more than 1200 symphony

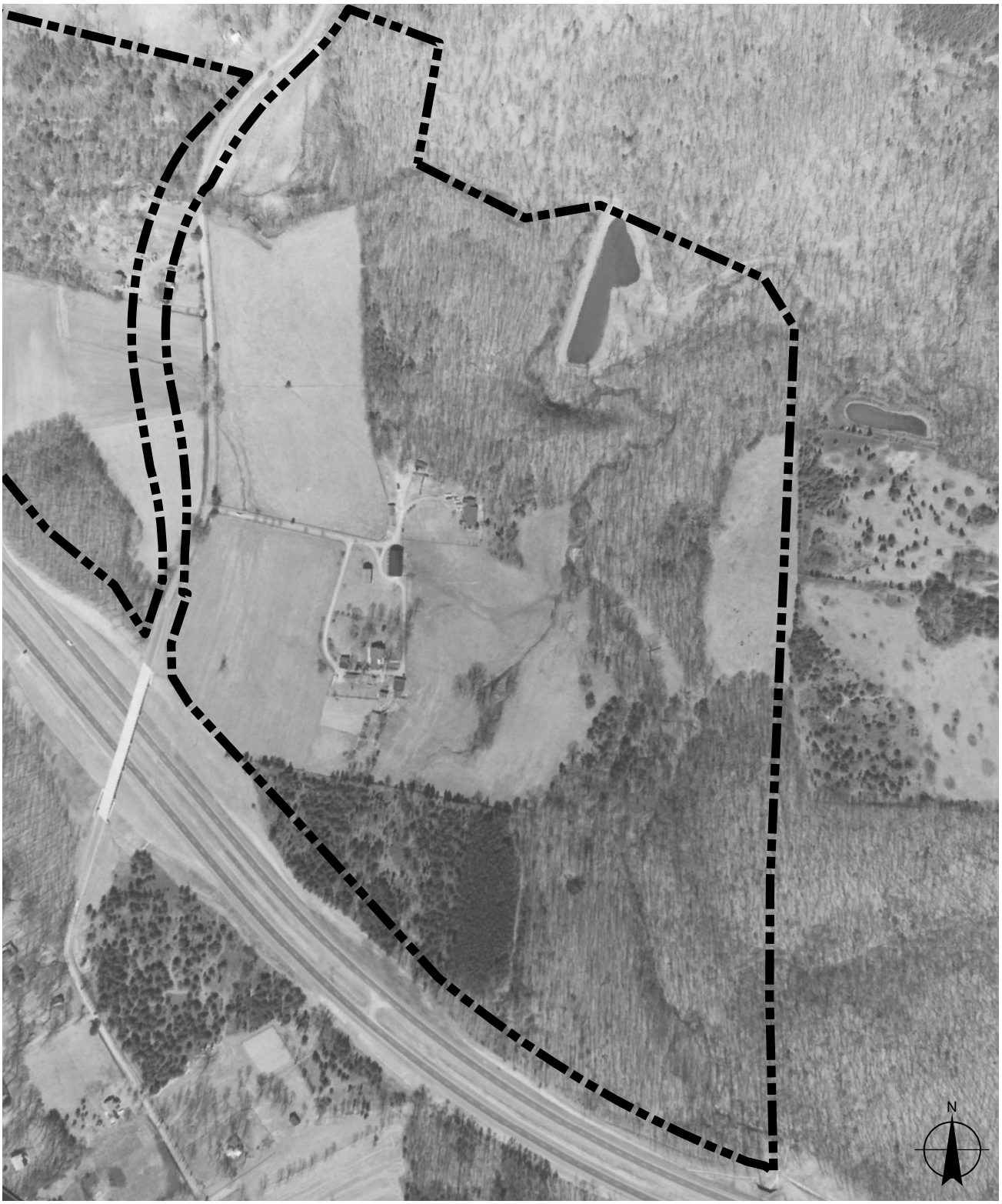


Figure 2-22. 1963 aerial of Wolf Trap Farm (partial); note new Dulles Airport Access Road and Trap Road bridge over the highway (United States Geological Survey).

orchestras in the United States and Canada." The plans for the land, to be known as Symphony Hill, included an administration building, library facilities, a small experimental auditorium, a conference center, a "Symphony Inn," and a "Great Hall," all to be designed by architect Edward Durell Stone. A committee, named The Friends of the American Symphony Orchestra League, would raise the expected $1 million for the buildings and equipment.[43] The following year the federal government provided compensation for the taking of Wolf Trap Farm land for the Dulles Airport Access Road in the amount of $59,000.[44]

In 1964 Catherine Shouse approached the National Park Service with a proposal to donate the remainder of Wolf Trap Farm north of the Dulles Airport Access Road to create a park dedicated to the performing arts. In her initial offer letter Mrs. Shouse stated that "There are many national parks throughout our country for the use of hunters, fishermen and families on vacation. With the growing interest and activity in so-called "culture" we do not have any park with brookside cabins for writers and composers, nor do we have, to my knowledge, such facilities combined on any project with a theater."[45] As for why Mrs. Shouse chose to donate this land to the National Park Service rather than the American Symphony Orchestra League, an early park proposal draft stated that there was "little possibility that through its own resources the League will undertake responsibility for financing the proposed concert hall or amphitheatre."[46]

Negotiating the donation and establishment of the park took approximately two years. Administering a park with a significant performing arts component was not traditionally part of the National Park Service's mission, and the details of the park's management and operation had to be worked out not only between Mrs. Shouse and the NPS, but also with the ASOL, which eventually decided to transfer its lands as well. At one point, there was a proposal to donate the land to the Smithsonian Institution, with the NPS to handle development, maintenance, and operation, but NPS Director George Hertzog was unwilling to accept this arrangement. In early 1966 Mrs. Shouse, the NPS, and ASOL reached a tentative agreement, pending the passage of authorizing legislation by the U.S. Congress.[47]

Landscape Condition (1930-1966)

The Historic Period Plan for 1930-1966 (HP-1) illustrates landscape conditions present during this period.

Catherine Filene (Dodd) Shouse altered the farm landscape considerably during her private ownership of Wolf Trap Farm from 1930 to 1966. She and her family used the property as a rural retreat, and to support that use, she had a number of the farm buildings removed, and installed running water, plumbing, electricity,

Figure 2-23. Ca. 1940s view showing the domestic character of the landscape around the house (Schlesinger Library, Radcliffe Institute, Harvard University).

and telephone service. Mrs. Shouse added on to the farmhouse in stages, and the landscape immediately surrounding the house took on a more domestic character, including flagstone terraces, shade trees, ornamental plantings, play areas for children, and seating areas for the family and guests (Figure 2-23). Over time, the family either constructed new buildings or moved existing ones to the property to serve as dwellings for children and guests. From the late 1930s into the 1950s, the family often used the property for formal and informal gatherings, including large annual fundraising carnivals featuring a temporary dancing pavilion, carnival booths, and outdoor barbecues. Other small gatherings held at the farm supported the family's political and social activities.

At the same time Wolf Trap Farm remained a working farm. Mrs. Shouse retained a farmer to work the land and took an active role in managing the farm landscape, especially during World War II when crops were distributed to support the war effort. Cultivated fields were generally located along Trap Road west of the farm core, while to the east the landscape was more wooded in character due to the presence of Wolftrap Creek. The agricultural fields south of the house, still under cultivation in the early 1930s, were allowed to return to woodland in the 1940s and 1950s. The main entrance to the farm was a dirt road perpendicular to Trap

Figure 2-24. ca. 1960s view of the Farm Core, looking southwest (Schlesinger Library, Radcliffe Institute, Harvard University).

Road that led east to the main barn. A roughly oval shaped road encircled the house and adjoining buildings, while other tracks connected the farm core to secondary buildings. The working landscape of the farm also reflected the family's participation in breeding, raising, and showing horses and dogs, with stables and kennels built to house the animals.

In 1962 the construction of the Dulles Airport Access road significantly altered the landscape. This cut across the property from southeast to northwest on the southwest side of the farm core, functionally dividing southern portions of the Shouse property, including a small cluster of buildings, from the remainder of the farm.

In general the landscape during this period is characterized by evolution over time, with some periods of more accelerated change, such as shortly after its purchase in 1930, and when the Dulles Airport Access Road was built. However, the Shouse family's use of Wolf Trap Farm as both a rural retreat and a working farm meant that areas, particularly in the farm core, maintained continuity of character throughout the period (Figure 2-24).

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Historic Period Plan 1930-1965
Study Area

- Wolf Trap National Park Boundary (1949)
- Wolf Trap Foundation Campus Boundary (2020)
- Building
- Patio/Walkway
- Road
- Mixed Upland Forest
- Successional Forest
- Mown Lawn
- Planting Bed
- Naturalized Area
- Pasture/Field
- Waterbody
- 100-year Floodplain
- Retaining Wall
- Fence
- Individual Tree
- Orchard Tree
- 10 Foot Contour (2020)
- 2 Foot Contour (2020)

Key

A Farmhouse, mid 19th-century

Notes and Sources
1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings
2. FEMA: Floodplain
3. 1949 USGS Aerial
4. 1963 USGS Aerial
5. 1964 Topographic Survey

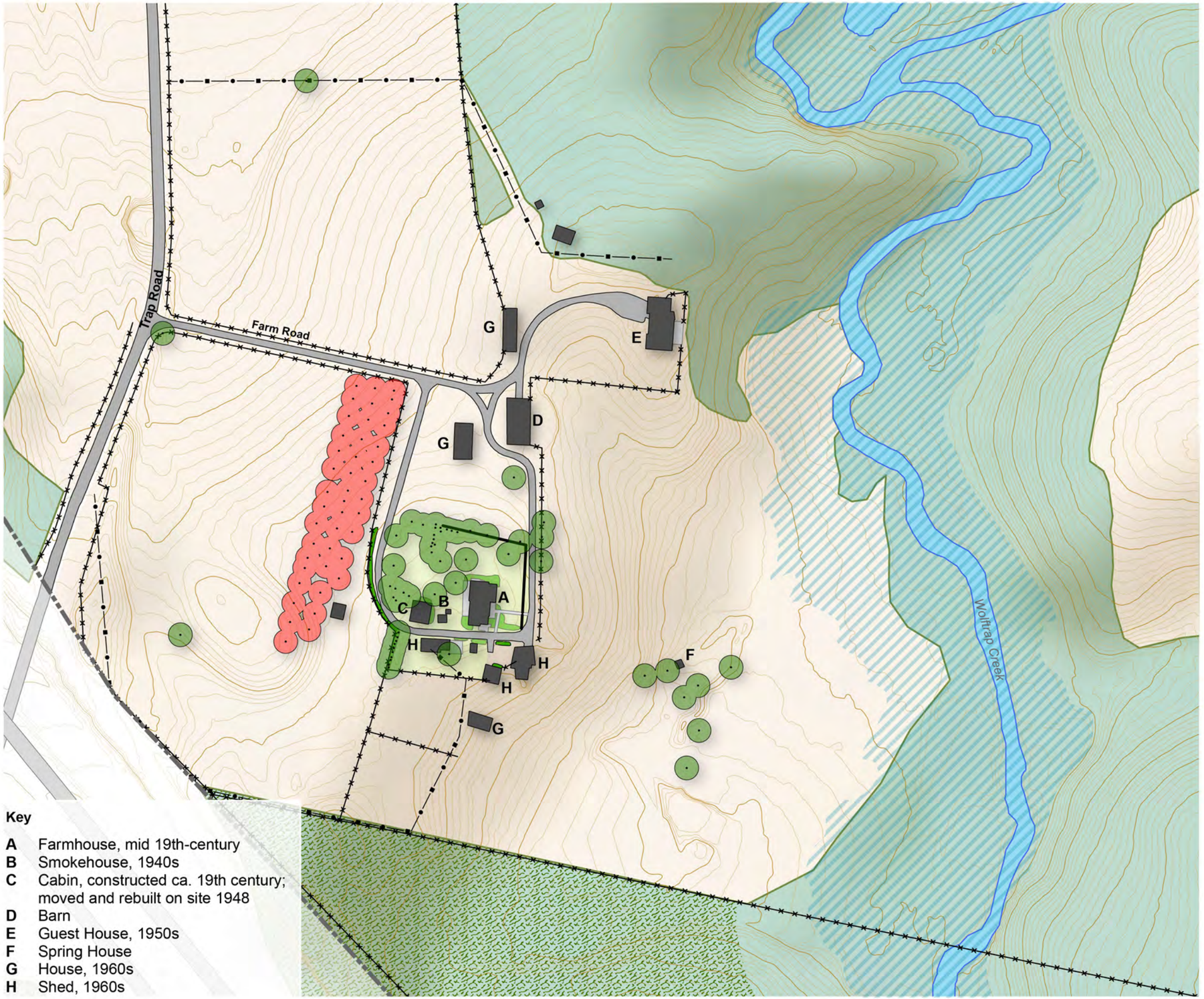
0 200 400 800 Feet
1"=400'

N

NPS No. WOTR 627 175090	May 2021	HP-1

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Historic Period Plan 1930-1965
Detail Area



- Wolf Trap National Park Boundary (1949)
- Wolf Trap Foundation Campus Boundary (2020)
- Building
- Patio/Walkway
- Road
- Mixed Upland Forest
- Successional Forest
- Mown Lawn
- Planting Bed
- Naturalized Area
- Pasture/Field
- Waterbody
- 100-year Floodplain
- Retaining Wall
- Fence
- Individual Tree
- Orchard Tree
- 10 Foot Contour (2020)
- 2 Foot Contour (2020)

Key

- **A** Farmhouse, mid 19th-century
- **B** Smokehouse, 1940s
- **C** Cabin, constructed ca. 19th century; moved and rebuilt on site 1948
- **D** Barn
- **E** Guest House, 1950s
- **F** Spring House
- **G** House, 1960s
- **H** Shed, 1960s

Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings
2. FEMA: Floodplain
3. 1949 USGS Aerial
4. 1963 USGS Aerial
5. 1964 Topographic Survey

0 75 150 300 Feet

1"=150'

N

NPS No. WOTR 627 175090	May 2021	HP-2

WOLF TRAP FARM PARK, 1966-1984[48]

In June 1966 Senator A. Willis Robertson, D-Va, introduced a bill in Congress to establish Wolf Trap Farm Park. The Senate Interior Committee and then the full Senate approved the new unit later in June.[49] In July the House Subcommittee on National Parks and Recreation approved the proposed Wolf Trap Farm Park, but consideration by the full House Interior Committee was delayed by that body's full schedule.[50] After some debate on the House floor the full House approved the bill. On October 15, 1966, President Lyndon Johnson signed Public Law 89-671, establishing Wolf Trap Farm Park as a "park for the performing arts and related educational programs, and for recreational uses in connection therewith."[51] Wolf Trap Farm Park was a unique and experimental creation, the first and only national park dedicated to the performing arts, although traditional recreation uses were also envisioned for the surrounding rural landscape.

Under the terms of the agreement Catherine Shouse donated 59 acres of land and the cost of a 3,500 seat amphitheater, estimated to be about $1.75 million, while the American Symphony Orchestra League donated the adjoining 37 acres on Symphony Hill previously transferred to them by Mrs. Shouse. The park size was limited to not more than 145 acres. The federal government acquired an additional 21 acres of land and 12 acres of scenic easement through donations and purchase at a cost of $71,000. The total acreage of the park was then just over 117 in fee and 12 in easement, a total of about 130 acres.[52] The cost of developing the park was estimated at this time to be about $500,000, to be paid by donated funds. An unusual element of the plan was that the National Park Service would provide a visitor center, parking, picnic areas, and a water system, and be responsible for physical maintenance of the park, while the non-profit Wolf Trap Foundation (founded concurrently with Mrs. Shouse's donation) would administer the programs, including booking, staging, operating the box office, and providing publicity and promotion for events.

While the National Park Service might have expected to lead planning for the new park, in practice Catherine Shouse retained a strong guiding hand. Throughout the early planning process, even before the legislation was signed in 1966, Mrs. Shouse reviewed and revised the development plans. A National Park Service park development proposal drafted in early February 1965 was revised by Shouse later that month. This document laid out a series of park development principles for land use areas, parking, and building locations, scale, and design (see box on next page for detailed list). While development plans would be refined and adjusted over time, the basic principles enumerated in this proposal by the NPS and Shouse are reflective of how the landscape emerged over time.[53]

1965 PARK PROPOSAL

Park Guidelines

1. All existing wooded and meadow areas to remain substantially intact.
2. Vehicles to be excluded from the park areas, except for a limited parking area adjacent to the visitor center.
3. All buildings in the woods or meadows to be designed compatible with this setting.
4. All park structures to be aesthetically pleasing and simple in design.
5. The interpretive effort to be centered on appropriate facilities relating to America's music and other art forms.

Design Elements

1. Visitor center and parking area at entrance to park.
2. Overflow parking on west side of Wolf Trap Road.
3. Covered "shed" (similar to the building at Tanglewood, Saratoga, or Ravinia) to accommodate 3,000 with capacity outside for 8,000-10,000, to be used as the summer performing center of the National Symphony Orchestra, ballet, theater, opera companies, light opera, bands and other musical groups; for the Conductor's workshop of the League; and for neighborhood productions for which there is currently no adequate provision.
4. Picnic tables or benches spotted along forest trails and scattered in stream bottom. Occasional open-sided shelters.
5. Rustic cabins scattered through forested hillsides, to be used by composer, conductors, writers, students or researchers.
6. Informal amphitheater in small natural bowl across Wolf Trap Run, to be used for NPS fireside interpretive programs or for informal musical presentations, lectures, etc.
7. "Quiet Area", secluded meadow and surrounding woods atop one hill, to be left as walking and sitting area.

Catherine Shouse envisioned a large amphitheater for public performances as the centerpiece of the new park. The property contained a natural, grassy bowl east of the farm core that the NPS considered the perfect spot to locate the amphitheater. Mrs. Shouse donated over $2 million for the construction of the amphitheater, which she planned to name the Filene Center after her parents.

For the design of the park and the amphitheater, Mrs. Shouse contacted a number of leading architects and landscape architects. She had previously consulted with Edward Durell Stone, who donated a plan for the American Symphony

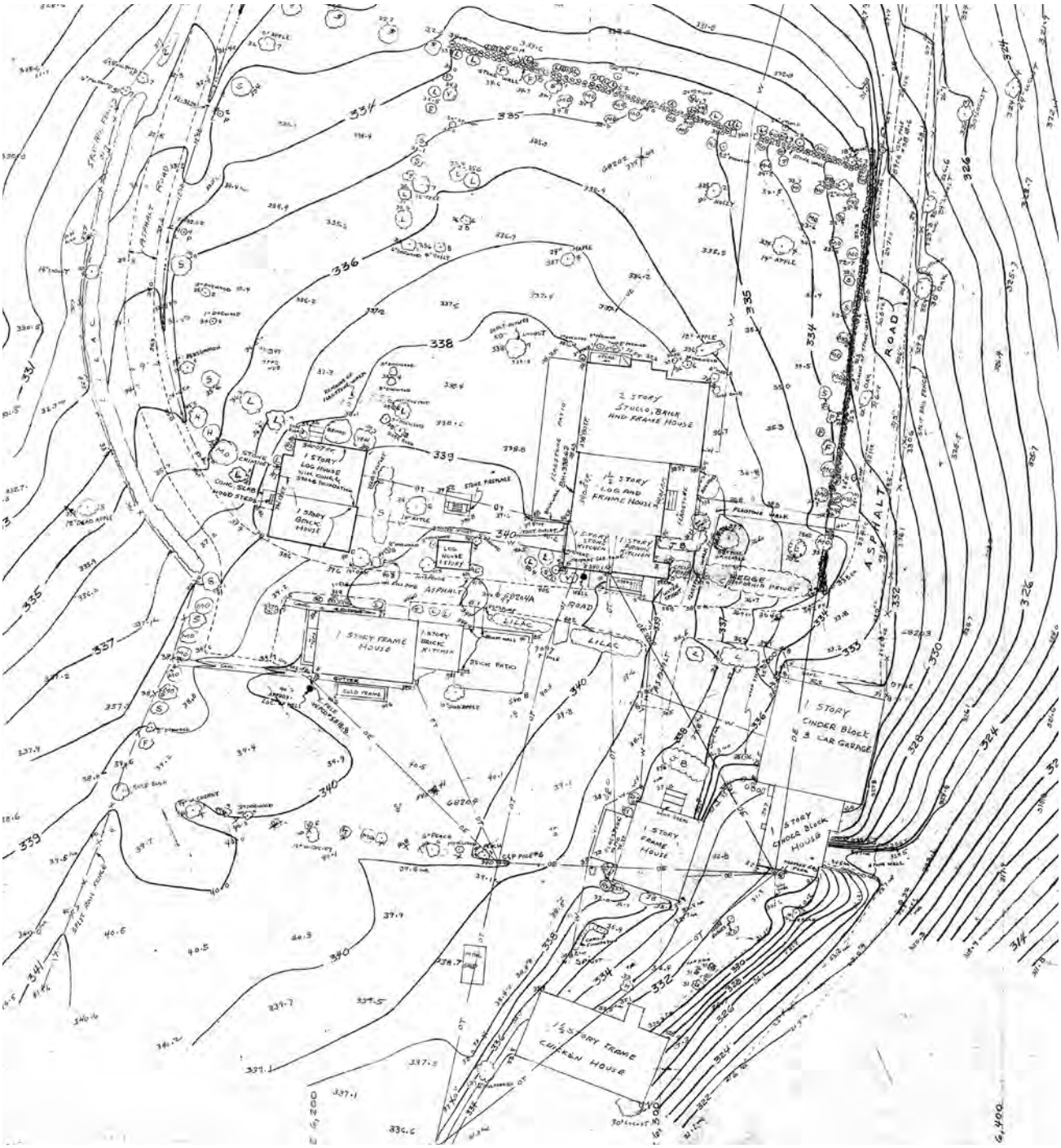


Figure 2-25. 1968 topographic drawing of the farm core, prior to construction of the Filene Center (National Park Service, 627/129930).

Orchestra League facilities prior to the National Park Service donation. In 1965 Stone's son, Edward D. Stone, Jr., a landscape architect, visited Wolf Trap Farm to discuss plans for the proposed national park. Early the following year, she invited landscape architect Dan Kiley to submit a general plan of development for the national park. Kiley prepared a plan and corresponded with Mrs. Shouse about details of the design through at least the summer of 1966.[54] However, Kiley's plan was eliminated as "too pretentious to be economical and did not sufficiently address the natural qualities of the land."[55]

By late August 1966 Mrs. Shouse had settled on a different designer for the amphitheater and park, the partnership of Edward F. Knowles and John F. MacFadyen of New York City.[56] Knowles, a native of New York City, graduated from the Pratt Institute in Brooklyn with a Bachelor of Architecture degree in 1951 and interned under Abraham Geller, Philip Johnson, Mies van der Rohe, and Edward Larrabee Barnes before going into private practice. Knowles is perhaps best known for his design, with Gerhard Kallmann and Noel McKinnell, of the Brutalist Boston City Hall, which won a design competition in 1962. Just prior to the Filene Center commission, Knowles had designed a trio of theater commissions: The LePercq space at the Brooklyn Academy of Music, The Chelsea Theatre in New York, and the Newhouse Pavilion at the Manhattan School of Music, also with MacFadyen (all three opened in 1970).[57] MacFadyen, a native of Duluth, MN, earned both undergraduate and graduate degrees in architecture from Princeton University and worked for New York firm Harrison and Abramowitz before opening a private practice. MacFadyen was particularly known for his performing arts centers which, aside from the Filene Center, included the Saratoga Center for the Performing Arts in Saratoga Springs, NY (opened 1966) and the Mann Music Center in Philadelphia (opened 1976).[58] The partnership had a strong background in performing arts spaces, with their combined work including the LePercq space, the Chelsea Theatre, the Newhouse Pavilion, the Saratoga Center for the Performing Arts, and (later) the Mann Music Center. It was the Saratoga Center that Mrs. Shouse reportedly admired and prompted her to suggest the team for the Filene Center, but she also knew MacFadyen personally: he had been a trustee of Symphony Hill and was involved in the planning (albeit not design) for the use of that facility.[59]

The MacFadyen and Knowles team also included a number of subcontractors, including structural engineers Lev Zetlin and Associates, mechanical engineer Peter Flack, landscape architects Clarke and Rapuano, as well as stage and acoustical consultants.[60]

Interestingly, MacFadyen and Knowles rejected the natural amphitheater previously identified by the NPS as the ideal location for the building (Figure 2-26 and Figure 2-27), instead opting to place it to the south, closer to the highway (the original proposed location is the present-day meadow). Mrs. Shouse agreed with them, noting that the new location was “down the hill below the old chicken house, which leaves the greater part of the open field from the crest of the hill to Wolftrap Creek open for public use.” The NPS objected to the new location, citing traffic noise, but the architects believed noise could be alleviated through the construction of a buffer wall or berm. Mrs. Shouse, who was paying for a large portion of the facility, carried her wishes on the location.[61]

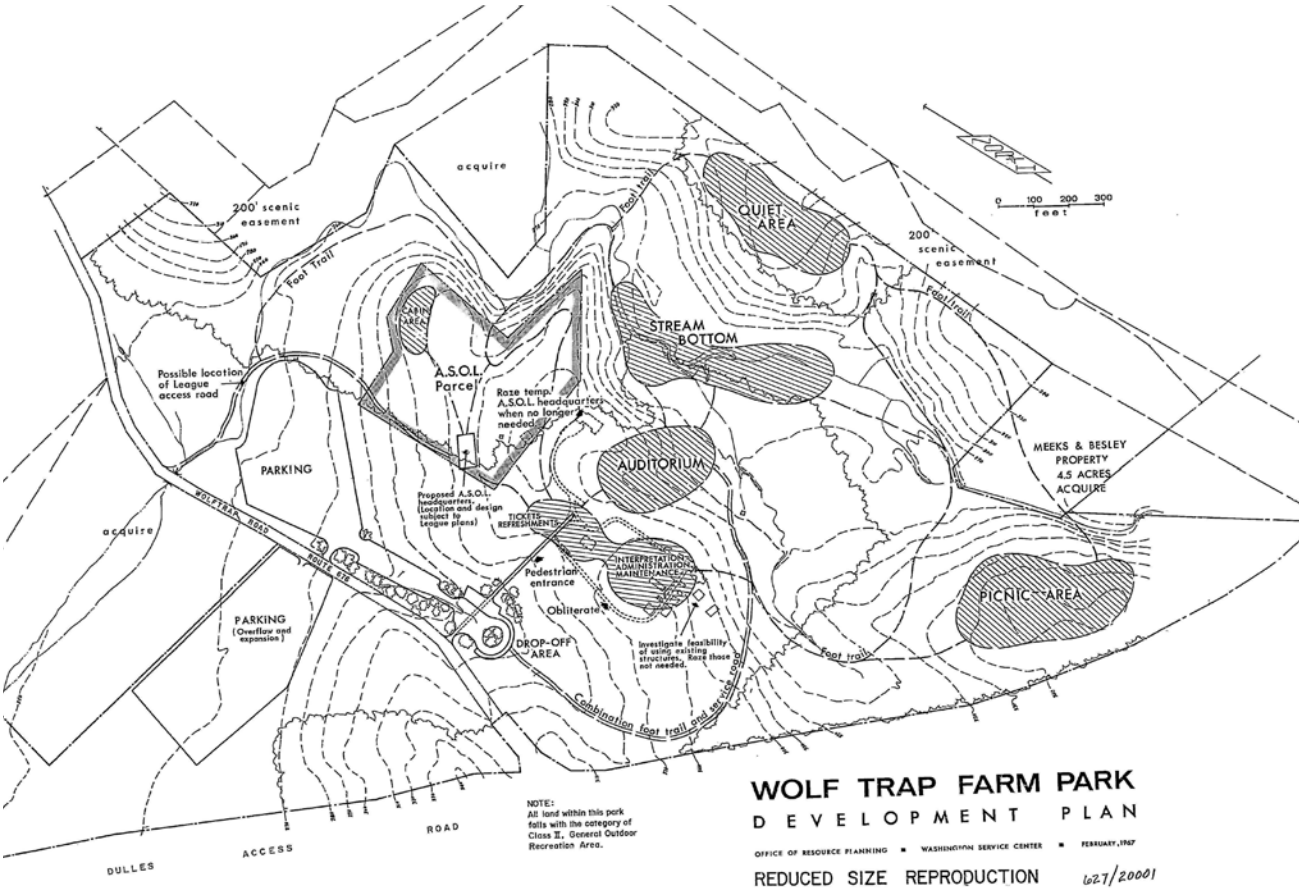


Figure 2-26. 1967 NPS development plan for the park, showing original proposed location of the amphitheater (labeled auditorium) (National Park Service).

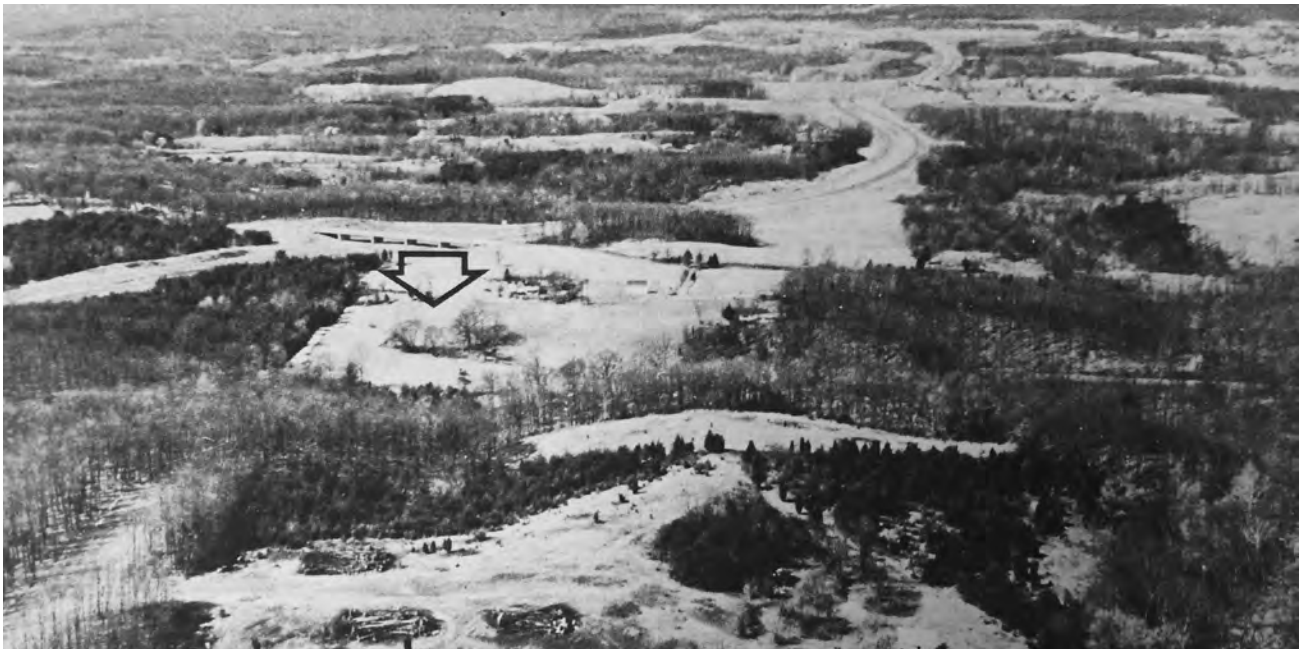


Figure 2-27. Ca. 1965 aerial looking southwest, showing original NPS-proposed amphitheater location at arrow (National Park Service).

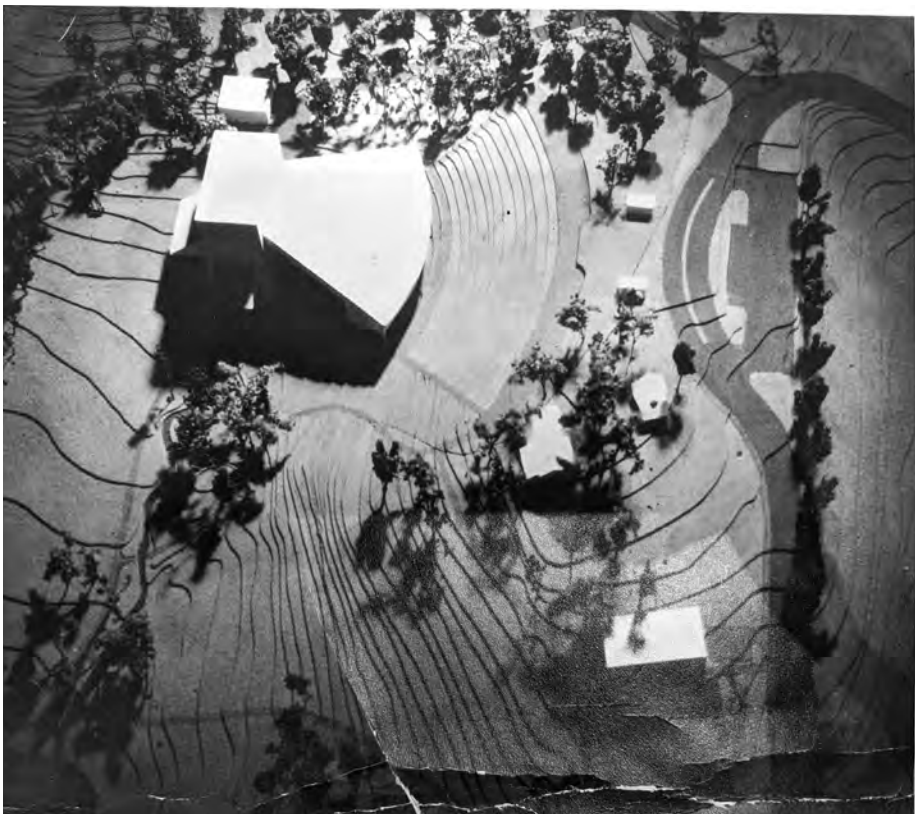


Figure 2-28. Photograph of Filene Center model in context, 1967 (Schlesinger Library, Radcliffe Institute, Harvard University).

MacFadyen and Knowles' design for the Filene Center was widely acclaimed. The design was unique, both for its sensitivity to its setting and for the care taken to enhance the audience's visual and auditory experience (Figure 2-28). In keeping with the minimalist architectural approach then still dominant in the profession, the team kept their design basic both to lessen its impact on the surrounding countryside and to provide a clean visual and acoustic quality. The orchestra floor followed the natural slope of the ground and the placement of the structure and stage allowed patrons on the grass beyond to have the same experience as those in seats or boxes. MacFadyen and Knowles harmonized the "disparate parts" of the design by using Oregon red cedar for the structural beams of the roof trusses and as sheathing for the steel and concrete structure of the rest of the building. The choice of cedar, which was expected to weather to a silver grey, also complemented the natural site and the acoustical design, which used angled "fins" at the side walls to reflect sound back to the amphitheater while still permitting views to the outside.

The terms of the agreement between the National Park Service and Mrs. Shouse included development of the entire park. In addition to the Filene Center, plans included an administrative building with museum space, a small natural amphitheater, and at least two studio cabins for use by writers and composers.[62] The landscape would be completed with picnic facilities in both the developed

Figure 2-29. MacFadyen and Knowles General Development Plan, 1967 (blank box in original scan) (National Park Service).

and woodland areas and two miles of walking trails, including rustic foot bridges over Wolftrap Creek, the latter of which would fulfill Mrs. Shouse's "desire to have these lands retained in wooded areas, streams, and rolling hills for the recreation and enjoyment of the people of all ages."[63]

MacFadyen and Knowles produced a general development plan for the park in 1967 (Figure 2-29). Aside from the location of the amphitheater, the land use areas and facilities were similar to those envisioned the same year by the National Park Service (Figure 2-26), namely parking at the west side of the park, an administrative/reception area on the top of the hill, the ASOL headquarters to the north, and quieter uses, including picnic, rehearsal, and studio areas along Wolftrap Creek. The extent of MacFadyen and Knowles' input on general park planning after 1967 is unclear.

With the location of the Filene Center set, further development of park facilities continued in the late 1960s. In addition to the amphitheater, plans for the park from this period (Figure 2-30) illustrate several new buildings and roads to

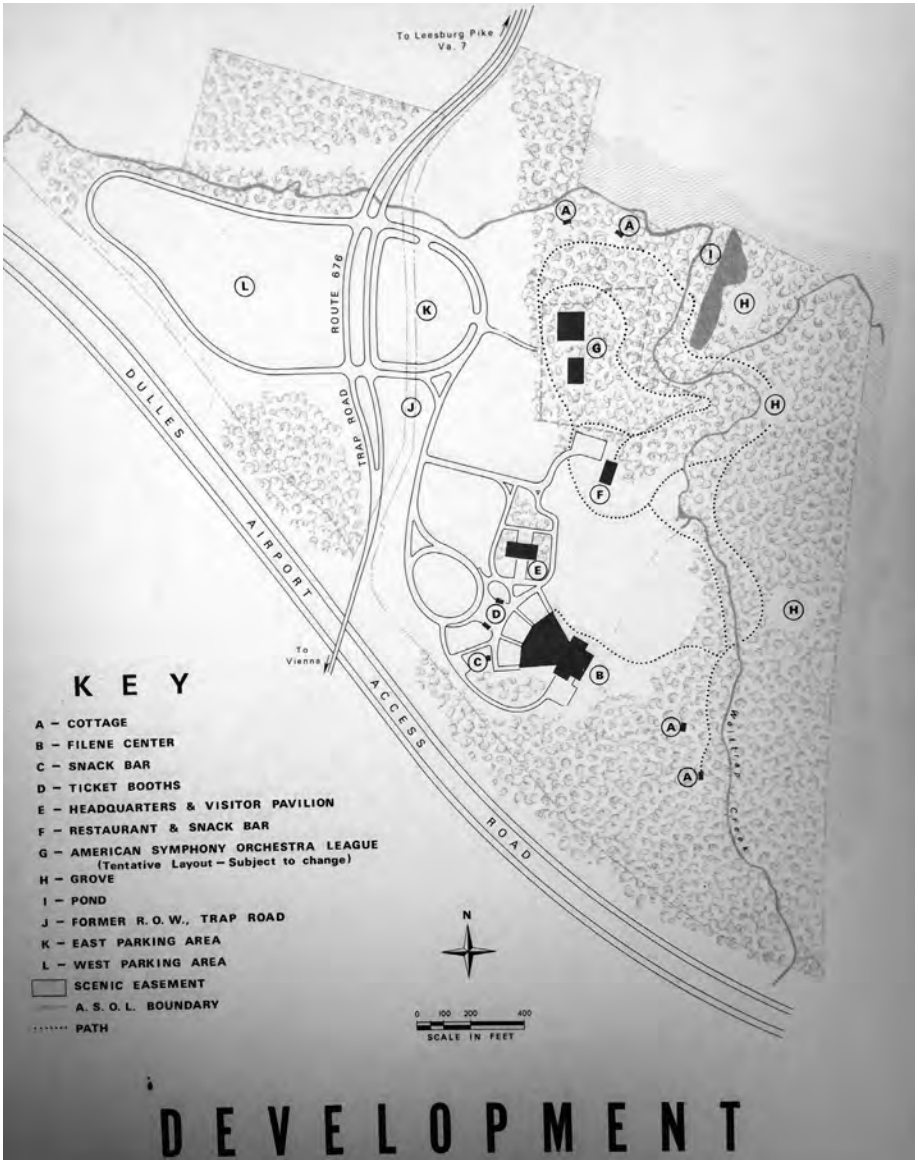


Figure 2-30. Undated development plan, circa late 1960s (National Park Service, Museum Resource Center).

complete the development of Mrs. Shouse's vision for the park. Northwest of the amphitheater would be the ticket booth and a snack bar, located off a circle drive that connected parking areas northwest of the amphitheater and on both sides of Trap Road to the front of the building. Plans also included a new park headquarters building that would stand north of the Filene Center, at or near the location of the Shouse farmhouse and outbuildings (Figure 2-31), which would be demolished. Northeast of the amphitheater and headquarters building was a restaurant, which would look over the adjacent meadow. Buildings occupied by the American Symphony League would stand east of the parking lots (Figure 2-32). Plans also included four small cottages for visiting composers, scattered in the woods near the creek. A series of winding paths or trails would connect all of the buildings, as well as the large constructed pond between Wolftrap Creek and

Figure 2-31. Buildings near the farm core that were later razed, 1968, looking northwest from the approximate site of the Filene Center (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-32. NPS officials in front of the American Symphony Orchestra League/Associates Building, 1968 (Schlesinger Library, Radcliffe Institute, Harvard University).

the Spring Branch that the National Park Service had acquired from a neighboring property (Figure 2-33).

A ceremonial ground-breaking was held in May 1968, with First Lady Claudia "Lady Bird" Johnson attending (Figure 2-34).[64] Initial bids in the summer of 1969 far exceeded the funds available for construction, and the architects set to cutting "extras" from the contract. These included the elimination of the fire protection

Figure 2-33. View of the pond, 1968 (Schlesinger Library, Radcliffe Institute, Harvard University).

system. While the plan was to add the system on a separate contract, this decision would later have tragic consequences.[65] Norair Engineering Corp, Washington DC, was awarded the contract at a cost of $2,207,800.[66]

Construction began on July 1, 1969.[67] Although the orchestra floor was designed to follow the natural slope of the land, the construction necessitated substantial excavation and recontouring the land to lay utilities and ensure drainage, install the covered seating area, and develop parking, driveways, and sidewalks.

Figure 2-34. Catherine Shouse ceremonially breaks ground for the Filene Center in 1968 (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-35. Hay Barn, 1968 (Schlesinger Library, Radcliffe Institute, Harvard University).

On May 27, 1970, First Lady Patricia Nixon officiated at the "topping out" ceremony. Nixon (who had just been appointed honorary chair of the Wolf Trap Foundation) blew a gold whistle to signal the hoisting of a Virginia pine tree onto the roof. The ceremony was based on a German tradition that winds whistling through the branches of a tree will bring good luck. Dr. Joseph C. Palamountain, president of Skidmore College, Secretary of the Interior Walter J. Hickel,

Figure 2-36. Concert held during construction, September 11, 1969 (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 2-37. Visitors walk from the parking lot to the Filene Center, 1970s. Note elevation of Gil's Hill (right) prior to regrading in the 1990s (Schlesinger Library, Radcliffe Institute, Harvard University).

Representative John P. Saylor (R-PA), and Catherine Filene Shouse were also present at the ceremony.[68]

On March 13, 1971, as construction was nearing completion, a fire broke out at the site, causing $650,000 in damage to the building. The fire, which was later attributed to arson, started on the ground level near the stage and concentrated in the auditorium and stage area. Firefighters had a difficult time battling the blaze, which happened during the night, because water plugs had not yet been hooked into the main water lines at the site.[69]

Despite fears that the fire would delay the opening of the center, Mrs. Shouse rallied volunteers and fundraisers to ensure that the damage would be fixed, although the architect and contractors feared that the work quality might suffer as a result. In May the New York Philharmonic gave a benefit concert at Constitution Hall to assist in repair costs from the fire. Insurance covered the basic damages, but the benefit assisted with overtime costs to ensure opening the structure without delay due to the fire.[70] The Foundation went forward with plans for the Filene Center's first season. While Wolf Trap would not have a resident orchestra, the Foundation planned to offer a variety of events during its opening season, from pianist Van Cliburn to the Joffrey Ballet to the New York City Opera and various orchestras. The 33rd National Folk Festival featuring pop, blues, and jazz was scheduled at the Center for August 1971.[71]

In late June newspapers across the country covered the impending opening of the Filene Center. The cost of the facility had risen from the original $2 million donated by Mrs. Shouse to $3 million, with the remainder covered by donations

Figure 2-38. The Filene Center shortly after opening, July 1971 (National Park Service Museum Resource Center).

she helped to raise through the Wolf Trap Foundation. Shouse was widely cited as the "patroness" of the endeavor. [72]

On July 1, 1971, the Filene Center officially opened on schedule with an inaugural concert by the National Symphony Orchestra with pianist Van Cliburn, bass-baritone Norman Triegle, and 200 singers from the Washington area. Guests at the concert included First Lady Patricia Nixon, First Lady Consuelo Gonzales de Velasco of Peru, the Peruvian Ambassador and his wife, Secretary of the Interior Rogers C.B. Morton, and Governor and Mrs. Linwood Holton of Virginia. The evening started with a Marine Band prelude. Following the intermission, Catherine Filene Shouse was awarded a surprise honorary doctor of law degree from American University, and was given a standing ovation. While it rained during the performance, Mrs. Shouse considered this a sign of good luck.[73]

The Filene Center opened to widespread acclaim and garnered a great deal of praise in its first months. Washington area residents flocked to the venue and newspaper critics "praised it for its physical beauty, the excellent acoustics of the auditorium, and for the high quality of entertainment." The venue (Figure 2-38 and Figure 2-39) was also noted as convenient to Dulles Airport. In addition to its new status as a national showcase for the arts, Wolf Trap was also seen as "a place where new talent is developed" through its summer workshops for high school and college students in music, ballet, and theater. Although it regularly attracted top national and international performers, the park was reported as a "place without pretensions where the American Arts are accessible to all of the

Figure 2-39. Patrons in the meadow north of the Filene Center, shortly after opening, July 1971 (National Park Service Museum Resource Center).

American people," and had the "potential to bring the people to the arts" rather than "bringing the arts to the people...a subtle but important difference."[74]

Several hundred thousand people attended performances at the Filene Center throughout the 1971 season, and figures in the following ten years hovered around half a million people per season.[75] In addition to its popularity, the facility was

Figure 2-40. Aerial of Wolf Trap Farm Park from the southwest, 1971. Note the white color of the guest house/usher's cabin (middle left) in comparison to its current brown color (National Park Service).

Figure 2-41. Aerial of Wolf Trap Farm Park from the west, 1971 (National Park Service).

Figure 2-42. Aerial of Wolf Trap Farm Park from the north, 1971 (National Park Service).

also widely praised for its setting, design, acoustics, and general character.[76] In November 1975, the *Architectural Record* featured the Filene Center in an article on design for recreation, noting that "giving lighthearted buildings and structures a contextual 'fit' can be fun." The article featured structures that "fit into their surroundings (and limitations), and…express exuberance." The section on the Filene Center was headed "A 'bare-bones' pavilion lets the natural landscape help

Figure 2-43. Aerial of Wolf Trap Farm Park from the east, 1971 (National Park Service).

in a musical success," and focused on how the center integrated with its natural site.

> . . .(T)he architects reduced the structure to a functional minimum to lessen its visual impact on the countryside. . .little more than basic elements have been built to project sound from the stage in an ideal manner to such a large audience. And with the exception of those thousand seats in the balcony, the audience sits on the natural slope of the ground. This allows half the patrons to sit on the lawn outside the shelter – while maintaining good visual contact with the performance. Even those within the enclosure look directly into the woods on both sides of the stage.[77]

Despite the praise for the Filene Center's design and program, there were still a number of issues to deal with in the years following its opening. Cuts related to funding, the accelerated schedule following the fire, and alleged design flaws resulted in three significant issues. The first was water seepage, particularly into the green room and the dimmer room.[78] The second significant issue was related to birds. The open-sided auditorium and roof structure invited birds to roost over the seating and in the stage house.[79] The third significant issue was traffic noise. NPS planners had objected to the Center's placement so close to the road, but were overruled by the architects and Mrs. Shouse. Indeed, when the Filene Center opened, road noise was an issue. The architects had proposed the construction of an earthen berm to deflect sound, but this was not carried out at the time. Some vegetation was planted, but it did not block much of the sound. The architects also proposed the construction of an administration building between the amphitheater and the road, but this also never came to fruition. At one point,

Figure 2-44. Trap Road construction, ca. 1970, looking northeast from the Dulles Airport Access Road (National Park Service).

Mrs. Shouse advocated for reducing the speed limit on the highway to 25 miles per hour, but even her considerable political influence could not achieve this. It remained an ongoing issue into the early 1980s, particularly as there were plans for a toll road to be built alongside the airport access road.[80]

Access to the site as well as parking proved to be problematic at Wolf Trap early on in its development. Initially, the park was only accessible from Trap Road, a narrow, twisting lane running from Leesburg Pike (Route 7) on the north to the town of Vienna on the south. In 1970 the Virginia State Highway Commission began work on realigning and widening Trap Road through the park to the existing bridge over the Dulles Airport Access Road (park planners had initially hoped to relocate Trap Road around the perimeter of the park, but that plan had to be abandoned early). The widened Trap Road became a continuation of Towlston Road that was also being extended through a new subdivision north of the park (Figure 2-44). As part of this project, the small farm cluster west of Trap Road and south of Wolftrap Creek formerly associated with Alice McDaniel Follin (Lot 2 of the original McDaniel tract) was removed. The widening was completed at the end of the 1971 performance season. However, residents of the new subdivision objected to the main entrance to the park running through their quiet neighborhood (the subdivision was named Shouse Village in honor of Mrs. Shouse, but otherwise had no connection to her). Despite objections from the Federal Aviation Administration, which had jurisdiction over the highway, ramps were built in 1971 to directly connect Trap Road and therefore Wolf Trap Park with the Dulles Airport Access Road. Correspondence in her private papers suggests Mrs. Shouse was lobbying for this solution; shortly after she wrote to Undersecretary of the Interior Fred E. Russell in November 1970 expressing that

it was "heartening to know that you are actively interested in the parking problem at Wolf Trap," Russell announced that he and the Transportation Department had reached an agreement to add the ramps. The ramps, which only served traffic to and from Washington, DC, were initially open only during scheduled performances.[81]

While the new roads improved access to the park, parking proved to be a major problem. The proposed parking lot on the west side of Trap Road was deleted from the project as a cost-cutting measure in 1968. The Wolf Trap Foundation proposed paving any relatively level surfaces to accommodate parking for approximately 2,000 vehicles, but the NPS refused this plan as incompatible with the park's natural surroundings and Mrs. Shouse's intentions for the site. Temporary parking was allowed west of Trap Road in time for opening night in 1971. Pedestrians attempting to cross Trap Road from the west parking lot, however, caused cars to backup onto the Dulles Airport Access Road at the Wolf Trap exit before performances. Consequently, in 1972 the NPS built a pedestrian tunnel beneath Trap Road. At the same time, the west parking lot, which accommodated 1,000 vehicles, was paved with asphalt. A smaller parking lot on the east side of the road for 350 vehicles was also finished. These provided adequate parking for all but the largest crowds, when overflow parking was provided on grassed areas.[82]

In addition to addressing construction-related problems with the Filene Center, the National Park Service was also tasked with expanding the facilities to accommodate the crowds being drawn to the venue. The inaugural season had brought in over a quarter of a million visitors and $1 million in gate revenue.[83] The $600,000 budget ceiling originally proposed was grossly inadequate to accommodate these numbers and to implement the vision of Wolf Trap Farm Park. With the Department of the Interior working through the Office of Management and Budget and Mrs. Shouse working behind the scenes with her political contacts, various budgets were proposed up to over $9.5 million, before Congress passed a new ceiling of nearly $5.5 million in April 1972.[84] The funds would go toward expanding the facilities at Wolf Trap, including light and sound control, weather and fire protection, an orchestra shell, and a projection booth. Park planners also wanted to improve parking and sidewalks leading to the center, build an additional amphitheater for simultaneous performances and a visitor center with an auditorium for rehearsals or smaller productions, and expand the concession and picnic facilities.[85]

Over the following years, some of these improvements were implemented, while others stalled due to lack of funding or the prioritization of funds for other

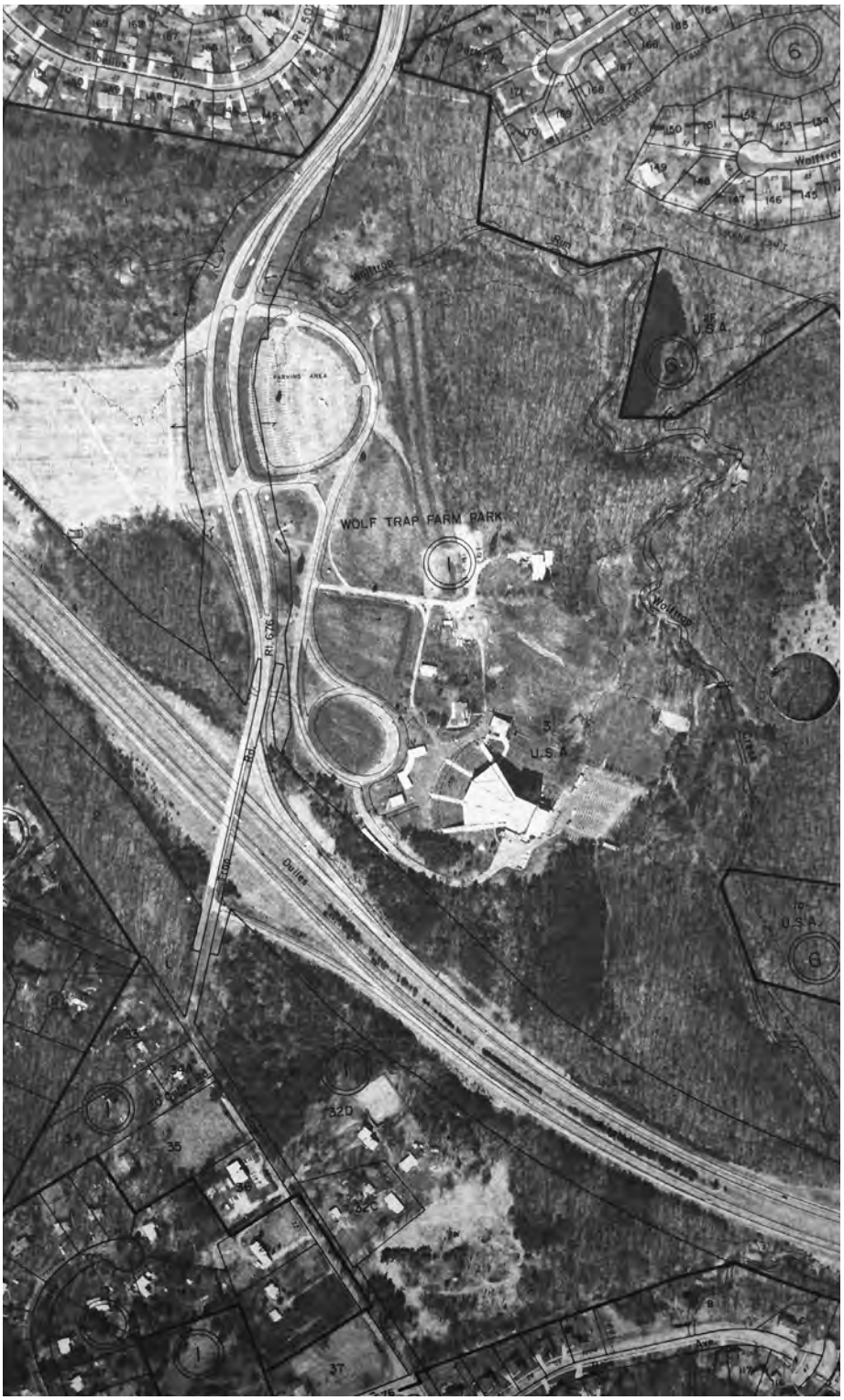


Figure 2-45. Site aerial, 1970s (National Park Service).

projects. Consequently, several of the new buildings illustrated in the development plan were never built, requiring the reuse of existing buildings that were originally slated for demolition. By 1971, several small buildings stood along the plaza area near the Filene Center to support patron use. These included the ticket booth,

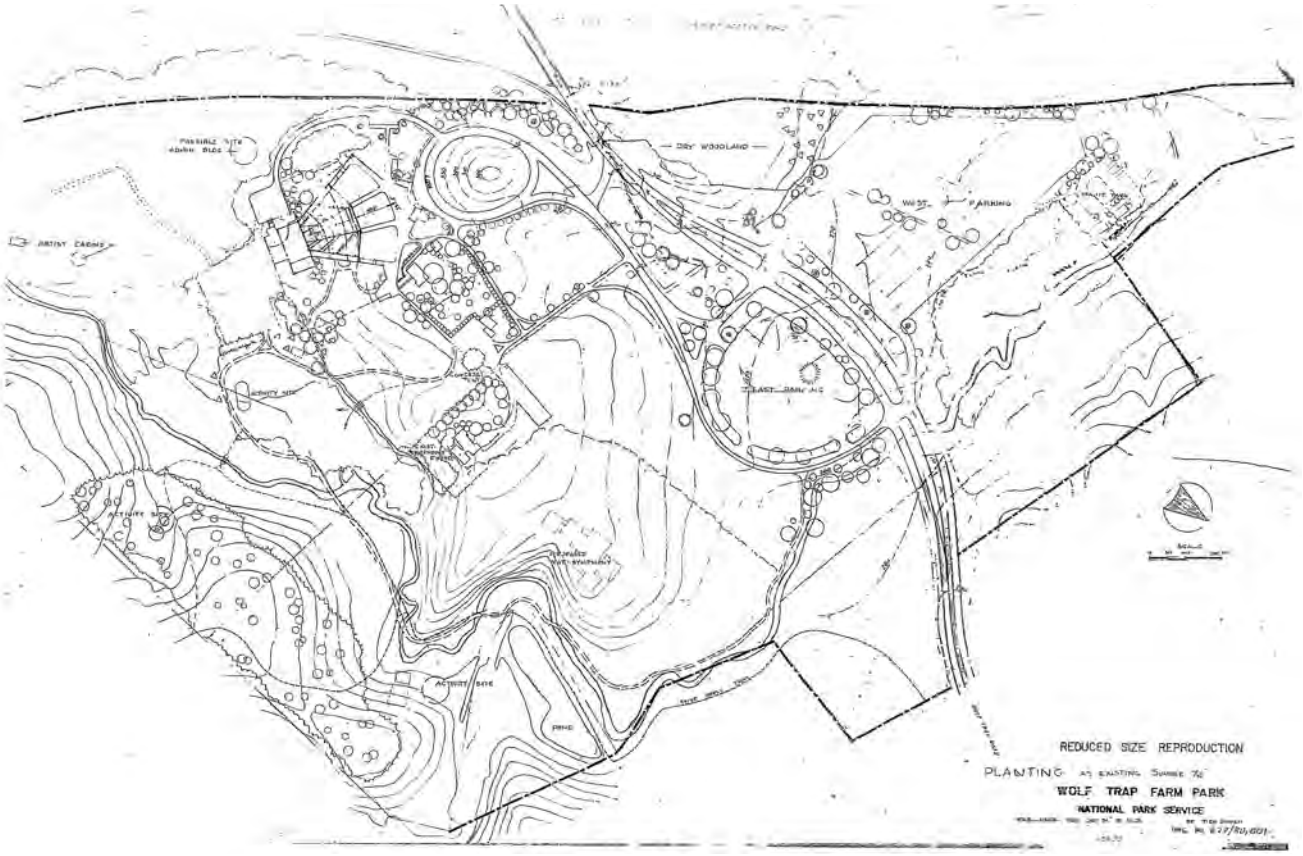


Figure 2-46. 1974 drawing showing existing plantings at Wolf Trap. Note existing horse trail at the bottom of the map; this may be a Shouse-era feature (National Park Service).

located directly in front of the amphitheater, a concessions building southwest of the ticket booth, and additional concessions building/restroom building east of the farmhouse. Park police and visitor services trailers stood southwest of the ticket booth along the Dulles Airport Access Road (Figure 2-45). These were originally two narrow trailers on the south side of the road that led from the circle drive to Lot 1 behind the Filene Center. Around 1980 another trailer was added on the north side of the road across from the original trailers (this trailer may have been replaced with a larger one around 1985 when workers were on site to repair a cracked queen beam on the Filene Center).

Park development during this period also included a number of plantings in the newly developed areas. Canopy trees were planted along the main circle drive and east parking lot and planting beds installed on the north and south sides of the Filene Center stage. Vegetation planted on the south side of the Filene Center, between it and the Dulles Airport Access Road, created a visual buffer, but similar vegetation was not established on the north side by the early 1970s (Figure 2-46).

Some early plans showed the complete demolition of the farm core buildings and the construction of a new administration building in their place. By November 1971 an updated plan showed the farmhouse, smokehouse, and log guest cabin

marked as "temporary administration" with a circled area to the northeast identified for a visitor center. It also illustrated a planned maintenance area in the vicinity of the west parking lot. Neither the new administrative building nor the visitor center were built, likely due to lack of funding. Instead, the NPS modified the existing Shouse farmhouse to serve as an administration building. In addition to interior changes to accommodate offices, the NPS built an addition on its southeast corner in 1973 for switchboard equipment. Wolf Trap Superintendent H. Gilbert Lusk moved his office from National Capital Parks headquarters to the farmhouse in March 1971.[86]

Another repurposed building on the property was the brick guest house northeast of the farmhouse. The American Symphony Orchestra League initially occupied the building as its headquarters and retained rights on five surrounding acres, part of the agreement it had with Mrs. Shouse. The organization continued to use the building until November 1982. Subsequently, the Wolf Trap Associates took over the use of the building.[87] In the 1960s a trailer intended to be a temporary addition was located behind the building and used for park operations. An addition later connected the trailer to the building.[88]

Many of the outbuildings used by the Shouses south of the circle drive around the farmhouse were demolished to make way for the Filene Center. These included a concrete block house and attached garage, a one-story frame house, a one-and-one-half-story frame chicken house, a one-story frame house with an attached brick kitchen, and a metal shed (Figure 2-31). After the initial development, only two remained: the smoke house, built by the Shouse's tenant farmer to smoke meats, and the guest cabin, originally a two-story house that was moved to the property and rebuilt as a one-story cabin by the Shouses in 1947. The smoke house was rebuilt on a concrete foundation in the 1970s. In 1976 the National Park Service dismantled the log portion of the cabin, replaced logs, and remortared the logs. Initially the cabin was used as a ranger and first aid station. One of the most prominent buildings demolished during the development of the park was a large gambrel-roof barn, also known as the "hunter's barn," built by the Shouses for their horses.[89]

In December 1973 the "Composer's Cottage" at Wolf Trap was officially dedicated. The building served as a retreat for visiting composers, who could stay for two to three weeks depending on their needs. The *Washington Post* reported in 1974, "Up the dirt road into the deep woods, and there was the Composer's Cottage, detached from the busyness and jarring noises of the everyday world, a place for the creative mind to soar in solitude and silence." The cottage was a modest retreat southeast of the Filene Center, set back in the woods on a knoll

Figure 2-47. The original Children's Theater in the Woods, ca. 1973 (Wolf Trap National Park).

overlooking Wolftrap Creek. Students from Fairfax County Vocational High School built the two-bedroom cottage, which was designed by Kohler-Daniels Associates and furnished by Woodward and Lothrop department store. Having a composer's cottage on the property was in Mrs. Shouse's plans from the beginning. Although she had hoped to eventually have four similar cottages, demand was not as high as expected and only one was built. The cottage burned to the ground in December 1979, the fire likely caused by the building's furnace. It was never rebuilt.[90]

In 1973 park maintenance staff and volunteers built a small-scale production stage across the creek and to the northeast of the Filene Center known as the Children's Theater-in-the-Woods (Figure 2-47). The cost of the structure was minimal and it consisted of a flat, elevated stage with rough wood benches stretching out to the hill in front of it. The *Washington Post* described the theater as being a "stiff hike westward over the hill from the parking lot, across the meadow, and perhaps a quarter mile down a dirt path cut between a wood of spruce and maple too thick to see the sky."[91] Free to visitors, the summer plays were extremely popular and the wooded setting made the experience even more magical for the children and adults alike. Over 57,000 children visited the theater in the summer of 1976.

The following November, a fire destroyed the theater. Local authorities suspected arson as the cause. Ms. Shouse led a fundraising campaign to replace the theater

Figure 2-48. The rebuilt Children's Theater-in-the-Woods, ca. 1977 (Wolf Trap National Park).

and transferred $55,000 of the $80,000 raised for the rebuilding. Larger and more elaborate than the original, the new theater was built in 1977 on steel underpinnings and also included small dressing rooms and production facilities (Figure 2-48). The new Children's Theater-in-the-Woods was as popular as the first.[92]

Construction on the Wolf Trappers Shelter (now the Encore Circle Lounge) began in 1977. The Wolf Trappers, members of the Wolf Trap Foundation who contributed $5,000 or more, wanted a place to meet and socialize during performances and other occasions. Architect Frederick Fryer designed the log cabin structure, located north of the Shouse farmhouse.[93]

In 1978, the National Park Service began construction on a permanent maintenance facility on the northwestern edge of the west parking lot. Prior to this, maintenance was housed in a building remaining from the Shouse ownership, but like other buildings on the site, it was a victim of fire. The new facility consisted of storage, shop, and administrative buildings set in a quadrangle around a work yard. The majority of the facility, designed by Benjamin P. Eliott Associates of Silver Spring, Maryland, was finished by the summer of 1979, but some work extended into 1980. The facility was screened from the rest of the park

by a wooded area including poplar and maple trees.[94] Also in 1978, the National Park Service's Denver Service Center conducted archeological reconnaissance of the park. Investigators found two concentrations of precontact artifacts and a twentieth century dump site.[95]

Despite the difficulties experienced in the early years, Wolf Trap was seen as a success by the general public. In 1975 Mrs. Shouse expressed her pleasure at the success of Wolf Trap: "It's far greater than what I had hoped for in such a short period of time…" adding that she did not miss having the land for her personal use because she "loved seeing it used and enjoyed."[96] An article the following year recounting the celebrations held at Wolf Trap for Mrs. Shouse's 80th birthday noted that Wolf Trap Farm Park had been one of the most successful of the country's outdoor theaters.[97] By 1981, ten years after the Filene Center opened, the facility had hosted over 800 performances of 546 presentations. Although programming was still dominated by symphony, opera, and ballet, the Center was increasingly booking pop, country, and bluegrass performers, while also providing a stage for innovative productions even if they might not be commercially successful. That year the Foundation also staged its own production of the "Marriage of Figaro." Performances at Wolf Trap aired on radio and television brought a national audience to the venue.[98]

Mrs. Shouse had many ideas for expanding the facilities. Park Service administration and funding could not always accommodate these ideas, and she occasionally took her own initiative. In 1982 she opened a year-round performing arts complex on a tract of land she still owned about a mile from the main complex at Wolf Trap (Lot 5 of the original McDaniel Farm, subsequently owned by Samuel McDaniel, Jr.).[99] This land had been part of Wolf Trap Farm, and included a Civil War-era house and a cabin. It had been divided from the main property by the construction of the Dulles Airport Access Road in 1962 and was not included in Mrs. Shouse's donation to the National Park Service. Mrs. Shouse had two eighteenth century barns from upstate New York relocated and rebuilt on the property. These are still known as "The Barns at Wolf Trap," but are owned and operated by the Wolf Trap Foundation, and are not part of the national park.

In early 1982 work was underway on the long-awaited fire protection system for the Filene Center. Fires were becoming a common occurrence at Wolf Trap. Both the original Children's Theater-in-the-Woods and the Composer's Cottage had burned in the 1970s. In March 1980 a small fire affected the Filene Center itself. Caused by a welding spark igniting the wooden portion of the structure, it damaged a small area of the stage left house wood, with estimated damages of about $5,000.[100] Although in January 1977 Wolf Trap Farm Park requested an

Figure 2-49. Aftermath of the Filene Center fire, April 1982 (National Park Service Museum Resource Center).

allocation to install a fire protection system at the Filene Center, the system was not funded until fiscal year 1982, and work had only just begun on the system in early April of 1982.[101]

On the evening of April 4, 1982, at about 9:45 pm, NPS staff at the Filene Center discovered a fire in progress at the structure. Although Fairfax County firefighters arrived six minutes after the discovery, the fire was already well underway, fed by high winds that evening. It took several hours for firefighters to bring the blaze under control, and in the interim it sparked a number of brush fires in the adjoining woods. The destruction was complete (Figure 2-49) to the extent that the cause could never be determined, although the origination point was eventually traced to a dimmer room below stage right.[102]

The federal government did not have insurance on the Filene Center. While the loss was estimated at $6 million, reconstructing the amphitheater was eventually expected to cost over $17 million. As she had after the 1971 fire, Catherine Filene Shouse immediately vowed to rebuild, and the day after the fire she met with Wolf Trap Foundation staff to discuss the construction of a temporary structure to house the 1982 season events and to authorize a nation-wide fundraising drive. At the time, the cost to rebuild was not known, but the Foundation board president,

Figure 2-50. Filene Center site after demolition, July 1982 (National Park Service Museum Resource Center).

Robert Gray, noted that construction costs had risen considerably since the original construction 11 years previously.[103]

The outpouring of support in the aftermath of the fire was nation-wide, ranging from President Ronald Reagan and former Presidents Richard Nixon and Jimmy Carter down to numerous individuals. President Reagan appointed a Presidential Task Force to launch plans to rebuild the Center. Donations ranged from larger corporations, to bake sales from individual loyal patrons, down to school children who taped pennies and nickels to support letters written in crayon. The United States Postal Service issued a commemorative stamp honoring the Filene Center and gave the fundraising campaign its own zip code to speed the donations. Internationally-famous artists such as Bob Hope and Elizabeth Taylor donated their time and talents for benefit performances.[104]

Despite fundraisers and donations, the bulk of the money to reconstruct the Filene Center would have to come from the federal government. In May 1982 the Interior Department announced a plan for a cost-sharing arrangement where the federal government would pay half the $17 million cost of rebuilding, with private donations funding the balance. The cost-sharing plan would potentially speed up construction, which would not take place until 1985 at the earliest if done entirely by the Park Service. There were some suggestions to use the opportunity to move the amphitheater further from the highway or use a different design, but that would add more time and money to the project. Mrs. Shouse had preferred an

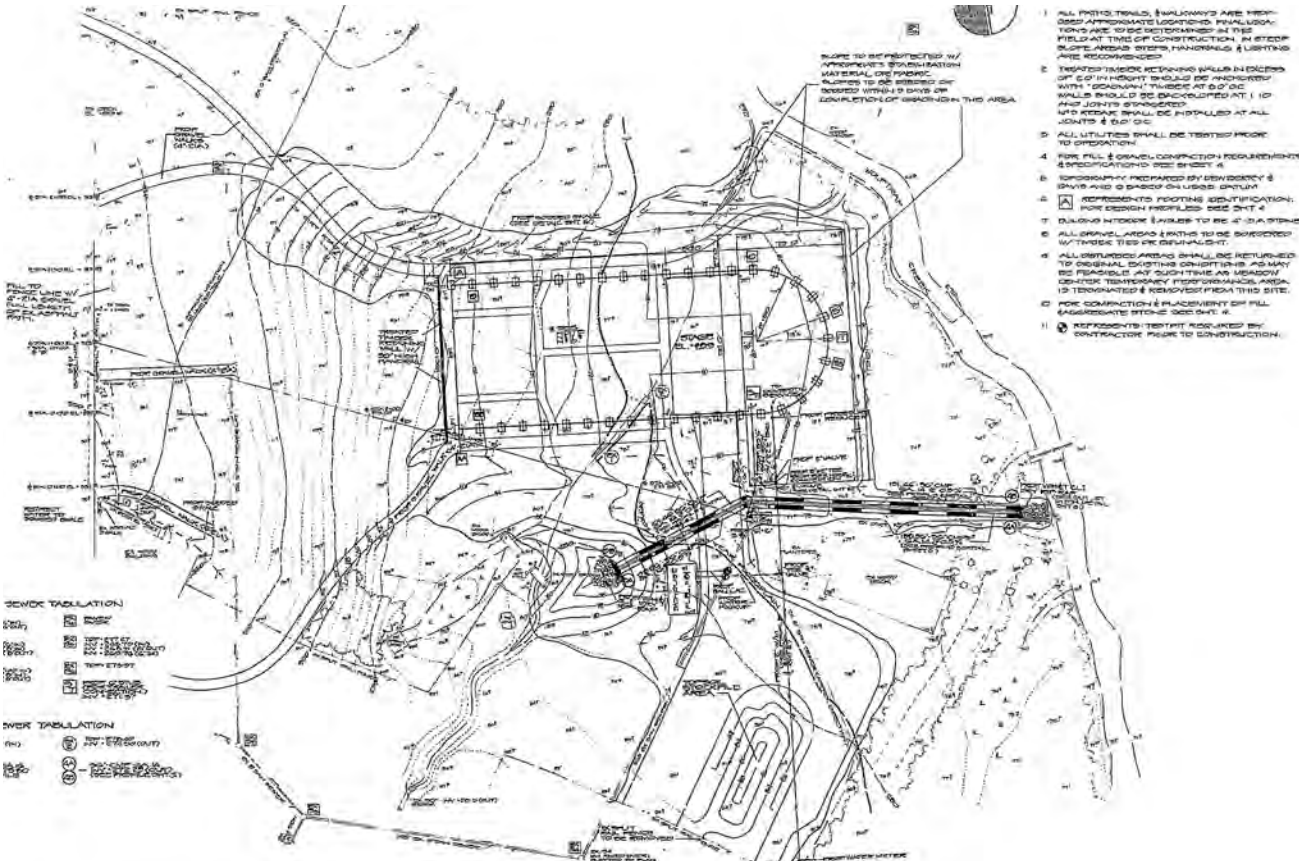


Figure 2-51. Detail of drawing showing location of temporary meadow performance facility, 1982 (National Park Service).

80-20 arrangement, but the 50-50 one was most likely to get approval. By the end of May the Foundation had already raised nearly $1 million.[105]

In June 1982 the season at Wolf Trap opened as scheduled in a temporary structure built by Spring Instant Structures in the meadow (Figure 2-51). Plans were to rebuild the center "along the original lines" with "minor refinements" in the backstage and technical areas and with fireproofing and smoke detection.[106] By late July the bill to fund reconstruction of the Filene Center was under consideration by the House Interior subcommittee. Opera star Beverly Sills testified to the subcommittee, calling Wolf Trap "one of the greatest festivals this country has ever produced" and noting that the site at Wolf Trap Farm Park "worked so beautifully." The chair of the subcommittee noted that the federal government bore some responsibility because of its failure to provide insurance for the structure. The proposal called for the government to provide $9 million in federal grants and a matching $9 million loan to be repaid by the Wolf Trap Foundation in five years, a plan that was supported by the Reagan administration. The proposed legislation included authorization to insure the replacement structure.[107] The House Interior Committee approved the bill to fund the reconstruction of the Filene Center in September. In addition to the already stated provisions, the bill required the state of Virginia to protect Wolf Trap from air and

noise pollution before the state was granted a right-of-way to build a toll road to either side of the existing Dulles Airport Access Road.[108] President Reagan signed the final bill into law in October 1982.[109]

With funding secured, the plans for reconstruction of the Filene Center could move forward. Fairfax, Virginia, architects Dewberry and Davis were engaged to design the second Filene Center, with original architect John MacFadyen serving as a consultant. The rebuilding program was ambitious. The goal was to reopen in time for the 1984 summer season, and most of the decisions taken were based on schedule.[110] The construction process was overseen by the Wolf Trap Foundation, as it was believed that construction would be considerably delayed (by a year or more) if the federal government was the contracting officer.

At the same time, the NPS and the Foundation took the opportunity to make a number of improvements to the original design. The new theater would have the "same basic look" as the original center, with a larger backstage space, updated sound and light technology, fire protection in the form of an automatic sprinkler system and fire-retardant siding, and accessibility modifications. The new design added 200 seats for a total of 3,700 under the roof as well as the 3,000 on the lawn. Other changes included the substitution of Douglas fir for the original cedar, for its durability and because it could be treated with fire retardant, and steel beams instead of timber beams to eliminate the need for free-standing cables that attracted pigeons to the original Filene Center.[111]

The implementation of another long-desired improvement was the construction of a sound wall to block noise from the adjacent Dulles Toll Road, which was built in 1984 to either side of the Dulles Airport Access Road. The state originally planned a twenty-five foot high barrier, but engineering firms hired by the National Park Service determined that the barrier would have to be at least forty feet high to be adequate. The state agreed to build the higher wall, but only if it did not have to pay the extra cost. Eventually the Wolf Trap Foundation agreed to pay three-eighths of the additional cost for extending the barrier by fifteen feet (the Virginia state legislature voted to forgive that debt in 1986).[112]

Construction on the replacement Filene Center began in December 1983, with completion expected in time for the 1984 season. Filene Center II did indeed open on July 30, 1984, with a sold-out inaugural performance by Placido Domingo, soprano Rosario Andrade, and the National Symphony Orchestra. [113] Following completion of the rebuilt Filene Center, plantings were restored around the building, including large junipers along the foundations, and the area around

the green room patio was regraded. The temporary performance pavilion was dismantled and the meadow area restored.

Built concurrently with the new Filene Center in 1983 was a concert shell, located in the northwest corner of the meadow area and used for small presentations. The building consisted of a wooden platform stage and back wall and replaced the former band shell in this area.[114]

Landscape Condition (1966-1984)

The Historic Period Plan for 1966-1984 (HP-2) illustrates landscape conditions present during this period.

The late 1960s saw another important evolution in use for Wolf Trap Farm, from a working farm and rural retreat to a world-class performance venue. While this change in use resulted in extensive alterations to the farm, Catherine Shouse retained considerable influence in shaping the property's landscape to maintain the significant characteristics that she had valued in her private estate and most wanted to preserve in donating the land for the creation of a new national park.

The most visible additions to the landscape were the Filene Center amphitheater and the construction of buildings and circulation features to serve the visitors. The amphitheater was sited on the slope to the south of the farm core hill, between it and the Dulles Airport Access Road, a site chosen by the architects but concurred with by Mrs. Shouse, who approved that this would leave the land between the farm core and Wolftrap Creek open. The amphitheater's setting and materials were designed to lessen its impact on the rural character and place patrons in a natural environment; those who sat on the lawn occupied the natural slope of the ground. Paved vehicle and pedestrian circulation, parking, and the ticket office and snack booth were kept to the west side of the property, adjacent to Trap Road (which was widened during this period with dedicated ramps to the park to accommodate visitors) and the Dulles Airport Access Road, to further protect the natural areas closer to Wolftrap Creek. Parking on the east side of Trap Road was not paved in order to preserve the natural character in this area.

While many of the farm buildings were removed as part of the conversion to a national park, several key buildings from the Shouse period were retained, including the farmhouse (Administration Building), which had been originally slated for demolition, a guest house (Associates Building), the smokehouse, and the 1947 guest cabin. These buildings underwent minimal alterations for their conversion to park support buildings. New buildings constructed in the farmhouse core and around the Filene Center, including the Wolf Trappers

Shelter (Encore Circle Lounge), comfort station, and box office, were designed at a similar scale and massing as the existing buildings and with exterior materials to complement the historic character of the farm core and blend in to the naturalistic setting of the complex. The park's maintenance buildings were constructed in the northwest corner of the property, where they were physically separated and visually screened from the public areas by Trap Road and the parking areas, as well as vegetative screens.

Development in the wooded areas along Wolftrap Creek was minimal and designed to maintain its naturalistic setting. Structures such as the Children's Theater-in-the-Woods, the concert shell, and the Composer's Cottage were austere designs that used natural materials and were framed by the surrounding forest. Walking trails and bridges over the creek were also minimalistic in order to maintain rural character.

A major impact on the character of the landscape during this period was the sound from the adjacent Dulles Access Road. Anticipating that noise levels would increase when the Dulles Toll Road was completed along the same route in 1984, a sound wall was built between the road and the Filene Center at the same time.

Key

- **A** Filene Center I, 1971, burned 1982
  Filene Center II, 1984
- **B** Tunnel, 1972
- **C** Theater-in-the-Woods I, 1973, burned 1976
  Theater-in-the-Woods II, 1977
- **D** Composer's Cabin 1973-1979
- **E** Maintenance Office Building, 1977
- **F** Maintenance Shop Building, 1978
- **G** Meadow Center, 1983-1984 (temporary)

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Historic Period Plan 1966-1984
Study Area

- Wolf Trap National Park Boundary (2020)
- Wolf Trap Foundation Campus Boundary (2020)
- Building
- Deck
- Temporary Building
- Road
- Sidewalk
- Alignment of Trap Road before 1971
- Trail
- Mixed Upland Forest
- Successional Forest
- Mown Lawn
- Planting Bed
- Naturalized Area
- Retaining Wall
- Waterbody
- Floodplain
- Fence
- Individual Tree
- 10 Foot Contours (2020)
- 2 Foot Contours (2020)

Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings
2. FEMA: Floodplain
3. 1973 USGS Aerial
4. 1984 USGS Aerial
5. 1984 Alternative A Existing Conditions Drawing
6. 1974 Existing Planting Plan

0 200 400 800 Feet

1"=400'

N

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Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Historic Period Plan 1966-1984
Detail Area

Key

- **A** Filene Center I, 1971, burned 1982
  Filene Center II, 1984
- **B** Concessions Tent, 1984
- **C** Park Police/Visitor Services, 1971
- **D** Wolf Trap Foundation Press Office/Box Office
- **E** Ticket Booth/Gate, 1971
- **F** Guest Cabin Repaired 1976
- **G** Smokehouse, rebuilt 1970s
- **H** Farmhouse, became Administration Building 1971, switchboard 1973
- **I** Concessions, 1971
- **J** Wolf Trappers Shelter (Encore Circle Lounge), 1977
- **K** Barn
- **L** Dining Deck, 1981
- **M** Children's House became American Symphony Orchestra League, 1961-1982, Wolf Trap Foundation Associates, since 1982
- **N** Concert Shell, 1983
- **O** Meadow Center, 1983-1984 (temporary)
- **P** Meadow Tent (seasonal)
- **Q** Spring House
- **R** Tunnel, 1972

Wolf Trap National Park Boundary (2020)
Wolf Trap Foundation Campus Boundary (2020)
Building
Deck
Temporary Building
Road
Sidewalk
Mixed Upland Forest
Successional Forest
Mown Lawn
Planting Bed
Naturalized Area
Retaining Wall
Waterbody
Floodplain
Fence
Individual Tree
10 Foot Contours (2020)
2 Foot Contours (2020)

Notes and Sources
1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings
2. FEMA: Floodplain
3. 1973 USGS Aerial
4. 1984 USGS Aerial
5. 1984 Alternative A Existing Conditions Drawing
6. 1974 Existing Planting Plan

0 75 150 300 Feet
1"=150'

N

NPS No. WOTR 627 175090	May 2021	HP-4

WOLF TRAP NATIONAL PARK FOR THE PERFORMING ARTS, 1985-2020

The 1980s at Wolf Trap Farm Park had begun with efforts to develop a new General Management Plan (GMP) for the park, to address future growth and operations. That planning program had stalled, in part due to the Filene Center fire in 1982, but in May 1984 a long-overdue draft GMP/development concept plan was published. In it, the National Park Service stated a number of objectives for the park, including

> maintaining an informal natural atmosphere at the site, increasing recreational and interpretive opportunities, reducing noise intrusion from the Dulles Access and toll roads, providing the necessary support services and facilities to make visits to the Filene Center convenient and enjoyable, improving access and circulation and reducing safety hazards, separating parking from visitor attractions both physically and visually, designing harmonious and energy-efficient structures, and increasing staff efficiency.[115]

The park was particularly concerned about pedestrian/vehicle conflicts and the impact of parking at the site. Performances regularly exceeded the capacity of the existing paved parking areas, but overflow parking on lawn areas caused erosion and soil compaction. Park staff also cited temporary and isolated facilities as creating operational problems.[116]

To consolidate parking away from performance areas, the GMP proposed creating a two-level parking terrace to accommodate 2,000 vehicles on the west side of Trap Road, returning the open space on the east side to grass and trees that would help to buffer sounds from the Dulles Toll Road. Proposed circulation changes also included removing the circle drive and parking, building a new main gate and ticket/box office, and perimeter landscaping to provide a "pleasant entry to the serene setting of the Filene Center." At the farm core, the historic farmhouse, log cabin, and barn would be retained and used for interpretation, while the Associates Building would be demolished to make way for a new administration/headquarters building, with the dinner tent moved here and expanded with a restroom and support building. A new service road to this complex would separate park vehicles from pedestrian traffic. Finally, the Children's Theater-in-the-Woods would be relocated out of the floodplain and closer to the main visitor use area. The wooded areas would be preserved and erosion control measures implemented along Wolftrap Creek.[117] The development concept proposal is illustrated in Figure 2-52.

This proposal represented Alternative C, the park's preferred alternative. Alternative A, the no action alternative, would not address the concerns outlined in the GMP. Alternative B was a compromise position, encompassing the paving

Figure 2-52. Development concept proposal (Alternative C) from 1984 general management plan (National Park Service).

of the parking lots east of Trap Road and partial removal of the circle road, renovation of the Associates Building for administration and operation, upgrading the farmhouse for interpretive use, and construction of the new main gate. The environmental assessment noted that the paved parking areas would add runoff to Wolftrap Creek, increase traffic noise levels, and represent a visual intrusion.[118]

It does not appear that this GMP was finalized. Over the next decade or so, a few improvements occurred in the park, including the addition in 1986 of a comfort station in the southeast section of the meadow to support activities in this area (Figure 2-53).[119] The NPS also installed new lighting in the grass parking areas around 1987. In 1991 two small sales booths were added to the east ends of the restroom and ticket booth wings of the main gate.[120]

On December 14, 1994, Catherine Filene Shouse died in Naples, Florida (where her daughter lived), aged 98. Shouse had remained an active supporter of Wolf Trap and the Filene Center to the end of her life. She was deeply involved in the entire rebuilding process in 1983-1984, and continued her interest in the park

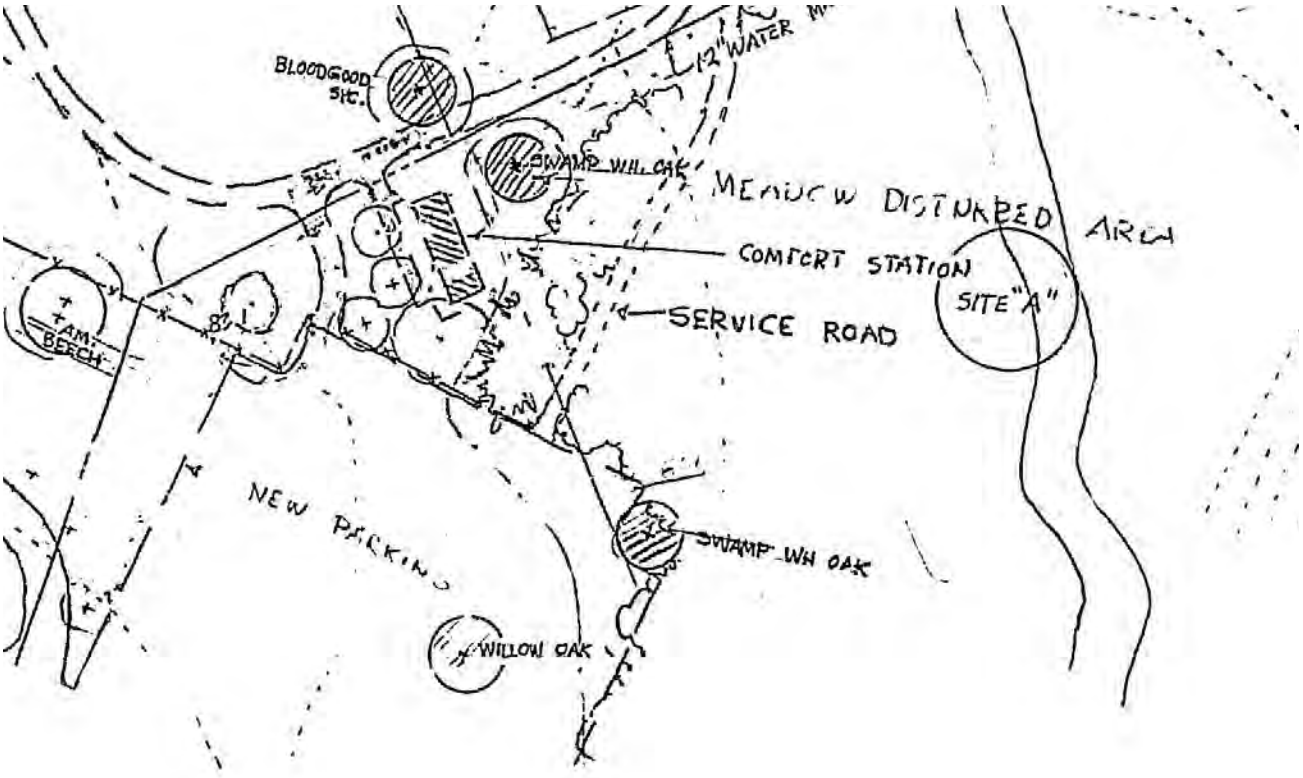

Figure 2-53. Detail of 1986 drawing showing new comfort station site (National Park Service).

until her death. Earlier in 1994, she shared with an audience at the park the story of her life at Wolf Trap Farm and why it meant so much to her. When asked about her vision for the future of Wolf Trap, she noted that

> I would like to say one thing, I've always promised people one thing, when they leave their car in the adequate parking down here, and lock it up, they are locking up their troubles and they forget them by the time they reach the top of the hill because they are in a different world.
>
> I do hope that in your planning you leave the country atmosphere which I have promised, the escape from the stresses of the world and not put buildings, that they will see when they reach the top of the hill, that they will feel the countryside and what nature can do for them.
>
> I saw one plan that bothered me very much, a plan to tear down the old brick house up here and to build a big administration building up here, which would be the thing that people would see when they came up here. I feel sure that you won't do that because it would destroy the whole purpose of Wolf Trap.[121]

In 1996 the Wolf Trap Foundation funded and managed the construction of two new facilities for visitors. The first was a restaurant support building (now Ovations restaurant) adjacent to the hay barn and restaurant deck and tent. The new building was constructed with features similar to the adjacent hay barn with board-and-batten siding and a gabled roof with a cupola. The second was an 8,500 square foot deck added to the south side of the Wolf Trap Associates Building. The

Figure 2-54. 1997 GMP Preferred Alternative drawing (National Park Service).

ALTERNATIVE 4 LEGEND

1. Landscape with shrubs to screen west parking lot
2. Repave and restripe west parking lot (900 spaces)
3. Narrow existing emergency access; construct small plaza with shelter and benches for cart pick-up
4. Redesign for pedestrian and emergency use only
5. Install grass pavers that will support traffic
6. Install directional signage to indicate lanes for permit parking, accessible, and all other parking
7. Reconfigure and restripe east parking lot (450 spaces)
8. Construct one-lane paved access road for dinner tent and Associates deck delivery
9. Clear approximately 3 acres for grass parking at top of Gil's Hill
10. Regrade for grass parking at Gil's Hill (1200 spaces)
11. Rehabilitate band shelter
12. Reconfigure employee parking (60 spaces)
13. Add lower deck to dinner tent for "bistro" clientele
14. Remove ranger booth at meadow bridge
15. Design and construct plaza at end of pedestrian area for cart pick-up
16. Relocate main pedestrian entry into park
17. Relocate gated entry plaza
18. Construct accessible/VIP entry at plaza
19. Regrade and extend existing lawn seating
20. Construct accessible lot (50 spaces)
21. Construct plaza building to include: concessions, comfort stations, staging area, press office, ranger activities, and first-aid station
22. Replace asphalt with flagstone and concrete paving at plaza
23. Retain loading dock parking (138 spaces) and Filene Center drive through (6 spaces)
24. Regrade and fill to accommodate grass parking at Dimple and Dust Bowl (approximately 550 spaces and 12 bus spaces)
25. Retain accessible lot (50 spaces)

addition provided space for donor events with views overlooking the meadow.[122] In 1996 and 1997 the NPS planned construction of a new parking lot to the south of the Filene Center (currently Lot 4, accessible parking). Prior to construction, the NPS Denver Service Center conducted an archeological survey at the location; no sites were identified.[123]

While little had come of the planning efforts in the early 1980s, a General Management Plan for the park was finalized in 1997. Parking and circulation remained the primary challenge in this document, including traffic congestion, lack of adequate parking and overflow into adjacent residential areas, impact of parking on non-paved areas, and inadequate pedestrian paths. Other issues cited were the adequacy of visitor services such as comfort stations and concessions near both the Filene Center and the Theatre-in-the-Woods, space for administrative needs, and noise mitigation. The GMP also noted the importance of preserving the character of the park in considering any alterations.[124]

The GMP developed four alternatives, including one no-action alternative. Elements common to all alternatives were the construction of an accessible comfort station on house right, improved lighting along pedestrian sidewalks, and continuation of the farmhouse for park administration. Although the GMP noted that the farm core buildings had recently been determined ineligible for listing in the National Register of Historic Places, it emphasized that future additions to this area would be "compatible with the feeling and visual setting of the farmstead. This would include placement, architectural style, and color."[125]

The preferred alternative (Alternative 4) for the park provided additional parking by clearing three forested acres at the top of Gil's Hill (an area east of the East Parking Lot named for the park's first superintendent, Gil Lusk) and regrading for additional grass parking, as well as slightly expanding and regrading parking in the "dimple" and "dust bowl" parking areas (west of the farm core). Minor reconfigurations of vehicle and pedestrian circulation would also reduce conflicts during high-traffic arrival and departure times. This alternative also proposed a new one-story main gate for ticketing, concessions, comfort stations, and other support activities, to be "architecturally compatible with the Filene Center," and "incorporate plantings to aid as visual and acoustic buffers."Alternative 2, which would have replaced grass parking with paving, would significantly increase runoff into Wolftrap Creek and negatively impact the character of the park. Alternative 3 envisioned the construction of a parking structure and the elimination of grass parking which, while it would have the benefit of consolidating all parking away from the performance and farm core areas, was also estimated to cost $44.7

million, as opposed to the $13.4 million for the preferred alternative.[126] The preferred alternative is illustrated in Figure 2-54.

By 2002 portions of this master plan had been implemented, including the expansion of the grass lot east of the East Parking Lot, as well the expansion of a small paved parking lot at the southeast corner, near the Associates Building. The West Parking Lot was also repaved and restriped.

Other changes were implemented in the late 1990s. A new fence was built along the eastern and western perimeters of the Filene Center, and in 1998 the concert shell east of the Associates building was replaced with the new Meadow Pavilion. Construction of these projects was managed by the Wolf Trap Foundation. Also in the late 1990s the NPS built a culvert to carry the stream sourced by the spring house, other springs, and roof leaders of the Filene Center. At that time the spring house was still intact with cinderblock walls and a partially collapsed roof. After several trees fell in this area in the early 2000s, the roof pieces and other building debris were removed to avoid clogging the culvert, although portions of the walls remain on the site today.[127]

The Wolf Trap Foundation introduced a number of programmatic changes in the late 1990s to increase the facility's role in the arts nationwide. Following a particularly successful 1997 season, the Foundation invested profits in initiatives such as commissioning new works of dance and music, an artistic fund to bring performers in from around the world, and expanded radio and television broadcasts and recording contracts. The Foundation also continued its program of popular standbys which by then included the world-wide phenomenon "Riverdance" as well as modern and classical dance, symphony and opera, and pop and country performers. The Foundation also developed a strategic plan for increasing minority participation in the arts at Wolf Trap and nationwide. In 1998 the Foundation established an internship for Black students to provide them experience in and access to arts administration careers.[128]

On August 21, 2002, Wolf Trap Farm Park was renamed by act of Congress "Wolf Trap National Park for the Performing Arts (PL 107-219).[129] The goal of the name change was to increase visibility for the performing arts venue and as part of the national park system, "while recognizing the role this facility plays in the nation's natural, cultural and educational life."[130]

By 1999 the hay barn, which was originally built by the Shouses as a pole and beam skeleton with a roof and later enclosed and used for storage, was in poor condition. Restaurant concessioners had been using the structure for storage

due to its convenient location behind the Ovations restaurant. With the building on the brink of structural collapse and in need of a new roof, the National Park Service issued a contract for the demolition of the barn in 2001. It was replaced with a new barn of similar appearance in its place in 2003, in keeping with the farm atmosphere of the property. In addition to being used for storage, the new building also included public restrooms and a second floor used by park rangers for the park's interpretive program. [131]

During installation of a new underground electrical line in the west yard of the farmhouse/administration building in 2005, Wolf Trap Management Analyst Betsy Chittenden, an avocational archeologist, monitored trench excavation. She recovered fragments of nineteenth century ceramics and a possible Halifax-type quartz projectile point fragment. Two years later, in 2007, pre-construction archeological survey at the site of the expansion of the Encore Circle Lounge patio yielded some precontact and nineteenth century artifacts.[132]

In 2008 the National Park Service replaced the original main gate at Wolf Trap. This replacement had been envisioned as early as the 1984 draft general management plan, and plans were periodically renewed until the project was finally implemented in 2008, at the scale established in the 1997 GMP. The new configuration retained the layout and scale of the original main gate, two rectangular concession buildings connected by a raised canopy with pedestrian gates. The scale of the original gate and its central axis of visitor entry, as well as the grass "dimple," were retained. The flanking buildings, which included concessions, ticket booths, restrooms, and park ranger offices, were expanded with L-shaped buildings set perpendicular on each side. The project as planned included a third building for park police, ushers, additional restrooms, and a press office. Because the project was only funded at 50%, this building was never built. The accompanying architectural narrative noted that the "building materials and scales of the new main gate structures will only serve to compliment the architecture of the existing theater, not overwhelm it."[133]

Prior to 2010 natural resources at Wolf Trap were maintained by park staff but not necessarily interpreted. Patrons could enjoy the open meadows, but the wooded trails envisioned at the inception of the park had never been fully implemented. In an article featured in the NPS resource management journal *Park Science* in 2014, Natural Resource Specialist Christopher Schuster wrote that at Wolf Trap, "Interpretation of natural resources, including climate change and other NPS priorities, was neglected, even though the park has received more than 40,000 visitors each year."[134]

This began to change with the appointment of Philip Goetkin as the park's head gardener and Head of Grounds in 2010. Goetkin implemented a new approach to ecological sustainability at Wolf Trap. He negotiated a cooperative agreement with the Potomac Appalachian Trail Club (PATC) to construct a two-and-a-half-mile trail through the park's wooded areas, allowing greater access for the general public and enhanced outdoor recreation. A grant from the Wallace Genetic Foundation provided funds for the installation of native plants in previously manicured areas, which not only presented native flora to park visitors, but also attracted birds, butterflies, and other insects. They also reduced landscape maintenance costs. Other partnership opportunities arose, such as the assistance of the Audubon Society of Northern Virginia in recording the various species attracted by the new native habitats. The "native meadow" in the one-acre circular lot in front of the Filene Center became an interpretive space for park rangers to educate visitors on the use of native plants and gardens.[135]

In recent years there has also been a greater focus on surveying the park's archeological resources. Many of the discoveries were made by the park's now-retired Management Analyst, Betsy Chittenden. In 2013 she identified a site near the park's eastern border now known as the Chittenden site in recognition of her discovery of quartz artifacts including two Halifax-type points. The following year, in addition to further investigation at the Chittenden site, she also identified the Box Turtle Locus and Fallen Oaks Locus sites in the southeastern portion of the park, close to the Dulles Toll Road right of way. Other finds by Chittenden and National Capital Area archeologists from 2015 to 2017 include projectile points and slate groundstone ornaments. In 2019 the first of a two-year archeological field study was held, encompassing ten survey areas including five previously identified sites and five unsurveyed locations. This effort collected 872 precontact artifacts and 230 artifacts from the nineteenth and twentieth centuries, many at the farmhouse site. Based on these finds, the preliminary report suggested that the earliest period of Euroamerican occupation at the farmhouse core was during the 1820s. Another result of these investigations was the recommendation that the Chittenden Site (Late Archaic campsite) and Wolf Trap Quarry Complex (Early and Late Archaic activity) be determined eligible for the National Register of Historic Places.[136]

The 2010s also saw the development of several management and survey documents for the park, including a Long Range Interpretive Plan (2011), a Natural Resource Condition Assessment (2015), and a Hydrological Evaluation (2019). The park's Foundation Document, completed in 2013, highlighted the uniqueness of Wolf Trap as the first and only national park for the performing arts, as well as the successful partnership for over forty years of the NPS and the

Foundation in bringing performing arts to the public. Other areas of significance and value cited in the Foundation Document included the experience of cultural arts and recreation in a outdoor setting, elements of the historic landscape related to its history as a working farm, and supporting diversity of artists and visitors.[137]

By 2011, the fortieth anniversary of the Filene Center's opening, the Foundation continued to present a program of seasonal entertainment that regularly broke attendance records. The mainstays of the Center's early programming, such as ballet, opera, and orchestra concerts, had somewhat declined in popularity, but the venue had no difficulty in drawing popular commercial acts to fill the gap. Commercially successful performances helped the Foundation sustain its patronage of the arts, including promotion of the arts in early childhood education across the country, commissioning new dance and music works, and the Wolf Trap Opera, which provided young artists with performance experience.[138]

From 2009 to 2014 the Washington Metro system's Silver Line was extended west from the East Falls Church station through Tysons and past Wolf Trap National Park to the Wiehle-Reston East station on the east side of Reston. A further extension to Dulles Airport and Ashburn is currently (2021) under construction. The Silver Line tracks run in the median of the Dulles Access/Toll Road corridor, and the trains create additional noise in the park. Although a stop at Wolf Trap was initially planned, it was excluded due to the expense.[139]

Wolf Trap National Park for the Performing Arts remains one of the nation's premiere performing arts venues. Its landscape represents the evolution of the site from a vernacular farm in 1930, to a rural retreat and entertainment space for the Shouse family in the 1940s and 1950s, to a world-class performing arts venue in the 1960s and beyond. The vision of Catherine Filene Shouse of an arts park in a naturalistic setting was guided by her influence in the 1970s and 1980s, and then implemented and stewarded by the National Park Service and the Wolf Trap Foundation since the establishment of the park in 1966. It continues to be enjoyed by millions of performers and patrons every year.

ENDNOTES

1 Robert M. Utley, Federal Representative, National Park Service, Memorandum to Director, National Capital Parks, June 9, 1975, along with attached draft National Register nomination. Copy provided by Wolf Trap National Park for the Performing Arts.

2 National Park Service, *General Management Plan, Developmental Concept Plan, Environmental Impact Statement*, Wolf Trap Farm Park for Performing Arts, 1997, 21.

3 Barry Mackintosh, *Wolf Trap Farm Park: An Administrative History* (Washington, DC: National Park Service History Division, 1983), 1.

4 See, for example, "Mrs. Catherine Dodd Files Divorce Action," *The Washington Post*, November 16, 1930, 1.

5 Dennis Mills, "Uncomplicating Life in Cities is Blue Hill Woman's Dream," *The Bangor (Maine) Daily News*, July 13, 1968, 9; Robert H. Newall, "Fire at Wolf Trap Saddening," *The Bangor (Maine) Daily News*, April 17, 1982, 53; Claudia Levy, "Wolf Trap Founder Catherine Shouse Dies," *Washington Post*, December 15, 1994.

6 T. Thornberry-Ehrlich, *Geologic Evaluation Report: Wolf Trap National Park for the Performing Arts* (Denver, Colorado: National Park Service Natural Resource Report NPS/NRPC/GRD/NRR—2008/041, 2008), 2-3.

7 Brianne Walsh, Simon Costanzo, William C. Dennison, J Patrick Campbell, Mark Lehman, Megan Nortrup, Betsy Chittenden, Phillip Goetkin, and Christopher Schuster, *Wolf Trap National Park for the Performing Arts Natural Resource Condition Assessment* (Fort Collins, Colorado: National Park Service Natural Resource Report NPS/WOTR/NRR—2015/1030, 2015), 18-19.

8 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study of Wolf Trap National Park for the Performing Arts* (Washington, DC: National Park Service, National Capital Region, 2019), 10-12.

9 Louis Berger, Inc., *Archeological Overview,* 13-14.

10 Louis Berger, Inc., *Archeological Overview,* 15-16.

11 Louis Berger, Inc., *Archeological Overview,* 16-19.

12 Louis Berger, Inc., *Archeological Overview,* , 20-21.

13 Louis Berger, Inc., *Archeological Overview,* 22-24.

14 Edward S. Cook of Ted Cook Associates cites this record in a letter to Bernard Burt, Director of Public Relations for the Filene Center, dated February 18, 1971. Copy in the Catherine Filene Shouse Papers, 1878-1998, MC 448, folder 509, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Massachusetts.

15 Mrs. Ross Netherton, Historic Research Supervisor, Fairfax County, Virginia, letter to Ted Cook, Ted Cook Associates, February 10, 1971. Copy in the Catherine Filene Shouse Papers, 1878-1998, MC 448, folder 509, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Massachusetts.

16 William Carver, "Wolf Trap National Park for the Performing Arts, A Historical Survey," (draft) National Park Service, 2015, 6.

17 Louis Berger, Inc., *Archeological Overview,* 28, 97-100.

18 Georgiana Washington, "Current Notes from Washington," *The Cincinnati Enquirer,* July 8, 1934, 52.

19 Louis Berger, Inc., *Archeological Overview,* 28; United States Federal Census for 1850, Fairfax County, Virginia.

20 Louis Berger, Inc., *Archeological Overview,* 28.

21 Louis Berger, Inc., *Archeological Overview*, 28-29.

22 Louis Berger, Inc., *Archeological Overview,* 29.

23 Filene's Department Store was acquired by the May Department Stores Company, parent of Macy's, in 1988 and the stores were converted to Macy's in 2006. Filene's Basement was sold to Syms in 2009; that entity went into bankruptcy in 2011 and the last stores closed in 2011. Filene's Basement remains alive as an online retailer.

24 Catherine Filene Shouse, Oral Interview, April 13, 1994. Transcript provided by Wolf Trap National Park for the Performing Arts.

25 "Biography/History," Jouett Shouse Papers Finding Aid, University of Kentucky, https://exploreuk.uky.edu/fa/findingaid/?id=xt74qr4nkh4b.

26 Warranty Deed, Rosa McDaniel to Jouett Shouse, April 29, 1935. Copy in the Catherine Filene Shouse Papers, 1878-1998, MC 448, folder 278, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Massachusetts.

27 "Questions Relating to Wolf Trap Farm," answered by Catherine Filene Shouse, November 1994, copy provided by Wolf Trap National Park for the Performing Arts. It is unclear where the pond Shouse refers to was located. It is not the current pond, as this was added between 1958 and 1962.

28 John F. Pousson and Christine Hoepfner, "Archeological Overview and Assessment: Wolf Trap Farm Park for the Performing Arts, Fairfax County, Virginia," National Park Service, Applied Archeology Center, Silver Spring Maryland, December 1997, 26.

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LANDSCAPE EXISTING CONDITION & ANALYSIS

CHAPTER 3

Chapter title page: Filene Center seen from the southwest (QE, 2020).

Chapter 3: Landscape Existing Condition & Analysis

This chapter documents the existing condition of the Wolf Trap National Park for the Performing Arts landscape and provides an analysis of integrity for the cultural landscape.

Site surveys were conducted in February and October 2020 to record conditions within the 130.28-acre study area. The following plan drawings illustrate the existing landscape condition of the park:

- EC-1: Study Area Existing Condition (1”=400’)
- EC-2: Filene Center Existing Condition (1”=150’)
- EC-3: Dimple Detail Area Existing Condition (1” = 60’)
- EC-4: Filene Center Detail Area Existing Condition (1” = 60’)
- EC-5: Meadows Existing Condition (1”=150’)
- EC-6: Farm Core Detail Area Existing Condition (1” = 80’)
- EC-7: Children’s Theater-in-the-Woods Existing Condition (1”=100’)
- EC-8: Maintenance and Parking Existing Condition (1”=150’)

The analysis identifies qualities and features that retain integrity and contribute to the significance of the property. Evaluation of integrity compares current landscape conditions to those present during the period of significance (1930-1984).

NATIONAL REGISTER CRITERIA FOR EVALUATION

Criterion A: Associated with events that have made a significant contribution to the broad patterns of our history

Criterion B: Associated with the lives of persons significant in our past

Criterion C: Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction

Criterion D: That have yielded, or may be likely to yield, information important in prehistory or history

SUMMARY OF INTEGRITY

Integrity is the ability of a property to convey its significance or how well the landscape's physical features relate to its historic significance. To be listed in the National Register, a property must be significant under one of four criteria and must retain historic integrity. The National Register of Historic Places defines seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. Several or all of these aspects must be present for a site to retain its historic integrity.

The analysis in this chapter is predicated on the Statement of Significance in Chapter 2. The Wolf Trap National Park for the Performing Arts landscape is potentially eligible under National Register Criterion A at the national level in the area of Performing Arts as the first, and only, National Park dedicated to the performing arts. The cultural landscape is also potentially eligible under National Register Criterion B at the national level, as the place most closely associated with a significant person, Catherine Filene Shouse.

Location

Location is the place where the cultural landscape was constructed or the landscape where the historic event occurred. Wolf Trap National Park for the Performing Arts continues to occupy its historic location, and the features that contribute to the significance of the site maintain their historic relationships. The cultural landscape therefore retains integrity of location.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property. The landscape at Wolf Trap developed in stages over time and as a result of multiple factors, heavily influenced by Mrs. Shouse's initial intentions but also as a result of decisions made over time by her, the National Park Service, and the Wolf Trap Foundation. The overall composition of the landscape at Wolf Trap National Park for the Performing Arts was deliberately shaped by Catherine Shouse during her private ownership. Its formation continued through collaboration between Mrs. Shouse, the National Park Service, and the Wolf Trap Foundation. Today's landscape has an underlying foundation guided by formal design that is overlaid with adjustments and incremental changes that have been made for utilitarian purposes. The Farm Core retains key elements of the vernacular design that supported the Shouse family's use of the property as a rural retreat and gathering space. The guidelines and elements laid out in the 1965 park proposal (see Chapter 2) are still reflected in Wolf Trap's landscape today, as is the influence of architects McFadyen and Knowles in siting the Filene

SIGNIFICANT ELEMENTS OF THE LANDSCAPE DESIGN

The following summarize design elements applied by early planning documents and design decisions made for Wolf Trap Farm Park during the period of significance by Catherine Filene Shouse and the National Park Service.

1. Surrounding woodlands and meadows were retained in order to protect the pastoral setting of the landscape.
2. The Farm Core retained the character of an agricultural property consistent with the early condition of the Wolf Trap Farm landscape.
    a. Retention of existing farm buildings, in particular the farm house, guest house and servant's cottage.
    b. Pattern and scale of small and medium scale buildings, landscape features, and associated outdoor spaces, that reflect historic domestic and agricultural use.
    c. Use of local materials and local building styles including domestic brick, board and batten or clapboard siding, and log structures.
    d. Plants and planting patterns that reflect the historic domestic and agricultural character of the landscape.
    e. Small-scale buildings or circulation routes consistent with the character of the domestic and agricultural landscape.
3. Outside the Farm Core, new buildings, structures or other features necessary to support the mission of the site were designed to be compatible with, and integrated into, the natural setting of the surrounding woods, hills, and streams. The new buildings:
    a. incorporated materials that reflect the natural landscape including wood and stone.
    b. utilized the native topography to inform site selection and design of new elements so that they are unobtrusive and blend with the surrounding landscape.
    c. used simple details avoiding extensive ornamentation.
4. Vehicular use and associated paved circulation routes were concentrated in the western portion of the property, separate from the performance spaces and Farm Core.
5. The Filene Center complex was located on the south portion of the property to leave unimpaired the natural areas between buildings and woods.

Center and designing it to fit within its pastoral setting. The cultural landscape retains integrity of design.

Setting

Setting is the physical environment of the cultural landscape. At Wolf Trap, layout of features on the landscape and addition of elements within the park intentionally respond to the pastoral setting present prior to development of the park, and evoke a sense of connection to the countryside. During the period of significance, this was accomplished through deliberate integration of historic fields and forests into the park, adaptation of the original Wolf Trap Farm buildings to support park use, and retention of key views associated with the earlier agricultural landscape. Locations and alignments of new performance spaces were selected to evoke an experience of music within nature, and to minimize impacts to the natural landscape.

Although modern additions have been made to the study area including new structures, ornamental plantings, circulation routes, and small-scale features, the continued application of design principles associated with development of the park during the period of significance has protected the historic setting of the property. While residential development to the north and east of the property and visual and auditory effects from traffic along Dulles Toll Road contrast with the bucolic character of the park, vegetative buffers and the purposely constructed abatement wall at the highway have successfully minimized these intrusions so that the historic setting of the property is retained.

Feeling

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. At Wolf Trap, the aspect of feeling is closely related to setting and design, as the integration of park elements into the vernacular countryside is important to the feeling established during the period of significance.

The study area retains many aspects of its historic appearance including the overall design and organization of the park, the pattern of fields and forests, and the presence of a number of contributing features including the primary performance spaces that convey the feeling of Wolf Trap Farm Park from 1967 to 1984. The Farm Core is the only location within the study area where the feeling of Wolf Trap Farm from 1930 to 1966 is apparent. The aspect of feeling is somewhat diminished in this location due to the continued evolution of the landscape through the addition of buildings, structures, and ornamental plantings after the end of the period of significance, but in combination these changes do not result

in a loss of integrity of feeling. Overall, the aspect of feeling is retained within the cultural landscape.

Materials and Workmanship

Materials are the physical elements that were combined or deposited during a distinct period of time in a particular pattern or configuration to form a historic property. Within the study area, materials are closely related to the aspect of workmanship, which is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Within the Farm Core, the material palette of brick, mortared stone, board and batten or clapboard siding, log construction, and domestic-scale ornamental plants is maintained through the continued presence of original landscape features and structures. The original structures and small scale features within the Farm Core retain integrity of materials and show a high level of skill and workmanship. Additions to this portion of the site made after the end of the period of significance have typically respected the scale and character of these materials.

Materials associated with the Filene Center and Children's Theater-in-the-Woods maintain the naturalistic palette established through the park's design principles, including unpainted wood, stone, expansive turf, evergreen plantings, and forest. Although both contributing performance structures were reconstructed due to fire and alternate wood was selected for the reconstructions, the visual qualities of the material palette remained consistent, and are retained in the existing cultural landscape. Integrity of workmanship and materials are retained at the park.

Association

Association is the direct link between the important historic event or person and a cultural landscape. The landscape retains a strong association with Catherine Filene Shouse for the period beginning with her purchase of Wolf Trap Farm in 1930, and through reconstruction of the Filene Center in 1984. Wolf Trap, both as a farm and a National Park, remains the place most closely associated with Mrs. Shouse and her accomplishments.

CONTRIBUTING FEATURES

Features that contribute to the historic character of the cultural landscape are the significant individual elements or physical characteristics remaining from the period of significance, 1930-1984. Non-contributing features are recent additions (constructed or emerging after 1984). Non-contributing features are considered compatible when they fit within the physical context of the historic period and do not impact the historic integrity of the property. Incompatible features are those that are not harmonious with the quality of the cultural landscape and, by virtue of their existence, can lessen the historic character. The contributing features are described and assessed using the following landscape characteristics in the Existing Condition and Analysis section of this chapter.

EXISTING CONDITION & ANALYSIS

This section describes the existing condition of the Wolf Trap National Park for the Performing Arts landscape. Existing condition descriptions are followed by an analysis which compares current landscape conditions to those present during the period of significance, 1930-1984.

The existing condition and analysis of the study area is assessed according to landscape characteristics. Landscape characteristics are the tangible and intangible features and elements of a landscape that, individually and collectively, give a landscape character and aid in understanding its cultural value.[1] The landscape characteristics relevant to the Wolf Trap National Park for the Performing Arts include:[2]

Natural Systems and Features are those natural aspects that have influenced the development and physical form of the study area, including geology, streams, and soils.

Topography is the three-dimensional configuration of the landscape surface, characterized by slope and orientation.

Land Use is tied to the ways that people have used the landscape and often relates to patterns of spatial organization.

Spatial Organization is the arrangement of elements that define and create space through the ground, vertical, and overhead planes, including topography, vegetation, natural systems, and buildings and structures.

Views are groupings of features that create or allow a range of vision, which can be natural, or designed and controlled.

Vegetation is indigenous or introduced trees, shrubs, vines, ground covers, herbaceous plants, and lawn.

Circulation consists of the features and materials that constitute systems of movement including vehicular routes such as roads and parking areas and pedestrian routes such as walks and trails.

Buildings and Structures are three-dimensional built features such as houses, outbuildings, retaining walls, and . In the landscape, these features create mass and scale, and contribute to character by their style and appearance.

Small-Scale Features are landscape elements that provide specific functions at the site. These include historic fences and concrete caps associated with underground features, and well as contemporary features such as utility poles, waysides, tables, benches, and trash and recycle receptacles.

Archeological Sites are locations containing surface and subsurface remnants related to previous land use.

The existing condition of the landscape is evaluated using the following criteria:

Good: There are no major problems and the features do not require intervention. Only minor or routine maintenance is needed.

Fair: Some deterioration, decline, or damage is noticeable; the feature may require immediate intervention. If intervention is deferred, the feature likely will require attention within five years.

Poor: Deterioration, decline, or damage is serious; the feature is seriously deteriorated or damaged, or presents a hazardous condition. The feature requires extensive and immediate attention.

Condition assessments provided in this report are specific to the role of the feature or aspect in the cultural landscape, and do not provide assessment of building condition, structural stability, or program utility. Cultural landscape condition assessments do not correspond to facilities management rankings.

OVERALL STUDY AREA

Natural Systems and Topography (Overall Study Area)

Existing Condition

Geology

The study area is located in the northern, narrow end of the Western Piedmont physiographic province, between the "Fall Line" to the east (near Little Falls Dam, Washington, DC) and the Blue Ridge Mountains to the west. This province is a transitional zone where the softer sedimentary rock of the Atlantic Coastal Plain to the east intersects the harder metamorphic rock to the west. The Piedmont formed through a combination of folding, faulting, metamorphism, uplift, and erosion resulting in the formation of gently rolling hills and ridges, which become gradually steeper toward the western edge of the province.[3]

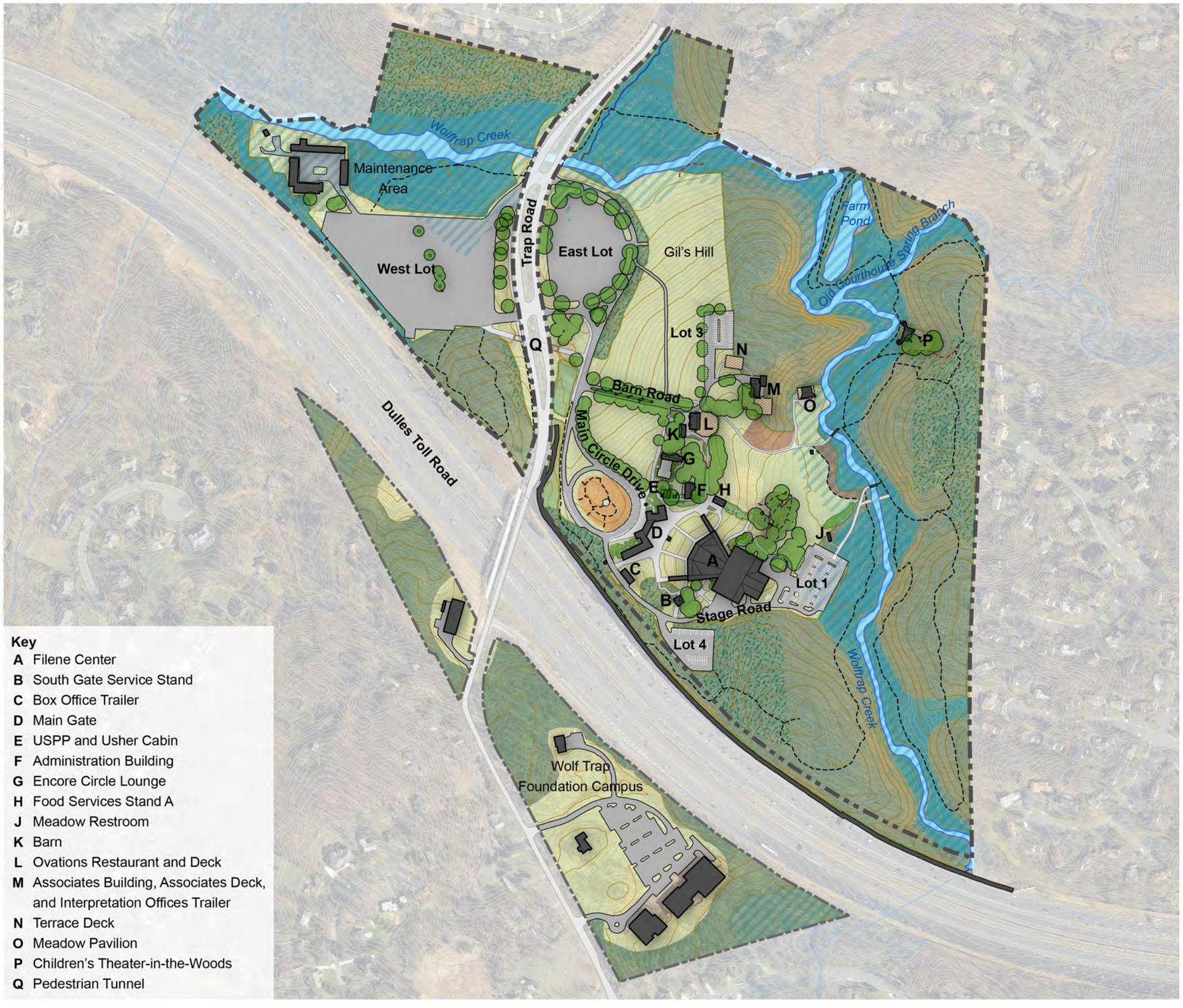
Within the study area, the bedrock is composed of metasedimentary and metaigneous rock associated with a joint between the Piedmont and Blue Ridge physiographic provinces. In the Late Proterozoic to Early Cambrian, these sedimentary and volcanic rocks were mixed with unconsolidated sediments during deposition in an oceanic trench setting. The mixture was then metamorphosed into the schists, gneisses, phyllites, and metagraywackes of the Mather Gorge Formation, the oldest underlying bedrock. These metasedimentary rocks are heavily foliated and include veins of intrusive quartz along the valley of Wolftrap Creek. Bear Island Granodiorite, an Early Ordovician age intrusive igneous rock, has been mapped in the southeast corner of the park. Quaternary colluvium is located in the "hollows" of the meadows, and alluvium, which is deposited by water, is situated in the floodplains.[4]

Soils

Soils within the park consist primarily of a mix of Codorus, Glenelg, Wheaton, and Rhodhiss soils (Figure 3-1). Soils are generally thin and rocky on hilltops, deep and well-drained on hillsides, and poorly drained in the stream valley. Codorus soils are alluvium derived from the upland igneous, metamorphic, and sedimentary rock deposited within the floodplains of Wolftrap Creek and Old Courthouse Spring Branch. Glenelg and Wheaton soils are typically deep loam or silt loam soils derived from the underlying bedrock in rolling upland areas. The Rhodhiss-rock outcrop complex, which occurs along steep portions of the Wolftrap Creek stream valley in the eastern portion of the park, includes areas of shallow soils and surface exposures of metagraywacke, schist, and quartz.[5] Upland soils within the study area pose a moderate to severe erosion risk, particularly in areas of steep slopes along the valley walls of Wolftrap Creek and Old Courthouse Spring Branch.[6]

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Study Area
Existing Condition



Key

- **A** Filene Center
- **B** South Gate Service Stand
- **C** Box Office Trailer
- **D** Main Gate
- **E** USPP and Usher Cabin
- **F** Administration Building
- **G** Encore Circle Lounge
- **H** Food Services Stand A
- **J** Meadow Restroom
- **K** Barn
- **L** Ovations Restaurant and Deck
- **M** Associates Building, Associates Deck, and Interpretation Offices Trailer
- **N** Terrace Deck
- **O** Meadow Pavilion
- **P** Children's Theater-in-the-Woods
- **Q** Pedestrian Tunnel

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Flagstone patio/terrace
- Trail
- Social trail
- Mixed upland forest
- Successional forest
- Floodplain forest
- Mown lawn
- Planting bed
- Native grasses and herbaceous plants
- Naturalized 'no-mow' area
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Sound wall
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 200 400 800 Feet

1 inch = 400 feet

N

NPS No. WOTR 627-275090	May 2021	EC-1

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Filene Center and East Meadows LCA Existing Condition

Key

- **A** South Gate Service Stand
- **B** Box Office Trailer
- **C** Gatehouse
- **D** Main Gate
- **E** Food Services Stand A
- **F** Kiosk
- **G** Donor Garden
- **H** Native Rain Garden
- **J** Wellhouse Ruins
- **K** Electrical Service Disconnect
- **L** Meadow Restroom
- **M** Meadow Pavilion
- **N** Emergency Vehicle Access Gate

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Flagstone patio/terrace
- Trail
- Picnic area
- Mixed upland forest
- Successional forest
- Floodplain forest
- Mown lawn
- Planting bed
- Native grasses and herbaceous plants
- Naturalized 'no-mow' area
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Wall
- Wooden split-rail fence
- Bollard
- Light post
- Planter
- Birdhouse
- Wayside
- Spring
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet

1 inch = 150 feet

N

NPS No. WOTR 627-275090	May 2021	EC-2

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Dimple Detail Area
Existing Condition

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Trail
- Picnic area
- Successional forest
- Mown lawn
- Planting bed
- Native grasses and herbaceous plants
- Wall
- Wooden split-rail fence
- Deciduous shade tree, typ.
- Bollard
- Light post
- Planter
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 25 50 100 Feet

1 inch = 60 feet

N

NPS No. WOTR 627-275090	May 2021	EC-3

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Filene Center Detail Area
Existing Condition

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Trail
- Picnic area
- Successional forest
- Mown lawn
- Planting bed
- Native grasses and herbaceous plants
- 100-year floodplain
- Wall
- Wooden split-rail fence
- Deciduous shade tree, typ.
- Bollard
- Light post
- Planter
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 25 50 100 Feet

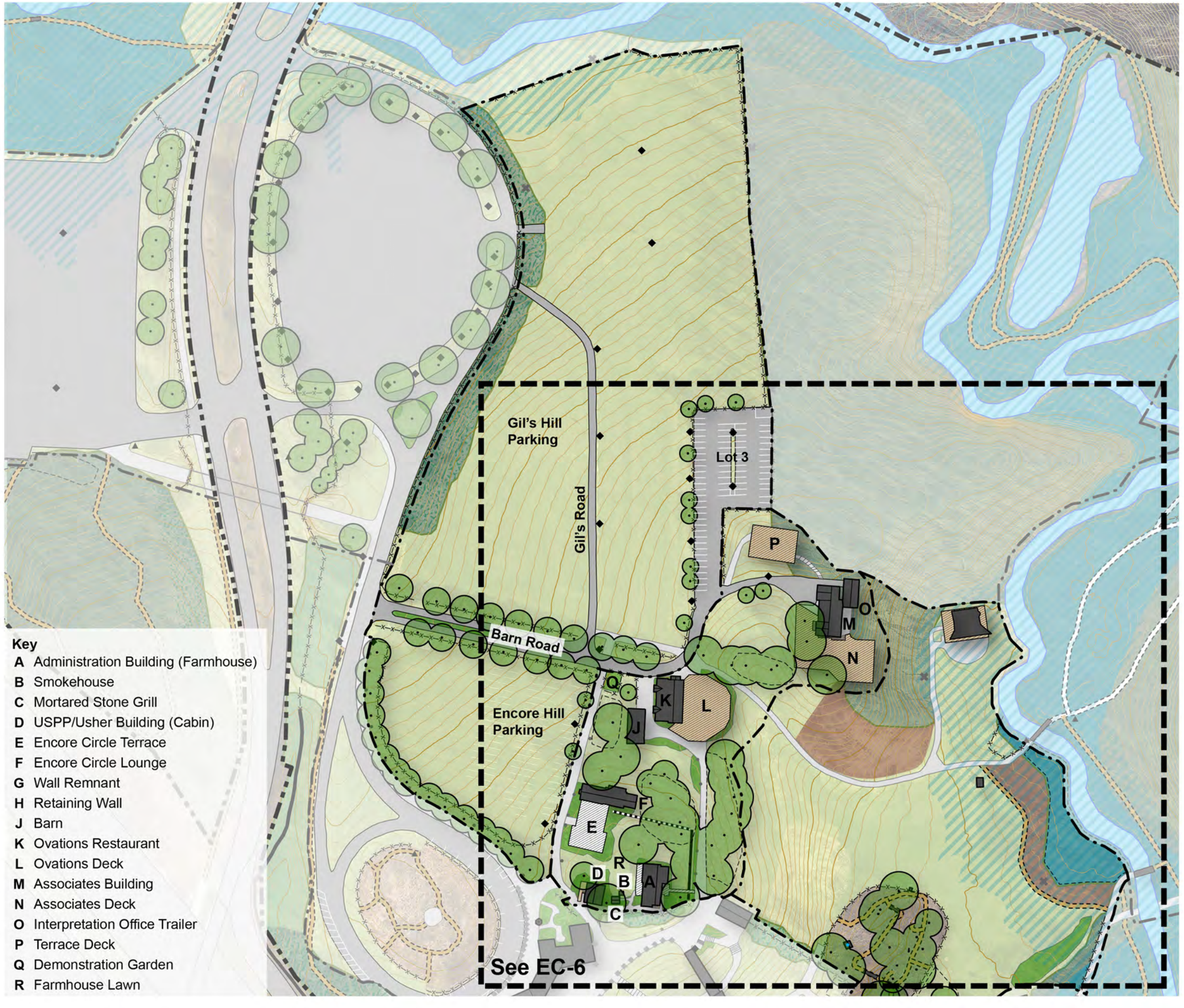
1 inch = 60 feet

N

NPS No. WOTR 627-275090	May 2021	EC-4

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Farm Core and West Meadows LCA Existing Condition



Key

- **A** Administration Building (Farmhouse)
- **B** Smokehouse
- **C** Mortared Stone Grill
- **D** USPP/Usher Building (Cabin)
- **E** Encore Circle Terrace
- **F** Encore Circle Lounge
- **G** Wall Remnant
- **H** Retaining Wall
- **J** Barn
- **K** Ovations Restaurant
- **L** Ovations Deck
- **M** Associates Building
- **N** Associates Deck
- **O** Interpretation Office Trailer
- **P** Terrace Deck
- **Q** Demonstration Garden
- **R** Farmhouse Lawn

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Flagstone patio/terrace
- Trail
- Picnic area
- Mixed upland forest
- Successional forest
- Mown lawn
- Planting bed
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Wall
- Wall remnant
- Wooden split-rail fence
- Bollard
- Light post
- Birdhouse
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet

1 inch = 150 feet

N

NPS No. WOTR 627-275090	May 2021	EC-5

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Farm Core Detail Area
Existing Condition

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road
- Sidewalk
- Flagstone patio/terrace
- Trail
- Picnic area
- Mixed upland forest
- Successional forest
- Mown lawn
- Planting bed
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Wall
- Wall remnant
- Wooden split-rail fence
- Bollard
- Light post
- Birdhouse
- 10-foot contour
- 2-foot contour

Key

A	Administration Building (Farmhouse)
B	Farmhouse Bell
C	Smokehouse
D	Mortared Stone Grill
E	USPP/Ushers Building (Cabin)
F	Hitching Post
G	Encore Circle Terrace
H	Encore Circle Lounge
J	Shouse Portrait Bust
K	Wall Remnant
L	Pillar Remnant
M	Retaining Wall
N	Barn
O	Ovations Restaurant
P	Ovations Deck
Q	Associates Building
R	Associates Deck
S	Interpretative Program Storage
T	Terrace Deck
U	Demonstration Garden

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 40 80 160 Feet

1 inch = 80 feet

N

NPS No. WOTR 627-275090	May 2021	EC-6

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Children's Theater-in-the-Woods LCA Existing Condition

Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Gravel trail
- Bare earth trail
- Social trail
- Mixed upland forest
- Successional forest
- Floodplain forest
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Wooden split-rail fence
- Wayside
- 10-foot contour
- 2-foot contour

Key

- **A** Sound Booth
- **B** Pedestrian bridge (FHWA Trail Bridge #1)
- **C** Cart Bridge (FHWA Trail Bridge #2)
- **D** Stream ford
- **E** Boy Scout Bridge (no longer extant)

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 50 100 200 Feet

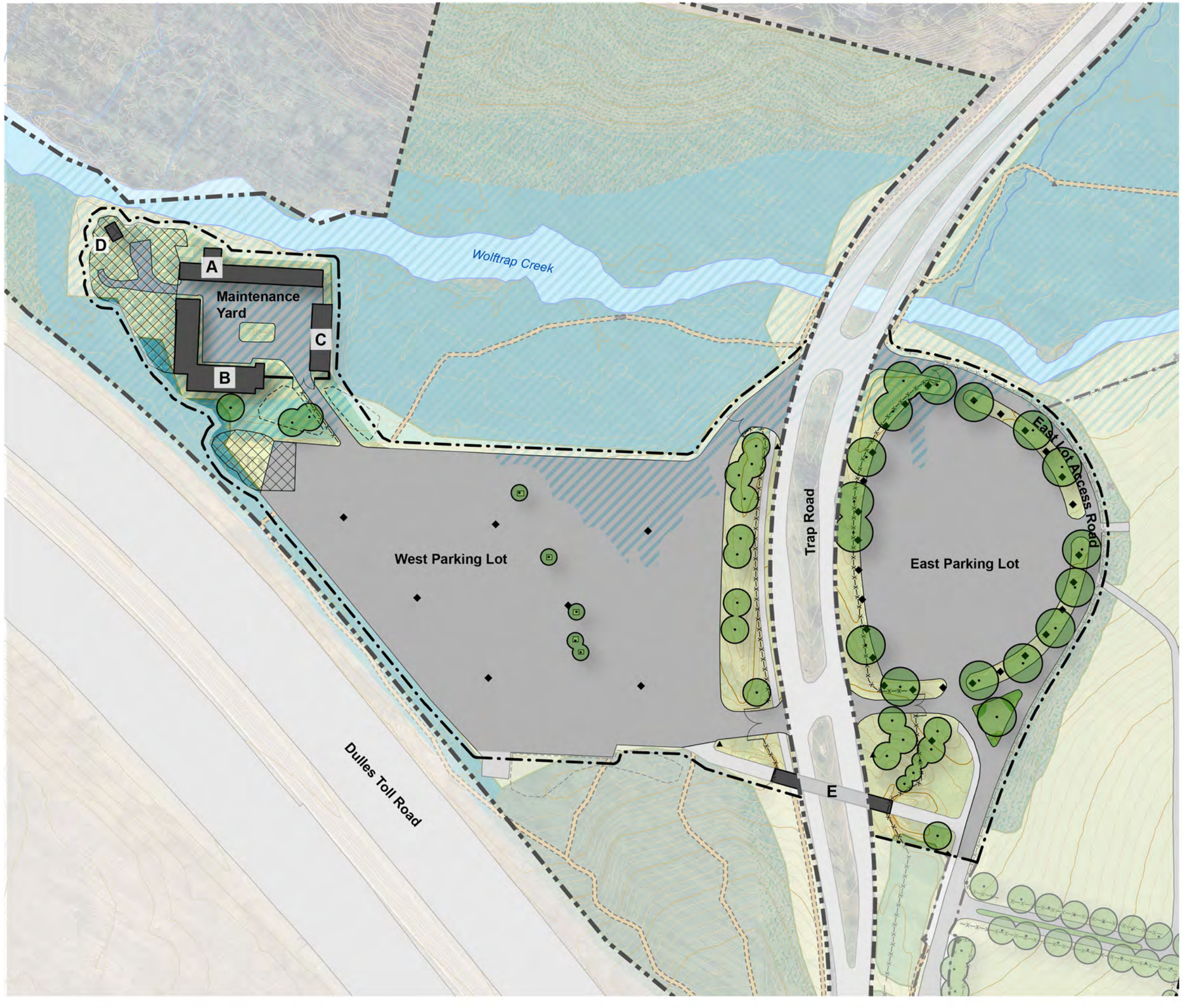
1 inch = 100 feet

N

NPS No. WOTR 627-275090	May 2021	EC-7

Wolf Trap National Park for the Performing Arts
Cultural Landscape Report

Maintenance and Parking LCA Existing Condition



Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Road
- Sidewalk
- Storage area
- Trail
- Picnic area
- Mixed upland forest
- Successional forest
- Mown lawn
- Planting bed
- Deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Wall
- Wooden split-rail fence
- Gate
- Light post
- Wayside or sign
- 10-foot contour
- 2-foot contour

Key

- **A** Maintenance Open Storage Area
- **B** Maintenance Shop Building
- **C** Maintenance Office Building
- **D** Storage Shed
- **E** Pedestrian Tunnel

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet

1 inch = 150 feet

N

NPS No. WOTR 627-275090	May 2021	EC-8

Waterbodies

Two streams traverse the park: Wolftrap Creek and Old Courthouse Spring Branch (Figure 3-2). Both streams feed into Difficult Run, a tributary of the Middle Potomac-Catoctin Watershed.[7] This watershed leads to the Potomac River, and then on to the Chesapeake Bay.

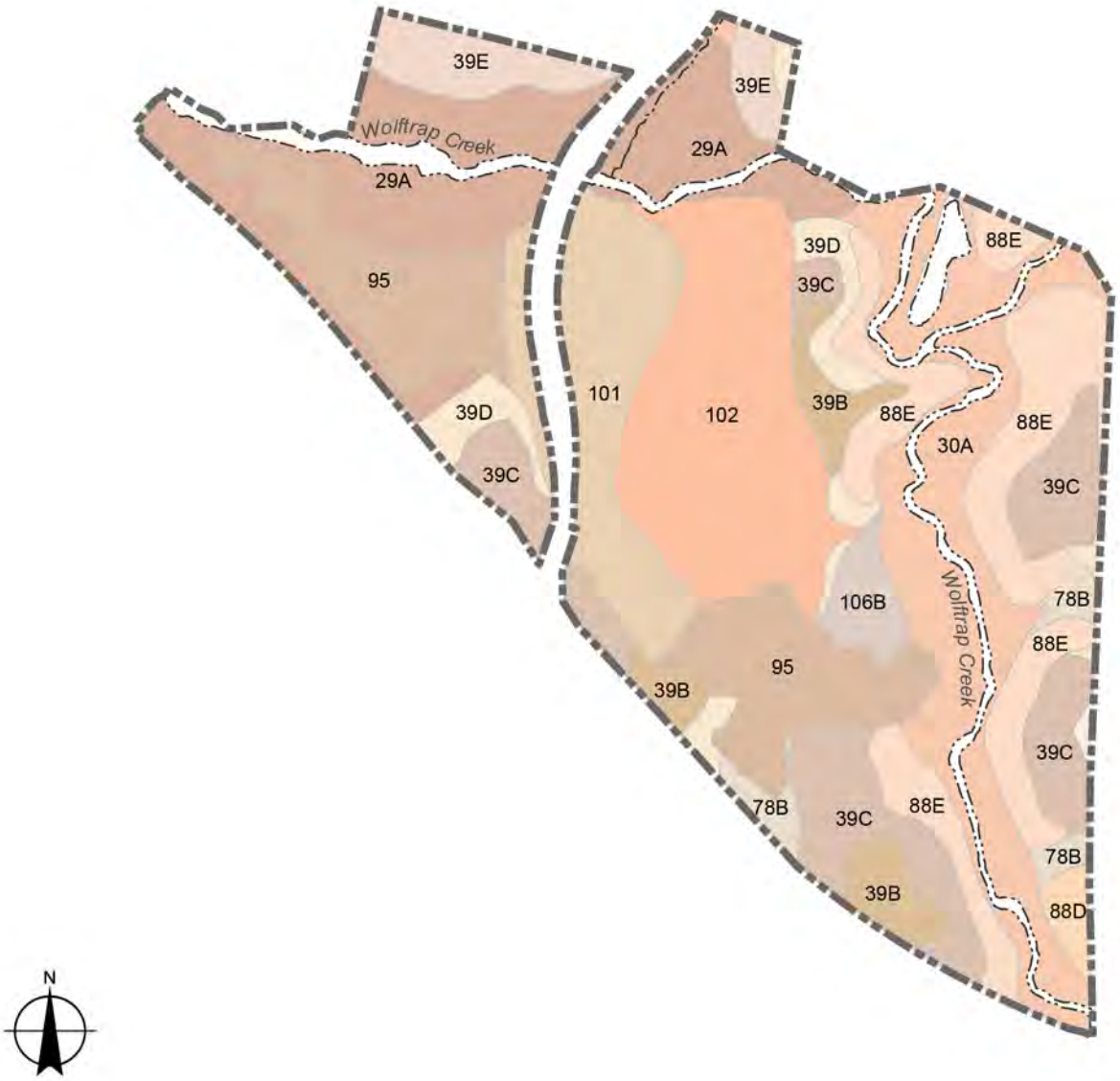
Wolftrap Creek flows from the southeast corner of the park northward, redirecting west after its confluence with Old Courthouse Spring Branch, and exiting the northwest corner of the park.[8] Old Courthouse Spring Branch enters the park on the northeast boundary and quickly joins with Wolftrap Creek.[9]

High volume and velocity stormwater has caused significant erosion along the banks of Wolftrap Creek and Old Courthouse Spring Branch. The creeks flood regularly, and there is a lack of vegetative understory along the stream banks to provide adequate stabilization. Some portions of the creek beds have been reinforced by stone and gravel, mainly where Wolftrap Creek passes along the East Meadow (Figure 3-3). The 100-year floodplain associated with Wolftrap Creek and Old Courthouse Spring Branch encompasses the maintenance area, Children's Theater-in-the-Woods, Meadow Pavilion, and a portion of Parking Lot 1.[10]

A spring is located immediately north of the Filene Center, within the Woodland Garden. The stream associated with this spring has been buried and now outlets directly to Wolftrap Creek. The remnants of a spring house connected to the Farmhouse (now Administration Building) during earlier agricultural use of the site are present within the garden.

There are 7.25 acres of freshwater forested/shrub wetlands adjacent to Wolftrap Creek along the park's northern boundary. A two-acre farm pond located near the confluence of Wolftrap Creek and Old Courthouse Spring Branch provides valuable habitat.[11]

Figure 3-1. Study area soils



Legend

101	Urban Land - Wheaton Complex	39C	Glenelg Silt Loam, 7-15%
102	Wheaton Loam, 2-25% slope	39D	Glenelg Silt Loam, 15-25%
105C	Wheaton-Glenelg Complex, 7-10%	39E	Glenelg Silt Loam, 25-45%
105D	Wheaton-Glenelg Complex, 15-25%	78B	Meadowville Loam, 2-7%
106B	Wheaton-Codorus Complex, 0-2%	88D	Rhodhiss-Rock Outcrop, 15-25%
29A	Codorus Silt Loam, 0-2%	88E	Rhodhiss-Rock Outcrop, 25-45%
30A	Codorus and Hatboro Soils, 0-2%	95	Urban Land
39B	Glenelg Silt Loam, 2-7%		Study Area Boundary

Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, waterbodies
2. USDA Natural Resources Conservation Service: soil

Topography

The topography of Wolf Trap National Park for the Performing Arts is characterized by rolling hills and steep stream valleys carved by Wolftrap Creek and its tributaries. The valley associated with Wolftrap Creek extends from the southeastern corner of the site to the north, curving to the west near the farm pond and exiting at the northwest corner of the study area. A northeast-southwest ridge through the center of the park rises approximately 100 feet above the valley floor to an elevation of 340 feet above sea level at its high point.

A large topographic bowl on the east side of the park forms the base of the performance and seating space for the Filene Center. A smaller topographic bowl near the northeast corner of the site creates the Children's Theater-in-the-Woods seating area.

Figure 3-5 illustrates the range of slopes within the park. Gentle slopes below 5% are typically located on the flat tops of hills or within the floodplain. These locations can be easily mown, and accessible routes can be provided on grade through sloped walks. Moderate slopes between 5% and 30% typically occur along the valley of Wolftrap Creek. Within these areas, ramps with railings are required to provide an accessible route, and the slope can be mown with conventional equipment. Steep slopes greater than 30% are located at cut banks along streams and along steep portions of the ridge, and are vulnerable to erosion and sloughing.

Stormwater Management

Development of impervious surfaces upstream has increased velocity of runoff and subsequent erosion within the park compared to its pre-development condition. These processes are amplified by steep slopes and highly erodible soils characteristic of the Virginia Piedmont. Designed bioretention areas have been added to slow runoff and increase percolation and absorption by plants. The areas are at the maintenance facility, on the south side of Lot 4, within the dimple, and at a raingarden on the west-northwest side of the Main Gate box office (Figure 3-6). Stormwater runoff is also slowed by native vegetation communities including the upland and floodplain forests and naturalized areas, which are discussed in detail in the Overall Study Area Vegetation section of this chapter.

Figure 3-2. Armored portion of Wolftrap Creek (QE, 2020).

Figure 3-3. Erosion along Wolftrap Creek (QE, 2020).

Figure 3-4. Farm Pond (QE, 2020).

Natural System and Topography Analysis (Overall Study Area)

Existing natural systems and topographic features are illustrated on Figure 3-6. Table 3-1 lists contributing natural systems and topographic features.

The Piedmont landscape's rolling hills and valleys influenced the initial settlement of the region and the development of the original farm, including the key placement of domestic and agricultural structures on the ridge to facilitate broad views over fields and access to good airflow, and elevation of the buildings above the floodplain. Springs served as a water source for the farm and deep, loamy soils supported agricultural production at the site.

The picturesque "wooded areas, streams and rolling hills" of the site made it attractive to Catherine Filene Shouse as a rural retreat in the 1930s; use of natural resources including the springs, soils, ridges, and waterbodies continued through Shouse's ownership of the property, which she maintained as a working farm into the 1960s.[12]

Protection of the natural systems and topography for the public's enjoyment was also crucial to her vision for the park. The park's design concept stipulated that wooded hillsides and meadow areas were to remain intact, and all new structures were to be compatible with the surrounding setting. Integrating performance spaces into the natural landscape was a critical component of the design of the Filene Center, Children's Theater-in-the-Woods, and Meadow Pavilion. The Filene Center and Children's Theater-in-the-Woods utilize topography to form the auditorium seating for both venues. All three venues are situated to retain visual relationships to the rolling hills and streams while buffering the performance spaces from roadways, parking areas, and other modern development.

After the end of the period of significance, NPS buried the stream associated with the spring north of the Filene Center. Minor grading also occurred on Gil's Hill while converting approximately three acres of forest to turf parking in 1997. These modifications are relatively minor, and overall the natural systems and topography of the site retain integrity.

Figure 3-5. Study area slopes

Legend

- 0-5% slope
- 5-8.3% slope
- 8.3-25% slope
- >25% slope
- Study Area Boundary

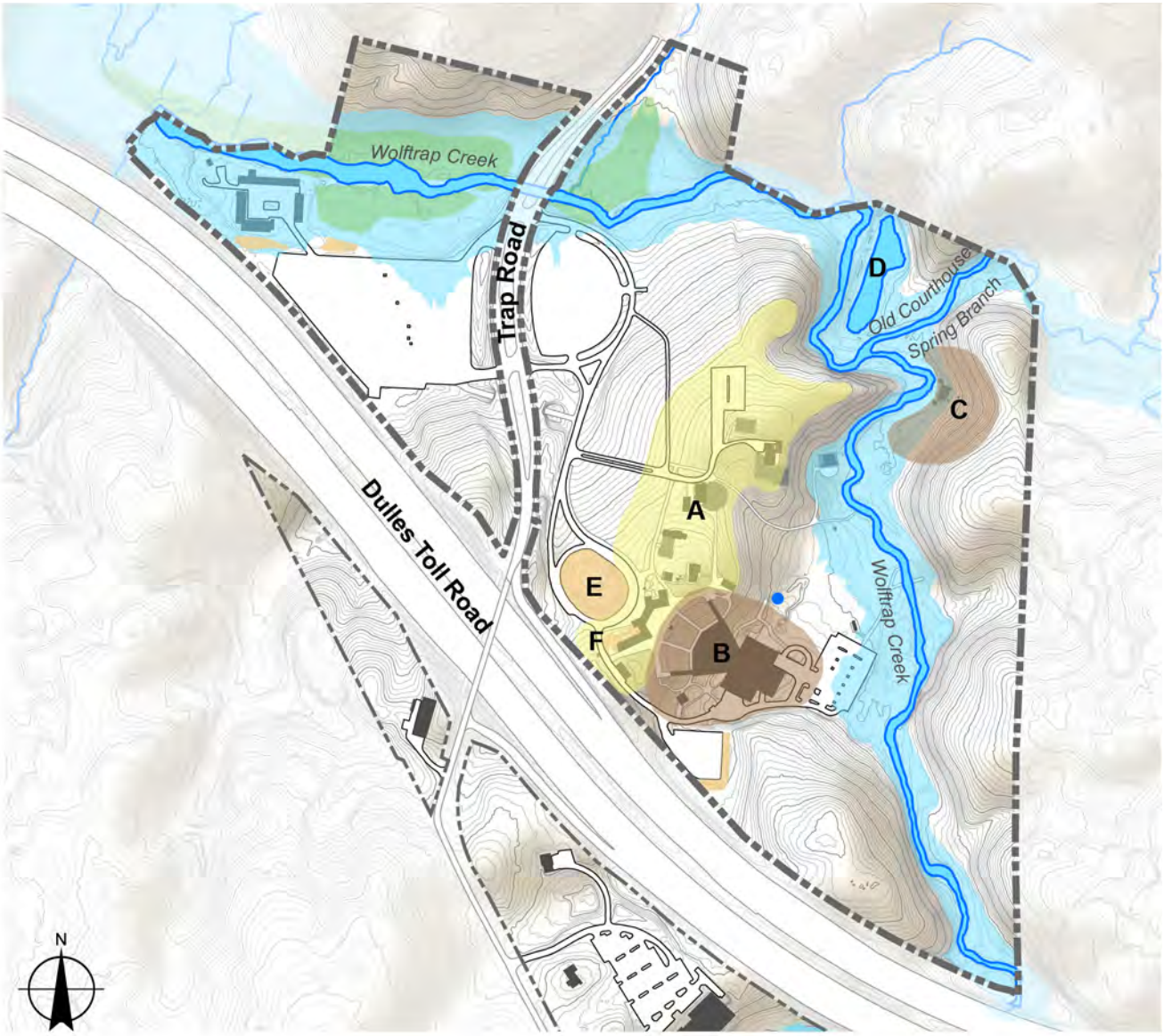
Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, waterbodies, DEM

Table 3-1. Contributing Natural System and Topography Features (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
North-south ridge through center of the site	Wolf Trap Farm buildings intentionally sited on ridge.	x	x
Topographic bowl forming base of Filene Center	Topography integrated into the design of the performance space.		x
Topographic bowl forming base of Children's Theater-in-the-Woods	Topography integrated into the design of the performance space.		x
System of waterbodies including streams and springs	Influenced development of early farm; forms pastoral landscape integral to performance experiences at Wolf Trap.	x	x
Farm Pond	Added between 1958 and 1962; acquired by NPS from neighboring property by 1969.		x

Figure 3-6. Natural systems and topography analysis



Legend

- Spring
- Stream
- 10 Foot Contour
- 2 Foot Contour
- Topographic ridge
- Topographic bowl
- 100-year floodplain
- Wetland
- Existing Bioretention

Key

- **A** North-South Ridge
- **B** Topographic Bowl forming base of Filene Center
- **C** Topographic Bowl forming base of Children's Theater-in-the-Woods
- **D** Farm Pond
- **E** Dimple
- **F** Rain garden

Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, contours, waterbodies, buildings, DEM
2. FEMA: Floodplain
3. National Wetlands Inventory: wetlands

Land Use (Overall Study Area)

Existing Condition

Wolf Trap National Park for the Performing Arts is the only national park dedicated to presenting the performing arts. The study area's primary land uses are performance, education, recreation, and natural resource protection supported by administrative, parking, and maintenance facilities.

Three spaces within the park are oriented explicitly towards artistic performances, which occur seasonally between May and September. The Filene Center is the main performance venue, supported by facilities in the adjacent buildings, including concessions, restaurants, and restrooms. The Children's Theater-in-the-Woods is located within the woodland across Wolftrap Creek from the Filene Center and provides programming for children. The Meadow Pavilion, situated near Wolftrap Creek in the East Meadow area, is rarely used for performances but is maintained for potential use and the Foundation uses it as a rental space akin to the decks.

The park's unique performing arts experience is curated by a partnership between the National Park Service and the Wolf Trap Foundation, a private nonprofit organization. The National Park Service oversees park management, sponsors interpretive and educational programs, and manages operations and maintenance of technical equipment and facilities. The Wolf Trap Foundation develops artistic programming, public relations, and marketing, and provides visitor services including restaurants, concessions, and event rental facilities.[13] To fulfill the park's purpose to provide a performing arts experience accessible to the American public, the venue hosts a diverse array of programming from classical orchestral concerts, ballet, and opera, to popular contemporary musical performers, theater, and comedy acts. Close proximity to the Washington, DC, metropolitan area public transportation and a range of price points encourage patrons of all walks of life to attend performances and events.

Educational activities within the park encompass both performances and interpretation. Pre-performance discussions (PPD) held on the Farmhouse Lawn offer insight on select Filene Center summer concert series performances. Park rangers lead tours of the site and the Filene Center, and self-guided hikes utilize waysides and other interpretive materials along sidewalks and hiking trails. Performances at the Children's Theater-in-the-Woods also address performing arts education concepts.

Approximately 76 acres of the park along the eastern and northern sides of the property are woodland maintained to conserve natural resources and processes

and allow natural succession. A scenic easement on 12.38 acres along the eastern and northeastern boundaries supports continued natural resource protection. Regional natural resource inventory and monitoring within the park focuses on vegetation, wildlife, and water quality; the NPS Center for Urban Ecology, University of Delaware, and other institutions are conducting ongoing natural resource studies within the study area.

The vast majority of the park is open for recreational use during daylight hours. Typical recreational activities within the park include walking and running on the sidewalk and trail system, bird watching, and experiencing nature, particularly within the woodlands.

Land Use Analysis (Overall Study Area)

Table 3-1-2 lists contributing land uses.

Existing land uses contribute to the significance of the cultural landscape. During her ownership of the property, Catherine Filene Shouse utilized the farm as a rural retreat, which served as a social and political gathering space for the family and their Washington connections. Music was an essential part of formal and informal events at the farm; the family constructed a dance platform, sang spirituals by candlelight, and hosted a number of public "Have Fun Carnivals." Recreational and performance land use evolved as the property transitioned to a national park providing larger-scale performance spaces and recreational opportunities afforded to the public. At the same time, the park's enabling legislation formalized the educational purpose of the property as "a park for the performing arts and related educational programs, and for recreation use in connection therewith."[14] The continued use of the study area for performance, education, and recreation is consistent with historic use and the park's intended purpose.

Although not explicitly stated in its foundational documents, natural resource protection has also been a goal throughout the park's existence. The original design protected existing woodlands along the east, north, and west sides of the property and emphasized the integration of park development into the natural landscape.

Table 3-2. Contributing Land Use (Overall Study Area)

LAND USE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Performance spaces	Filene Center, Children's Theater-in-the-Woods, and Meadow Pavilion continue to support the park's purpose related to performing arts	x	x
Educational programs	Continued self-guided hikes, ranger-led interpretation, Children's Theater-in-the-Woods performances, and pre-performance discussions support the park's educational purpose		x
Recreational spaces	Continued use of the site for hiking, walking, and other passive recreation is consistent with Shouse use of the property as a rural retreat, and purpose established in foundation of Wolf Trap Farm Park	x	x
Natural resource protection areas	Consistent with preservation of woodlands within the design of the park, as well as establishment of scenic easements and continued natural resource study and monitoring		x

Spatial Organization (Overall Study Area)

Existing Condition

The park's spatial organization is guided by the topography of ridges and valleys and the related pattern of openings formed by mown lawn and forest. Paved roads are a prominent organizing element within the study area, connecting between clusters of development and parking areas.

Development centers on the ridge extending roughly north-south through the middle of the park. The ridge divides the interior performance and recreational spaces on the east side of the ridge from parking, maintenance, and vehicular access concentrated on the west side of the ridge (Figure 3-7). To the east of the ridge is the East Meadow, an expansive lawn traversed by walkways that connect to the Meadow Pavilion or into the Woodlands. Broad managed turf areas (used as additional parking locations) also occupy the ridge's west slope, extending toward two large paved parking areas within the floodplain on either side of Trap Road, which bisects the northwestern end of the park. Along the east and north sides of the property, the forested slopes and valley floodplain enclose the open meadows.

Several distinct clusters of development further define the site's spatial organization (see Figure 3-8). Along the crest of the ridge is the Farm Core, which includes small-scale buildings and structures, informal gathering spaces, and ornamental planting beds oriented to the Barn Road and a series of north-south pedestrian walkways. The Farm Core is the original location of the Shouse farmstead. It retains the agricultural and domestic scale of the earlier land use and several original historic structures. This area now houses administrative buildings and visitor services, including a restaurant, picnic area, and restrooms.

To the south of the Farm Core, the ridge's eastern slope forms the backbone of the Filene Center and its associated complex, including the plaza, lawn seating, Main Gate, Circle Kiosk, Box Office Trailer, South Gate Service Stand, and Food Services Stand A. The Filene Center complex is designed to utilize the native topography to optimize views of the stage and transmittal of sound to the seating areas. The arrangement of support structures, plantings, and fences also creates a controlled space with access points at the Main Gate, North Gate, and South Gate Service Stand. Vegetation along the north and south sides of the complex buffers views and noise from adjacent development.

The Children's Theater-in-the-Woods cluster is located northeast of the Farm Core and Filene Center complex, within the floodplain of Wolftrap Creek. Similar to the Filene Center, the theater space is integrated into the topography of the

valley slope, and it is designed to provide an immersive experience in nature by incorporating the theater into the surrounding forest.

The maintenance area consists of a cluster of three buildings, parking, and materials storage areas in the park's northwest corner. Maintenance buildings are organized around a central enclosed yard used for parking. Materials storage is situated immediately west of the maintenance yard along Wolftrap Creek and within the northwest corner of the West Parking Lot.

Spatial Organization Analysis (Overall Study Area)

Table 3-3 provides a list of contributing spatial organization and cluster arrangement patterns. Existing organization of the overall site is consistent with the design of the park laid out from 1966 to 1984, and based on the design principles listed under the Summary of Integrity (see Figure 3-9 and Figure 3-10). Broad-scale elements of the overall site organization, including the arrangement of the field openings and forest, overall circulation patterns, and the cluster of buildings along the central ridge, are retained from early development of the site as Wolf Trap Farm. These elements were integrated into the initial development of Wolf Trap Farm Park. As performance spaces were added to the site, spatial relationships reflected both intentional master planning efforts—notably design of the Filene Center complex—and incremental development over time.

The Filene Center complex retains the overall spatial organization of the 1984 Filene Center II reconstruction and master plan, including integration of the theater into the topography of the east slope of the ridge; lawn seating along the natural slope; support buildings located at the west end of the complex near the top of the hill; and views enclosed by vegetative buffers to the north, east, and south.

Similarly, the Children's Theater-in-the-Woods retains spatial organization following its 1977 reconstruction through the continued integration of the structure and seating area into the topography; its enclosure by the forest; access along a gravel path through the floodplain; and proximity to Wolftrap Creek.

Although several proposals were made to reorganize the Farm Core, the space retains the general organization present in 1984. This is one of the few locations within the park where the history of the site prior to development of the Filene Center is apparent, and where it retains strong connections to the 1930 to 1965 Wolf Trap Farm, which continued operation as a working farm through Shouse's ownership. It retains buildings, vegetation patterns, and circulation patterns original to the farm that have become integrated into the organization of later

administrative and visitor services space. New additions and modifications to the Farm Core since incorporation into Wolf Trap Farm Park have respected the agricultural and domestic scale and cluster arrangement of the earlier farm.

The overall study area retains integrity of spatial organization, reflecting spatial relationships present during both the period associated with Wolf Trap Farm (1930-1965) and Wolf Trap Farm Park (1966-1984). Primary changes include addition of buildings within the Meadows LCA to support administration and visitor use and new specialty gardens.

Table 3-3. Contributing Spatial Organization (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Open areas of broad managed turf extending east and west of the ridge	General pattern of open areas is consistent with organization during period of significance.	x	x
Enclosure of forested slopes and floodplain along Wolftrap Creek	General pattern of woodland along Wolftrap Creek floodplain and valley slopes is consistent with organization during period of significance.	x	x
Farm Core cluster arrangement	Consistent with development of Wolf Trap Farm and later use of this area during Wolf Trap Farm Park.	x	x
Filene Center complex cluster arrangement	Consistent with original park planning and design principles.		x
Children's Theater-in-the-Woods complex cluster arrangement	Consistent with original park planning and design principles.		x

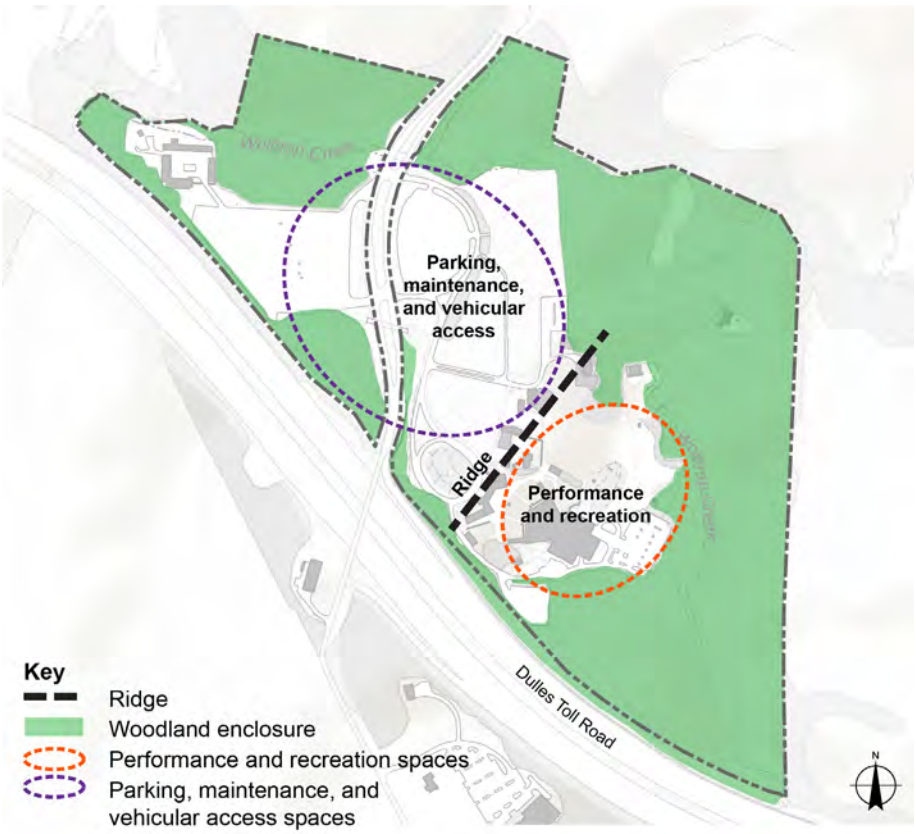


Figure 3-7. Overall pattern of woodland enclosure and division of park open spaces by central ridge

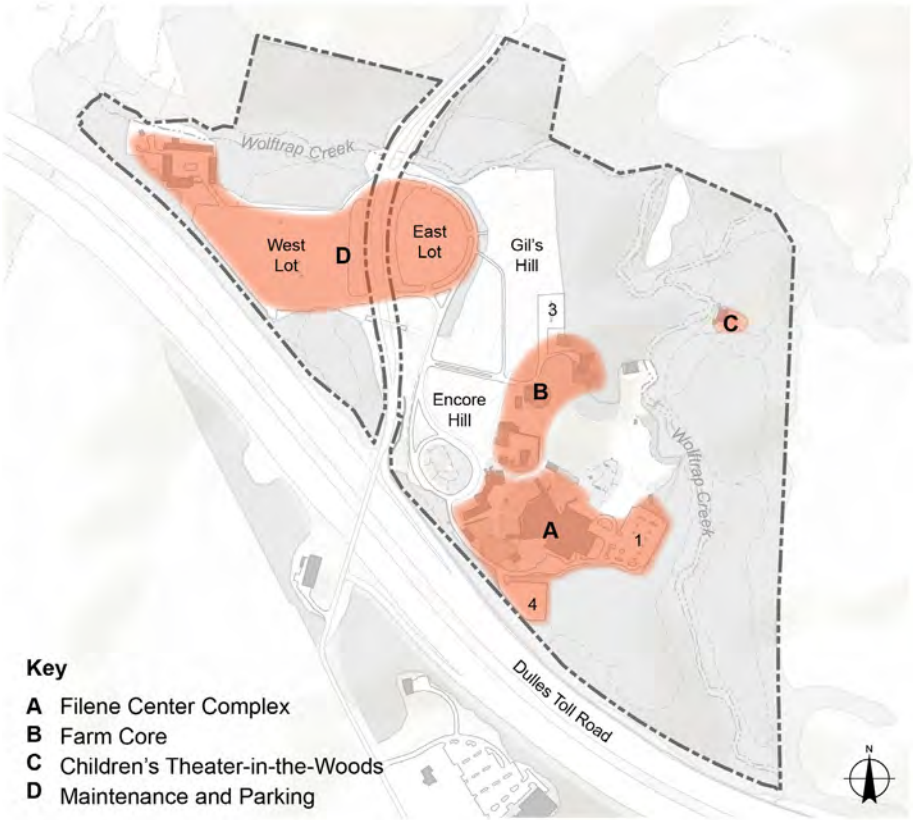


Figure 3-8. Existing cluster arrangement

Figure 3-9. 2017 aerial photograph showing overall pattern of vegetation, buildings, and circulation routes

Figure 3-10. 1967 aerial photograph showing consistent overall pattern of vegetation, buildings, and circulation routes

Circulation (Overall Study Area)

Existing Condition

Circulation within the study area comprises vehicular and pedestrian routes.

Primary access to the study area is via Trap Road, a north-south route that passes through the center of the study area between the east and west parking lots (Figure 3-11). The road is owned and maintained by the Virginia Department of Transportation (VDOT). Trap Road is a two-lane asphalt-paved road with a speed limit of 35 miles per hour connecting Old Courthouse Road to the Leesburg Pike (Virginia Route 7).

Dulles Toll Road (Virginia Route 267) extends along the southern boundary of the park. The Dulles Toll Road is a 14-mile toll road that begins at the Capital Beltway (I-495) and terminates at the Dulles Greenway, a privately owned toll road. It forms a portion of Virginia Route 267. The asphalt-paved Dulles Toll Road provides four lanes in both directions, with a speed limit of 65 miles per hour. It is maintained by the Metropolitan Washington Airports Authority.[15]

Dulles Toll Road is heavily trafficked by commuters, particularly during the morning and late afternoon, and traffic noise is a concern for performances at the Filene Center. A wall along the south boundary of the study area between the park and the toll road provides physical sound mitigation. A permanent sound monitoring station identifies data on disruptions, especially during quieter events such as ballet and orchestra performances.[16]

Internal Vehicular Routes

Internal park routes provide access to paved and unpaved parking areas and the Main Gate. Primary access to the Filene Center is on the Main Circle Road, a two-lane asphalt paved route extending from the main entrance on the east side of Trap Road to the Filene Center, Lot 1, and Lot 4 (Figure 3-12). At the Main Gate to the Filene Center, the Main Circle Road forms a loop, circling back to exit the park along the same route.

The Barn Road connects from the Main Circle Road to the Farm Core, providing vehicular access to Lot 3 and terminating at the Associates Building. It is a two-lane east-west asphalt paved road with a planted median (Figure 3-13).

The two-lane East Lot Access Road extends from the main entrance around the East Parking Lot's east side, reconnecting with Trap Road on the north side of the parking area. From this road, visitors may also be directed onto turf parking

on Gil's Hill via Gil's Road (also referred to as Dave Thomas Highway), which extends across the hill from the East Lot Access Road to Barn Road (Figure 3-17).

Parking

Large portions of the park are set aside for parking, including two turf areas that transition to parking for large events (Figure 3-14 through Figure 3-18). The park has five paved parking lots providing a total of 1,520 parking spaces and 26 accessible spaces:

- West Lot, located to the west of Trap Road and connected to the rest of the park via a pedestrian tunnel under the road (876 spaces)
- East Lot, directly to the east of Trap Road (345 standard spaces)
- Lot 1, directly east of the Filene Center (148 standard spaces, 2 accessible spaces)
- Lot 3, on the ridge above the West Meadow and near the Associates Building (69 standard spaces)
- Lot 4, along the southern boundary of the park to the south of the Filene Center (35 standard spaces, 18 accessible spaces)
- Along the Main Entry Drive (47 standard spaces including 2 EV spaces, 6 accessible spaces)

Mown turf areas are also used for parking and provide approximately 1,250 additional standard spaces:

- Gil's Hill is located immediately west of Lot 3, on the western slope of the ridge (870 spaces)
- The Encore Circle Lot provides priority reserved parking for Encore Circle Members, and is located on the west side of the ridge to the north of the Filene Center (230 spaces)
- Edge of East Lot (45 spaces)
- Tunnel Entry and Marquee on east and west ends of tunnel (30 spaces)
- Triangle within Main Circle Road (43 spaces)
- Edge of native meadow along Main Circle Road (32 spaces)

Barrier-free parking spaces are distributed between the Main Circle Road and back parking lots (Lot 1 and Lot 4), where some space is shared with back of house parking for performers and staff. Additional overflow parking is routed to the Barns at Wolf Trap.

Figure 3-11. Trap Road looking southeast towards park entrance (QE, 2020).

Figure 3-12. Filene Center Main Circle Road near dropoff and adjacent sound wall, looking north (QE, 2020).

Pedestrian Routes

Paved asphalt and concrete sidewalks connect key buildings and performance spaces within the Filene Center and Meadow LCAs. Further from the study area's primary resources, pedestrian walkways transition to gravel or crushed stone trails that connect across Wolftrap Creek to secondary spaces, including the Children's Theater-in-the-Woods.

Two overlapping trail loops in the park provide opportunities for visitors to hike and observe nature (Figure 3-19). The Wolf Trap TRACK Trail is a 1.5 mile loop oriented for children and families, beginning at the Meadow Kiosk. The trail is maintained through a partnership with the Blue Ridge Parkway Foundation's Kids in Parks Program. The 2.5-mile Wolf Trap Trail extends around the perimeter of the park. It was developed and maintained by the Potomac Appalachian Trail Club. In addition to the main trail, a series of shortcuts allow hikers to shorten the hike or visit the Children's Theater-in-the-Woods.[17]

Many trail segments in the Woodland and Children's Theater-in-the-Woods LCAs are routed through the floodplain, and are periodically damaged by flooding. In particular, the gravel trails to the Children's Theater-in-the-Woods are frequently re-graded following inundation.

Figure 3-13. Barn Road with juniper hedge in median, looking west (QE, 2020).

Figure 3-14. Lot 1, looking northeast from Stage Road (QE, 2020).

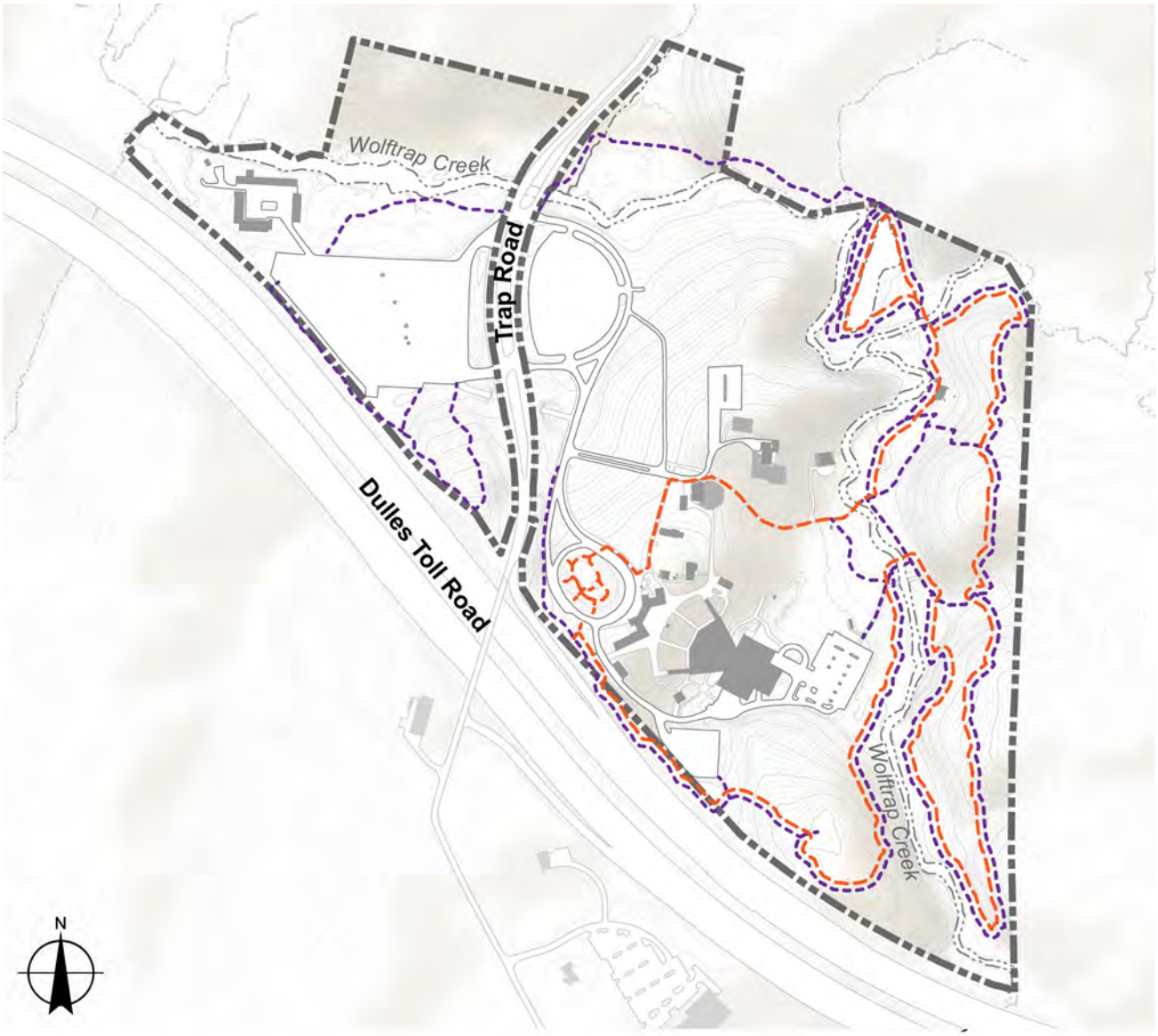
Figure 3-15. Lot 4, looking southeast from Stage Road (QE, 2020).

Figure 3-16. Parking Lot 3, looking northeast (QE, 2020).

Figure 3-17. Gil's Hill Road looking southeast up Gils Hill (QE, 2020).

Figure 3-18. Encore Hill Parking, looking north (QE, 2020).

Figure 3-19. Existing trail system



Legend

- Wolf Trap Trail (2.5 miles)
- Wolf Trap TRACK Trail (1.5 miles)
- Study Area Boundary

Notes and Sources

1. Region 1 - National Capital Area GIS: boundary, contours, waterbodies, buildings, trails

Circulation During Performances

Event vehicular and pedestrian arrival and departure traffic patterns are diagrammed on Figure 3-20 and Figure 3-21.

For performances at the Filene Center, the upper (southern) driveway to the east of Trap Road serves staff and performance traffic, patrons with handicapped placards or visitors requiring additional assistance, Wolf Trap Foundation donors, and the Fairfax connector bus. NPS directs other visitor traffic to the lower (northern) driveway off the east side of Trap Road, where they are sorted into parking lots on the east side of Trap Road (East Lot, Gil's Hill) or the west side of Trap Road (West Lot). Donors are directed to Encore Hill parking areas.

Visitors requiring handicapped parking are directed to Lot 4 if their seats are in the lower orchestra section. For some events, the number of visitors needing handicap spaces is substantially larger than the number of designated handicap spaces present at the park; for these events, overflow is directed to Lot 1 first, then other parking areas. NPS staff use golf carts to transport visitors between the Filene Center and parking areas lacking accessible routes.

Pedestrians parking on the west side of Trap Road typically travel to the venue from the West Lot through the tunnel. On the opposite side of the tunnel, they are joined by visitors who parked at the East Lot and along the roadways, and proceed along sidewalks adjacent to either the Main Circle Road or Barn Road. From Gil's Hill, pedestrians move along walkways in the Farm Core toward the Filene Center. Primary conflicts between vehicles and pedestrians occur where pedestrians cross the Main Circle Road near the East Lot and at the intersection with Barn Road, and where pedestrians cross Barn Road near the Barn.

As performers, staff, and visitors typically arrive at the site at different times before performances, traffic generally is more staggered during arrival than departure. Pedestrian and vehicle conflicts increase after performances due to the quantity of traffic leaving the venue at once and limited visibility after nightfall.

Figure 3-20. Existing pedestrian and vehicular circulation during event arrival

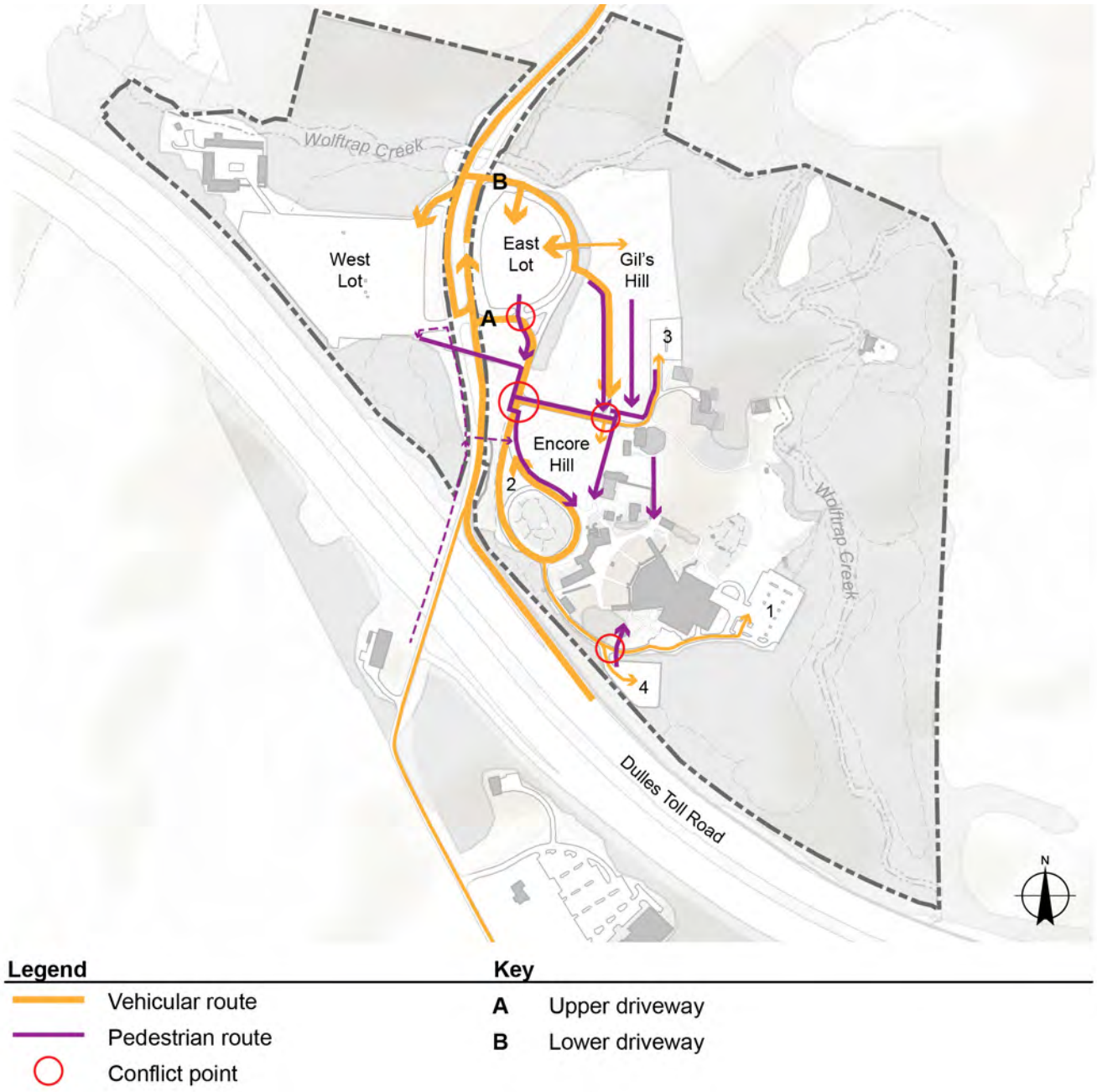
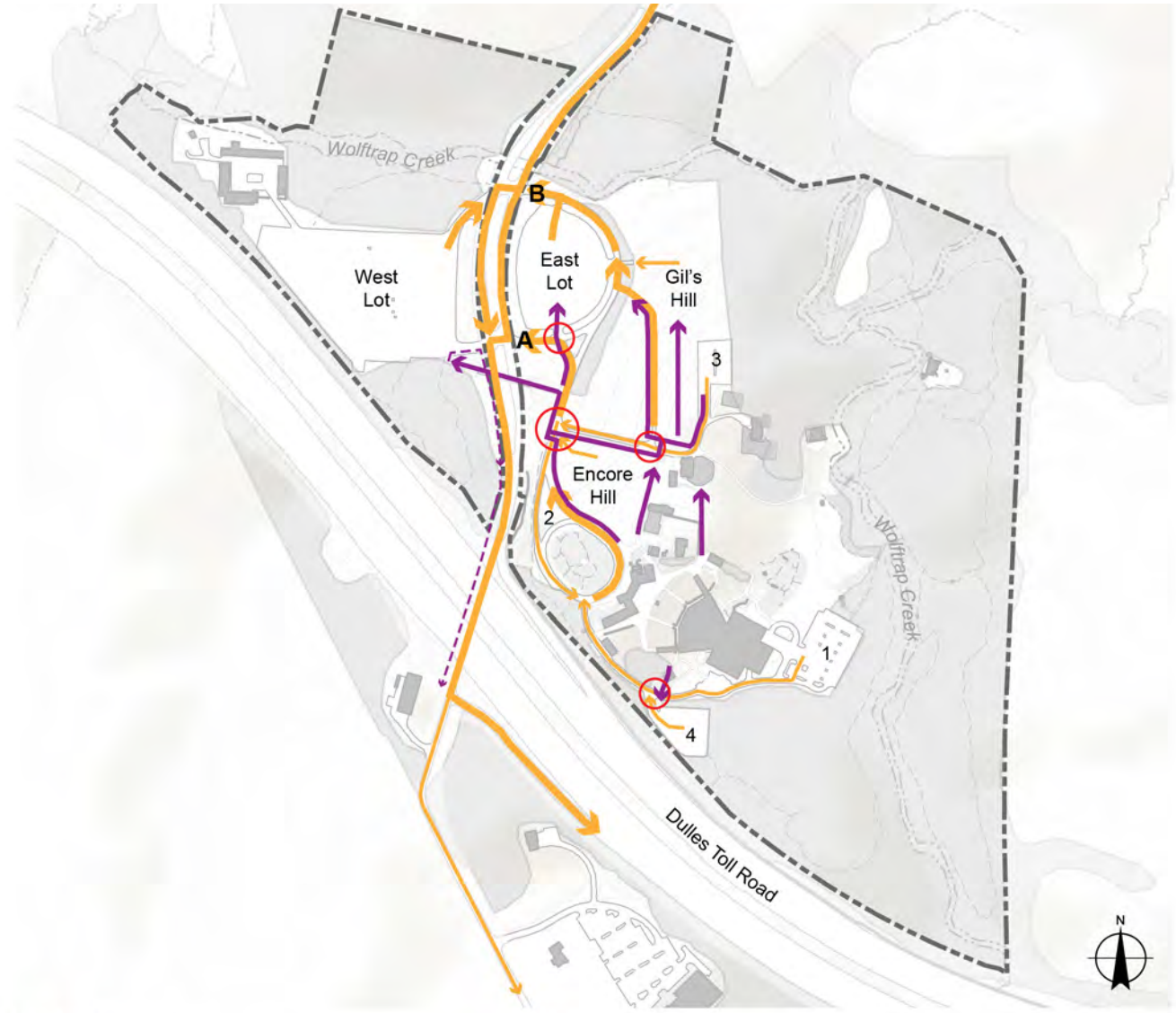


Figure 3-21. Existing pedestrian and vehicular circulation during event departure



Circulation Analysis (Overall Study Area)

Circulation features are illustrated on Figure 3-22, and Table 3-4 lists contributing circulation features.

General patterns of circulation within the park are retained from the period of significance, as well as many of the existing individual features. Contributing vehicular routes include the Main Circle Road, Stage Road, East Lot Access Road, Tunnel Road, and the East and West Parking Lots and Lot 1. These routes were established during the initial years of Wolf Trap Farm Park, and have been maintained in their original location and orientation. The features continue to adhere to the design elements identified in the Summary of Integrity: roads and parking lots are concentrated on the opposite side of the ridge from performance areas, creating a distinct visual separation between performance and recreation areas of the park and circulation routes.

Three circulation features added after the end of the period of significance are noncontributing but compatible with the historic character of the site because they follow the path of historic routes. Parking Lot 3 is in the location of a lot established by 1984, but it was repaved and expanded in 1997. Similarly, the current iteration of Gil's Road was constructed in 1998. Segments of road were present on the hill beginning in the 1970s, but did not extend the entire length of the current route. Barn Road was expanded in 1998, but continues to follow the path of the original Wolf Trap Farm access road.

Parking Lot 4 was constructed in 1997 after the end of the period of significance, and is noncontributing. The lot does not adhere to the design principles established during the period of significance, but provides an essential accessible route into the Filene Center complex.

Contributing pedestrian walkways include the east and west walkways within the Farm Core, flagstone patios at the Administration Building, the paved walkways from the Farm Core into the East Meadow, the gravel Children's Theater-in-the-Woods Road, and the interpretive trail to Children's Theater-in-the-Woods.

Crushed stone trails within the East Meadow, the Wolf Trap Trail, and Wolf Trap TRACK Trail were added after 2010. Although they do not contribute to the park's historic integrity, they are consistent with its recreational purpose. Additional noncontributing circulation routes include new walkways to connect to recently constructed buildings and modifications to pedestrian routes to improve accessibility.

A number of the roads and walkways incorporated into the design of Wolf Trap Farm Park also follow routes associated with the earlier Wolf Trap Farm. These include the alignment of the Farm Road, flagstone patios at the Administration building (formerly Farmhouse), and the alignment of paved sidewalks forming a north-south loop on either side of the Farm Core.

No longer extant within the park is a trail from Lot 1 to the Composer's Cottage, which burned down in 1979. The Wolf Trap Trail provides access to the site.

Table 3-4. Contributing Circulation (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Main Circle Road	Constructed 1970		x
Stage Road	Constructed 1970		x
East Lot Access Road	Constructed 1970		x
Tunnel Road	Constructed 1972		x
Children's Theater-in-the-Woods Road	Constructed 1970		x
Interpretive Trail to Children's Theater-in-the-Woods	Present by 1981		x
Parking Lot 1	Constructed 1970		x
West Parking Lot	Constructed 1980		x
East Parking Lot	Constructed 1970		x
Gil's Hill turf parking	Used as turf parking by the 1970s		x
Encore Hill turf parking	Used as informal parking by the 1980s		x
Filene Center Plaza and walkways	Walkways on the north and west sides of the complex were constructed 1972. Minor modifications to circulation were made in the 1990s along the south side in conjunction with construction of the South Gate Service Stand.		x
Entrance plaza	Constructed 1970		x
Walkway along Main Circle Road	Constructed 1970		x
Paved east and west walkways in Farm Core	Constructed 1980 along the historic Farm Road route; minor modifications were made after the end of the period of significance to connect to new structures.	x	x
Flagstone patios at Administration Building	Present at the Farmhouse during the Wolf Trap Farm period	x	x

Figure 3-22. Circulation analysis

Legend

- Contributing Road, Parking Lot, Walkway, or Trail
- Non-Contributing Road, Parking Lot, Walkway, or Trail
- Non-Contributing Compatible Road or Parking Lot
- Trail No Longer Extant
- Study Area Boundary

Key

A Main Circle Road, 1970
B Barn Road, follows route of 1930s farm road, widened 1998
C Stage Road, 1970
D East Lot Access Road, 1970
E Gil's Hill Road, 1998
F Tunnel Road, 1972
G Children's Theater-in-the -Wood's Road1970
H Interpretive Trail to Children's Theater-in-the-Woods, 1981
J Parking Lot 1, 1970
K East Parking Lot, 1970
L West Parking Lot, 1980
M Parking Lot 3, 1997
N Parking Lot 4, 1997
O Gil's Hill Turf Parking, 1970s
P Encore Hill Turf Parking, 1980s
Q Filene Plaza and Walkways, 1972
R Paved Farm Core Walkways, 1980
S Paved Walkway to Meadow Pavilion, 1988-1990
T Accessible Ramp, 1997
U Wolf Trap Trail, 2010
V Trails within East Meadow, ca. 2010
W Trail to Composer's Cabin, 1973-1979
X Flagstone patios, by 1968

Views (Overall Study Area)

Existing Condition

Significant views at Wolf Trap are primarily defined by topography, vegetation, and cluster arrangement. Two overall view types are present within the study area: broad views of the surrounding landscape and enclosed views associated with performance spaces.

Several broad-scale views are associated with the ridge running north-south through the center of the site. From the top of the ridge, visitors experience expansive views of the east and west meadow. Along the ridgeline itself are views of the cluster of agricultural and domestic scale buildings within the Farm Core. The Farm Core also creates a dramatic focal point when looking up toward the meadow from Wolftrap Creek.

Within performance spaces, the enclosure of vegetation and topography direct views toward the stage while visually separating the performance venues from support areas and other modern development. Visual connections to the surrounding fields and forests emphasize the performance experience within a pastoral landscape.

Views Analysis (Overall Study Area)

Views that contribute to the landscape's historic character are listed in Table 3-5 and illustrated in Figure 3-23. Broad-scale views of the landscape (Views A, B, C, D, G, and H) and enclosed views within performance spaces (Views E and F) retain integrity from the period of significance.

Similar to other Piedmont farms, the initial development of Wolf Trap Farm sited the primary domestic and agricultural buildings on the ridge to provide expansive views—and surveillance—over the surrounding fields. As the property transitioned to a rural retreat for the Shouse family, these broad views became important to maintaining a feeling of connection with the countryside. Historic photographs document views of the cluster of houses, barns, and other structures along the ridge, and emphasize the historic farm's relationship to the pastoral character of the surrounding rolling fields and forests.

Views from and along the ridge (Views A, B, C and D) are now among the few places where the site's history related to Wolf Trap Farm is apparent. These views contribute to the cultural landscape.

The importance of these visual connections to the countryside also influenced the design of the Filene Center, which was placed within a topographic bowl to utilize

the natural slope as part of the theater architecture and lessen the visual impact of the structure within the landscape.[18] The placement of the structure and extension of its roofline above the height of the ridge allows it to serve as a visual beacon within the landscape for approaching visitors (View G).

Within both the Filene Center and the Children's Theater-in-the-Woods, the original design intent was to create enclosed views focused on the performance space while retaining visual connections to the natural landscape; these views are retained today and contribute to the historic character of the site (Views E and F). Fins along the north and south sides of the performance space were designed to frame views to the surrounding landscape for visitors while balancing needs for projection of light and sound (View H).

Limited modifications to views have occurred since the end of the period of significance due to the addition and removal of buildings and structures within the Farm Core, Filene Center complex, and East Meadow. These activities, as well as changes to ornamental planting beds, canopy trees, and turf areas, result in minor impacts to historically important relationships.

Table 3-5. Contributing Views (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
View A: View of east meadow from ridge	Overall visual relationships are retained; impacted by recently added features including the community garden and Kiosk	x	x
View B: View of west meadow from ridge	Retains integrity	x	x
View C: View of Farm Core from north, facing south	Overall visual relationships are retained, including scale of Farm Core Buildings and associated vegetation; impacted by recently added buildings and small scale features	x	x
View D: View of Farm Core from Wolftrap Creek	Overall visual relationships are retained; impacted by recently added features including the community garden, kiosk, and recently added buildings and small-scale features within the Farm Core	x	x
View E: Internal View of Filene Center	Retains integrity		x
View F: Internal View of Children's Theater-in-the-Woods	Retains integrity		x
View G: View approaching Filene Center along Main Circle Road	Retains integrity		x
View H: View from FIlene Center to the surrounding landscape	Retains integrity		x

Figure 3-23. Views analysis

Legend

- Contributing View with minor modifications from period of significance
- Contributing view consistent with period of significance
- Study Area Boundary

Key

- **A** View of east meadow from ridge
- **B** View of west meadow from ridge
- **C** View of Farm Core from north
- **D** View of Farm Core from Wolf Trap Run
- **E** Internal view of Filene Center complex
- **F** Internal view of Children's Theater-in-the-Woods
- **G** View approaching Filene Center
- **H** View from Filene Center to the surrounding landscape
- **I** View from grass amphitheater seating to Filene Center Stage

Figure 3-24. View A: View of east meadow from ridge, including the meadow and Wolftrap Creek (QE, 2020).

View A: View of east meadow from ridge. The view to the east from the ridge is largely retained from the period of significance, with the exception of the kiosk, which is a noncontributing addition. Although temporary structures were periodically present within this space during carnivals at Wolf Trap Farm (1930-1965) and to supplement event and performance spaces during the later part of the period of significance (1966-1984), the addition of permanent noncontributing structures within this view is inconsistent with either period.

Figure 3-25. View B: View of west meadow from ridge, including Gil's Hill and portions of the floodplain (QE, 2020).

View B: View of west meadow from ridge. The view from the ridge to the west is retained from the period of significance. This view is consistent with its appearance during the Wolf Trap Farm Park period, including the expanse of turf along Gil's Hill and glimpses of the east and west parking lots partially obscured by vegetation.

Figure 3-26. View C.

Top. View looking from the south toward cluster of farm buildings along the top of the ridge, ca. 1930.

Bottom. Similar view of Farm Core, 2020 (QE).

View C. View of Farm Core from north. A ca. 1930 view of Wolf Trap Farm along the ridge demonstrates the scale and spatial relationship of the farm buildings and roads and their setting within the landscape of rolling hills, fields, and forests. Although a similar 2020 view includes buildings and vegetation developed during the later part of the period of significance (1966-1984), the scale of the Farm Core buildings, their relationship to the surrounding topography, and individual contributing features such as the contributing canopy trees and circulation routes are retained. Modern additions including the picnic area and Ovations Restaurant and Deck are a minor impact on the view's integrity.

Figure 3-27. View D.

Top. ca. 1930 view of open field and cluster of farm buildings along the top of the ridge from Wolftrap Creek.

Bottom. Similar view of northern (right) and southern (left) ends of east meadow and ridge from Wolftrap Creek.

View D. View of Farm Core from Wolftrap Creek. Conditions related to both Wolf Trap Farm (1930-1965) and Wolf Trap Farm Park (1966-1984) are presented in the view from the East Meadow toward the ridge. In the northern portion of the meadow (right) is an expanse of mown turf and a glimpse of the Farm Core buildings. This view is primarily related to Wolf Trap Farm. In the meadow's southern portion, the Filene Center is partially visible from Wolftrap Creek, as it would have been during the Wolf Trap Farm Park period. Overall, the view is retained from the period of significance. The Ovations restaurant and deck are modern additions that slightly impact the scene.

Figure 3-28. View E.

Top. ca. 1971 view of Filene Center from west. Siting of the performance space within a topographic "bowl" directs views toward the stage; woodland vegetation to the south, east, and north encloses views within the performance space.

Bottom. Similar view of Filene Center from west, 2020 (QE).

View E. Internal View within Filene Center Complex. Within the Filene Center complex, the slope of the theater and lawn seating and vegetative buffers to the north, east, and south focus the viewer's attention on the stage. As noted in a 1975 *Architectural Record* article, the entire theater is also designed to provide views into the surrounding landscape: "Even those within the enclosure look directly into the woods on both sides of the stage." Although new noncontributing buildings and structures are now present within the Filene Center complex, the visual focus on the performance area and connections to vegetation to the north and south are retained.

Figure 3-29. View F.

Top. 1977 view of performance at the Children's Theater-in-the-Woods from the east makes use of the topography to form the seating for the performance space. Incorporation of the theater into the woods encloses views and provides a strong connection to the surrounding landscape.

Bottom. Similar view of Children's Theater-in-the-Woods looking east, 2020 (QE).

View F. Internal view of Theater-in-the-Woods. The Theater-in-the-Woods is enclosed on all sides by woodland vegetation, including canopy trees integrated into the auditorium seating. In addition to direct visual connections to the forest, Wolftrap Creek is also visible during performances when a backdrop is not in place. The existing view is consistent with the design of the reconstructed Theater-in-the-Woods.

Figure 3-30. View G. Views looking west along Main Circle Drive toward the Filene Center at the existing pedestrian walkway (top) and at the west side of the circle drive (bottom) (QE, 2020).

View G. View approaching Filene Center along Main Circle Drive. As visitors approach the Filene Center along the Main Circle Drive, they encounter views of meadow and woods; upon reaching the top of the ridge, the Filene Center rises above the surrounding topography. This experience supports Catherine Filene Shouse's vision for visitors to enter a "different world" as they reach the top of the hill. The view is present along the existing pedestrian sidewalk along the north side of the Main Circle Drive, but it is most prominent along the west side of the road on axis with the Filene Center. Although many vehicles are parked within this viewshed during performances, the overall experience of rising along the ridge with views to the pastoral landscape is retained and contributes to the historic character of the landscape.

Figure 3-31. View H. View from the balcony of the Filene Center looking north toward the meadow (QE, 2020).

View H. View from Filene Center to the surrounding landscape. The Filene Center's open-air architecture brings nature into the building's interior, creating strong connections between the performance space and the surrounding meadows and woods. Directional views are established through the architectural fins, which are arranged to provide visual links to the landscape from the seating areas while blocking views from the stage. The architectural form of the building and the broad-scale vegetation patterns visible from its interior are consistent with the period of significance, therefore views from the interior of the Filene Center to the surrounding landscape retain integrity.

Figure 3-32. View I. View from grass amphitheater seating area toward Filene Center Stage (QE, 2020).

View I. View from grass amphitheater seating toward Filene Center Stage. The design of the Filene Center incorporates the natural topography of the ridge to provide on-grade seating that retains views to the stage. In addition, the arrangement of the architectural fins allows for views through the structure from this location. Although video screens have been added on the west facade of the building, the lawn seating maintains visual and auditory connections to the stage and therefore retains integrity.

Vegetation (Overall Study Area)

Existing Condition

Existing vegetation within the study area consists of mixed hardwood forest, successional forest, floodplain forest, mown turf, "unmown" naturalized turf areas, and ornamental plantings. Vegetation existing condition and analysis are based on February and October 2020 field investigations and a detailed vegetation survey completed for Wolf Trap National Park for the Performing Arts in 2018. Vegetation types used within the Cultural Landscape Report are described in this section; detailed descriptions of vegetation features are in the individual landscape character area sections.

In the forested portions of the park, maintenance focuses on eradicating and preventing invasive species. Primary concerns are multiflora rose (*Rosa* spp.) and lesser celandine (*Ficaria verna*), as well as plant growth in the farm pond. Other non-native species targeted for control and eradication include Japanese stiltgrass (*Microstegium vimeneum*), Japanese honeysuckle (*Lonicera japonica*), wineberry (*Rubus phoenicolasius*), Himalayan blackberry (*Rubus bifrons*), oriental bittersweet (*Celastrus orbiculatus*), privet (*Ligustrum spp.*), fumewort (*Corydalis incisa*), Berberis thunbergii (Japanese barberry), Eleagnus umbellata (autumn olive), Murdania keisek (marsh dewflower), and mugwort (*Artemesia vulgaris*). To protect resident bats, NPS restricts the tree cutting season. Deer grazing impacts the structure and composition of forested areas.

Mixed Hardwood Forest

Mixed hardwood forests total approximately 40 acres and are typically located in the uplands within wooded portions of the park. Dominant species include white oak (*Quercus alba*), scarlet oak (*Quercus coccinea*), chestnut oak (*Quercus montana*), red oak (*Quercus rubra*), black oak (*Quercus veltuina*), American beech (*Fagus grandifolia*), hickory (*Carya* spp.), and tulip poplar (*Liriodendron tulipfera*). Understory species include mountain laurel (*Kalmia latifolia*), American holly (*Ilex opaca*), hillside blueberry (*Vaccinium pallidum*), and black huckleberry (*Gaylussacia baccata*), with herbaceous groundcover typically including Christmas fern (*Polystichum acrostichoides*). For this CLR, mixed hardwood forests within the study area correspond to three vegetation communities identified in the National Capital Region Network (NCRN) Forest Vegetation Monitoring Data: Chestnut Oak-Mountain Laurel Forest, Low-Elevation Mixed Oak-Heath Forest, and Mesic Mixed Hardwood Forest.[19]

Successional Forest

Successional forest within the study area is characterized by tulip poplar (*Liriodendron tulipfera*), oaks (*Quercus spp.*), and Virginia pine (*Pinus virginiana*),

Figure 3-33. Mixed Hardwood Forest (QE, 2020).

Figure 3-34. Successional Forest (QE, 2020).

Figure 3-35. Floodplain Forest (QE, 2020).

with an understory of redbud (*Cercis canadensis*) and spicebush (*Lindera benzoin*). Successional forests typically occur along the edges of old farm fields or other former openings, where woody vegetation has volunteered, and makes up about 40 acres of the park. This vegetation type corresponds to the Successional Tuliptree Forest (Typic Type), Successional Mixed Deciduous Forest, and Successional Virginia Pine Forest identified in the NCRN Forest Vegetation Monitoring Data.[20]

Floodplain Forest

Floodplain forests occupy flat, low areas along streams that pass through the study area, occupying about 30 acres of the park. Tulip poplar (*Liriodendron tulipfera*), red maple (*Acer rubra*), box-elder maple (*Acer negundo*), sycamore (Platanus occidentalis), sweet gum (Liquidambar styraciflua), river birch (Betula nigra), and green and white ash (*Fraxinus pennsylvanica* or *Fraxinus americana*) dominate floodplain forest vegetation. The understory includes musclewood (*Carpinus caroliniana*) and spicebush (*Lindera benzoin*), with an herbaceous groundcover of jumpseed (*Polygonum virginianum*) and skunk cabbage (*Symplocarpus foetidus*). This vegetation type corresponds to Red Maple Seepage Swamp, Successional Red Maple Small River Floodplain Forest, and Tuliptree Small-Stream Floodplain Forest identified in the NRCN Forest Vegetation Monitoring Data.[21]

Managed Turf

The National Park Service maintains approximately 25 acres within the park as mown turf. This vegetation type dominates high-use areas, including outdoor performance spaces, meadows used for recreation and periodic parking, and areas surrounding the Farm Core administrative buildings.

No-Mow Areas

No-mow areas total approximately one acre within the park. Over the past ten years, select areas on steep slopes and within the floodplain of the East Meadow have been left "unmown" and seeded with native meadow species to return the area to native grassland habitat. "No-mow" areas on steep slopes are intended to manage erosion, reduce the carbon foot print caused by mowing, and improve the safety of grounds crew performing the mowing. Along Wolftrap Creek, the "no-mow" zone serves as a riparian buffer zone and helps to absorb nutrients used to maintain the Meadow managed turf.

Ornamental Plantings

Ornamental plantings emphasizing native species have been established around building foundations within the Farm Core, Meadows, and Filene Center complex. Several small specialty gardens are also situated within the Meadows

Figure 3-36. Mown turf and individual trees, East Meadow (QE, 2020).

Figure 3-37. Naturalized area, East Meadow (QE, 2020).

Figure 3-38. Planting bed, East Meadow (QE, 2020).

and the Farm Core landscape character areas, including the Woodland Garden immediately north of the Filene Center and a Demonstration Garden in the Farm Core. NPS maintains the gardens with the help of volunteer support from a nonprofit friends group and local master gardeners. Individual ornamental planting beds are described in the Landscape Character Area sections at the end of this chapter.

Individual Canopy Trees

NPS maintains individual canopy trees in key locations to provide shade and landscape interest, particularly along the Main Circle Road, Barn Road, and parking lots; along the sound wall; within the Farm Core; and within the East Meadow.

Vegetation Analysis (Overall Study Area)

Broad-scale vegetation patterns at Wolf Trap National Park for the Performing Arts are retained from the period of significance and contribute to the study area's historic character (see Figure 3-39). Contributing vegetation includes mixed hardwood forest, floodplain forest, and turf areas consistent with the vegetation present at the end of the period of significance, as identified in Table 3-6.

Figure 3-39 provides a detailed analysis of individual contributing and non-contributing vegetation features within core developed areas of the site.

As illustrated in this diagram, existing mown turf is largely consistent with the historic extent of mown turf during the period of significance. While "no-mow" areas have developed since the end of the period of significance and do not contribute to the landscape's historic character, they are compatible with the historic design elements. The "no-mow" naturalized areas present within the East Meadow were occupied by lawn during the period of significance, and the new vegetation type does not impede on the open character of the meadow.

Contributing ornamental planting beds are retained from the period of significance at the Filene Center and around the Farmhouse Lawn, although some individual plants within these areas have been modified since the end of the period of significance. The domestic scale and selection of foundation plantings added around buildings within the Farm Core are noncontributing but consistent with the palette of design elements present during park development; these features are therefore compatible with the cultural landscape.

Since 1984, noncontributing ornamental plantings added to the landscape include the Demonstration Garden, Woodland Garden, Donor Garden, native garden,

and meadow restoration area. These gardens do not correspond to historic ornamental garden locations. Although a kitchen garden was present at Wolf Trap Farm before 1966, its location is unconfirmed, and therefore the existing Demonstration Garden does not represent a historic feature.

Clusters of individual trees within the Farm Core, around and within the East and West Lots, integrated into the Children's Theater-in-the-Woods, and within the Woodland Garden are consistent with historic landscape conditions. A 1974 existing planting plan and 1984 aerial photographs indicate that plantings along the Barn Road and along the sound wall were established within the period of significance, although additional trees were planted in these areas after 1984. Canopy trees added along the Barn Road, around Lot 3, and at the south end of the East Meadow after 1984 are noncontributing.

No longer extant within the cultural landscape is a large locust tree near the Administration Building's northeast corner. Members of the UK Delegation to the Dumbarton Oaks Conference were photographed under this tree during their visit to Wolf Trap Farm. At some point during Shouse's ownership of the property, a bench and plaque were added near the tree. Although the tree is no longer within the Farmhouse Lawn, a large nearby canopy tree is retained from the period of significance.

Table 3-6. Contributing Vegetation (Overall Study Area)

VEGETATION TYPE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Mixed Hardwood Forest	Consistent with pattern of vegetation present during both periods of significance	x	x
Floodplain Forest	Consistent with pattern of vegetation present during both periods of significance	x	x
Mown Turf within the Filene Center	Lawn seating integral to original 1971 design of Filene Center complex		x
Farmhouse Lawn	Utilized for social events by Shouse family during Wolf Trap Farm period	x	x
East Meadow Turf	Turf in the meadow is evocative with agricultural history of the site and lawn present during the Wolf Trap Farm Park period		x

VEGETATION TYPE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Encore Hill Turf	Turf in this area is evocative of agricultural context and lawn present during the Wolf Trap Farm Park period		x
Gil's Hill Turf	Turf in this area is evocative of agricultural context and lawn present during the Wolf Trap Farm Park period		x
Ornamental Plantings at Filene Center	Consistent with plantings established during reconstruction of the Filene Center		x
Evergreen Buffer between Filene Center complex and Meadows LCA	Consistent with plantings established during reconstruction of the Filene Center		x
Ornamental Plantings at Farmhouse Lawn	Consistent with ornamental planting beds present around the Farmhouse during Wolf Trap Farm period	x	x
Canopy Trees along Main Circle Road and Barn Road present before 1984	Identified on 1974 existing planting plan and 1984 aerial photograph		x
Canopy Trees within Farm Core present before 1984	Consistent with cluster of trees present during Wolf Trap Farm and Wolf Trap Farm Park Periods; several trees within the Farm Core were present during the period of significance, including a large maple at the north end of the Farmhouse lawn	x	x
Canopy Trees around and within East and West Lots	Present by 1984		x
Canopy Trees integrated into Children's Theater-in-the-Woods	Present by 1977		x
Trees and shrubs along sound wall	Added 1984		x

Figure 3-39. A comparison of vegetation between 1966 and 1984 (top) and 2020 (bottom) indicates that the overall arrangement and types of vegetation are maintained from the period of significance.

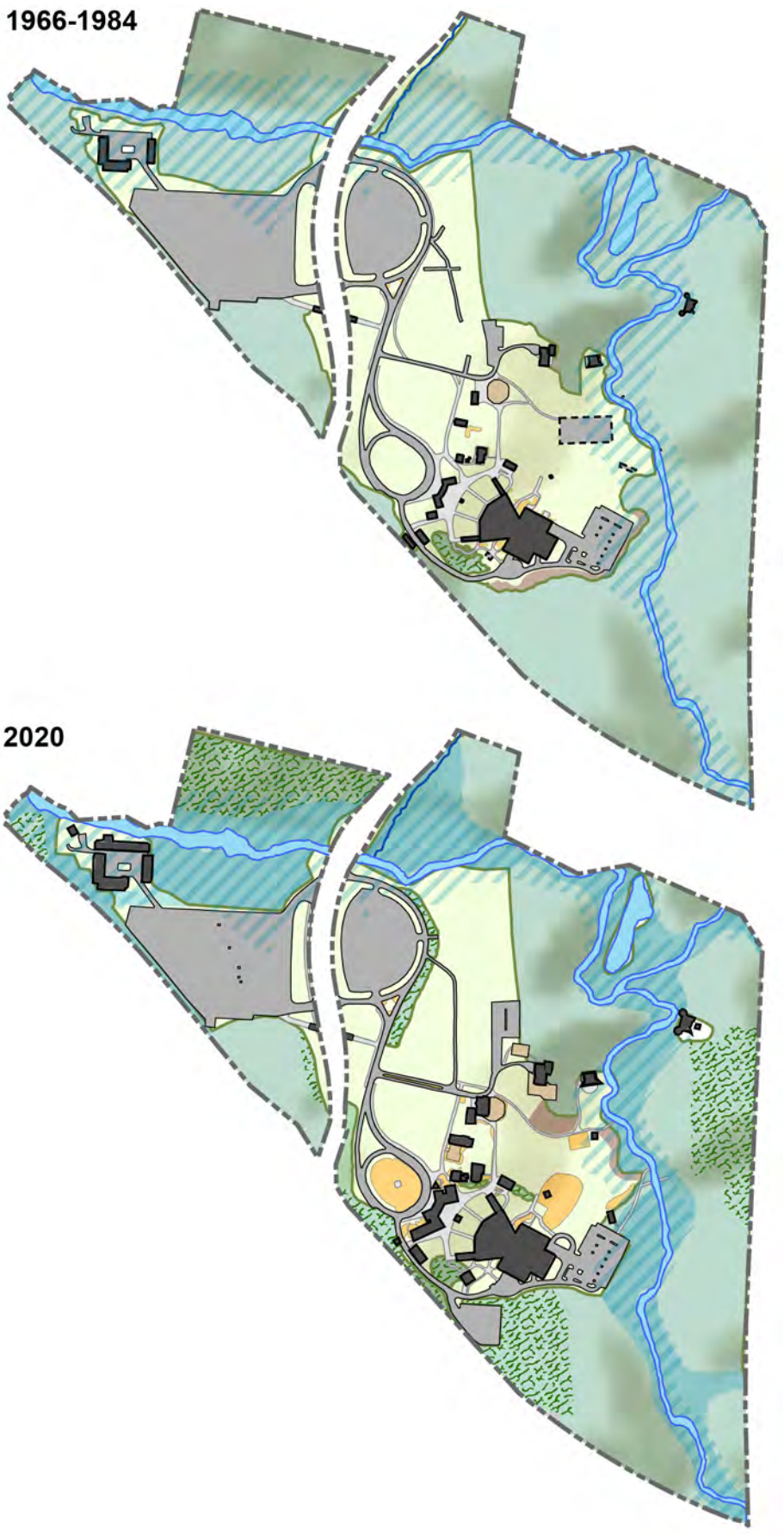


Figure 3-40. Analysis of individual vegetation features within core developed areas of the park.

Legend	Key
Contributing deciduous canopy tree	A Demonstration garden
Contributing woodland	B Large maple
Contributing planting bed	C Farmhouse lawn
Contributing mown turf	D Donor garden
Unknown contributing status deciduous canopy tree	E Native garden
Unknown contributing status mown turf	F Dimple meadow restoration area
Non-contributing deciduous canopy tree	G Woodland area
Non-contributing planting bed	H "No-mow" naturalized area

Buildings and Structures (Overall Study Area)

Existing Condition

The study area includes 32 buildings and structures used for performance, administrative, and maintenance purposes. The locations of buildings and structures are illustrated on drawings EC-1 through EC-8, and a description of each building or structure is provided within the individual landscape character area sections.

Buildings

Three buildings within the landscape serve as performance venues: the Filene Center, the Meadow Pavilion, and the Children's Theater-in-the-Woods. All three make use of the topography of the site to form a portion of the theater space.

The majority of the buildings within the study area serve as administrative, maintenance, visitor services, or supplemental event space outside of the performance areas. Nine administrative and event support buildings are distributed along the ridge of the Farm Core, as well as one vacant structure associated with the historic farm. Five structures serve as event support spaces within the Filene Center complex. Three maintenance buildings are clustered in the northwest corner of the park.

Site Walls

There are two types of site walls within Wolf Trap National Park for the Performing Arts. Large concrete sound walls define the southern edge of the site boundary and provide physical sound mitigation from Dulles Toll Road and the southern portion of Trap Road. The sound walls are 20 to 30 feet tall and constructed of concrete. They are prominently visible from Dulles Toll Road, the Main Gate, Main Circle Road, West Parking Lot, and Lot 4 (Figure 3-41).

Small mortared stone or concrete retaining walls are located within the Farm Core LCA and within the Filene Center complex to traverse small changes in topography and define space.

Bridges

Two wooden pedestrian bridges cross Wolftrap Creek from the East Meadow, providing access to the Children's Theater-in-the-Woods and woodland hiking trails. The remnants of a third pedestrian bridge across Old Courthouse Spring Branch lie north of the Children's Theater-in-the-Woods. Concrete foundations on either side of the stream and displaced wood beams remain in the general location of the bridge (Figure 3-42). The structure was washed out by a storm in

July 2019. Several additional wooden trail bridges are present along hiking trails within the Woodlands LCA and the Woodland Garden.

Buildings and Structures Analysis (Overall Study Area)

Contributing buildings and structures are identified in Table 3-7 and illustrated on Figure 3-49.

Permanent buildings that follow the design principles established through the park planning process before the end of the period of significance contribute to the character of the cultural landscape. These include the performance spaces in place by 1984, the Filene Center and Children's Theater-in-the-Woods, as well as the Encore Circle Lounge, Tunnel, Food Services Stand A, pedestrian bridges, and maintenance buildings that were constructed to support park use. Those buildings and structures associated with Wolf Trap Farm that were incorporated into the park under the direction of Catherine Filene Shouse to evoke the feeling of the surrounding countryside, including the Administration Building (Farmhouse), USPP/Usher Building (Cabin), Associates Building, Spring House ruin, and Smokehouse also contribute to the historic character of the landscape.

Although added during the period of significance, the Interpretation Offices Trailer is a temporary structure constructed with the intent that it would be replaced by permanent buildings according to the historic design principles. These features do not contribute to the historic character of the landscape. The Ovations Restaurant and Deck (1996), Barn (2003), Meadow Pavilion (1998), and Main Gate (2008) were constructed after the end of the period of significance and do not contribute to the significance of the study area. However, they are in the location of historic features and share the scale and materiality of their predecessors, and are therefore compatible with the character of the cultural landscape.

Fourteen other non-contributing buildings and structures have been added within the study area since the end of the period of significance, including the Box Office Trailer (2019), South Gate Service Stand (1997), Circle Kiosk (1999), Gatehouse (after 1984), retaining wall in the Donor Garden (after 1984), Encore terrace (late 1990s), Terrace deck (late 1990s), Meadow Kiosk (2009), Meadow Comfort Station, (1985), Maintenance Open Storage (1985), and Storage Shed (late 1990s).

No longer extant within the study area is the Composer's Cabin, which was located on the crest of the hill southeast of the Filene Center from 1973 to 1979.

Figure 3-41. Sound wall visible from Main Circle Drive, obscured by vegetation (QE, 2020).

Figure 3-42. Remnants of washed-out footbridge at Old Courthouse Spring Branch (QE, 2020).

Figure 3-43. Filene Center (QE, 2020).

Figure 3-44. Filene Center (QE, 2020).

Figure 3-45. Administration Building (QE, 2020).

Figure 3-46. Food Service Stand A (QE, 2020).

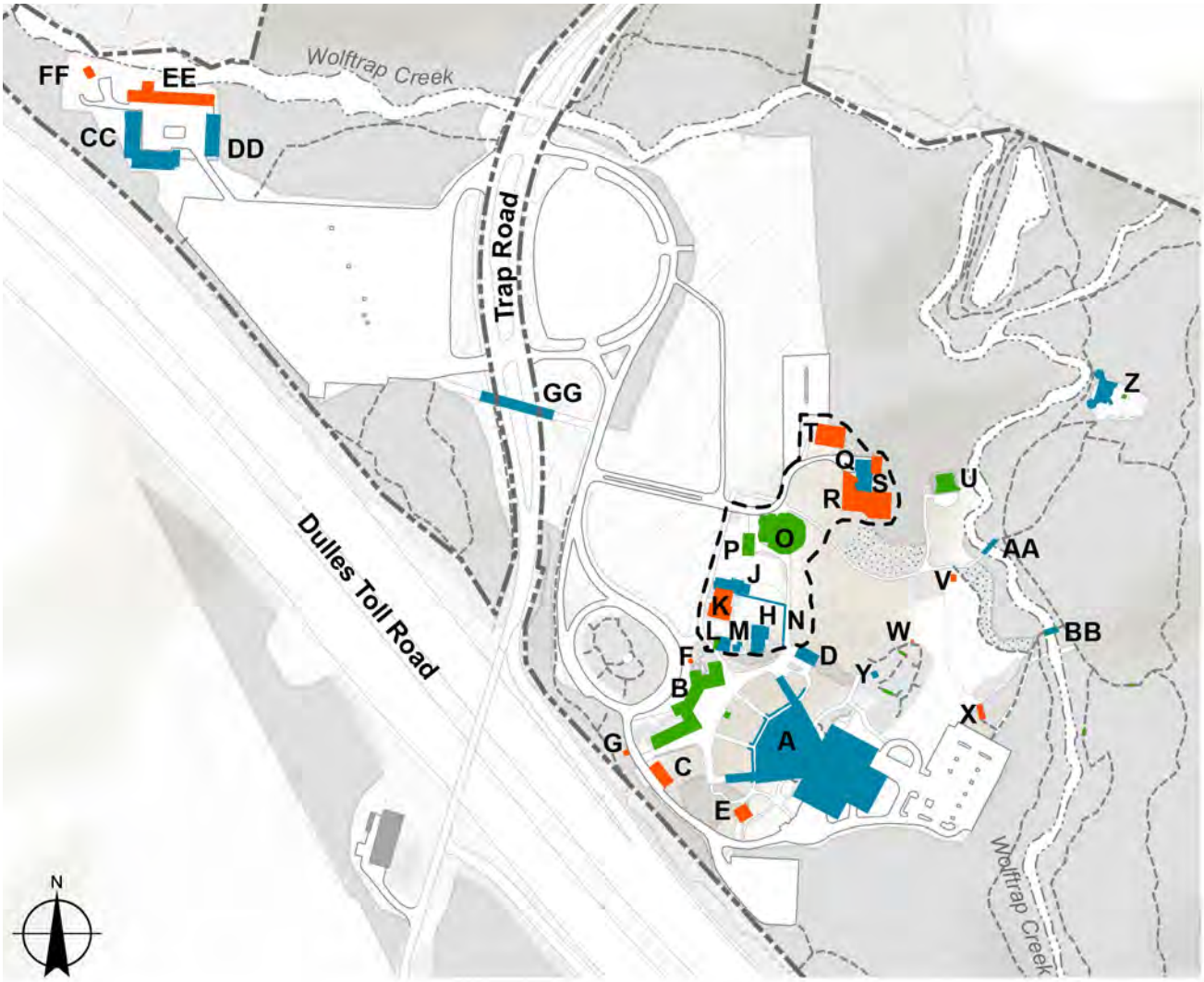
Figure 3-47. USPP/Ushers Cabin (QE, 2020).

Figure 3-48. Children's Theater-in-the-Woods (QE, 2020).

Table 3-7. Contributing Buildings and Structures (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Filene Center (II)	Performance venue reconstructed 1984		x
Food Services Stand A	Constructed 1971		x
Administration Building (Farmhouse)	Constructed in the mid-19th century, with substantial additions made by Shouse during Wolf Trap Farm period	x	x
Encore Circle Lounge	Constructed 1977		x
USPP/Usher Building (Cabin)	Constructed ca. 19th century, moved and rebuilt on site 1948	x	x
Smokehouse	Constructed 1940s	x	x
Stone retaining wall east of Administration Building	Present during Wolf Trap Farm period	x	x
Associates Building (Food & Beverage)	Constructed 1950s	x	x
Spring House Ruin	Construction date unknown; present during Shouse ownership of Wolf Trap Farm	x	x
Children's Theater-in-the-Woods	Reconstructed 1977		x
Pedestrian Bridge (north) (FHWA Trail Bridge #1)	Present by 1984		x
Cart Bridge (south) (FHWA Trail Bridge #2)	Present by 1984		x
Trap Road Underpass (Tunnel)	Constructed 1972		x
Maintenance Shop Building	Constructed 1978		x
Maintenance Office Building	Constructed 1977		x

Figure 3-49. Buildings and structures analysis



Legend

- Contributing Building or Structure
- Non-Contributing Building or Structure
- Non-Contributing Compatible Building or Structure
- Farm Core Boundary
- Study Area Boundary

Key

A Filene Center II, 1984
B Main Gate, 2008
C Box Office Trailer, 2019
D Food Services Stand A, 1971
E South Gate Service Stand, 1997
F Circle Kiosk, 1999
G Gatehouse, after 1984
H Administration Building (Farmhouse), 1850
J Encore Circle Lounge, 1977
K Encore Terrace, late 1990s
L USPP/Usher Building (Cabin), 1948
M Smokehouse, 1940s
N Stone retaining wall, by 1968
O Ovations Restaurant and deck, 1996
P Barn, 2003
Q Associates Building, 1950s
R Associates Deck, after 1984
S Interpretation Storage Trailer, 1976
T Terrace Deck, after 1984
U Meadow Pavilion, 1998
V Meadow Kiosk, 2009
W Outhouse, after 1984
X Meadow Restrooms, 1985
Y Spring House Ruin, before 1965
Z Children's Theater-in-the -Woods, 1977
AA Pedestrian Bridge (north), before 1984
BB Cart Bridge (south), before 1984
CC Maintenance Shop Building, 1978
DD Maintenance Office Building, 1977
EE Maintenance Open Storage, 1985
FF Storage Shed, late 1990s
GG Tunnel, 1972

Small-Scale Features (Overall Study Area)

Existing Condition

Wolf Trap National Park for the Performing Arts contains numerous small-scale features, many of which are modern additions that support performance and recreational use of the site. The most common are light fixtures; site furnishings such as benches, receptacles, and picnic tables; and fences and gates. Specific small-scale features are described in detail in the landscape character area sections.

Light Fixtures

At least six types of light fixtures illuminate parking lots and walkways within the study area. Single-arm metal post lights mounted on a concrete base are located around the perimeter of the East Parking Lot, Lot 3, and Lot 4 (Figure 3-50). A two-armed version of this light illuminates the interior of Lots 1, 3, and 4 (Figure 3-51). Within Lot 1, an alternate light post with two directional lights is employed around the edges of the parking area (Figure 3-52). Two styles of taller light posts are located within the Encore Hill Parking, Gil's Hill Parking, and West Lot (Figure 3-53). Lighted bollards are located along pathways in the Farm Core and Filene Center complex (Figure 3-54).

Site Furnishings

Rustic-style wood benches are located throughout the study area, including along trails in the Woodlands (Figure 3-55). Metal chairs and tables occupy the patio outside of the Administration Building (see Figure 3-56). A variety of picnic tables including wood, plastic, and metal are within picnic areas in the developed areas of the park (see Figure 3-57). A consistent style of trash and recycling receptacle composed of an aggregate-coated lower portion with a color-coded top is employed in clusters within the park (see Figure 3-58). Square or rectangular concrete planters with aggregate finish serve both decorative and security functions at the Filene Center complex (see Figure 3-59). A small number of wood bollards define the edge of the West Lot (see Figure 3-60).

Signs

Sign types within the park include wayfinding, traffic, and interpretive waysides (see Figure 3-61 through Figure 3-64).

Fences and Gates

Wood split rail fences are the most common fence type within the park, located throughout the property to define the edges of parking areas, trails, ornamental planting areas, and theater spaces. Split rail fences vary in condition; at the time of writing, many were in the process of being replaced (Figure 3-65). Wood shadowbox or vertical board fences are also employed as security barriers within the study area around the north and east sides of the Filene Center (Figure 3-66). Barbed wire or mesh wire fence is located along segments of the perimeter of the property, although the fencing does not enclose the entire boundary (Figure 3-67). Smaller quantities of other fence types, including chain link and plastic mesh fencing, are used in select locations within the park.

Gates restrict vehicular traffic at the entrances to the East and West Parking Lots, Stage Road, the Maintenance Area, gate at Stage Door/Lot 1 Entrance, emergency vehicle access gate from Trap Road, and at several locations along the perimeter of the Filene Center complex. Two styles of gate are typically used in these locations (Figure 3-68 and Figure 3-69).

Figure 3-50. Short light post, single arm (QE, 2020).

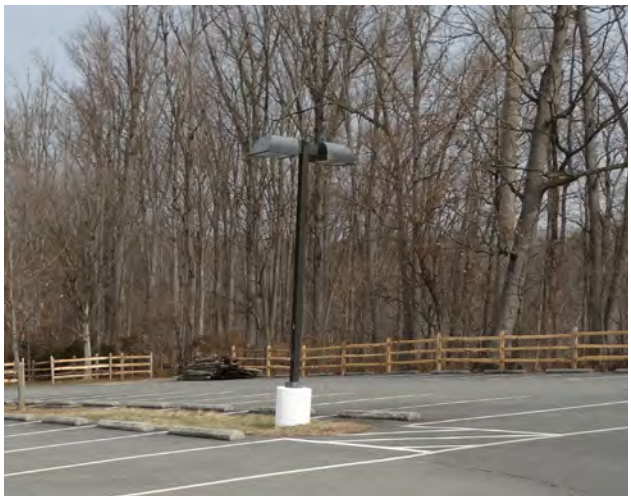


Figure 3-51. Short light post, two arms (QE, 2020).

Figure 3-52. Light post, Lot 1 (QE, 2020).

Figure 3-53. Tall light post (QE, 2020).

Figure 3-54. Lighted metal bollard (QE, 2020).

Figure 3-55. Rustic wood bench (QE, 2020).

Figure 3-56. Metal tables and chairs outside Administration Building (QE, 2020).

Figure 3-57. Wood and metal picnic tables (QE, 2020).

Figure 3-58. Trash and recycling receptacles (QE, 2020).

Figure 3-59. Concrete planters (QE, 2020).

Figure 3-60. Wood bollards in West Lot (QE, 2020).

Figure 3-61. Wayside (QE, 2020).

Figure 3-62. Tree identification sign (QE, 2020).

Figure 3-63. Wayfinding sign (QE, 2020).

Figure 3-64. Trail sign (QE, 2020).

Figure 3-65. Split rail fence (recently replaced) (QE, 2020).

Figure 3-66. Wood security fence (QE, 2020).

Figure 3-67. VDOT/WMATTA wire fence (QE, 2020).

Figure 3-68. Wood gate at Filene Center (QE, 2020).

Figure 3-69. Metal gate at parking lot (QE, 2020).

Small-Scale Features Analysis (Overall Study Area)

Small-scale features that contribute to the historic character of the cultural landscape are the Farmhouse bell, Shouse portrait bust, mortared stone grill, and hitching post, all located within the Farm Core. Table 3-8 lists contributing small-scale features.

Although a specific date of placement is not known for many of the small-scale features within the study area, a review of historic photographs indicates that most were not present during the period of significance. Those consistent with the historic character of the property include tall light posts within the parking areas, which were planned in the east and west lots as early as 1974; concrete planters, which are consistent with the use of planters within the Filene Center during the period of significance, and split rail and wire fences, which are consistent with the types of fences present at Wolf Trap Farm in 1930-1965.

Table 3-8. Contributing Small-scale Features (Overall Study Area)

FEATURE	C/NC	RATIONALE	ASSOCIATED PERIOD	
			1930-1965	1966-1984
Farmhouse Bell	C	Bell present since 1950, current bell donated in 1971	x	x
Shouse Portrait Bust	C	Donated June 9, 1974		x
Mortared Stone Grill	C	Present in Farmhouse Lawn during Wolf Trap Farm period	x	x
Hitching Post	C	Present in Farmhouse Lawn by 1968		x

Figure 3-70. Grill (QE, 2020).

Figure 3-71. Catherine Filene Shouse cooking at grill, ca. 1970-1975 (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 3-72. Catherine Filene Shouse portrait bust (QE, 2020).

Figure 3-73. Catherine Filene Shouse and Portrait Bust, 1974 (Schlesinger Library, Radcliffe Institute, Harvard University).

Figure 3-74. Hitching post (QE, 2020).

Figure 3-75. Mailbox (QE, 2020).

Archeological Sites (Overall Study Area)

Existing Condition

Significant archeological sites are documented through a recent *Archeological Overview, Assessment, Identification, and Evaluation Study for Wolf Trap National Park for the Performing Arts*. Prior archeological studies at the park included a reconnaissance survey conducted in 1978 (Pousson 1979), an overview and assessment study for parking lot grading and construction (Pousson and Hoepfner 1997), monitoring for utility line installation west of the Administration Building (Chittenden 2005), an assessment prior to construction of the Encore Circle Lounge Terrace (Orrence and Sonderman 2007), and various informal surveys, ASMIS assessments, and site condition checks.[22]

Indigenous Occupation and Use

Numerous sites associated with Indigenous occupation and use prior to Euroamerican settlement have been identified within the park since archeological investigations began in 1979. Typically, these sites have consisted of stone points, lithic scatter, or evidence of small camp sites located on relatively undisturbed hilltops, although a smaller number of sites have also been identified within the floodplain. Recent investigations have identified extensive evidence of quartz quarry activity and tool production in what is now the eastern portion of the park. Materials unearthed during archeological investigations have been dated from the Middle Archaic Period (11,400 to 9,000 BP) through the Early Woodland Period (3400 to 2700 BP).[23]

Euroamerican Agricultural and Domestic Use

Recent archeological investigations identified artifacts associated with 19th and 20th century agricultural and domestic occupation within the farm core, such as remnants of glass and ceramics, nails, a bridle bit, pipe fragments, and miscellaneous hardware. Above-ground remnants of this site include stone terrace wall remnants and a fieldstone pillar (Figure 3-76). A number of the materials date to the mid- to late-19th century, and likely predate Shouse ownership of the property. Slag fill identified in the west yard likely represents early 20th century utility installation, and may relate to Dodd/Shouse construction activities.[24]

Figure 3-76. Fieldstone pillar and stone terrace wall remnants (QE, 2020).

Archeological Sites Analysis (Overall Study Area)

An Archeological Overview, Assessment, Identification, and Evaluation report completed in 2020 evaluated newly recorded and previously known sites for their potential eligibility to be listed in the National Register of Historic Places. Two sites associated with Indigenous use and occupation were identified as having relatively high integrity and the potential to reveal additional information related to precontact local history.[25]

While the farmhouse site yielded numerous artifacts related to 19th and 20th century occupation as well as evidence of a precontact settlement on top of the knoll, the site exhibits poor integrity and limited research potential. This site is not considered eligible for the NRHP.[26]

Table 3-9. Contributing Archaeological Sites (Overall Study Area)

FEATURE	RATIONALE	ASSOCIATED PERIOD	
		1930-1965	1966-1984
Sites associated with Indigenous occupation and use (2)	Potential National Register eligibility identified in 2019 Archeological Overview		

LANDSCAPE CHARACTER AREA EXISTING CONDITION AND ANALYSIS

Five landscape character areas (LCAs) are used to organize detailed information about the landscape condition. The LCAs are defined by land cover, land use, cluster arrangement, management, and maintenance.

- Filene Center
- Meadows
- Children's Theater-in-the-Woods
- Maintenance and Parking
- Woodland

Refer to Figure 1-2 for the locations of the landscape character areas, and drawings EC-1 through EC-3 for existing condition of each area. Each landscape character analysis below includes a description of the existing condition of relevant landscape characteristics followed by a summary of integrity.

Filene Center LCA

FILENE CENTER LANDSCAPE CHARACTER AREA

The Filene Center Landscape Character Area is located in the southeast of the park, and includes the Filene Center complex, Main Circle Road, and Parking Lots 1 and 4, which provide spaces for performers, staff, and visitors requiring an accessible route to portions of the venue. Existing condition of the Filene Center LCA is illustrated on drawing EC-2. Drawings EC-3 and EC-4 illustrate the existing condition of the Dimple Detail Area and Filene Center Detail Area.

Landscape Circulation (Filene Center LCA)

Vehicular circulation for this LCA is addressed in the Overall Study Area Circulation section (Figure 3-20 and Figure 3-21).

The primary pedestrian route to the Filene Center is along an asphalt sidewalk extending from the East Lot along the north side of the Main Circle Road to the Main Gate. A secondary route extends from the Farm Core to the east of the Donor Garden and into the Filene Center complex; another entrance to the Filene Center is located between the Administration Building and Food Service Stand A. All entrances are gated for security during performances.

Once through the gate, pedestrians are funneled into a large asphalt paved plaza located to the east of the Main Gate, which connects to concessions, seating, and other visitor services within the Filene Center complex (Figure 3-77). The plaza is in fair condition, with some cracking and ponding during wet weather. Concrete sidewalks extend down the slope to the lawn seating and orchestra seating, or

Figure 3-77. Filene Center plaza, looking west from balcony access (QE, 2020).

Figure 3-78. Concrete steps from plaza to orchestra level, adjacent to Food Stand A (QE, 2020).

Figure 3-79. Concrete walkways at orchestra level, house right (QE, 2020).

Figure 3-80. Stepping stone path and wood block edge, house left (QE, 2020).

Figure 3-81. Ramp adjacent to South Gate Service Stand (QE, 2020).

Figure 3-82. Flagstone seating area within the meadow restoration area (QE, 2020).

across narrow bridges that connect to the balcony. The walkways are maintained in good condition through patching and other repairs. On house left, concrete steps from Food Stand A provide access to restrooms, a small picnic area, and the gate to backstage areas (Figure 3-78). Due to the steep topography, backstage areas are visible from the pedestrian walkways on house left. Concrete stairs and sidewalks on the opposite side of the Filene Center lead to the South Gate Service Stand, restrooms, and a picnic area (Figure 3-79). Stepping stone paths to the "sneak doors" on either side of the Filene Center stage are lined by edges formed by vertically oriented 6x6 wood blocks (Figure 3-80).

Mulch paths lead down from Main Circle Road into the native garden within the circle; a small flagstone patio at the bottom of the garden provides a gathering and educational space (Figure 3-82).

Filene Center Accessibility and Program

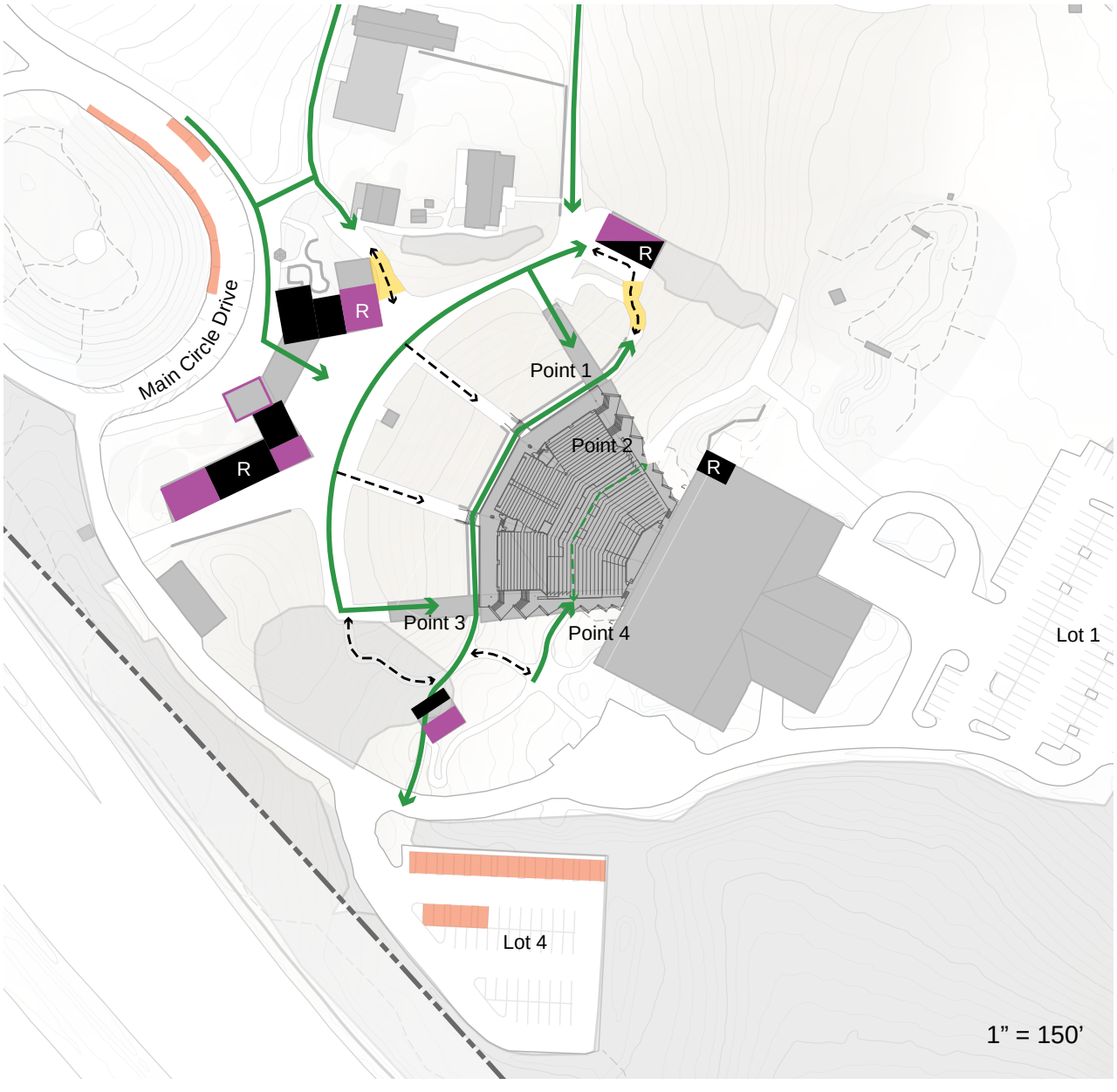
The primary programmatic function of the Filene Center complex is performance viewing, which is supported by secondary restrooms, concessions, and security functions.

The existing program includes approximately 6,000 square feet of concessions and 7,300 square feet of restrooms (Figure 3-83). Existing restrooms and concessions are distributed around the periphery of the venue at the Main Gate, South Gate Service Stand, Food Service Stand A, and north side of the Filene Center itself. The Meadow Comfort Station is not included in this summary as it serves the public outside of the Filene Center complex. All restroom locations provide accessible stalls and fixtures.

Universal accessibility within the Filene Center complex is limited by the dramatic slope that forms the theater's seating. NPS and the Wolf Trap Foundation currently address this issue operationally. Visitors with a handicap parking hangtag are directed into the park through the upper driveway, after which they are screened for seating locations to determine parking location.

Visitors with upper level (balcony or lawn seating) who require an accessible entrance park in the handicap spaces along the Main Circle Road and proceed through the Main Gate into the plaza. Due to the limited number of spaces in this location, patrons may also be directed to alternate parking locations, such as the upper portion of Encore Hill or Lot 1, and shuttled to the entrance via cart. Along this route, pavement is typically asphalt or concrete with slopes less than 5%, complying with the requirement for a firm, stable walking surface (ABAAS 403.3). Universally accessible routes extend to all amenities at the plaza level, including

Figure 3-83. Filene Center existing program and access



Legend

- Accessible route
- Proposed accesible route (pre-CLR)
- No accessible connection
- Designated ABAAS parking
- Walkway slope exceeds 5%
- Restrooms
- Concessions & Sales

the box office, visitor contact station, souvenir shop, restrooms, and concessions. Bridges from the plaza to the balcony level provide an accessible route to designated seating within the Filene Center.

Another walkway extends south from the Farm Core into the Filene Center complex on the north side of the Main Gate. The walkway is 12 feet wide and asphalt paved; near its intersection with the plaza, a portion of the route has a slope of approximately 9%, exceeding the requirement for a running slope no steeper than 1:20 (5%).

There is no universally accessible route from the plaza to the orchestra seating. Visitors with mobility limitations who are seated at the lower level utilize a universally accessible route from Lot 4 through the South Gate Service Stand (Figure 3-81). The South Gate Service Stand connects between two levels of seating at the Filene Center: a 6-foot wide concrete ramp winds down the hillside to the east of the stand and transitions to an 8-foot wide concrete walkway connecting to the lower portion of the orchestra level, while an 8-foot wide concrete walkway extends through Stand A, passing between the upper orchestra seating and the base of the lawn seating to Stand A. The lower route complies with ABAAS Section 403 standards for an accessible walking surface. The upper route has a stable walking surface with an acceptable width; however, a portion of the route near Stand A has an approximate maximum slope of 10%, exceeding requirements for a 1:20 (5%) walking surface.

Accessible restrooms on the orchestra level are restricted to the two individual restrooms in the South Gate Service Stand and the restrooms on the north side of the Filene Center. NPS reports long lines at the South Gate restrooms due to the limited number of stalls. Restrooms on the north side of the Filene Center are a security concern due to their proximity to the green room.

Vegetation (Filene Center LCA)

The primary vegetation type within the Filene Center complex is the manicured turf that forms the outdoor seating areas (Figure 3-84). The lawn seating is typically in good condition, although the number of patches increases on the north and south sides of the complex (outside of the central seating area). Turf is also located along the edges of the Main Circle Road. Ornamental plantings are located to the left and right of the stage on the north and south sides of the structure. The beds are planted with azaleas; river birch and holly are also present in the bed on the north side of the structure (Figure 3-85). Large hollies along the exterior of the Filene Center were recently removed to accommodate siding

replacement and reduce biological growth associated with plantings immediately adjacent to the structure.

Vegetation is also used to create a visual buffer on the north and south sides of the Filene Center LCA. On the north side of the performance space, a hedge of holly (*Ilex* spp.) along the fence softens the visual barrier between the Filene Center and the adjacent Farm Core and East Meadow (Figure 3-86). On the south side of the performance space, clusters of maple (*Acer spp.*), oak (*Quercus spp.*) and pine (*Pinus spp.*) trees along the slope buffer views to nearby parking areas and the Dulles Toll Road.

Native plant species have been intentionally established along the exterior of the Main Gate to the Filene Center, and within the circular area formed by the Main Circle Road (the dimple). Ornamental plantings include a native garden to the south of the Main Gate (Figure 3-87), and a Donor Garden to the north.

The native garden is planted with downy agrimony (*Agrimonia pubescens*), Canada anemone (*Anemone canadensis*), inland sea oats (*Chasmanthium latifolium*), purple coneflower (*Echinacea purpurea*), boneset (*Eupatorium spp.*), white wood aster (*Eurybia divaricata*), sweet Joe-Pye weed (*Eutrochium purpureum*), woodland sunflower (*Helianthus divaricatus*), giant sunflower (*Helianthus giganteus*), ashy sunflower (*Helianthus mollis*), false sunflower (*Helopsis helianthoides*), swamp rose mallow (*Hibiscus moscheutos*), smooth hydrangea (*Hydrange arborescens*), inkberry (*Ilex glabra*), winterberry holly (*Ilex verticillata*), northern blue flag (*Iris versicolor*), dense blazing star (*Liastris spicata*), sweetbay magnolia (*Magnolia virginiana*), golden ragwort (*Packera aurea*), Canadian goldenrod (*Solidago canadensis*), american aster (*Symphyotrichum spp.*), and arrowwood viburnum (*Viburnum dentatum*). The Donor Garden is planted with boxwood (*Buxus spp.*), canna lily (*Canna spp.*), marginal wood fern (*Dryopteris marginalis*), winterberry holly (*Ilex verticillata*), liriope (*Liriope spp.*), and american aster (*Symphyotrichum spp.*).

The meadow restoration area within the entrance drive was planted with 20,000 native plants in 2003, and has undergone one controlled burn as part of its maintenance regime (Figure 3-88).

Additional canopy trees located along the edges of the Main Circle Road and within tree wells in Lot 1 provide limited shade in these locations. A mix of pines (*Pinus* spp.), hemlock (*Tsuga* spp.), red maples (*Acer rubrum*), and hollies (*Ilex s*pp.), underplanted by creeping juniper (*Juniperus conferta* 'Blue Pacific'), viburnum (*Viburnum* spp.), and yucca (*Yucca filamentosa*) buffer views of the

Figure 3-84. Filene Center lawn seating (QE, 2020).

Figure 3-85. Filene Center house left ornamental planting bed (QE, 2020).

Figure 3-86. Holly hedge along north side of Filene Center complex (QE, 2020).

Figure 3-87. Native garden south of Main Gate (QE, 2020).

Figure 3-88. Meadow restoration area within the dimple (QE, 2020).

Figure 3-89. Sound wall plantings (QE, 2020).

sound wall along the south side of the LCA (Figure 3-89). Red maples (*Acer rubrum*) line the sidewalk on the northeast side of Main Circle Road. In Lot 1, the tree wells are planted with white oaks (*Quercus alba*).

Buildings and Structures (Filene Center LCA)

Filene Center

The Filene Center is an open-air performing arts complex (Figure 3-90 and Figure 3-91). It provides for 3,780 people in seats under a large roof structure that is open on three sides, with an additional 88 people in the orchestra pit area when not in use. In addition to the formal seating, the auditorium opens to a gently sloping grass outdoor seating area that provides space for approximately 3,160 people.

The complex consists of four interconnected elements, which are described in detail in the 2017 *Historic Structure Report*.[27] From northwest to southeast, the lawn seating area slopes down to a large covered seating area with fixed seats. The main stage house faces the auditorium seating. The fly tower is over 100 feet high and covers the main stage. Behind the main stage are several other stage and rehearsal areas.

The Filene Center is designed in a minimalist style intended to blend into the natural setting of Wolf Trap National Park for the Performing Arts and enhance acoustical and visual performance. It is in good condition.

The Filene Center was rebuilt before the Americans with Disabilities Act (ADA, 1990), and Architectural Barriers Act Accessibility Standards (ABAAS, 2006). Large portions of the venue are only accessible from specific points of entry, and are very inconvenient for concessions, restrooms, and information access.

Main Gate

The Main Gate is a single-story wood building located at the west end of the Filene Center complex along the Main Circle Road (Figure 3-92). The Main Gate consists of two U-shaped wood framed buildings located at the north and south ends, with an elevated wood canopy suspended between them. The Ranger Station/Visitor Contact Station, Box Office, and restrooms are housed in the north and south ends of the structure. The canopy shelters approximately 1,000 square feet of space used for security and ticket collection, including a series of gates that control access to the Filene Center complex. Both the north and south buildings sit on concrete foundations and are clad in painted horizontal wood clapboard siding. The buildings and canopy have flat, slightly angled composition roofs with metal trim. Overall, the Main Gate is in good condition. The mass and form of the Main Gate design are deferential to that of the Filene Center. The low profile of

Figure 3-90. Filene Center north facade (QE, 2020).

Figure 3-91. Filene Center east facade (QE, 2020).

Figure 3-92. View of Main Gate from Circle Road (QE, 2020).

Figure 3-93. The Main Gate canopy is low and barely visible over the dimple (QE, 2020).

Figure 3-94. Key view framed by Main Gate canopy (QE, 2020).

its canopy allows views to the Filene Center from the Main Circle Road (Figure 3-93). Its shallow canopy on the eastern edge also frames views to the Filene Center from the ticket collection point (Figure 3-94).

Food Services Stand A

Food Services Stand A is a two-story wood-framed building located on the north side of the Filene Center complex (Figure 3-95). Stand A provides approximately 1,500 square feet of concessions on the plaza level and 1,500 square feet of restrooms on the lower level. The restrooms cannot be reached by an accessible path. It has a concrete foundation, is clad in horizontal nickel gap wood siding, and capped with a flat, slightly angled composition roof trimmed with a wood-shingled mansard edge. Deep overhangs provide sheltered access to the concession windows. A wood porch extends from the upper level on the south side of the building. The upper floor of the building is at the level of the Plaza, while the lower floor is accessed from sidewalks at the level of the main floor Filene Center seating. There is no universally accessible route between the upper and lower levels. The building is in fair condition.

Box Office Trailer

The Box Office Trailer is a rectangular, single-story manufactured building located at the southwest end of the Filene Center complex (Figure 3-96). It is covered in brown vinyl siding and has a flat roof with a simple porch roof over the front entry. The trailer is accessed via a wood ramp and steps off the Stage Road. It is in excellent condition. The building was constructed in December 2019 and had not been used at the time of writing.

Circle Kiosk

The Circle Kiosk is an information stand located immediately north of the Main Gate along the Main Circle Road. It is a hexagonal wood structure consisting of plywood half-walls along the base and topped by a pyramidal wood roof supported on 4x4 wood posts. The structure is in good condition.

South Gate Service Stand

The South Gate Service Stand is a rectangular wood-framed building located on the south side of the Filene Center (Figure 3-97). The building contains approximately 500 square feet of concessions and two single-user accessible restrooms, and controls access to the Filene Center complex. It provides a route between accessible parking in Lot 4 and accessible seating in the orchestra level of the Filene Center. The South Gate Service Stand sits on a raised foundation concealed behind vertical wood skirting. The building is clad in nickel gap wood siding with vertical wood battens. It is topped by a pyramidal wood-shingled roof

with a metal pyramidal skylight at the apex. A wood ramp connects the interior to the sidewalk. It is in good condition.

Gatehouse

The Gatehouse is a small shelter located south of Stage Road near the intersection with the Main Circle Road (Figure 3-98). It is a rectangular wood structure consisting of plywood half-walls along the base and topped by a gable wood roof supported on 4x4 wood posts. The structure is in good condition.

Retaining Walls

A mortared stone retaining wall is located immediately north of the Main Gate (Figure 3-99). The curve of the retaining wall encloses the Donor Garden space, and highlights a donor recognition plaque. It is in good condition. A large stone retaining wall is located along the southwest side of a turf seating area immediately north of the Box Office Trailer; the wall is topped by a poor condition wood fence. Concrete retaining walls are located at the base (east) side of the lawn seating, as well as the back (north) side of Food Services Stand A.

Meadow Restroom

The Meadow Restroom is a rectangular building located northeast of the Filene Center just to the north of Lot 1 (Figure 3-100). It is accessed by a short sidewalk leading from one of the main sidewalks to the Children's Theater-in-the-Woods. The building sits on a concrete foundation and is clad in wood clapboard siding and topped with a side gabled, standing seam metal roof. There are privacy fences at the visitor entrances. The building is in overall good condition.

Figure 3-95. Food Services Stand A, south facade (QE, 2020).

Figure 3-96. Box Office Trailer, south and east facades (QE, 2020).

Figure 3-97. South Gate Service Stand, north and east facades (QE, 2020).

Figure 3-98. Gatehouse, north and east facades (QE, 2020).

Figure 3-99. Donor garden retaining wall (QE, 2020).

Figure 3-100. Meadow restroom, northeast and northwest facades (QE, 2020).

Small-Scale Features (Filene Center LCA)

Lot 1 is lit by 12 lights interspersed throughout the lot (Figure 3-52). Lot 4 is illuminated by two lights around the edges of the lot (Figure 3-50) and 5 lights within the interior of the lot (Figure 3-51). The paths around the Filene Center are primarily illuminated by lighted bollards, to avoid disrupting performances.

Furnishings including benches and receptacles are found throughout the LCA. A flagstone-paved patio with wood benches is at the bottom of the Main Circle naturalized area, a picnic area is located next to the South Gate Service Stand, and wood benches are along the Main Gate Building.. Concrete planters are located outside of the Main Gate and on the west (uphill) side of the lawn seating.

Above the picnic area at the South Gate Service Stand is a culvert, demarcated by a split-rail fence enclosure. Split-rail fences define the edges of the parking lots and the perimeter of the Main Circle naturalized area, which is also edged by a low heavy timber guardrail. Concrete walls and a shadow board fence form the boundary between the Filene Center and the Farm Core to the north, as well as between the Filene Center and Main Circle Road down to Lot 4 to the south.

The native garden and meadow restoration garden are interpreted with waysides. Wayfinding signs are located throughout the LCA to direct vehicles and pedestrians.

Analysis of Integrity (Filene Center LCA)

The Filene Center LCA retains integrity of location, design, feeling, and association, particularly evident in the spatial organization and cluster arrangement of the complex, the plaza and pedestrian walkways, amphitheater lawn seating and planting beds, and views enclosed by evergreen vegetation. Materials and workmanship are slightly diminished due to the replacement and addition of buildings, structures, small-scale features, and numerous ornamental planting areas within the complex, including the Main Gate, South Gate Service Stand, fences, walkways, and the Donor Garden and rain garden. Features that contribute to the Filene Center LCA are listed in Table 3-1 through Table 3-9.

MEADOWS LANDSCAPE CHARACTER AREA

Meadows LCA

The Meadows Landscape Character Area is located in the center of the park, just north of the Filene Center. This landscape character area includes the Farm Core along the top of the ridge extending through the center of the site, as well as the slopes to the east and west, creating three distinct zones within the LCA. Existing condition of the Meadows LCA is illustrated on drawings EC-2, EC-5, and EC-6.

The center of the LCA along the top of the ridge is occupied by the Farm Core, which contains 12 buildings and structures as well as picnic areas, outdoor gathering spaces, ornamental planting beds, a Demonstration Garden, and a parking area. Originally the location of the Wolf Trap Farm domestic and agricultural buildings, this area now provides administration, visitor services, and educational purposes. The East Meadow occupies the east slope of the ridge and the floodplain adjacent to Wolftrap Creek. This expansive managed turf area is traversed by trails, and contains the Meadow Pavilion, Woodland, picnic areas, a small kiosk, and a restroom. The West Meadow occupies the west slope of the ridge, and is composed of the turf Gil's Hill and Encore Circle parking areas.

Landscape Circulation (Meadows LCA)

Vehicular circulation routes including Barn Road and parking areas are addressed in the Circulation (Overall) section of this chapter.

Two north-south asphalt walkways provide pedestrian routes from the Farm Core to the Filene Center. The western walkway extends from Barn Road along the west side of the Encore Circle Lounge and Terrace to the front of the Main Gate (Figure 3-101). The eastern walkway extends from Barn Road between the Ovations Restaurant and Barn along the east side of the Administration Building, connecting to the north gate into the Filene Center (Figure 3-102). A short segment of asphalt walkway connects from the west walkway along the south side of the USPP/Usher Building (Cabin) to the Administration Building (Farmhouse). The walkways are in good condition.

Flagstone walkways are located on the east and west sides of the Administration Building (Farmhouse) (Figure 3-103). On the east side of the structure, the patio connects to a walkway extending to the asphalt walkway to the east. The patio on the west side of the house is in good condition, as well as the walkway extending to the south; the patio on the east side of the house is in fair condition, with some loss of mortar and biological growth between the stones.

A concrete path extends from the Barn Road to the north pedestrian bridge across Wolftrap Creek (Figure 3-104). Near the bottom of the slope, a second concrete

walkway connects to the Meadow Pavilion on the north end of the East Meadow. At the front of the Meadow Pavilion is a semi-circular concrete pad that serves as a seating area. Although the walkways are in good condition, both exceed the 5% slope required for a sloped walk. Another concrete walkway connects from the north bridge to the Filene Center along the west bank of Wolftrap Creek. Secondary walkways constructed of crushed stone atop bonded rubber mulch provide additional pedestrian connections within the East Meadow (Figure 3-105). The Woodland Garden incorporates a network of mulched paths as well as wooden footbridges, which traverse the wet ground associated with a spring (Figure 3-106).

Meadows and Farm Core Accessibility

Universally accessible routes lead to most publicly available locations within the Farm Core, but access is limited within the East Meadow (Figure 3-107).

Two 14-foot wide asphalt walkways on the east and west sides of the Farm Core provide firm, stable surfaces and average slopes of 5%, complying with surface, slope, and width requirements specified by ABAAS 302.1, ABAAS 403.3, and ABAAS 403.5.1. A 20-foot wide asphalt route connects between the east asphalt walkway on the south side of the Farm Core. The eastern end of the route has an average slope of 7.4%, exceeding the 1:20 (5%) slope required by ABAAS 403.3. Between the Associates Building and the Barn, visitors are routed along the Barn Road. A short segment of this route has a slope of 6.5%, exceeding the 1:20 (5%) slope required by ABAAS 403.3.

On-grade entrances are provided from the asphalt walkways to the Barn and Ovations Restaurant and Deck, and a ramp provides access to the USPP/Ushers Cabin. Doorways between the asphalt walkway and these structures comply with the 32-inch minimum width required by ABAAS 404.2.3.

The Encore Circle Lounge is accessed via a flagstone patio on the south side of the structure, which is in good condition and provides a firm, stable surface compliant with ABAAS 302.1. Doors accessing the interior of the building comply with the minimum width required by ABAAS 404.2.3.

There is no universally accessible route to the Administration Building. The east side of the building is accessed via a 4-foot wide flagstone walkway with an average slope of 9.5%, exceeding the requirements for ABAAS 403.3. On the west side, the building is accessed via a sloped asphalt walk extending north from the asphalt route to the south of the building. The building is stepped and, in turn, does not provide an accessible path within its interior spaces.

Figure 3-101. West pedestrian walkway within the Farm Core, looking north (QE, 2020).

Figure 3-102. East pedestrian walkway within the Farm Core, looking north (QE, 2020).

Figure 3-103. Flagstone patio on the west side of the Administration Building (QE, 2020).

Figure 3-104. Concrete walkway through East Meadow, looking west (QE, 2020).

Figure 3-105. Secondary crushed fines over bonded rubber mulch trail within east meadow (QE, 2020).

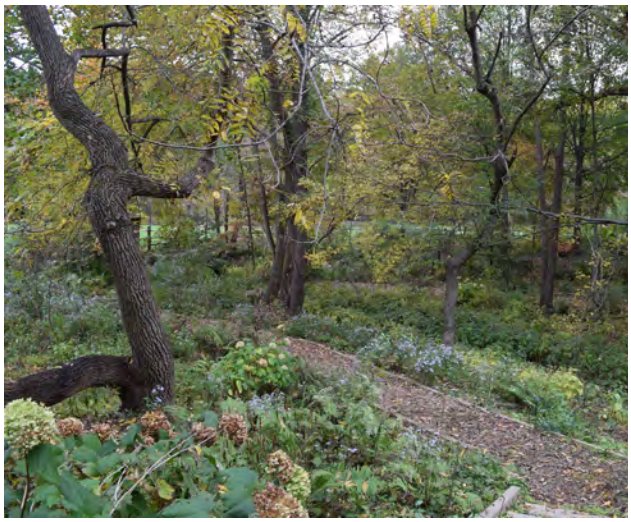


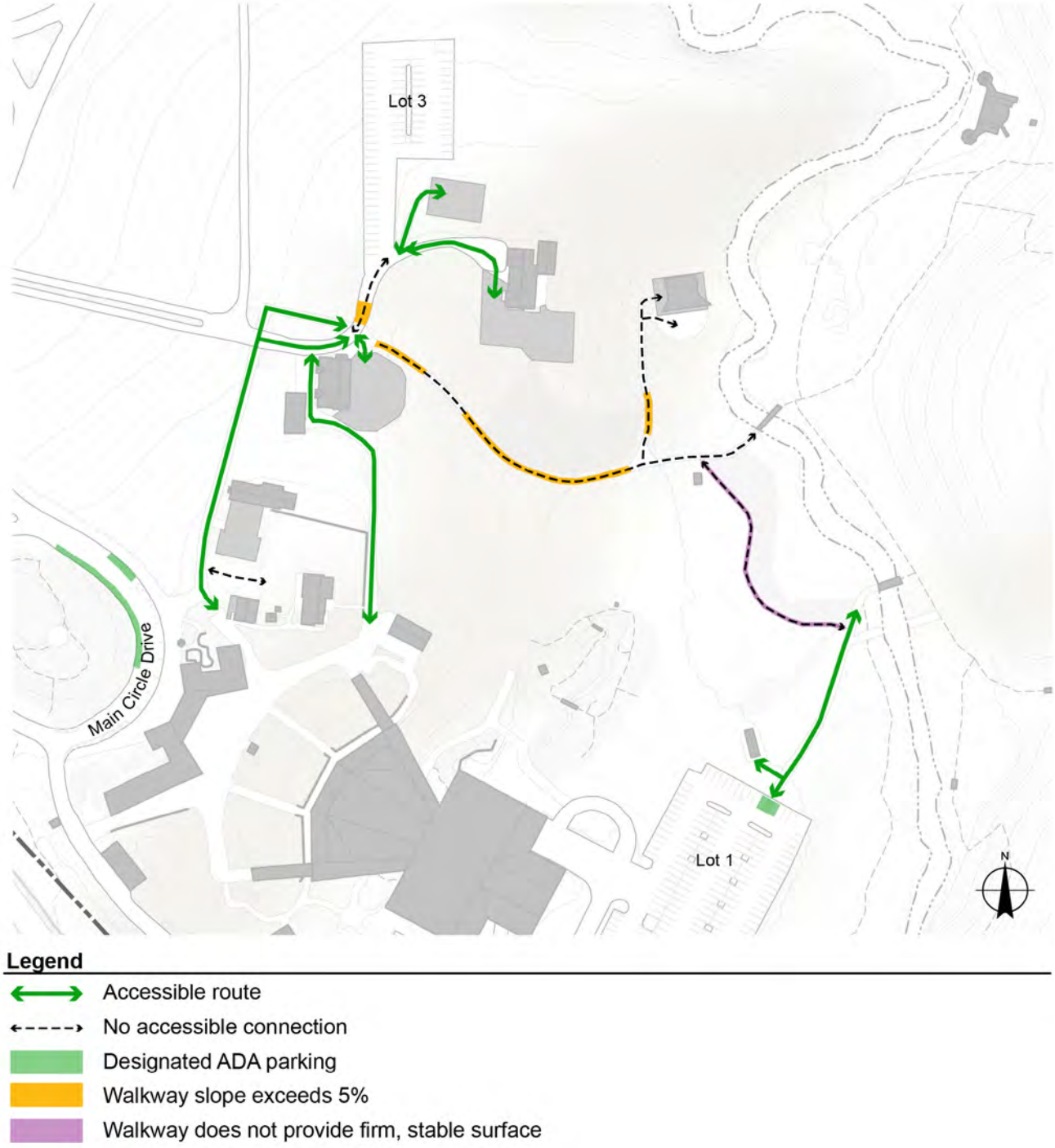
Figure 3-106. Woodchip paths and footbridges within Woodland Garden (QE, 2020).

There are on-grade entrances to the Associates Building and Deck. The Terrace Deck is accessed via a 5-foot wide concrete ramp with an 8% slope; however, there is no handrail as required by ABAAS 405.9.

Universal access within the East Meadow is severely limited by the steep slopes of the east and west meadows, as well as path surfaces. Visitors with mobility limitations cannot reach the Meadow Pavilion from the Farm Core. The 8 foot wide concrete walkway extending from the Farm Core into the East Meadow has a maximum slope of 14%, which far exceeds the maximum slope by ABAAS 403.3.

Along the east side of the meadow, a universally accessible 12-foot wide concrete walkway connects from Lot 1 to the southern pedestrian bridge. A relatively flat path connects between the southern pedestrian bridge and the northern pedestrian bridge. Although crushed fines of stone over rubber mulch can provide an accessible route, maintenance along this route does not support its use as a firm, stable surface. The segment of 8-foot wide concrete walkway connecting to the Meadow Pavilion has a maximum slope of 6%, which exceeds the 1:20 (5%) maximum slope required by ABAAS 403.3.

Figure 3-107. Farm Core and Meadow Accessibility



Vegetation (Meadows LCA)

Vegetation within the Meadows LCA is a patchwork of mown turf, naturalized "no-mow" areas, and ornamental plantings beds.

West Meadow Vegetation

The primary vegetation type within the West Meadow is mown turf. Within the Encore Circle Parking Area, the turf has been stabilized with a grass paving system to address runoff and ponding, particularly at the west (downhill) end of the slope. This system is integrated with brick pavers that aid in orientation of vehicles within the parking area. The grass pavers are in fair condition; the plastic grid system is visible in some locations where erosion and wear are prevalent (Figure 3-108).

At Gil's Hill, the turf is not stabilized by a grid system. The turf is in fair condition at the top of the slope, but has become deteriorated in steep and wet areas (Figure 3-109). Significant erosion and rutting is present along the western end of the slope (Figure 3-110).

Dust and mud become prevalent throughout the performance season, as the turf becomes more disturbed. The two turf parking lots are often extremely wet after rain, resulting in torn up turf all over the hills from parking.

An *allee* of deciduous canopy trees lines Barn Road extending between the Main Circle Road and the Farm Core. Five maple trees (*Acer spp.*) appear to continue along the alignment of the farm road on the east side of the ridge. Ornamental plantings within the West Meadow are limited to a bed of juniper (*Juniperus spp.*) situated between the two lanes of the Barn Road. Additional canopy trees extend along the north side of the Main Circle Road, and around the edges of Lot 3.

At the base of Gil's Hill along the East Lot Access Road is a narrow strip of canopy trees invaded by woody volunteers. Species within this area include eastern red cedar (*Juniperus virginiana*), maple (*Acer spp.*), holly (*Ilex opaca*), sweetgum (*Liquidambar styraciflua*), as well as a variety of woody shrubs.

Farm Core Vegetation

Vegetation within the Farm Core is typified by mown turf dotted by individual canopy trees and accented with ornamental planting beds. Ornamental planting beds adjacent to the Administration Building (Farmhouse), Smokehouse, Cabin, and Encore Circle Lounge accent the structures and frame the Farmhouse Lawn where pre-performance discussions and NPS interpretation tied to the park's educational mission take place (Figure 3-111). The lawn can accommodate

approximately 100 folding chairs. The adjacent beds typically contain shrub and perennial plantings including giant hyssop (*Agastache spp.*), aruncus (*Aruncus spp.*), purple coneflower (*Echinacea purpurea*), boneset (*Eupatorium spp.*), joe-pye weed (*Eutrochium spp.*), peony (*Paeonia spp.*), american aster (*Symphyotrichum spp.*), cherry laurel (*Prunus laurocerasus*), hydrangea (*Hydrangea* spp.) and rhododendron (*Rhododendron* spp.), with small ornamental trees such as river birch (*Betula nigra*), dogwood (*Cornus* spp.), and crepe myrtle (*Lagerstroemia indica*) (Figure 3-112). New plantings surrounding the Encore Circle Terrace are composed of American witch-hazel (*Hamamelis virginiana*), smooth hydrangea (*Hydrangea arborescens*), crepe myrtle (*Lagerstroemia indica*), photinia (*Photinia spp.*), sage (*Salvia spp.*), and hinoki cypress (*Chamaecyparis obtusa*). Additional ornamental plantings are located along the edges of the Ovations Restaurant, Barn, and Associates Buildings. Adjacent to the Associates Building are pieris (*Pieris japonica*), with holly (*Ilex opaca*) and eastern red cedar (*Juniperus virginiana*) along the back of the deck.

Individual trees are clustered around the buildings in the Farm Core. Within these areas, trees are typically oak (*Quercus spp.*), locust (*Robinia spp.*), and maple (*Acer spp.*) species, with limited numbers of holly trees also present. Of particular note, a large red maple tree (*Acer rubrum*) anchors the north end of the Farmhouse Lawn (Figure 3-113), and likely predates Shouse ownership of the property. A dense hedge of holly (*Ilex opaca*) located at the south end of the Farm Core screens views to the Filene Center.

The Demonstration Garden is located at the intersection of the Farm Road and a sidewalk extending south toward the Filene Center, immediately west of the barn and Ovations Restaurant. The garden measures approximately 20 by 25 feet and is surrounded by a wood split rail fence. It is accessed through a gate and trellis grown with wisteria, located on the south side of the space. The garden contains a series of raised beds constructed of Trex, separated by narrow mulched paths. The raised beds are planted with vegetables and herbs (Figure 3-114).

East Meadow Vegetation

The East Meadow is primarily defined by its expansive mown lawn, which extends from the top of the ridge into the floodplain (Figure 3-115). Along the steep slope to the south of the Associates Building, approximately one acre has been left unmown and allowed to naturalize (Figure 3-116). At the southern end of the meadow, a number of individual oak (*Quercus spp.*), pine (*Pinus spp.*), and sycamore (*Platanus occidentalis*) trees within the lawn shade an area of picnic tables. An ornamental planting bed extends along the east edge of the East Meadow and is planted with a mix of native forbs (Figure 3-117).

Figure 3-108. Encore Hill grass pavers and parking delineation (QE, 2020).

Figure 3-109. Gil's Hill turf, including bare patches (QE, 2020).

Figure 3-110. Erosion damage on Gil's Hill (QE, 2020).

Figure 3-111. Farmhouse Lawn, looking south toward Smokehouse and Grill (QE, 2020).

Figure 3-112. Ornamental planting beds between Administration Building and Smokehouse (QE, 2020).

Figure 3-113. Maple tree northwest of Administration Building (QE, 2020).

Figure 3-114. Demonstration vegetable and herb garden (QE, 2020).

Figure 3-115. East Meadow turf grass (QE, 2020).

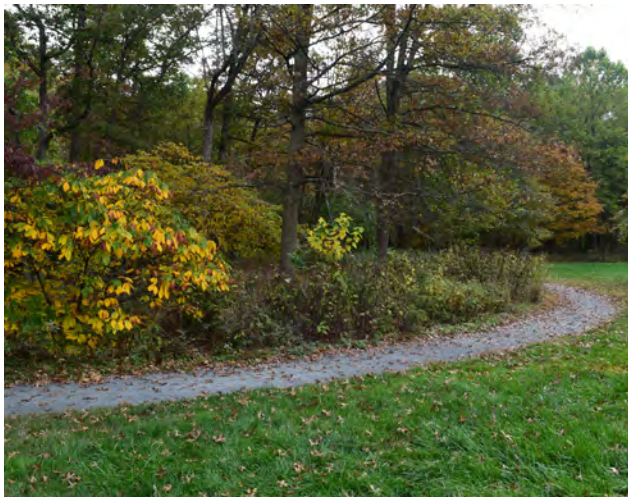


Figure 3-116. "No-mow" naturalized area in the East Meadow (QE, 2020).

Figure 3-117. Ornamental planting bed on east side of East Meadow (QE, 2020).

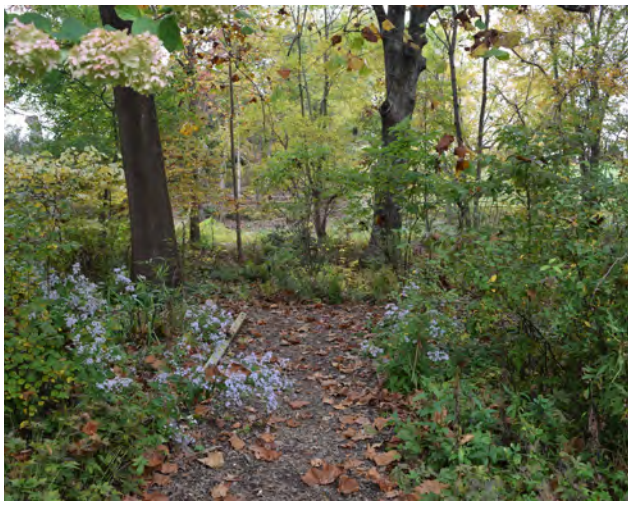


Figure 3-118. Woodland garden (QE, 2020).

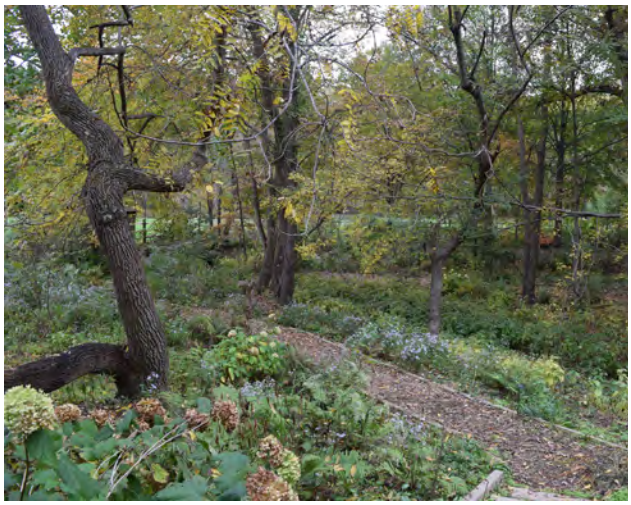


Figure 3-119. Woodland garden (QE, 2020).

The Woodland Garden is located at the southern end of the space, immediately adjacent to the Filene Center (Figure 3-118). The Woodland Garden occupies approximately one half acre immediately north of the Filene Center, demarcated by a wood split rail fence. The garden was established approximately five years ago in a previously existing copse of trees, and planted with a variety of native woodland species (Figure 3-118).[28]

Buildings and Structures (Meadows LCA)

Administration Building

The Administration Building is located northwest of the Filene Center (Figure 3-120 and Figure 3-121). The rectangular building consists of three sections: A two-story building to the north, a one-and-one-half story building in the middle, and a one-story addition on the south side. All three sections have side-gabled roofs with asphalt shingles. The two-story section has stone and brick chimneys rising at either end. It is clad in a mixture of painted brick, clapboard, and stucco. On the second floor at the southwest corner is a screened-in sleeping porch. The one-and-one-half story section is a salt-box form and is clad in clapboard siding. It has a shed dormer on the east roof. The one-story addition is built of stone painted white on the west side and clapboard siding on the east. It has an unpainted stone chimney rising from the southwest corner. There are flagstone terraces on both the east and west sides. The building and terraces are in good condition.

Encore Circle Lounge and Terrace

The Encore Circle Lounge is located northeast of the Administration Building within the Farm Core (Figure 3-122). It is a one-story log structure with a side-gabled, wood shingle roof. The building is oriented east-west, with a stone chimney at the far west end of the structure. A flagstone terrace extends south from the structure. A low mortared stone retaining wall defines the east and south edges of the terrace, and a temporary tent structure shades the space (Figure 3-123). The building and terrace are in good condition.

Figure 3-120. Administration Building, south and west facades (QE, 2020).

Figure 3-121. Administration Building, north and east facades (QE, 2020).

Figure 3-122. Encore Circle Lounge, east and north facades (QE, 2020).

Figure 3-123. Encore Terrace, from south (QE, 2020).

Figure 3-124. USPP and Usher Building (Cabin), west elevation (QE, 2020).

Figure 3-125. USPP and Usher Building (Cabin), south elevation (QE, 2020).

USPP and Usher Building (Cabin)

The USPP/Usher Building (also referred to as the Cabin) is located immediately northwest of the Filene Center (Figure 3-124). It is an L-shaped building, on a concrete foundation, with the front (south) portion of the building clad in painted brick with wood siding in the gable end, and the rear (north) portion constructed of logs, also with wood siding in the gable end (Figure 3-125). A stone chimney is set on the west end of the log section. The cross-gabled roof is covered with asphalt shingles. Primary access is via a set of three steps and a wood ramp on the west facade (Figure 3-126). The building is in good condition.

The interior layout and finishes are not original and are in fair condition. The USPP/Usher Building is divided into two suites of rooms each with separate exterior doors. The USPP use the north suite as an office (Figure 3-127). The suite includes a holding room for individuals placed under arrest. Ushers use the south suite as a breakroom (Figure 3-128). NPS reports that the ushers' break room is too small for its intended use and must be treated as a one-way space during events. Ushers enter one door and leave the other.

Both suites of the USPP and Usher Building have accessible entranceways via a wood stair and ramp (Figure 3-126). The ramp is in fair condition and shows some wear. The interior rooms provide ABAAS compliant door clearances and turning radiuses, but once furnished, clear paths are not maintained.

Smokehouse

The Smokehouse is a small log building located at the south end of the Farmhouse Lawn, between the Administration Building and the USPP/Usher Building (Figure 3-129). It sits on a concrete slab foundation and has a front-gabled roof covered with wood shakes and vertical wood siding in the gable ends. The entry is at grade on the east side. The building is in good condition.

Stone Retaining Wall

A mortared stone retaining wall is aligned north-south along the sidewalk to the east of the Administration Building (Figure 3-130). It is in fair condition, with some mortar loss, cracking, and biological growth.

Figure 3-126. USPP and Usher Building (Cabin) ramp (QE, 2020).

Figure 3-127. Ushers break room (QE, 2020).

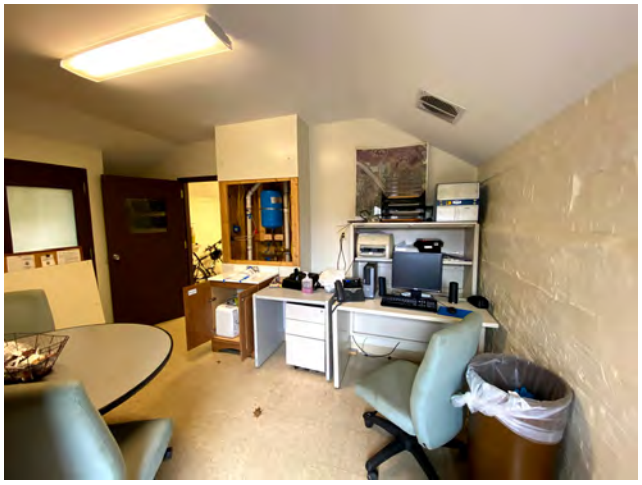


Figure 3-128. USPP office (QE, 2020).

Figure 3-129. Smokehouse, south and east facades (QE, 2020).

Figure 3-130. Stone retaining wall, view from north (QE, 2020).

Figure 3-131. Ovations restaurant and deck, north and east facades (QE, 2020).

Ovations Restaurant and Deck

The Ovations Restaurant and Deck is located north of the Administration Building immediately to the south of the Farm Road (Figure 3-131). The building is aligned on a north-south axis, with a large deck attached to the east side. It sits on a concrete slab foundation and is a two-story wood frame structure clad in board and batten siding. The side-gabled roof is covered with asphalt shingles. The roof is topped by a side-gabled cupola with a wolf windvane. Two cross-gabled porches are on the west side, and a side-gable porch on the north elevation provides privacy for the restroom entrances. The wood deck is a roughly octagonal shape covered with a metal-framed tent structure (Figure 3-132). The restaurant and deck are in good condition.

Barn

The Barn is a two-story rectangular wood frame building located immediately west of the Ovations Restaurant and Deck (Figure 3-133). It is oriented north-south and sits on a concrete slab foundation. The Barn is clad in board and batten wood siding, and has an asphalt-shingled, side-gabled roof. Primary access to the Barn is on the east side. It is in good condition.

Associates Building and Deck

The Associates Building is a single-story building located at the north end of the Farm Core (Figure 3-134). It has a rectangular center section with two shorter rectangles set perpendicular at either end. The building has painted brick walls and an asphalt shingle clad cross-gabled roof with a brick chimney.

The Associates Deck is located on the south side of the structure, wrapping around to the southeast corner (Figure 3-135). The deck is constructed of wood, and includes a temporary metal-framed shade structure. The deck has a capacity of 250 people, and is used approximately 25-30 nights per year. The Associates Deck, as well as the Terrace Deck described below, are primarily used for corporate events, foundation donor events, and are not used extensively after the performance season. The Associates Building is in poor condition.

Figure 3-132. Ovations deck, view from east (QE, 2020).

Figure 3-133. Barn, south and west facades (QE, 2020).

Figure 3-134. Associates Building, north and west facades; includes portion of west facade of Interpretation Offices Trailer (QE, 2020).

Figure 3-135. Associates Deck, looking north (QE, 2020).

Figure 3-136. Associates Building west elevation (QE, 2020).

Figure 3-137. Associates Building deck and ramp (QE, 2020).

Figure 3-138. Associates Building kitchen (QE, 2020).

Figure 3-139. Associates Building office (QE, 2020).

Interpretation Offices Trailer

The Interpretation Offices Trailer is a manufactured building attached to the northeast corner of the Associates Building (Figure 3-140). It is rectangular and sits on a concrete block foundation, which forms the basement of the building. The trailer is clad in aluminum clapboard siding and has an asphalt shingle clad side gabled roof. Primary access to the building is through the Associates Building, with secondary access from the deck. The trailer is in poor condition.

Terrace Deck

The Terrace Deck is a freestanding (not attached to a building) structure located northwest of the Associates Building (Figure 3-141). It is wood framed with wood decking, surrounded by a wood and glass panel railing. The deck is accessed by concrete sidewalks connecting to the east and west sides of the structure. It includes a temporary metal-framed shade structure, and has a capacity of 100 people. It is used approximately 20-25 nights per year. The Terrace Deck is in good condition.

Meadow Pavilion

The Meadow Pavilion is a small performance facility located at the north end of the East Meadow near Wolftrap Creek (Figure 3-142). It is a rectangular shed-roofed structure open on the stage side with a steeply-angled wide overhang covering the stage. It is sided with nickel gap horizontal wood siding and has asphalt shingles on the roof. It sits on a Trex deck with steps at the stage. The substructure is concealed by diagonal skirting. The Meadow Pavilion is in good condition.

Meadow Kiosk

The Meadow Kiosk is an information stand located at the east side of the East Meadow, immediately south of the paved walkway (Figure 3-143). It is a hexagonal open-sided wood structure consisting of plywood half-walls along the base, topped by a pyramidal asphalt-shingle covered roof supported on 4x4 wood posts. On the east side is a wood-sided niche sheltered under a gabled roof with clapboard siding in the gable end. The structure is in good condition.

Spring House

The remnants of a spring house associated with agricultural use of the site are located in the southwest corner of the Woodland Garden; a stream that historically ran from this spring is now buried (Figure 3-144). The remnants consist of a few concrete block walls with heavy mortar joints.

Figure 3-140. Interpretation Offices Trailer , east and south facades (QE, 2020).

Figure 3-141. Terrace Deck, west facade (QE, 2020).

Figure 3-142. Meadow Pavilion, east and south facades (QE, 2020).

Figure 3-143. Meadow Kiosk, view from south (QE, 2020).

Figure 3-144. Spring House, view from west (QE, 2020).

Figure 3-145. Utility Building, east and north facades (QE, 2020).

Utility Building

A wood-framed utility building is located along the north side of the Woodland Garden (Figure 3-145). It is a small rectangular building with vertical wood siding and a wood-shake covered shed roof, and secures electrical hookups for events in the Meadow. It is in fair condition.

Small-Scale Features (Meadows LCA)

A number of small-scale features are clustered around the Administration Building and Farmhouse Lawn. To the north of the Smokehouse is a stone barbecue grill (Figure 3-70 and Figure 3-71). It is constructed of mortared stone and has a high back (south) wall and niches for grilling on the north side. A small concrete apron is in front of the grill on the north side. The grill is in fair condition, with some cracking and biological growth. In the northeast corner of the Farmhouse Lawn is a brass portrait bust of Catherine Filene Shouse (Figure 3-72 and Figure 3-73). The sculpture sits on an irregular stone base mounted to a wood column. It was dedicated on June 4, 1974. A decorative metal hitching post is situated on the west side of the Farmhouse Lawn within a planting bed. The hitching post, which is visible on a survey of the property from 1968, is topped with an elaborate horse head figure (Figure 3-74). A white-painted mailbox in good condition is located at the north end of the Administration Building (Figure 3-75). The farmhouse bell, which was originally placed on the site in 1950, is mounted to a 4x4 post of the southeast corner of the Administration Building (Figure 3-146). It was recently restored, and is in good condition.

The Gil's Hill grass parking lot is lit by five tall area lights. The Encore Hill grass lot and Lot 3 are lit by shorter lights, four in Lot 3 and two along the east side of Encore Hill. Sidewalks within the Farm Core are illuminated by lighted bollards. Small metal powder coated path lights and spot lights are located within the planting beds surrounding the Farmhouse Lawn; the lights highlight key features including the historic maple and the Shouse portrait bust, and are in good condition.

Picnic tables and trash and recycling receptacles are clustered on the upper slope of the East Meadow, on the lawn within the Farm Core, outside of the Demonstration Garden, outside of the Woodland Garden, and along Wolftrap Creek. Metal tables and chairs are situated on the patios on the east and west sides of the Administration Building; wood benches also provide seating on the west patio adjacent to the Farmhouse Lawn. The seating is in good condition.

Seven wood birdhouses mounted to metal posts are located along the edges of the East Meadow and Gil's Hill parking (Figure 3-147).

Figure 3-146. Farmhouse Bell (QE, 2020).

Figure 3-147. Birdhouse along east side of Gil's Hill (QE, 2020).

Split-rail fences define the edges of the parking lots, the perimeter of the Demonstration Garden, the Woodland Garden, and the edge of Wolftrap Creek. The wood fences within this character area were in the process of being replaced during field investigations. The entrance to the Woodland Garden is marked by a small decorative wooden gate on the south side of the space. A plastic mesh fence supported by metal posts surrounds the community garden.

Signage within the LCA include wayfinding signs, particularly within the Farm Core; an orientation sign that serves as the Wolf Trap TRACK trailhead is located in the northeast corner of the east meadow; and a wayside interpreting Wolftrap Creek is located immediately west of the stream near the north bridge.

Analysis of Integrity (Meadows LCA)

The Meadows LCA retains integrity of location, design, feeling, and association. Within the Meadows LCA, connections to Wolf Trap Farm and the Farm Park are evident through the presence of buildings and structures original to the farm, the spatial organization and views associated with fields extending east and west from the ridge, and the retention of walkways and roads along historic circulation routes. This is one of the few places within the park where the character of Shouse's farm is apparent. Materials and workmanship are slightly diminished due to the addition and replacement of buildings, structures, and small-scale features, as well as the addition of numerous ornamental planting areas. Features that contribute to the LCA are listed in Table 3-1 through Table 3-9.

CHILDREN'S THEATER-IN-THE-WOODS LANDSCAPE CHARACTER AREA

The Children's Theater-in-the-Woods Landscape Character Area is located in the northeast portion of the park, across Wolftrap Creek from the East Meadow. The LCA is centered around the Children's Theater-in-the-Woods, which is nestled into the forest adjacent to the creek at the bottom of a steep slope that provides amphitheater seating for the audience. Existing condition of the Children's Theater-in-the-Woods LCA is illustrated on drawing EC-7.

Children's Theater-in-the-Woods LCA

Topography (Children's Theater-in-the-Woods LCA)

The Children's Theater-in-the-Woods LCA is primarily located within the floodplain of Wolftrap Creek and Old Courthouse Spring Branch, bounded by an outer ridge that forms the seating area for the theater space. The floodplain and Children's Theater-in-the-Woods are approximately 270 feet above sea level, while the top of the ridge rises to approximately 320 feet above sea level.

Vegetation (Children's Theater-in-the-Woods LCA)

The Children's Theater-in-the-Woods LCA is completely forested. The lower elevations near Wolftrap Creek are dominated by floodplain forest. Mixed hardwood forest is located on the slopes, with successional forest on the ridge in the location of a former field that has become grown in with woody vegetation. Large canopy oaks are integrated into the space of the theater itself (see Figure 3-152).

Circulation (Children's Theater-in-the-Woods LCA)

A network of gravel trails provides access to the theater space. Two wooden pedestrian bridges, described in the Buildings and Structures section below, connect the pedestrian trails to the Meadows LCA. Neither of the pedestrian bridges are designed to support vehicular traffic. Vehicles accessing the opposite bank of Wolftrap Creek cross at a concrete paved stream ford located immediately south of the southernmost pedestrian bridge.

The Children's Theater-in-the-Woods Road extends along the east bank of Wolftrap Creek and behind the stage of the theater. At the time of writing, the north end of this trail terminates at Old Courthouse Spring Branch, where a pedestrian bridge connecting to trails within the Woodland LCA was washed out. The trail extends south, connecting to both pedestrian bridges, and extends into the Woodlands LCA across from the Filene Center complex. Due to its location immediately adjacent to both Wolftrap Creek and Old Courthouse Spring Branch, the trail frequently floods, and exhibits significant erosion and ponding as well

Figure 3-148. Pedestrian trail to Children's Theater-in-the-Woods with interpretive signage and benches (QE, 2020).

Figure 3-149. Bare earth trail extending east from Children's Theater-in-the-Woods (QE, 2020).

Figure 3-150. Children's Theater-in-the-Woods, west elevation (back of house) (QE, 2020).

as loss of the gravel surface, which is washed into the floodplain forest in several locations.

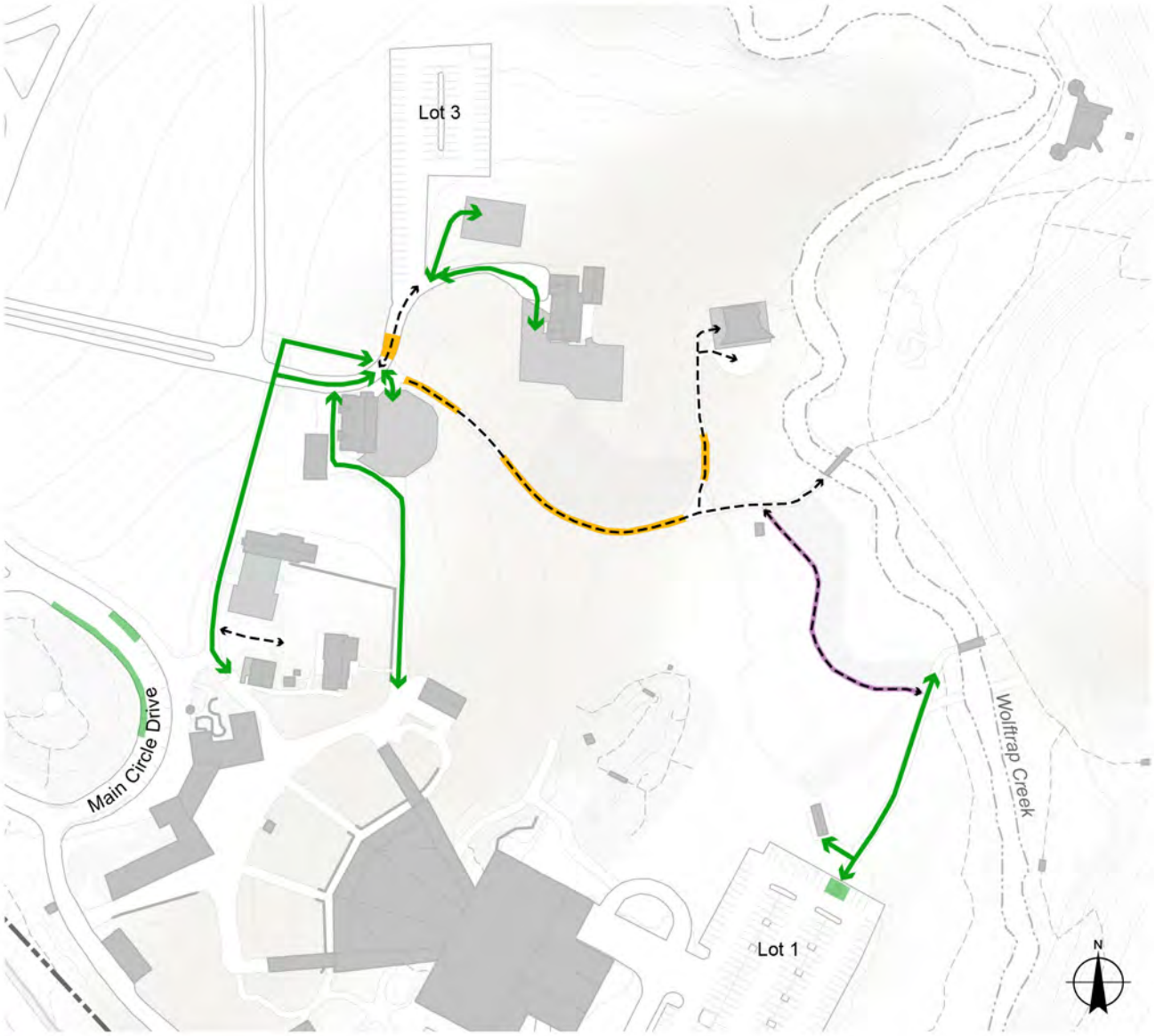
An interpretive trail to the Children's Theater-in-the-Woods, paved in crushed fines, extends from the northern pedestrian bridge to the theater at an elevation slightly above the stream bank. Although the trail does not experience the level of washout present on routes immediately adjacent to the stream, ponding and erosion are present in some locations along the trail. Wood edges are installed in key locations to retain the trail surface. Interpretive signs and benches provide educational opportunities and moments of rest along the route (Figure 3-148).

Both trails that access the Children's Theater-in-the-Woods are arranged to conceal the performance space within the forest, creating a sense of discovery upon arrival. Due to the irregular gravel surfaces of the existing trails, there is no universally accessible route to the Children's Theater-in-the-Woods. However, both trails are routed through locations with relatively low slopes.

Bare earth trails extend up the slope from the Children's Theater-in-the-Woods and along the ridgeline (Figure 3-149). Only one of the routes is a maintained trail; others have developed as social trails, in part as a response to the intense erosion along the slope.

There is no existing universally accessible route to the Children's Theater-in-the-Woods (Figure 3-151). The regularly flooded gravel surface of the Children's Theater-in-the-Woods Road does not provide a firm, stable walking surface complying with ABAAS 302.1.[29] The interpretive trail's crushed fines of stones tread is an accepted accessible surface and the trail is approximately 8 feet wide, which complies with ABAAS requirements 302.1 for a firm, stable surface and ABAAS 403.5.1 requirements for minimum width and passing space. The trail extends to a wood deck set aside for wheelchair seating next to the theater's sound booth. However, a portion of the trail near its southern end has a slope of 6.5% and the northern end of the trail averages 6%, exceeding the 1:20 (5%) slope required by ABAAS 403.3. Access to the trail bridges is described in the Meadows LCA section of this chapter.

Figure 3-151. Children's Theater-in-the-Woods accessibility assessment



Legend

- Accessible route
- No accessible connection
- Designated ADA parking
- Walkway slope exceeds 5%
- Walkway does not provide firm, stable surface

Buildings and Structures (Children's Theater-in-the-Woods LCA)

Children's Theater-in-the-Woods

The Children's Theater-in-the-Woods is an open-air performance structure consisting of two parts: the stage and backstage structure located within the floodplain, and the seating area, which is integrated into the adjacent slope (Figure 3-150 and Figure 3-152). The stage is a wood-framed structure supported on concrete piers, which elevate it approximately 5 feet above the floodplain. Two octagonal dressing rooms anchor the north end of the structure, and connect to the stage via covered walkways that serve as the wings. A simple wooden upstage wall with shutter doors and a series of peaks along the top of the wall connects the two wings. The wings/walkways connect through doors in the proscenium wall to partially open wings on either side of the center stage. The stage is clad in wood decking and terminates in a wood railing and stairs on the west side of the structure. A large opening in the wall presents the audience with a view of Wolftrap Creek through the stage. The stage and backstage walls are clad in vertical wood siding, while the roofs are covered with asphalt shingles.

Seating for the Children's Theater-in-the-Woods consists of a series of benches constructed of wood boards attached to concrete posts (Figure 3-153). The benches are integrated into the slope of the ridge, and accessed from woodchipped aisles. A wood-clad sound booth is located approximately halfway up the seating area.

Bridges

Two bridges cross Wolftrap Creek: one near the Kiosk and Pavilion, the other near the Meadows Restroom. Both are simple arched wood bridges with wood railings supported by concrete abutments; the bridges measure approximately 5 feet wide (Figure 3-154).

Neither pedestrian bridge is designed to support vehicular traffic. Currently, all vehicles that need to access the east side of Wolftrap Creek, including the Children's Theater-in-the-Woods, use a ford composed of concrete ramps within the stream bed located next to the southern bridge. This crossing is subject to fluctuations in water level, and is not accessible to emergency vehicles. A new bridge is proposed in the current location of the northern bridge, and will accommodate pedestrians and limited vehicular use.

Figure 3-152. Children's Theater-in-the-Woods (QE, 2020).

Figure 3-153. Children's Theater-in-the-Woods seating (QE, 2020).

Figure 3-154. Northern bridge over Wolftrap Creek, facing southwest (QE, 2020).

Small-Scale Features and Utilities (Children's Theater-in-the-Woods LCA)

Small-scale features within the Children's Theater-in-the-Woods LCA include a split-rail fence, various wayfinding and interpretive signs, wood benches, and trash and recycling receptacles.

A series of interpretive signs along the upper trail to the theater identify native trees within the forest. Additional wayfinding signs consisting of directional information attached to 2x2 wood posts are at key locations along the trails. Near the north bridge, a wayside provides information on the Forests of Wolf Trap. Signs within the LCA are in good condition.

Wood benches are provided at resting points along the interpretive trail. Recently replaced wood split-rail fences are located along the southern side of the Children's Theater-in-the-Woods to direct visitors to the seating area. Trash and recycling receptacles are also in this location.

A large concrete manhole is located within the sewer easement that extends through this landscape character area.

Analysis of Integrity (Children's Theater-in-the-Woods LCA)

The Children's Theater-in-the-Woods LCA retains integrity of location, design, setting, feeling, materials, workmanship, and association. The character of the performance space, constructed of simple, natural materials and integrated into the topography and forest cover is maintained from the period of significance. Modifications from the historic condition include only the addition of limited small-scale features. Features that contribute to the LCA are listed in Table 3-1 through Table 3-9.

Maintenance and Parking LCA

MAINTENANCE & PARKING LANDSCAPE CHARACTER AREA

The Maintenance and Parking Landscape Character Area is located in the northwestern portion of the park, and includes two expansive paved parking areas as well as the park's maintenance area. Existing condition of the Maintenance and Parking LCA is illustrated on drawing EC-8.

Topography (Maintenance & Parking LCA)

Many of the features in this LCA are situated within or immediately adjacent to the 100-year floodplain of Wolftrap Creek. The surrounding topography rises on all sides to a terrace above the creek, situating the LCA within a topographic bowl. The parking lots and maintenance area are elevated approximately five to ten feet above the creek bed; Trap Road is located on a slight rise above the East and West Lots. NPS has made recent stormwater management improvements to the maintenance yard including regrading to increase bioretention and installing an oil/water separator.

Vegetation (Maintenance & Parking LCA)

Vegetation is limited within this LCA. A band of mown lawn embedded with canopy trees including willow oak (*Quercus phellos*) and zelkova (*Zelkova spp.*) defines the perimeter of the East Lot, including the edge along Trap Road (Figure 3-155). Small ornamental beds planted with ornamental native forbs and grasses occupy the corners of the traffic island at the intersection of the East Lot Access Road and the Main Circle Road, also known as the "flower triangle" by park staff (Figure 3-156).

A narrow strip of canopy trees is located along the east edge of the West Lot, separating the lot from Trap Road. Six small tree wells with deciduous canopy trees are scattered throughout the West Lot.

Vegetation adjacent to the maintenance area has been largely cleared to facilitate materials storage. A small lawn with canopy trees extends between the West Lot and the maintenance area (Figure 3-157).

Circulation (Maintenance & Parking LCA)

The space within the landscape character area is dominated by two large asphalt-paved parking areas. Parking totals and descriptions of roads are provided in the Circulation (Overall Study Area) section of this chapter.

The semi-circular East Lot, situated on the east side of Trap Road, is approximately 2.5 acres (Figure 3-158). It is accessed via the East Lot Access

Figure 3-155. Canopy trees and split rail fence along perimeter of East Lot (QE, 2020).

Figure 3-156. Ornamental planting beds known as the "flower triangle" at East Lot (QE, 2020).

Figure 3-157. Lawn between West Lot and Maintenance Yard (QE, 2020).

Figure 3-158. East Lot (QE, 2020).

Figure 3-159. West Lot (QE, 2020).

Figure 3-160. Maintenance Office Building (QE, 2020).

Drive, which extends around the east side of the lot, connecting to Trap Road on the north end of the parking area, and Main Circle Road on the south side.

The West Lot, located to the west of Trap Road, is approximately 5.75 acres (Figure 3-159). It connects to Trap Road through two driveways located at the north and south ends of the lot. A portion of the northwest corner of the West Lot is used for materials storage.

The parking lots are in poor condition. Cracking is present throughout both lots, and maintenance staff have indicated that springs below the West Lot contribute to heaving and cracking within the pavement. The parking lots were built before current environmental or storm water regulations, and as a result both deliver sheet runoff directly into the adjacent Wolftrap Creek.

The maintenance area is arranged around an asphalt paved yard, which is used for parking and storage. Additional materials storage is provided at a gravel-paved lot located to the west of the maintenance area.

There are no on-grade pedestrian crossings from the West Lot to the Filene Center. At the southeast corner of the West Lot, a pedestrian tunnel crosses beneath Trap Road and connects via an asphalt walkway to the sidewalk along Main Circle Drive. Near the entrance to the tunnel is a cart stop and a small picnic area and trailhead located in the Woodland LCA to the south.

Buildings and Structures (Maintenance & Parking LCA)

Maintenance Office Building

The Maintenance Office is located on the east side of the maintenance yard (Figure 3-160). Offices are located on the north end and three garage bays are on the south end. It is a rectangular post-frame building clad in vertical metal siding with a brick bay in the center of the west elevation. It has a low-sloped side gabled roof clad in standing seam metal.

Maintenance Shop Building

The Maintenance Shop is a one-story L-shaped building on the southwest corner of the maintenance yard (Figure 3-164). It is built of concrete block with a brick section on the east side. It has an asphalt-shingle clad shed roof with mansard shaped panels at the cornice lines. A painted concrete block wall extends from east side of the building to a gate across the service drive.

Maintenance Open Storage Building

The Maintenance Open Storage Building is a wood post-frame rectangular structure located along the north side of the maintenance area (Figure 3-162). The south side of the structure is open to the maintenance yard, while the north wall is enclosed by vertical metal siding. It has a low-sloped side gabled roof clad in corrugated metal. A small enclosed area at the east end of the building houses three garage bays.

Pedestrian Tunnel

The Pedestrian Tunnel is a rectangular sub-grade concrete structure with a mortared stone facade on the wing walls (Figure 3-163).

Small-Scale Features (Maintenance & Parking LCA)

The west side of the East Lot is marked by split-rail fence, which terminates at a gate at the north and south ends of the East Access Lot. A split rail fence also lines the east side of the East Access Drive. The East Lot is circled by 26 tall metal light fixtures. Small clusters of trash and recycle receptacles are located at pedestrian crossings on the east and south sides of the lot.

A wood split-rail fence extends along the east side of the West Lot, connecting to metal gates at the north and south entries to the lot. Seven light posts illuminate the space within the lot. Chain link fence encloses the northwest and northeast sides of the Maintenance Yard. Fuel and electrical stations support operations within the maintenance yard. Storage of maintenance materials including fencing, building supplies, soil, mulch, and stone is located to the northwest of the maintenance yard outside of the enclosed area (Figure 3-165); dumpsters, barriers, and fuel storage are located at the northwest corner of the West Lot. A small number of picnic tables are located in the lawn outside of the maintenance yard.

Additional picnic tables and benches, as well as an informational wayside with a site map, are located near the Pedestrian Tunnel (Figure 3-166).

Analysis of Integrity (Maintenance & Parking LCA)

The Maintenance and Parking LCA retains integrity of location, design, setting, feeling, materials, workmanship, and association. Patterns of circulation, plantings, and building and structures are overall retained from the period of significance and continue to represent the park's design principles, in particular the location of parking areas on the west side of the park, visually separated from the performance spaces. Features that contribute to the LCA are listed in Table 3-1 through Table 3-9.

Figure 3-161. Maintenance Yard (QE, 2020).

Figure 3-162. Maintenance Open Storage Building, south facade (QE, 2020).

Figure 3-163. Pedestrian Tunnel, west facade (QE, 2020).

Figure 3-164. Maintenance Shop Building, interior of ell (north and east facades) (QE, 2020).

Figure 3-165. Maintenance Storage Area (QE, 2020).

Figure 3-166. Signage at Pedestrian Tunnel (QE, 2020).

WOODLANDS LANDSCAPE CHARACTER AREA

Woodlands LCA

The Woodlands Landscape Character Area is composed of approximately 76 acres of forested land along the east, north, and southwest sides of the study area. This area plays an important role in both natural resources protection and recreational infrastructure of the park.

Topography and Constructed Water Features (Woodlands LCA)

Topography within the Woodlands LCA is shaped by Wolftrap Creek and Old Courthouse Spring Branch, which carved steep stream valleys along the north and east sides of the study area. The total elevation change from the top of the ridge to the floodplain is approximately 100 feet. Due to these significant elevation changes, this LCA also contains several locations where severe erosion and washouts have occurred. Near the eastern boundary of the park southeast of the Children's Theater-in-the-Woods is a large washout that occurred due to a broken culvert (Figure 3-167). Another major washout has occurred near the northern boundary along Old Courthouse Spring Branch to the east of the pond; the trail has been routed around the eroded slope in this location (Figure 3-168).

The two-acre farm pond, located near the intersection of Wolftrap Creek and Old Courthouse Spring Branch, was created through the construction of earthen berms between 1958 and 1962. The water level in the pond is variable, and it serves as habitat for wildlife within the park (Figure 3-4).

Vegetation (Woodlands LCA)

Three forest types make up the vegetation of the Woodlands LCA. Floodplain forest occupies the lowest elevations along the streams, and mixed hardwood forest grows on the slopes and interior high grounds of the LCA. Successional forest is found on the top of the outer ridge, as well as above the floodplain in the northwest corner above the West Lot. Successional forest areas are representative of old field locations that have become grown in with woody vegetation as the land transitioned from farmland to a performance venue.

Circulation (Woodlands LCA)

The Woodlands LCA is traversed by a system of two overlapping trails, the Wolf Trap Trail (2.5 miles), and the Wolf Trap TRACK Trail (1.5 miles). Refer to the Circulation (Overall Study Area) section of this chapter for a map of trail locations. Within the Woodlands LCA, trails are typically narrow bare earth grades routed either along the floodplain of Wolftrap Creek from where it enters the park in the southeast corner to the West Lot, or along the ridgeline on the east and north side of the creek (Figure 3-169). A number of informal trails have been

Figure 3-167. Slope washout near east boundary (QE, 2020).

Figure 3-168. Washed out bridge over Old Courthouse Spring Branch (QE, 2020).

Figure 3-169. Bare earth trail along ridge (QE, 2020).

Figure 3-170. Social trail connecting to neighborhood (QE, 2020).

established by neighborhood trail users, and extend into residential areas outside of the park (Figure 3-170).

Many of the trails within the LCA have been damaged by erosion, particularly on steep slopes and in the floodplains, where trails are periodically washed out during high water events. Directly east of Trap Road, a series of constructed trail structures address wet trail conditions. A set of wooden steps connects from Trap Road into the floodplain, and sections of boardwalk are located along portions of the route particularly susceptible to flooding (Figure 3-171). Additional footbridges take the trails over particularly eroded sections; two of these footbridges are located on the slopes of the southeastern section of the park, and another is north of the West Lot. A concrete and wood footbridge over Old Courthouse Spring Branch that connected the northern trails to the rest of the park was washed out in July 2019. The replacement footbridge was substantially complete by April 2021.

Small-Scale Features and Utilities (Woodlands LCA)

Small-scale features are limited within the Woodlands LCA. An intermittent wire fence runs along the official NPS boundary on the southwestern side of the park, and part of the boundary directly northeast of the trail head off of Trap Road. It is interspersed with signs identifying the boundary. At the site of the Composer's Cottage in the southeastern portion of the park are two picnic tables; a line of metal poles is also situated in an east-west orientation over the hilltop in this location (Figure 3-172). Wooden benches are spaced at distant intervals along the trails. Two wayside signs along the trail from Trap Road to the Farm Pond provide information on the habitat of the floodplain and pond (Figure 3-173).

Within the sewer easement on the eastern and northern sides of Wolftrap Creek are large concrete manholes protruding approximately 3 feet out of the ground, as well as fire hydrants.

Analysis of Integrity (Woodlands LCA)

The Woodlands LCA retains integrity of location, design, setting, feeling, materials, workmanship, and association. The overall pattern of woodland and composition of the forest is retained from the period of significance. Although trails and small-scale features have been added within this LCA since the end of the period of significance, they are consistent with the historic design principles that indicate the intended recreational use of the park, and a goal to establish trails through the woodlands. Features that contribute to the LCA are listed in Table 3-1 through Table 3-9.

Figure 3-171. Boardwalk trail and bench east of Trap Road (QE, 2020).

Figure 3-172. Site of Composer's Cottage, including picnic tables and line of metal poles (QE, 2020).

Figure 3-173. Rustic bench and wayside sign at the Farm Pond (QE, 2020).

ENDNOTES

1 Page, Gilbert, and Dolan, *A Guide to Cultural Landscape Reports*, 139.

2 The landscape characteristic of constructed water features is not relevant for Wolf Trap National Park for the Performing Arts. The landscape characteristic of cluster arrangement overlaps with spatial organization and is discussed within that category. Page, Gilbert, and Dolan, *A Guide to Cultural Landscape Reports*, 1998, 53; Charles Birnbaum and Christine Capella Peters, *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington DC: Department of the Interior, 1996), 15-16.

3 T. Thornberry-Ehrlich, *Geologic Evaluation Report: Wolf Trap National Park for the Performing Arts* (Denver, Colorado: National Park Service Natural Resource Report NPS/NRPC/GRD/NRR—2008/041, 2008), 2-3.

4 Brianne Walsh, Simon Costanzo, William C. Dennison, J Patrick Campbell, Mark Lehman, Megan Nortrup, Betsy Chittenden, Phillip Goetkin, and Christopher Schuster, *Wolf Trap National Park for the Performing Arts Natural Resource Condition Assessment* (Fort Collins, Colorado: National Park Service Natural Resource Report NPS/WOTR/NRR—2015/1030, 2015), 18-19.

5 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study of Wolf Trap National Park for the Performing Arts* (Washington, DC: National Park Service, National Capital Region, 2020); Department of Public Works and Environmental Services and Land Development Services, "Description and Interpretive Guide to Soils, Fairfax County," accessed April 2020, https://www.fairfaxcounty.gov/landdevelopment/sites/landdevelopment/files/assets/documents/pdf/publications/soils_map_guide.pdf.

6 Web Soil Survey, USDA Natural Resource Conservation Service, accessed April 2020, https://websoilsurvey.sc.egov.usda.gov/App/WebSoilSurvey.aspx.

7 Walsh et al., *Natural Resource Condition Assessment*, 23.

8 Walsh et al., *Natural Resource Condition Assessment*, 23.

9 Walsh et al., *Natural Resource Condition Assessment*, 23.

10 Federal Emergency Management Agency (FEMA), "National Flood Hazard Layer (NFHL) Status," accessed April 2020, https://www.floodmaps.fema.gov/NFHL/status.shtml.

11 Walsh et al., *Natural Resource Condition Assessment*, 24.

12 Secretary of the Interior, letter to Mrs. Shouse, dated February 3, 1966. Copy in the Catherine Filene Shouse Papers, 1878-1998, MC 448, Wolf Trap Scrapbook, Box 29, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Massachusetts.

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14 Public Law 89-671

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16 George Liffert, Kenneth Bigley, and Steve Hay, communication with author, 12 February 2020.

17 "Outdoor Activities." Wolf Trap National Park for the Performing Arts. National Parks Service. https://www.nps.gov/wotr/planyourvisit/outdooractivities.htm

18 "Design for Recreation" *Architectural Record* November 1975, 124

19 E. Matthews and J. Schmit, *NCRN Forest Vegetation Monitoring Data 2006-2013* (Washington, D.C.: National Capital Region Network I&M Program, Generic Dataset 2217829, 2014).

20 Matthews and Schmit, *NCRN Forest Vegetation Monitoring Data 2006-2013*.

21 Matthews and Schmit, *NCRN Forest Vegetation Monitoring Data 2006-2013*.

22 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study*; Pousson, John F, *An Assessment of Archaeological Resources: Wolf Trap Farm Park, Fairfax Co., Virginia* (Denver, CO: Denver Service Center, National Capital Team, National Park Service, United States Department of the Interior, 1979); Pousson, John F and Christine Hoepfner, *Archeological Overview and Assessment, Wolf Trap Farm Park for the Performing Arts, Fairfax, VA* (Denver, CO: Applied Archeology Center, Denver Service Center – Resource Planning, National Park Service, United States Department of the Interior, 1997); Robert Sonderman and Karen Orrence, Archeological Clearance for Proposed Patio Expansion of Encore Lounge [Memorandum], (Washington, DC: National Park Service, National Capital Region, 2007), on file at Wolf Trap National Park for the Performing Arts; and Elizabeth Chittenden, notes on file, Accession Number WOTR-00005, National Park Service, National Capital Region Museum Resource Center (MRCE), Landover, Maryland, 2005.

23 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study*, 35-37, 111-113.

24 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study*, 111-113.

25 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study*, 114-115.

26 Louis Berger, Inc., *Archeological Overview, Assessment, Inventory, and Evaluation Study*, 114-115.

27 Alpha Corporation, Quinn Evans, and Summer Consultants, Inc. *Historic Structure Report: The Filene Center, Wolf Trap National Park for the Performing Arts*. Washington, DC: U.S. Department of the Interior, National Park Service, 2017.

28 Species documented within the Woodland Garden include: Bottlebrush buckeye (*Aesculus parvifolia*), anise hyssop (*Agastache foeniculum),* Hubricht's Bluestar (*Amsonia hubrichtii*), Red columbine (*Aquilegia canadensis*), Red chokeberry (*Aronia arbutifolia*), Canadian wild ginger (*Asarum canadense*), Pawpaw (*Asimina triloba*), Appalachian false goat's beard (*Astilbe biternata*), American Beautyberry (*Callicarpa americana*), Carolina-allspice (*Calycanthus floridus*), fairy wand (*Chamaelirium luteum*), Lyon's turtlehead (*Chelone lyonii*), Fringetree (*Chionanthus virginicus*), Goldenstar (*Chrysogonum virginianum*), Virginia spring beauty (*Claytonia virginica*), Summersweet (*Clethra alnifolia*), Flowering Dogwood (*Cornus florida*), Carolina larkspur (*Delphinium carolinianum*), Tall larkspur (*Delphinium exaltatum*), Dutchman's breeches (*Dicentra cucullaria*), Fringed bleeding heart (*Dicentra eximia*), Eastern leatherwood (*Dirca palustris*), Shooting star (*Dodecatheon meadia*), Marignal wood fern (*Dryopteris marginalis*), Rough horsetail (*Equisetum hyemale*), Robin's plantain (*Erigeron pulchellus*), Trumpetweed (*Eutrochium fistulosum*), Witch alder, dwarf fothergilla (*Fothergilla gardenii*), Closed bottle gentian (*Gentiana andrewsii)*, Geranium 'Dilys' (*G. sanguinium x G. procurrens*), Appalachian barren strawberry (*Geum fragarioides*), American witch-hazel (*Hamamelis virginiana*), Common sneezeweed (*Helenium autumnale*), American alumroot (*Heuchera americana*), Longflower alumroot (*Heuchera longiflora*), Smooth hydrangea (*Hydrangea arborescens*), Oakleaf hydrangea (*Hydrangea quercifolia*), American holly (*Ilex opaca*), Crested iris (*Iris cristata*), Virginia sweetspire (*Itea virginica*), Turk's-cap lily (*Lilium superbum*), Spicebush (*Lindera benzoin*), Blue cardinal flower (*Lobelia siphilitica*), Ostrich fern (*Matteuccia struthiopteris*), Meehan's mint (*Meehania cordata*), Virginia bluebells (*Mertensia virginica*), Allegheny monkeyflower (*Mimulus ringens*), Cinnamon fern (*Osmundastrum cinnamomeum*), Violet wood-sorrel (*Oxalis violacea*), Allegheny spurge (*Pachysandra procumbens*), Creeping phlox (*Phlox stolonifera*), Jacob's ladder (*Polemonium reptans*), Flame azalea (*Rhododendron calendulaceum*), Carolina azalea (*Rhododendron carolinianum*), Great laurel (*Rhododendron maximum*), Pinkster flower (*Rhododendron periclymenoides*), Swamp rose (*Rosa palustris*), Cutleaf coneflower (*Rudbeckia laciniata*), Wild petunia (*Ruellia humilis*), Bloodroot (*Sanguinaria canadensis*), Whorled rosinweed (*Silphium asteriscus var.*

trifolium), Blue-eyed grass (*Sisyrinchium angustifolia*), Hairy leafcup (*Smallanthus ovedalia*), Canada goldenrod (*Solidago canadensis*), Zigzag goldenrod (*Solidago flexicaulis*), Indian pink (*Spigelia marilandica*), Blue wood-aster (*Symphyotrichum cordifolium*), Southern annual saltmarsh aster (*Symphyotrichum divaricatum*), New York Fern (*Thelypteris noveboracensis*), Heartleaf foamflower (*Tiarella cordifolia*), Virginia spiderwort (*Tradescantia virginiana*), Trillium (*Trillium spp.*).

29 According to the 2010 ADA standards, firm and compacted gravel is an acceptable surface; however, the road does not meet these requirements.

30 Gail Stockholm, "Wolf Trap May Bring People to the Arts," *Cincinnati Enquirer,* August 1, 1971, accessed April 2020, https://www.newspapers.com/image/104377457.

31 "A 'bare-bones' pavilion lets the natural landscape help in musical success," *Architectural Record* November 1975, 124.

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Treatment Framework

Chapter 4

Chapter title page: Filene Center Lawn (National Park Service, Museum Resource Center, 1971-1975).

Chapter 4: Treatment Framework

Part 2 of this report presents the treatment plan for the Wolf Trap National Park for the Performing Arts cultural landscape. The treatment plan is organized into three chapters. This chapter provides an organizational framework for the recommended treatment for the study area. Guidelines for protecting the historic character of the cultural landscape are presented in Chapter 5. Treatment recommendations that apply the guidelines to specific program and maintenance needs within the study area are provided in Chapter 6. Terms specific to the treatment recommendations are defined in the Terminology appendix.

The framework is divided into four sections:

1. Landscape Management Issues and Considerations lists topics related to managing and interpreting the study area cultural landscape.
2. Summary of Laws, Policies, and Regulations lists guidance applicable to the treatment of the study area landscape.
3. Recommended Treatment Approach describes the Secretary of the Interior's four approaches for treating historic properties, and identifies rehabilitation as the most appropriate approach for the park's cultural landscape.
4. A Vision for the desired future condition of the park is identified and Goals for achieving the vision are defined.

In combination, these topics form the framework for treatment guidelines and recommendations that protect the historic character of Wolf Trap National Park for the Performing Arts while supporting future use.

The recommended landscape treatment is based on research and analysis presented in Part 1 of this CLR as well as guidance provided by the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* and *National Park Service Director's Orders 28: Cultural Resources Management Guidelines*.[1] The treatment guidelines and recommendations were developed in collaboration with the National Park Service - Region 1 National Capital Area, Wolf Trap National Park for the Performing Arts, and the Wolf Trap Foundation through a series of digital workshops from July 2020 through January 2021. This process and the treatment options considered

and dismissed are described in Appendix A: Treatment Options Considered and Dismissed.

MANAGEMENT CONSIDERATIONS AND ISSUES

Issues and considerations affecting the desired future condition, management, and program of the cultural landscape were documented through the project scope of work, February 2020 on-site kickoff meeting and field investigations, and treatment workshops.

Natural Systems and Topography

- Paved areas, trails, and other infrastructure are being impacted by excessive stormwater, flooding, and erosion. Specific areas of concern include:
    - Gil's Hill parking is used for any event with more than 3500 attendees (approximately three-quarters of all events). The lower portions of the grass lots often become too soft to use following rain.
    - A grid system was installed to improve Encore Hill parking in 2016. The system has significantly improved parking management, but has some maintenance issues.
    - The West Lot will require significant work in the near future. Springs are emerging through the pavement.
    - Within the Filene Center, water from the base of the lawns and runoff from the elevated ramps washes into the pavilion. There is ponding at house left and into the backstage area.
- Development and increase in impervious surfaces upstream has increased velocity of runoff and subsequent erosion within the park. There is significant erosion within the Woodlands on the east side of the park due to runoff.
- Wolftrap Creek and Old Courthouse Spring Branch are impacted by high volume and velocity stormwater. The creeks flood regularly, and there is a lack of vegetative understory along the stream banks to provide adequate stabilization.

Land Use

- Adaptability is paramount for future flexibility as a performing arts venue. Guidance is needed to balance the condition of the landscape to support Wolf Trap as a performance venue and as a historic property.
- The park is interested in increasing off season use. Program space is desired for:
    - Landscape interpretation and immersion
    - Solitude/contemplation value of the woodlands
    - Outdoor educational space
- A range of formal and informal picnic areas are desired throughout the study area, including locations for accessible picnicking.
- Maintenance yard is at maximum size and storage areas are limited.

- Increased security concerns since the installation of the perimeter fence have heightened the need for repairs and filling of gaps. Areas of concern include:
    - Green room patio is clearly visible over the security fence from Filene Center seating.
    - Lot 1 and the back of the Filene Center (including artist buses) are exposed to trespassing during performances.
- New security protocols will be implemented for the 2021 season, with magnetometers and other measures at entry points for the Filene Center. Queue space for the planned security screening is limited.

Circulation

- Universal access is a major concern throughout the park. In particular, improved access is needed:
    - between the lower level seating and plaza level of the Filene Center
    - from walkways in the Farm Core to the Farmhouse Lawn
    - from parking areas to the Children's Theater-in-the-Woods
    - from parking areas to the Meadow Pavilion
    - to picnic locations throughout the park.
- The facility does not have adequate accessible parking spaces to meet the needs of visitors attending performances at the Filene Center. Parking concerns include:
    - Current accessible parking is provided at Lot 4, with overflow to Lot 1. Lot 1 is not always available due to artist needs. Additional accessible parking is needed on top of the ridge, as there is no accessible pedestrian connection from the lower level to the balcony or lawn seating level.
    - Parking at Gil's Hill, the East Lot, and West Lot create a long path of travel for visitors with limited mobility and/or stamina.
    - There is no designated accessible parking for restaurants and amenities within the Farm Core.
- Vehicular and pedestrian routes conflict in several locations. Recommendations are needed to enhance safety while protecting the site's historic character.
- Improved traffic flow is needed in and out of the park during events, particularly for emergency vehicles. Private vehicles are not allowed in front of the Main Gate before and during performances.
- A stream ford provides vehicle access to the Children's Theater-in-the-Woods and woodland trails, but is not adequate for emergency access. NPS plans to replace one of the bridges that cross Wolftrap Creek with a bridge that can accommodate vehicular use for maintenance and emergencies.
- Trails are impacted by flooding and erosion. Guidance is needed to identify appropriate trail location and maintenance.
- Existing circulation routes limit interaction with the creek.
- Guidance is needed for contributing roads and walkways.
- Shelter from sun and rain is desired in queuing locations.

Vegetation

- Strategies are needed to protect broad-scale vegetation patterns and individual features retained from the period of significance.
- Ornamental plantings have inconsistent character throughout the property.
- Guidance is needed to identify appropriate vegetation management strategies for forest and meadow areas, including the applicability of alternative management such as native grasslands ("no-mow" areas) and controlled burns.

Buildings and Structures

- Guidance is needed for appropriate treatment of contributing buildings and structures. Specific concerns include:
    - The Wolf Trap Foundation proposes renovating the Associates Building and the NPS intends to remove the Interpretation Storage Trailer which has exceeded its useful life cycle.
    - Stand A does not provide adequate program space. Additional restrooms, concessions, and ABAAS access between levels are needed within the Filene Center complex.
- Ushers and law enforcement space is limited, and the two groups are combined in the same building.
    - Additional break space is needed for ushers. The space should provide personal storage for 50 people, food preparation and storage space, air conditioning, a dedicated restroom, and handwashing stations.
- A new location is needed for the visitor contact station. The visitor contact station should provide capacity for 2 employees and 3-4 visitors. It will serve as a park point of contact with brochures and a gift shop. A separate space within the visitor contact station is needed for dispatch and lost and found.
- The Children's Theater-in-the-Woods, Maintenance facilities, Meadow Pavilion, and Meadow Kiosk are located within the FEMA 100-year floodplain.
- Restrooms are needed to support seasonal use of the Children's Theater-in-the-Woods.

Small-Scale Features

- Guidance is needed to identify appropriate treatment for the contributing Farmhouse bell, Shouse portrait bust, mortared stone grill, and hitching post.
- Develop a comprehensive wayfinding plan as current wayfinding is confusing along Trap Road, in parking areas, along the route to the Filene Center, and along trails.
- A perimeter fence is required around Lot 1.
- Several inconsistent styles of site furnishings are located throughout the park.

Visitor Experience and Interpretation

- Soundscape and potential traffic noise impacts

- ° Traffic impacts from Dulles Toll Road and rail noise from the Metro Silver Line are a concern within the Filene Center. Limited physical sound mitigation is provided by the sound wall along the highway and tree buffer.
- ° The neighborhood to the northwest of the park has begun advocating for a sound wall along the woodland to the west of Trap Road.

- The pastoral character of the park is extremely important. While the park is not a living history experience, the mission of the park is to provide for performing arts in a natural setting.
- Farm elements within the landscape are not easily understood without signage or other interpretation.

SUMMARY OF APPLICABLE LAWS, POLICIES, AND REGULATIONS

The National Historic Preservation Act (NHPA) is legislation intended to preserve historic sites in the United States. Section 106 of NHPA requires federal agencies to take into account the effects of their undertakings on historic properties and to provide the Advisory Council on Historic Preservation (ACHP) with a reasonable opportunity to comment. Section 110 of NHPA defines the responsibilities of Federal agencies in ensuring that historic properties are identified and protected, avoiding unnecessary damage to them in accordance with *The Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs*. Of particular relevance to cultural landscapes is *The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes*. Additional guidance is provided by the National Park Service through Director's Order #28 and Chapter 5: Cultural Resource Management of NPS *Management Policies*, 2006.[2]

The National Environmental Policy Act of 1969 (NEPA) as amended requires federal agencies to assess the environmental effects of their proposed actions prior to making decisions.[3] The Environmental Quality Improvement Act of 1970 authorized the creation of the Office of Environmental Quality and to ensure federal departments conducting or supporting public works activities which affect the environment are implemented according to legal policies. This placed responsibility on the Council on Environmental Quality.[4]

Under the Clean Air Act (42 U.S.C. 7401), the property is classified as a class II clean air area. The area shall not exceed national ambient air quality standards (NAAQS) established by the Environmental Protection Agency for sulfur dioxide or total suspended particulates. When the GMP was completed in 1997, Fairfax County exceeded the NAAQS for carbon monoxide and ozone.[5]

National Park Service floodplain management guidelines in accordance with Executive Order 11988 ("Floodplain Management") and Director's Order 77-2: Floodplain Management apply to alterations made within the 100-year and 500-year floodplains.[6]

The Endangered Species Act of 1973 requires federal agencies, in consultation with the U.S. Fish and Wildlife Service to ensure that actions they authorize, fund, or carry out are not likely to jeopardize the continued existence of any listed species or result in destruction or adverse modification of designated critical habitat of such species.[7]

The National Park Service Denver Service Center accessibility and universal design standards provide guidance for application to NPS projects to ensure they are compliant with the Architectural Barriers Act (1968), Americans with Disabilities Act (1990), Rehabilitation Act of 1973, and Telecommunications act of 1996, Executive Order 13164, and applicable regulations.[8] The National Park Service provides additional guidance for application of accessibility standards to historic properties. Preservation Brief 32: Making Historic Properties Accessible, provides guidance and examples for making historic properties accessible while balancing historic preservation concerns.[9]

SECRETARY OF THE INTERIOR'S STANDARDS

The US Secretary of the Interior (SOI) provides professional standards and guidelines for the treatment of cultural landscapes listed in or eligible for the National Register of Historic Places. Four approaches to the treatment of cultural landscapes are defined, including Preservation, Restoration, Rehabilitation, and Reconstruction. Each approach is defined and its potential appropriateness for application to the study area is explained.

REHABILITATION (SELECTED APPROACH)

Rehabilitation allows repairs, alterations, and additions necessary to enable a compatible use for a property, as long as the portions or features which convey the historical, cultural, or architectural values are preserved.

Rehabilitation is the most appropriate treatment approach for the Wolf Trap National Park for the Performing Arts cultural landscape, and is the selected approach for guidelines and treatment recommendations presented in Chapters 5 and 6. This approach is consistent with the rehabilitation approach selected for treatment of the Filene Center in the 2017 *Historic Structure Report*.[10]

Rehabilitation allows compatible use through new additions or alterations as long as contributing features are preserved according to the Secretary of the Interior's standards. The CLR guidelines identify strategies and techniques for preserving contributing features, for example repair of masonry small-scale features, management of vegetation communities, and protection of significant views.

New elements that are compatible with historic conditions may be added to address current needs, such as improving accessibility, enhancing visitor amenities, and increasing landscape interpretation. Design of these elements requires careful consideration to provide additions that complement the historic features without creating a false sense of history. These alterations should also be differentiated from the historic features. To support subsequent design projects at the park, this CLR provides guidelines identifying the character, materials, massing, form, and detailing appropriate for new or modified features in performance areas and the Farm Core, and identifies specific treatment recommendations for compatible alterations to meet future needs.

PRESERVATION

Preservation is the act of sustaining the existing form, integrity, and materials of a historic property. This approach is most appropriate for properties that have a high level of integrity and often includes presence of features or conditions from multiple time periods. Although preservation is an appropriate approach for treatment of the study area landscape, preservation limits the ability to make changes to accommodate new use.

RESTORATION

Restoration is the process of depicting the form, features, and character of a property as it appeared at a particular period in time. Elements that relate to earlier or later periods are removed in order to clearly represent one time period. A high level of documentation is necessary to ensure that the site accurately represents the historic period. Restoration is not the most appropriate treatment approach for the study area because there are two themes and periods of significance and restoration to one period would necessitate removal of contributing features from the other.

RECONSTRUCTION

Reconstruction is the act of using new construction to depict a non-surviving site, landscape, building, structure, or object as it appeared at a specific period of time in its historic location. This approach is used only in cases where the highest level of significance applies and detailed documentation exists regarding the historic conditions of the property. Reconstruction is not the most appropriate treatment

approach for the project area. Given the two themes and periods of significance, it is not desirable to reconstruct the landscape to highlight one over the other.

STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for rehabilitation of cultural landscapes are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.[11]

TREATMENT VISION AND GOALS

CULTURAL LANDSCAPE TREATMENT VISION

Enhance visitor's experience of the performing arts in a world class venue within a pastoral setting; preserve and interpret the historic significance of the site; and improve recreational use of the park.

CULTURAL LANDSCAPE TREATMENT GOALS

Goals for the treatment of the cultural landscape are to:

1. Provide guidance for protecting the historic character of the landscape while addressing needs associated with:
    a. circulation, accessible parking, and stormwater management at the Dimple;
    b. circulation conflicts at the intersection of the Main Circle Drive and Barn Road;
    c. concessions, restrooms, storage, and staff support space within the Filene Center complex;
    d. the Visitor Contact Station;
    e. the Associates Building; and
    f. performance area security requirements.
2. Identify opportunities to improve universal access and inclusion throughout the park.
3. Provide strategies to improve conditions related to flooding, stormwater management, and erosion at paved areas, trails, and other infrastructure.
4. Provide guidance for long-term management of woodlands, meadows, core developed areas, and managed turf.
5. Identify opportunities to improve pathway and trail connections within the park and between the park and adjacent neighborhoods.
6. Identify opportunities to highlight elements of the former agricultural landscape that is now the setting for the outdoor performing arts venue and integrate interpretive content into the cultural landscape.

ENDNOTES

1 National Park Service, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscape*s, United States Department of the Interior, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines; and NPS DO 28, 1997.

2 United States Government Pulbic Law 102-575, National Historic Preservation Act of 1966 as amended through 1992; Section 106 (16 U.S.C. 470f)and Section 110 (16 U.S.C. 470h-2); Federal Preservation Institute, Section 110 of the National Historic Preservation Act, accessed May 2020, https://www.nps.gov/fpi/Section110.html; *The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes*, accessed May 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm; National Park Service, "Director's Order #28," accessed May 2021, https://www.nps.gov/policy/dorders/dorder28.html; and National Park Service, *Management Policies* (Washington, DC: US Department of the Interior, National Park Service, 2006).

3 National Environmental Policy Act of 1969, accessed May 2020, https://ceq.doe.gov/laws-regulations/laws.html.

4 USLegal, Environmental Quality and Improvement Act, accessed May 2020, https://environmentallaw.uslegal.com/federal-laws/environmental-quality-and-improvement-act/; and https://ceq.doe.gov/laws-regulations/laws.html.

5 National Park Service, *General Management Plan, Development Concept Plan, Environmental Impact Statement*, 1997.

6 Executive Order 11988--Floodplain management, 42 FR 26951, 3 CFR, 1977 Comp., p. 117, accessed May 2021, https://www.archives.gov/federal-register/codification/executive-order/11988.html; and National Park Service, "Director's Order #77-2: Floodplain Management," accessed May 2021, https://www.nps.gov/policy/DOrders/DO_77-2.pdf.

7 United States Environmental Protection Agency, Laws and Regulations, *Summary of the Endangered Species act*, accessed May 2020, https://www.epa.gov/laws-regulations/summary-endangered-species-act.

8 National Park Service, *Denver Service Center Workflows*, *Accessibility and Universal Design Standards*, accessed May 2020, https://www.nps.gov/dscw/ds-accessibility-universal-design.htm#laws.

9 Thomas C. Jester and Sharon C. Park, United States Department of the Interior, National Park Service, P*reservation Brief 32: Making Historic Properties Accessible*, accessed May 2020, https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm#historic-landscapes.

10 Alpha Corporation, Quinn Evans, and Summer Consultants, Inc., *Historic Structure Report: The Filene Center, Wolf Trap National Park for the Performing Arts*.

11 National Park Service, *Guidelines for Rehabilitating Cultural Landscapes: Standards for Rehabilitation*, accessed February 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/rehab/index.htm.

TREATMENT GUIDELINES

CHAPTER 5

Chapter title page: Shouse Farmhouse (Schlesinger Collection, Radcliffe Institute, Harvard University, 1932)

CHAPTER 5: TREATMENT GUIDELINES

This chapter presents landscape treatment guidelines for Wolf Trap National Park for the Performing Arts. This CLR applies an overall treatment approach of rehabilitation to the cultural landscape. This approach enhances visitor and artist experience of the performing arts and recreational opportunities at the park while preserving the pastoral character of the landscape and interpreting the site's historical significance. The guidelines provide broad-scale strategies for addressing issues that affect the entire study area and general recommendations for protecting the character of the cultural landscape when compatible modifications are needed to support future needs.

The rationale for rehabilitation as the most appropriate treatment approach for the study is provided in Chapter 4 of this document. Chapter 4 also presents specific landscape management issues identified by NPS and the Wolf Trap Foundation that are addressed by the treatment guidelines and recommendations. Detailed treatment concepts that identify options for application of the treatment guidelines are provided in Chapter 6.

OVERALL STUDY AREA HISTORIC LANDSCAPE CHARACTER GUIDELINES

Landscape treatment guidelines are organized by landscape characteristic and illustrated by diagrams embedded within the text. Refer to Chapter 3 for detailed existing condition, including plant species and individual landscape features.

NATURAL SYSTEMS AND TOPOGRAPHY GUIDELINES

- **Repair streams and springs within the study area.**
    - Maintain woodland on steep slopes and within the floodplains of Wolftrap Creek and Old Courthouse Spring Branch.
    - If modifications to vegetation are required to support visitor use and operations, maintain a wooded stream buffer of 100 to 300 feet.
    - Consult with a hydrologist to develop a stream conservation plan to determine goals and development recommendations for monitoring, maintenance, and treatment of Woftrap Creek and Old Courthouse Spring Branch. Considerations may include:
        - Consider revegetating stream banks with appropriate native plantings to help stabilize the stream, reduce erosion, and lessen impacts from stormwater run-off. Add temporary deer exclosures to protect growing vegetation.

        - Bank stabilization techniques compatible with the character of the cultural landscape include cedar tree revetments, rootwad revetments, fiber rolls, live soil lifts, natural fiber matting, live fascines, brush mattresses, live stakes, and branch layering. In-stream flow structures are used to slow the flow of water in the stream or divert flow away from an eroding bank. Techniques compatible with the character of the cultural landscape include rock vanes, J-hook vanes, and log vanes, which are used to direct shear stresses and velocities away from the streambank towards the thalweg (Figure 5-1 through Figure 5-9).
        - Best management practices are described in detail in the *Virginia Stream Restoration and Stabilization Best Management Practices Guide*.[1]

- **Preserve contributing topography.**
    - Utilize the native topography to inform site selection and design of new elements so that they are unobtrusive and blend with the surrounding landscape.
    - Do not place a new feature where it will require extensive grading or will disrupt understanding of key topographic features within the site, including:
        - North-south ridge through the center of the site
        - Topographic bowl forming base of Filene Center
        - Topographic bowl forming base of Theater-in-the-Woods

Figure 5-1. Rootwad revetments can be effective in protecting the toe of the slope, as well as providing fish habitat, and collecting sediment and debris (source: Montgomery County, MD "Stream Restoration Techniques").

Figure 5-2. Fiber rolls are made of coconut fibers bundled together with biodegradable netting, and can provide temporary protection for the bank while vegetation is established (source: Montgomery County, MD "Stream Restoration Techniques").

Figure 5-3. Branch layering stabilizes the bank with alternating layers of soil and live branches. Branches extend from the stabilized face of the bank into the original bank material (source: Montgomery County, MD, "Stream Restoration Techniques").

Figure 5-4. Natural fiber matting is appropriate as a temporary stabilization measure as vegetation is established on a bank (source: Hylbrook Park, Prince William County Environmental Services).

Figure 5-5. Rock revetment structures provide durable protection to the lower portion of the streambank, and may be combined with integrated bank treatment (source: James Long Park, Prince William County Environmental Services).

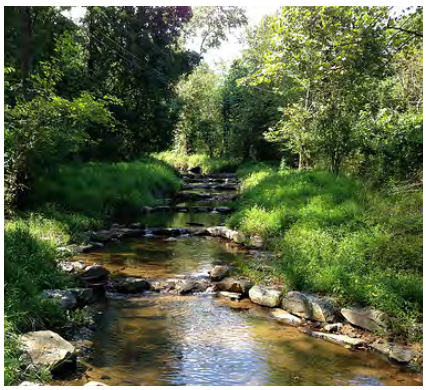


Figure 5-6. Step pools are constructed in the stream channel to recreate natural channel morphology. As flow moves over the step, energy is dissipated into the pool (source: Montgomery County, MD "Stream Restoration Techniques").

Figure 5-7. Rock cross vanes are constructed to provide grade control and reduce bank erosion (source: Montgomery County, MD "Stream Restoration Techniques").

Figure 5-8. J-hook vanes direct erosional forces away from unstable streambanks and improve aquatic habitat by forming scour pools (source: Montgomery County, MD "Stream Restoration Techniques").

Figure 5-9. Log vanes function similar to rock vanes, but are more appropriate for stream beds with higher proportions of sand, silt, and clay (source: Montgomery County, MD "Stream Restoration Techniques").

- **Retain or increase permeable surface and stormwater retention capacity throughout the park.** Opportunities for increased stormwater management within the study area are illustrated on Figure 5-10. Specific tasks associated with stormwater management are listed in Chapter 6.
    - Coordinate with regional natural resource specialists to develop a comprehensive approach to addressing stormwater at the park.
    - Maintain existing stormwater retention and detention areas in good condition.
    - If existing retention and detention areas are removed due to site development, design the landscape modifications to provide equivalent or greater stormwater capture.
    - Consider expanding plantings of native grasses to slow stormwater runoff. Refer to Vegetation Guidelines.
    - Consider reducing stormwater runoff from paved parking areas by installing bioretention areas, cisterns, or permeable paving. Long-term maintenance and soil and groundwater level suitability should be integrated into the selection process of an appropriate stormwater management approach (Figure 5-11 through Figure 5-16).
        - *Bioretention* directs surface runoff into shallow landscaped depressions that provide infiltration through filter beds and pollutant removal through vegetative uptake. During storms, runoff temporarily ponds 6 to 12 inches above the mulch layer, and then rapidly filters through the bed. Filtered runoff may be infiltrated directly into the native soil, or collected in an underdrain and returned to the storm drain system at a controlled rate. Infiltration into the native soils is suitable in locations with permeable soils (measured soil permeability exceeds 1/2 inch per hour), low groundwater table, and low risk of groundwater contamination. A overflow drain provides a stormwater outlet to a water channel during large storm events that exceed the capacity of the basin (Figure 5-11 through Figure 5-13).[2]
        - *Permeable pavements* allow stormwater runoff to filter through voids in the pavement surface to an underlying stone reservoir, where it is temporarily stored and/or infiltrated. The reservoir layer retains stormwater while supporting design traffic loads for the pavement. In low infiltration soils, filtered runoff is collected in an underdrain and returned to the storm drain system at a controlled rate. In locations with permeable soils, some or all of the stormwater can be infiltrated directly into the native soil. Surfaces include pervious concrete, porous asphalt, and permeable grid pavers or interlocking pavers (Figure 5-14 and Figure 5-15).[3]
        - *Rainwater harvesting* or *underground storage and detention systems* intercept, divert, and store rainwater for future non-potable use or slow release for on-site infiltration. Water is collected and stored in above-grade or below-grade storage tanks. Rainwater harvesting may be applicable to new structures, for example a cistern associated with the design of a parking structure on Lot 4, or for parking lots where soil and groundwater conditions do not support infiltration (Figure 5-16).[4]

Figure 5-10. Stormwater management opportunities

Legend

- Repair surface erosion
- Expand native vegetation plantings
- Maintain existing stormwater retention/detention
- Add bioretention
- Consider replacing with permeable paving
- Stream - Consult with hydrologist to design and implement streambank stabilization
- 100-year floodplain
- A — Add cistern with new Lot 4 garage

Figure 5-11. Bioretention area (Chesapeake Stormwater Network).

Figure 5-12. Bioretention area with integrated drainage system (Wenk Associates, 2008).

Figure 5-13. Bioretention areas within a parking lot (Allison Arnold, CSI 2012).

Figure 5-14. Permeable asphalt (EPA).

Figure 5-15. Permeable concrete (The Concrete Network).

Figure 5-16. Sub-grade retention system (StormChambers).

- **Monitor and repair erosion damage on ground surfaces.**
  - Stabilize and maintain grass parking areas in good condition. Refer to Vegetation Guidelines.
  - Utilize deep rooted vegetation to stabilize steep slopes. Refer to Vegetation Guidelines.

LAND USE GUIDELINES

- **Preserve contributing land uses by continuing to provide performances, educational programs, and recreational opportunities within the park.**

- **Provide a variety of locations for picnicking throughout the park.**
  - Maintain existing picnic areas.
  - Add accessible picnic areas in key locations. Prioritize locations where existing picnic tables are provided and locations with key views over the surrounding landscape. Refer to Meadow LCA treatment concepts in Chapter 6 for specific locations.
  - Coordinate with the Wolf Trap Foundation to allow picnicking and other passive recreational use of decks and terraces when not in use for events.

- **Continue to provide spaces for rest and contemplation.** Add or maintain benches at key viewpoints and quiet spaces.

- **Expand on the Long-Range Interpretive Plan to incorporate and convey the story of the cultural landscape.**[5]
  - Based on knowledge of the cultural landscape, these stories are best represented in these general locations:
    - Consider adding materials interpreting Filene Center performances and architecture near the Main Gate, Stand A, and South Gate Service Stand.
    - Consider adding materials interpreting the historic Wolf Trap Farm within the east meadow.
    - Consider adding interpretive materials introducing Catherine Filene Shouse and the historic Wolf Trap Farm within the Farm Core.
  - Provide alternative means for interpretation, such as digital media or visitor contact station exhibit, for those features located in areas that cannot be made universally accessible or where new interpretive features would be a visual intrusion.

SPATIAL ORGANIZATION GUIDELINES

- **Preserve the pattern of surrounding woodlands and open grassland.**
  - Maintain the existing overall extent of woodland and managed turf areas.
  - Do not allow spatial organization to be altered through incompatible development or neglect.
  - Do not utilize maintenance methods which destroy or obscure the landscape's spatial organization.[6]

- **Preserve the cluster arrangement associated with the Filene Center complex, Farm Core, and Theater-in-the-Woods complex.**
  - Preserve existing spatial arrangements by ensuring new development is compatible with the historic landscape.
  - Do not remove or relocate contributing structures, furnishings and objects, thus destroying or diminishing the historic relationship between the landscape and these features.
  - Arrange new features to fit within the cluster of development related to their proposed use or program.[7]

- **Maintain the existing arrangement of parking and maintenance areas. When changes are needed, ensure compatibility with the historic landscape.**

- **When new additions (parking lots, buildings, structures, circulation routes, or gathering areas) are necessary in performance, recreation, and support areas, design them to be compatible with the pastoral character of the landscape's meadows, woods, hills, and streams.**
  - Ensure that new features are placed to avoid intrusion on the historic spatial organization or detract from the historic character of the landscape.[8]
  - Design new features to fit within the size, scale, design, materials, color, and texture of historic elements to which the feature will be spatially related.
    - Use materials that reflect the natural landscape, including unpainted wood and stone.
    - Place new features within the native topography to minimize the scale of the added elements. New features should always be secondary to performance spaces in scale and massing.
    - Differentiate new additions from contributing features to avoid creating a false sense of history.[9]
    - Refer to the Buildings and Structures, Circulation, and Vegetation Guidelines for additional direction on material, form, scale, and character of new or rehabilitated features.

- **When new additions (parking lots, buildings, structures, circulation routes, or gathering areas) are necessary in the Farm Core, design them to be compatible with the agricultural character of Wolf Trap Farm.**
    - ° Preserve the agricultural character of the Farm Core by maintaining cluster arrangement, scale, massing, and form consistent with the contributing features in this area.
    - ° Ensure that new features are placed to avoid intrusion on the historic spatial organization or detract from the historic character of the landscape.[10]
    - ° Maintain the pattern of small and medium scale buildings, landscape features, and associated outdoor space and informally oriented to north-south circulation routes within the Farm Core (Figure 5-17).
    - ° Design new features to fit within the size, scale, design, materials, color, and texture of historic elements to which the feature will be spatially related.
        - Use local materials and building styles such as domestic brick, mortared stone, board and batten or clapboard siding, or logs. Refer to Buildings and Structures Guidelines and Small-Scale Features Guidelines.
        - Use plants and planting patterns reflective of the historic domestic and agricultural character of the landscape. Refer to Vegetation Guidelines.
        - Differentiate new additions from contributing features to avoid creating a false sense of history.

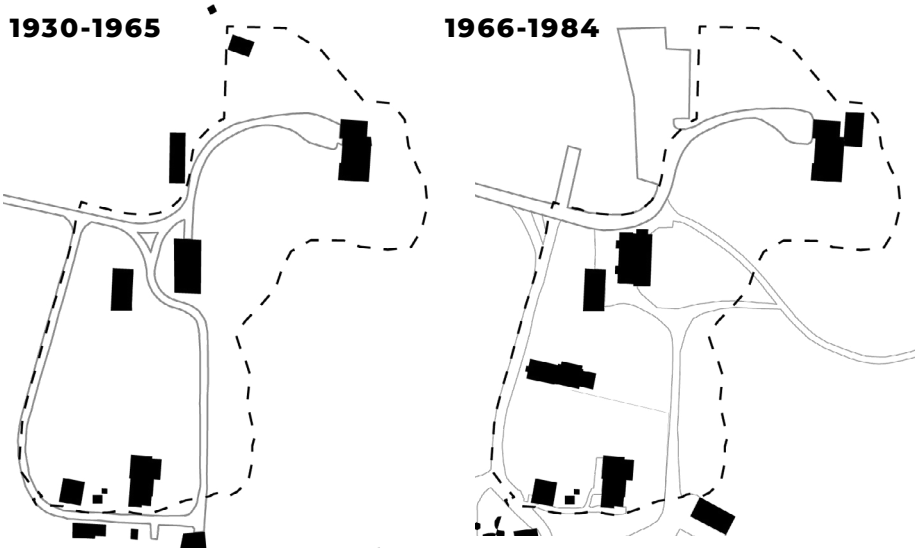


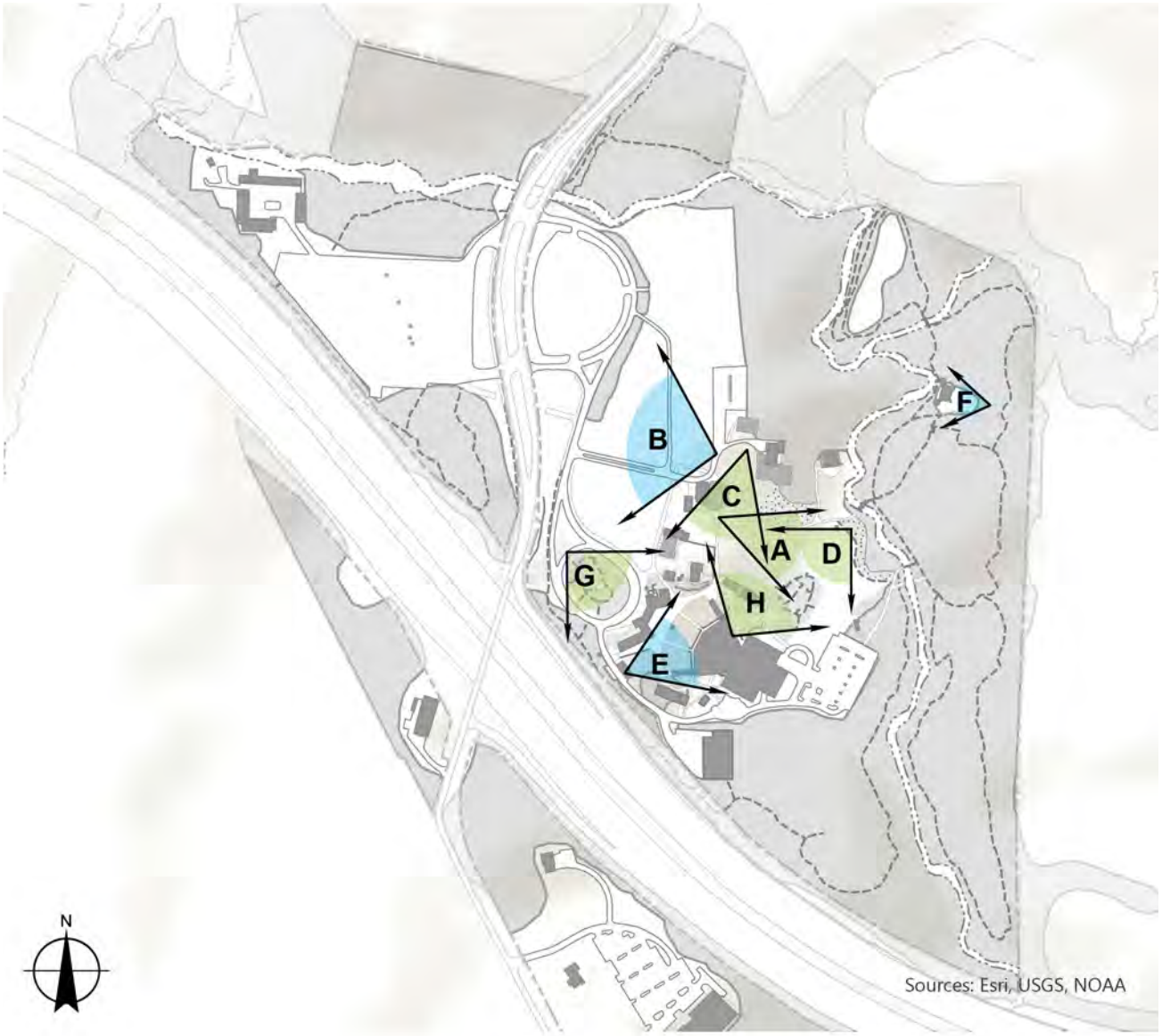
Figure 5-17. Pattern of small and medium scale structures and circulation routes within the Farm Core during the period of significance, 1930-1984.

VIEWS GUIDELINES

- **Preserve existing significant views.**
  - Protect key characteristics of contributing views.
    - *View A: View of east meadow from ridge*. Maintain expansive view of meadow and rolling hills framed by woodlands within the floodplain of Wolftrap Creek and on the eastern streambank. There are no buildings, structures, or ornamental planting beds within the historic view.
    - *View B: View of west meadow from ridge*. Maintain view of lawn along Gil's Hill and Encore Hill parking areas, with east and west parking lots obscured by woodland vegetation.
    - *View C: View of Farm Core from north*. Maintain view of irregularly clustered small-scale buildings, ornamental plantings, canopy trees, and gathering areas along the top of the ridge.
    - *View D: View of Farm Core from Wolftrap Creek*. Maintain expansive view of meadow and ridge with cluster of Farm Core buildings to the west and partial view of Filene Center to the southwest.
    - *View E: Internal view of Filene Center complex*. Maintain visual dominance of Filene Center in the center of the performance complex with a backdrop of woodland vegetation to the south, east, and north.
    - *View F: Internal view of Theater-in-the-Woods*. Maintain sense of enclosure by the surrounding woodland, and visual connection to Wolftrap Creek on the opposite side of the stage.
    - *View G: View approaching Filene Center*. Maintain visual connections to Encore Hill, the dimple, and surrounding woodlands. As visitors traverse the west side of the ridge, they should experience the gradual rise in topography and a view of the Main Gate and Filene Center rising above the ridge.
    - *View H: View from Filene Center to the surrounding landscape*. Maintain view from interior of the Filene Center to woodlands on the north and south of the building.
  - Avoid adding buildings, structures, circulation routes, and vegetation that would impact or obscure contributing viewsheds. When modifications to the landscape are required to support visitor use or facilities management within a significant viewshed, follow guidelines for spatial organization, circulation, buildings and structures, vegetation, and small-scale features to ensure that alterations or new additions do not detract from the character of the view.
  - Monitor for encroaching vegetation that modifies the view and follow vegetation guidelines to prune or remove encroaching vegetation.

- **Rehabilitate significant views that are impacted by non-contributing development by removing non-contributing incompatible elements.** Refer to Meadows LCA treatment in Chapter 6.

Figure 5-18. Study area views treatment guidelines



Legend

- Maintain view with minor modifications from period of significance
- Contributing view consistent with period of significance
- Study Area Boundary

Key

- **A** View of east meadow from ridge
- **B** View of west meadow from ridge
- **C** View of Farm Core from north
- **D** View of Farm Core from Wolf Trap Run
- **E** Internal view of Filene Center complex
- **F** Internal view of Theater-in-the-Woods
- **G** View approaching Filene Center
- **H** View from Filene Center to the surrounding landscape

CIRCULATION GUIDELINES

- **Preserve contributing circulation routes** by maintaining roads and walkways that follow historic routes in good condition unless alternate treatment is identified in Chapter 6 treatment tasks. Contributing circulation routes are identified in Chapter 3.
    - Protect and maintain circulation systems using non-destructive methods. Do not utilize maintenance methods which destroy or obscure the circulation features (for example, practices and materials that are harsh, abrasive, or experimental). Do not replace or destroy circulation features and materials if repair is possible.
    - If replacement of a deteriorated original circulation feature is required, use physical evidence of form, detailing, and alignment to reproduce the feature. Do not remove a circulation feature that is deteriorated and not replace it, or replace it with a new feature that does not convey the same visual appearance.[11]

- **Implement recommendations from the 2015 *Wolf Trap National Park for the Performing Arts Transportation Planning Study* to reduce traffic load during performances**, including:
    - Better inform patrons of parking options at The Barns.
    - Provide incentives for patron ridesharing, for example food voucher or dedicated parking for high occupancy vehicles (HOV).
    - Initiate pre-paid parking program.
    - Inform patrons that if they arrive after 6:30 pm or do not purchase parking, overflow will be directed to the West Falls Church Metrorail Station with access to the Filene Center via Wolf Trap Express.[12]

- **When new circulation routes are required to support programs or use, or modification to existing routes is necessary to address facility requirements, design them to be compatible with the historic character of the landscape following the Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes.**[13]
    - Do not locate new features to detract from or alter historic circulation patterns.
        - Maintain alignments of contributing circulation routes.
        - When possible, use a historic route to support new use, rather than adding a new circulation route. For example, modify the Theater-in-the-Woods Interpretive Trail to provide an accessible route to the theater seating and stage.
    - Utilize materials, width, and edge treatment compatible with the historic character of the site.
        - Within performance areas, use a material palette of asphalt, concrete, crushed fines of stone, or turf consistent with the historic character of circulation routes (Figure 5-19 and Figure 5-20).
        - Within the Farm Core, use a material palette of concrete, asphalt, flagstone, and crushed fines of stone (Figure 5-20 through Figure 5-24).

Figure 5-19. Two-lane asphalt road without curb (QE, 2020).

Figure 5-20. 8′ wide concrete walkway, Filene Center (QE, 2020).

Figure 5-21. 12′ wide asphalt walkway without curbs, Farm Core (QE, 2020).

Figure 5-22. 8′ wide exposed aggregate concrete walkway, east meadow (QE, 2020).

Figure 5-23. Flagstone patio at Administration Building (QE, 2020).

Figure 5-24. Crushed fines of stone paved Theater-in-the-Woods Interpretive Trail (QE, 2020).

- Do not use materials that are incongruous with the historic material palette, for example colored or exposed aggregate concrete, stamped concrete, or brick sidewalks.
- Do not add curbs to contributing routes if not present during the period of significance.

- **Modify existing pedestrian walkways to reduce conflicts between pedestrians and vehicles at the intersection of Barn Road and Main Circle Drive.**
  - Two options for integrating a walkway connecting from the Tunnel Road, along the west and south sides of the Main Circle Drive, to the entrance plaza at the Main Gate into improvements at the Dimple Detail Area and Main Gate Detail Area are presented in Chapter 6 (refer to drawings RT-3 and RT-4). The walkway is intended to divert patrons who parked in the West Lot and East Lot and reduce the number of pedestrians attempting to cross Main Circle Drive before performances. Patrons parking in the Encore Hill and Gil's Hill areas will continue to approach the Main Gate from the north. It is anticipated that traffic control will be required to establish new circulation patterns and manage patrons crossing to the Main Gate at Stage Road, particularly as vehicles and pedestrians depart the venue after performances. See Figure 5-25 and Figure 5-26 for proposed arrival and departure patterns.

Figure 5-25. Proposed pedestrian and vehicle circulation (arrival)

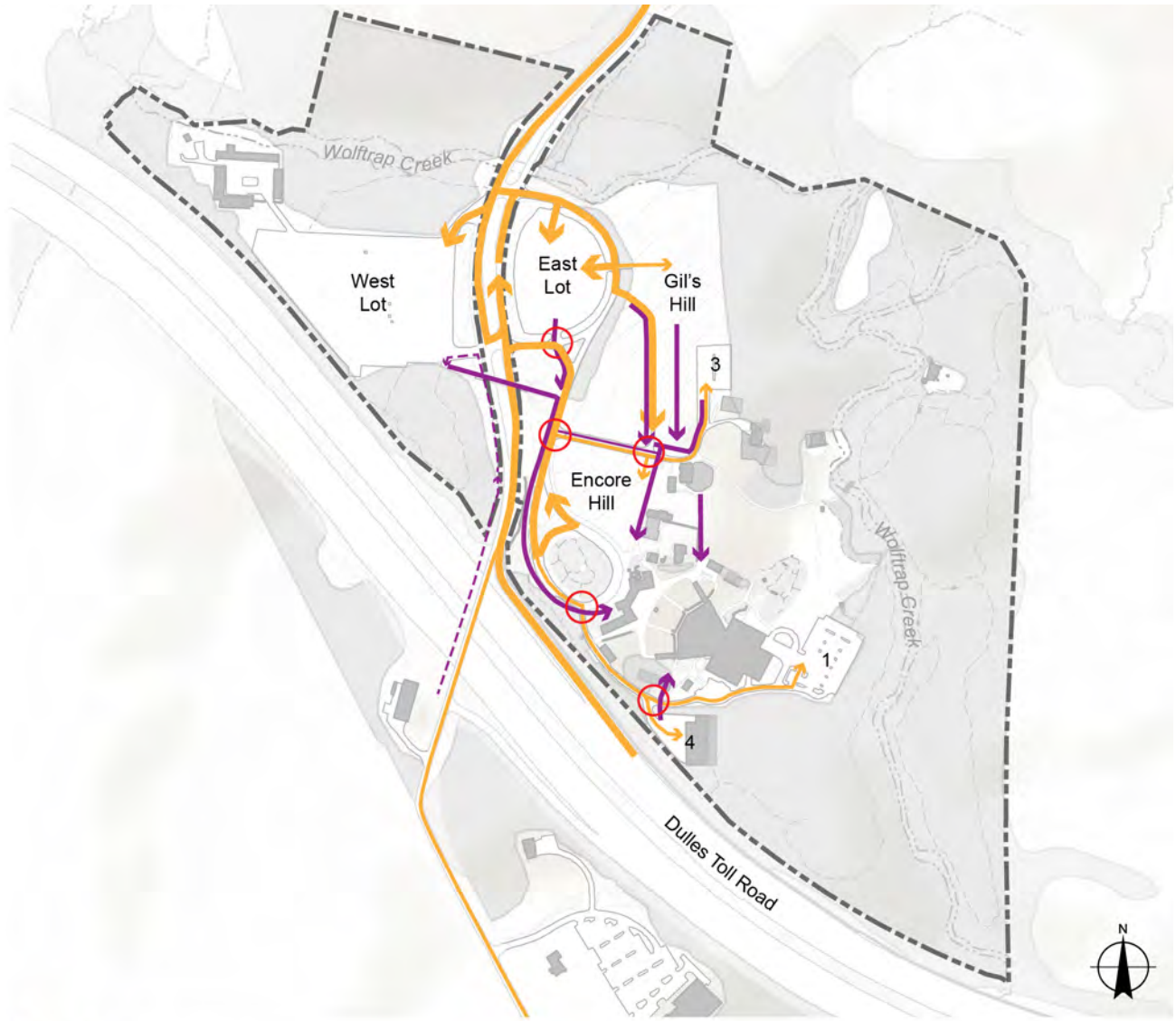
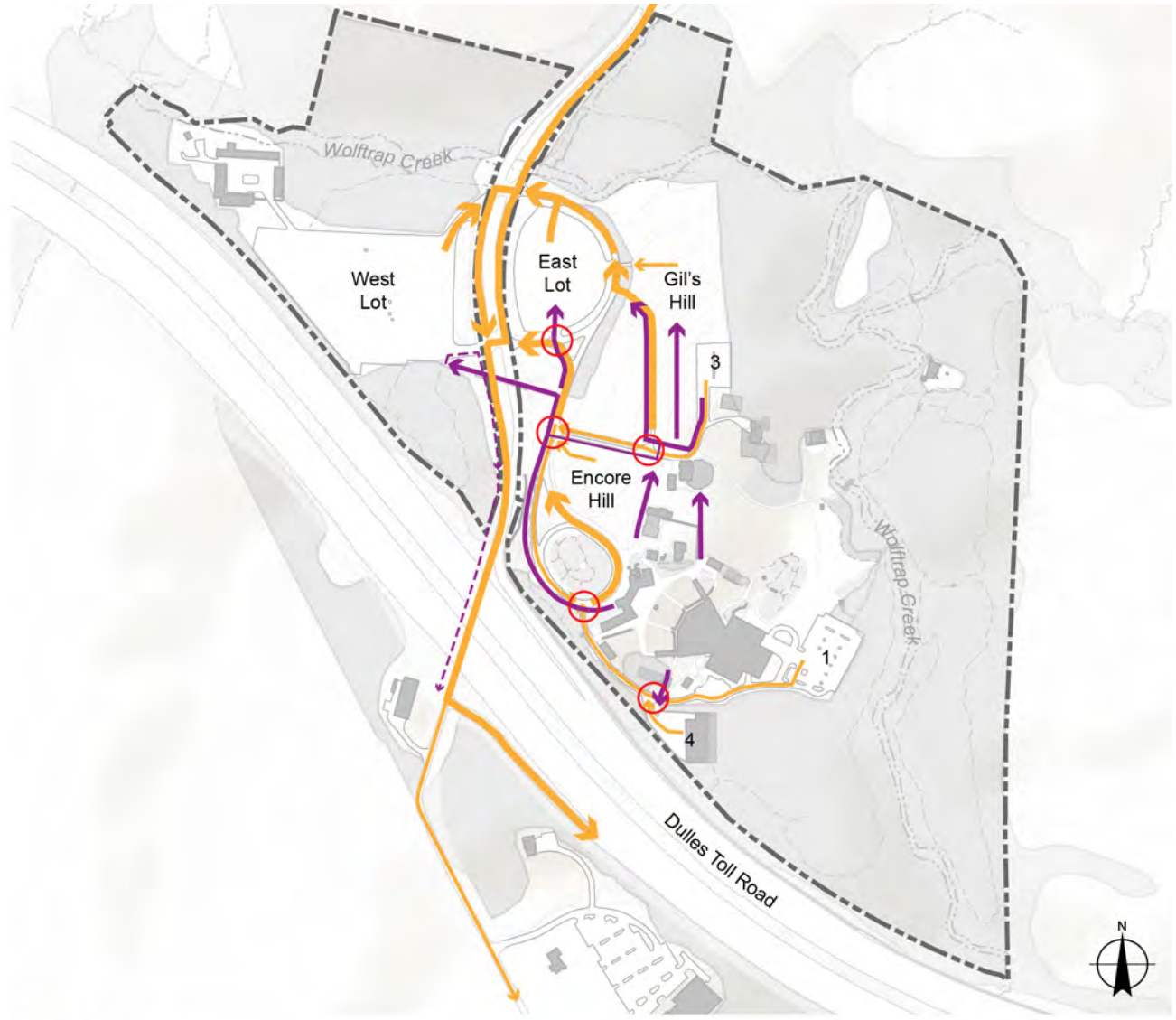


Figure 5-26. Proposed pedestrian and vehicle circulation (departure)



- **Modify existing pedestrian walkways to provide universally accessible routes to all public facilities within the park.** Proposed routes are identified in Figure 5-30.
    - Apply ABAAS standards to establish barrier-free routes from parking areas to key site locations. An assessment of existing access is provided in Chapter 3. Barrier free routes proposed in the Chapter 6 treatment tasks include:
        - From Filene Center Plaza to orchestra level, including connections to concessions, restrooms, and other amenities within the complex
        - From accessible parking locations to Filene Center seating
        - From Lot 1 to Meadow Pavilion stage and seating
        - From Lot 1 to Theater-in-the-Woods stage and seating
        - From Farm Core walkways to Farmhouse Lawn
        - From Farm Core walkways to Visitor Contact Station
    - Protect the cultural landscape's contributing features so that accessibility code-required work will not result in their damage or loss.
    - Add or modify features only where required for barrier-free access, avoiding damage or removal of historic features to the extent practicable.
    - For new or modified barrier-free pedestrian routes, install a surface of concrete, crushed fines of limestone, or flexi-pave. See Figure 5-27 through Figure 5-29.
    - When modifications are made to paved circulation routes, comply with Fairfax County Stormwater Management Ordinance (Fairfax, VA - Code of Ordinances Chapter 124), Virginia Stormwater Management Act (Va. Code Ann. § 62.1-44.15:24, et seq.) and Virginia Stormwater Management Program (VSMP) Permit Regulations (9 VAC 25-870 et seq.).

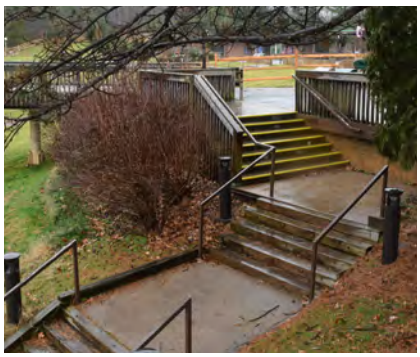


Figure 5-27. Concrete sidewalks should incorporate color, edge treatment, and finish compatible with the character of the landscape (QE, 2020).

Figure 5-28. Crushed fines of limestone compact over time to provide a safe, accessible surface consistent with the historic character of the site. Surface installation does not require excavation (American Trails).

Figure 5-29. Flexi-pave is a heavy duty porous pavement constructed of recycled passenger tires. It can provide an effective low impact and accessible walking surface. Select a color that is compatible with the native soil of the cultural landscape (Capitol Flexi-Pave).

Figure 5-30. Study area accessibility

Legend	Key	
Proposed accessible route	A	From Filene Center Plaza to orchestra level
Existing accessible route	B	From accessible parking to Filene Center seating*
	C	From Lot 1 to Meadow Pavilion stage and seating
	D	From Lot 1 to Theater-in-the-Woods stage and seating
	E	From Farm Core walkways to Visitor Contact Station and Farmhouse Lawn
	F	From Lot 3 to Farm Core
		*Two options

- **Stabilize or relocate trails in flood- or erosion-prone areas.**
    - Stabilize bare earth trails that are experiencing low to moderate impacts from erosion using rolling dips, water bars, culverts, or trail bridges.
        - Rolling grade dips can be used on steeper sections of trail that are being impacted by erosion. The rolling dip allows for water to drain off the lower edge of contour trails (Figure 5-31).[14] Rolling dips must be constructed by modifying the trail grade, and should not be used for trails on historic routes or in locations where minor ground disturbance may impact subsurface archeological features.[15]
        - Water bars are most applicable to trails with a grade between 5% and 20%.[16] Select a material for the water bar that is compatible with the historic character of the landscape, such as hand-peeled timber logs or squared treated timber (Figure 5-32).[17] Water bars are most effective when integrated with a grade reversal (such as a rolling dip).[18] Monitor water bars annually for clogging and erosion and repair accordingly.
        - Continue to work with park volunteer groups to install culverts as needed along trails with severe drainage issues. Differentiate new culverts from the historic features by using a contrasting construction style and/or type of stone (for example, see Figure 5-33). Design new culverts to be minimally visible to visitors along the trails. Monitor culverts following major storm events for clogging, erosion, or other drainage issues.
        - Continue to add trail bridges as needed along trails with grade or drainage challenges. Install features consistent with existing park trail bridges (Figure 5-34).
    - Consider removing or relocating trails experiencing severe impacts from erosion that are not heavily used.
    - Consider adding boardwalk in sections of trail that experience severe impacts from erosion and flooding, and are heavily used (Figure 5-35 and Figure 5-36). All boardwalks must be anchored to the ground in order to maintain a level surface and keep sections from shifting.
    - Consult with an archeologist ahead of trail relocation to ensure that new routes do not impact archeological sites.
    - Specific trail treatment locations are identified in Chapter 6.

- **Discourage establishment and use of informal trails.**
    - Work with the Potomac Appalachian Trail Club and adjacent landowners to develop a formal trail map. Refer to Recommendations for Future Research.
    - Consider planting species consistent with the surrounding vegetation community along the informal trail alignment.
    - Consider installing temporary fences to block heavily used informal routes.

Figure 5-31. Rolling dips implemented on a bare earth trail (San Diego Parks).

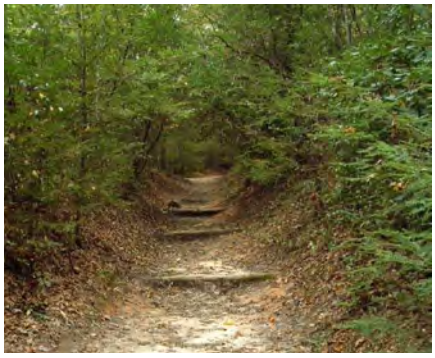


Figure 5-32. Water bars installed on bare earth trail (Northeast Avalon Atlantic Coastal Action Program).

Figure 5-33. Rock trail culvert (USFS).

Figure 5-34. Simple wood trail bridge within Woodlands LCA (QE, 2020).

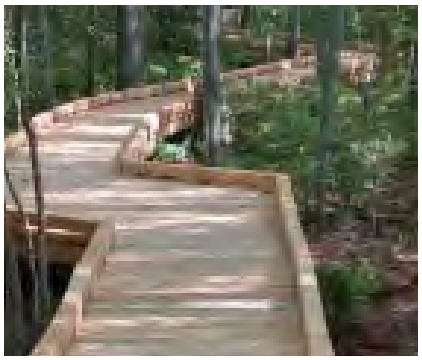


Figure 5-35. Angled boardwalk with curb (Sippican Lands Trust).

Figure 5-36. Curved boardwalk with curb (Boardwalk Design Company).

BUILDINGS AND STRUCTURES GUIDELINES

- **Prepare a Historic Structure Report for the Administration Building (Farmhouse).**
- **Prepare a streamlined historic structure assessment for buildings added during Shouse's ownership of the property (1930-1966) or park development (1966-1984).** Document the historic and existing condition of the buildings, including:
    - USPP/Usher Building (Cabin)
    - Smokehouse
    - Associates Building (Food and Beverage)
    - Encore Circle Lounge
    - Food Services Stand A
    - Theater-in-the-Woods
    - Maintenance Shop
    - Maintenance Office Building

- **Preserve contributing buildings and structures as features within the cultural landscape.**[19]
    - Preserve and maintain buildings and structures by use of non-destructive methods and daily, cyclical, and seasonal maintenance. Utilize non-destructive methods for preventative maintenance, and do not utilize maintenance methods which destroy or obscure buildings and structures (for example, practices and materials that are harsh, abrasive, or experimental).
    - Repair buildings and structures by reinforcing historic materials. Do not replace a contributing building or structure when repair is possible.
    - Do not remove a contributing building or structure that is deteriorated and not replace it, or replace it with a new feature that does not convey a visual appearance consistent with the historic character of the site.
    - If replacement of a deteriorated building or structure is necessary, design the new structure using existing physical evidence of the scale, form, material, and detail of the original structure so that the replacement is compatible with the historic character of the landscape.

- **Remove non-contributing buildings that impact the character of the historic landscape.**
    - If the non-contributing building is critical to site operations, consider improving the feature's compatibility with historic character through alterations to mass, scale, form, materials, texture, and color.
    - Refer to Dimple Detail Area and Meadows LCA treatment tasks in Chapter 6.

- **When new buildings, structures, or additions are necessary, design the new construction to be compatible with the historic character of the landscape.**
  - Do not place a new building or structure in a location where it may cause damage to or be incompatible with the historic character of the landscape.[20]
  - Do not design buildings or structures to create a false sense of history.[21]
  - Any new or renovated buildings should be secondary to the Filene Center in the performance and recreation areas (Figure 5-37 through Figure 5-40), and secondary to the Administrative Building in the Farm Core (Figure 5-41). They should be small buildings compatible with the existing, contributing secondary buildings.
  - In performance and recreation areas, incorporate materials that reflect the material palette of the contributing buildings, including wood and stone (Figure 5-42 through Figure 5-53).
    - Use materials similarly to their use in contributing buildings.
    - Use simple details like those used in contributing buildings to avoiding extensive ornamentation.
    - Use small, rectilinear single story massing.
    - Two story structures are permitted when set into a hillside, as seen in the design of the existing Stand A.
    - Consideration should be given to designs with wood structures and stone-finished foundations and designs that create a sense of enclosure through large, sloped roofs and deep eaves.
    - Roofs visible from the ground should be wood or standing-metal seam.
    - Design concepts following these guidelines are provided in Chapter 6 for Food Services Stand A, South Gate Service Stand, and the Main Gate.
  - In the Farm Core, continue to use local materials and local building styles including domestic brick, board and batten or clapboard siding, and log structures (Figure 5-54 through Figure 5-58).

- **Do not add new buildings or structures in the floodplain.**

- **Maintain contributing buildings within the floodplain and repair in kind as damage requires.**
  - Do not make any additions to contributing buildings within the floodplain.
  - If damage necessitates removal of a contributing building within the floodplain, evaluate the program needs to identify an alternate location outside of the floodplain.

Figure 5-37. This diagram illustrates the small massing of existing secondary structures in the Filene Center complex.

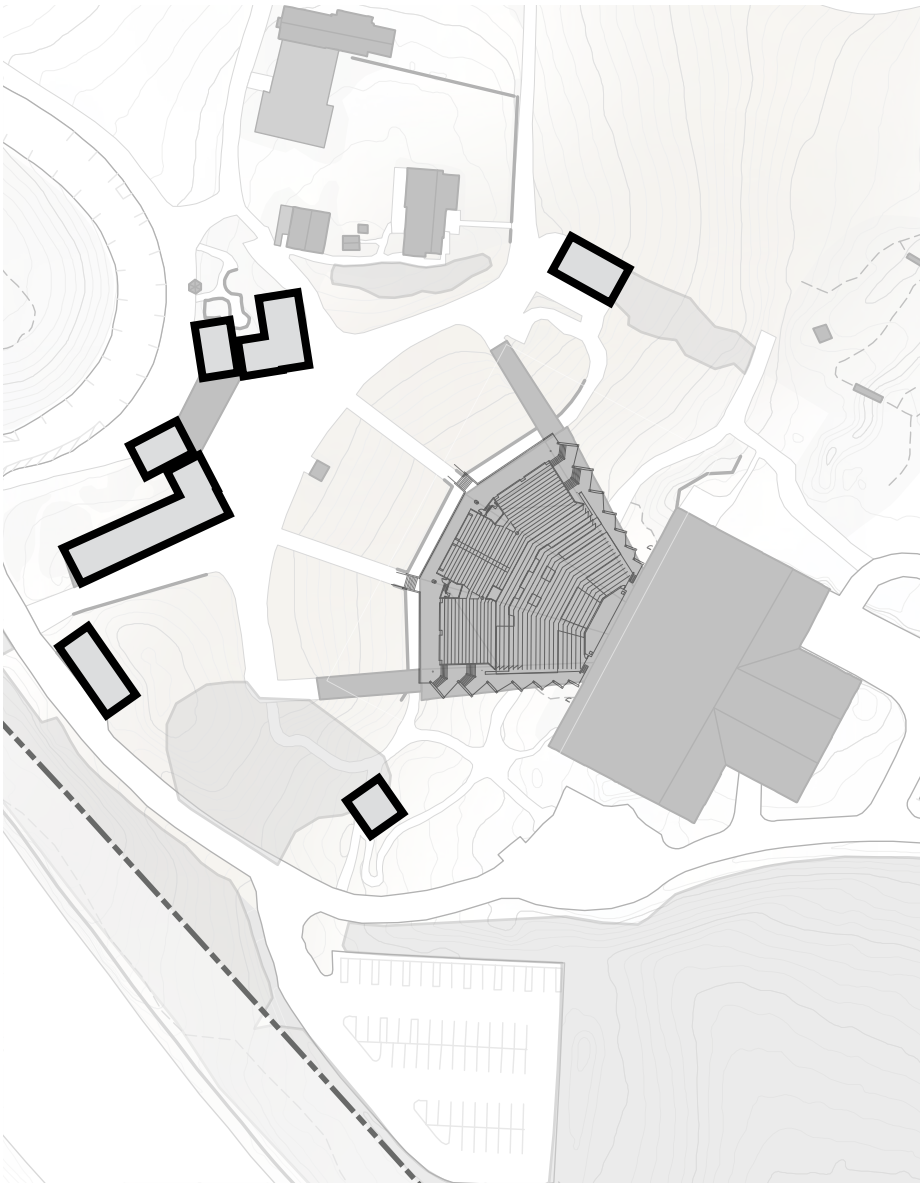


Figure 5-38. The existing Box Office at the Main Gate illustrates the way in which secondary buildings, even those that require significant area, can be designed to read as small, simple structures. Vegetation and topography are also utilized to visually reduce the scale of the building relative to the Filene Center.

Figure 5-39. Stand A, a contributing building, should serve as a reference for the design of new buildings within the performance area. Note its strong sense of enclosure created by the roof, and the openness below.

Figure 5-40. The existing South Gate illustrates how wood can be incorporated into playful design, but in a way that remains secondary to the central Filene Center.

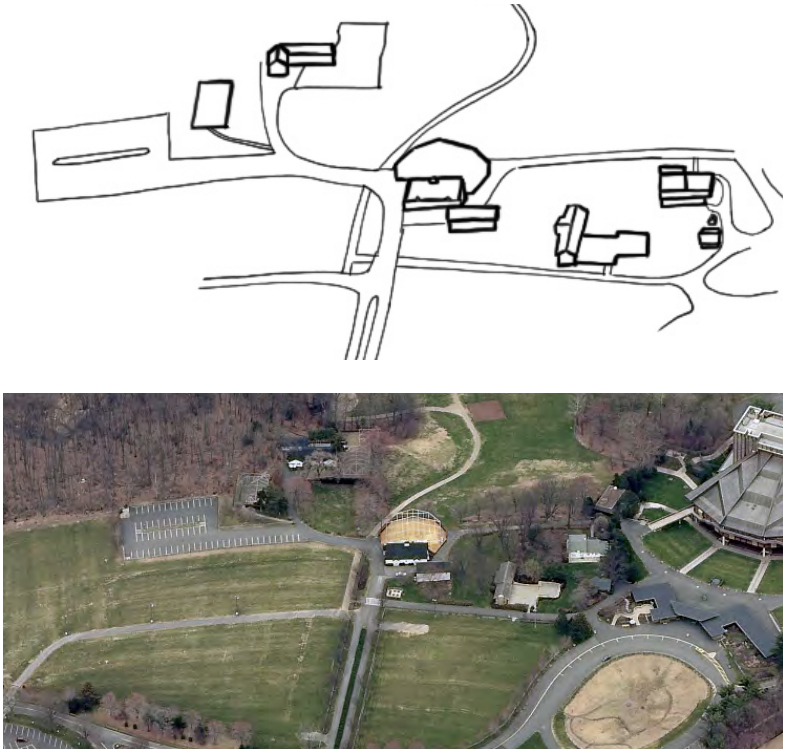


Figure 5-41. The Farm Core is composed of a collection of small buildings (top: QE, 2020 and bottom: Walsh Colucci).

Performance Areas Material and Color Palette

Figure 5-42. Neutral stained or painted wood, Theater-in-the-Woods (QE, 2020).

Figure 5-43. Natural wood siding, Filene Center (QE, 2020).

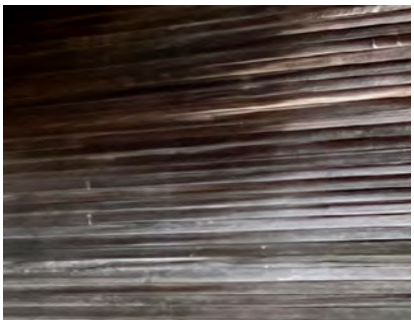


Figure 5-44. Natural wood siding, Filene Center (QE, 2020).

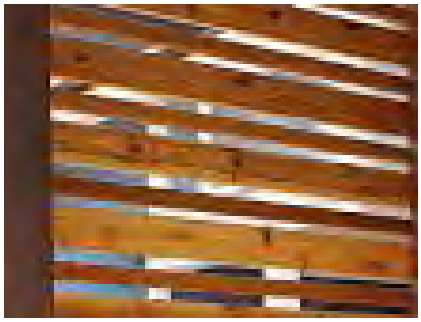


Figure 5-45. Natural wood screen (Houzz).

Figure 5-46. Timber structure, Stand A. (QE, 2020).

Figure 5-47. Irregular metal screen (Buisson).

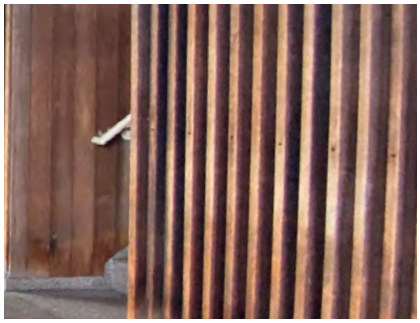


Figure 5-48. Neutral wood slats, Filene Center interior (QE, 2020).

Figure 5-49. Natural wood siding, Filene Center (QE, 2020).

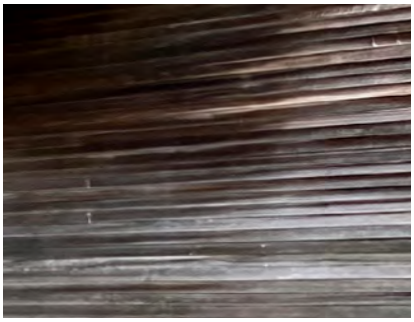


Figure 5-50. Natural wood siding, Stand A (QE, 2020).

Figure 5-51. Squared mortared stone, Tunnel (QE, 2020).

Figure 5-52. Low stone walls, Filene Center pedestrian paths (QE, 2020).

Figure 5-53. Standing metal seam roof, Filene Center (QE, 2020).

Farm Core Material and Color Palette

Figure 5-54. Log construction, Encore Circle Lounge (QE, 2020).

Figure 5-55. Painted stone masonry, Administration Building (QE, 2020).

Figure 5-56. Stained vertical wood door with iron detail, Smokehouse (QE, 2020).

Figure 5-57. Mortared fieldstone, Grill (QE, 2020).

Figure 5-58. Painted clapboard siding, Administration Building (QE, 2020).

- **Repair masonry features as needed.**
  - Inspect masonry features annually for deterioration. Identify signs of failure as evidenced by tilting, cracking, bowing, sliding, settling, or separation of portions of the structure from adjacent segments.
  - Engage a masonry preservation specialist to assess masonry structures if signs of structural failure are present.
  - Ensure that repair treatments match the current materials in color, texture, finish, strength, and permeability, while retaining as much of the original materials as possible.
  - When possible, reset the original stones or bricks, replacing as necessary if extensive weathering, cracking, crumbling, or other deterioration is present. Replacements should match historic elements in color and texture.
  - Maintain stone and brick masonry in good condition with less than 10% of the surface showing signs of cracking, spalling, corrosion, or erosion.

VEGETATION GUIDELINES

- **Preserve individual contributing trees, shrubs, and planting beds.**
  - Maintain individual specimens surviving from the period of significance in good condition.
  - Consult with an arborist to evaluate the health of contributing trees, prune dead branches, and improve tree and shrub health.
  - Maintain planting beds in historic locations with size, scale, and plant selection consistent with historic condition.
  - Utilize maintenance practices which respect the habit, form, color, texture, bloom, fruit, fragrance, scale, and context of contributing vegetation.
  - Do not utilize maintenance practices and techniques which are harmful to vegetation, for example, over- or under-irrigating.
  - When the trees die, replace in kind in the general location of the historic tree. If the historic species becomes unviable or unavailable, select a replacement tree with similar characteristics to the historic tree (e.g. form, size, growth habit, seasonal interest).

- **Maintain contributing forest communities.**
  - Monitor and treat invasive species following existing NPS guidance for pest management.
  - Manage woodlands to maintain a sustainable mix of native vegetation. Work with regional natural resource staff to identify a mix of species that will balance habitat, erosion control, and aesthetic needs.

- **Maintain contributing managed turf areas as open grassland.**
  - In areas that are regularly used by visitors with relatively shallow slopes (less than 20%), maintain managed turf in good condition following existing maintenance practices and mowing regimes.
  - In areas with high slopes (greater than 20%) or wet soils that are not regularly used by visitors, establish native grasses and forbs to stabilize the soil.
    - Work with regional natural resource staff to identify a mix of species that will balance habitat, erosion control, and aesthetic needs.
    - Consider establishing a matrix of warm-season native grasses including switchgrass (*Panicum virgatum*), big bluestem (*Andropogon gerardi*), little bluestem (*Schizachyrium scoparium*), and Indian grass (*Sorgastrum nutans*). Include a high proportion of showy all-season native forbs such as goldenrod (*Solidago spp.*), butterfly weed (*Asclepias tuberosa*), turk's-cap lily (*Lilium superbum*), rudbeckia varieties (*Rudbeckia spp.*), scarlet beebalm (*Monarda didyma*), cardinal flower (*Lobelia cardinalis*), blue wild indigo (*Baptisia australis*).
    - Maintain native grasses through periodic mowing or alternate means of vegetation management that may include goat grazing or prescribed fire. Work with natural resource staff to identify a

mowing regime that will avoid disturbance of nesting grassland birds.

- **Within the Farm Core, maintain plants and planting patterns consistent with the domestic scale and plant palette of the historic Farm Core.** Example species are presented in Figure 5-59 through Figure 5-67.
    - Trees: Flowering dogwood (*Cornus florida*), apple (*Malus domestica*), persimmon (*Diospyros virginiana*), locust (*Robinia psuedoacacia*), peach (*Prunus persica*), mulberry (*Morus rubra*).
    - Shrubs and Perennials: Rose (*Rosa spp.*), lilac (*Syringa spp.*), mock orange (*Philadelphus spp.*), california privet (*Ligustrum ovalifolium*), rhododendron (*Rhododendron* spp.), boxwood (*Buxus* spp.), and Iris (*Iris* spp.)

Figure 5-59. Domestic plantings north of Farmhouse, ca. 1930-1959 (Schlesinger Library, Radcliffe Institute)

Figure 5-60. Domestic plantings at southwest corner of Farmhouse, ca. 1932 (Schlesinger Library, Radcliffe Institute).

Figure 5-61. Apple trees (Blake Nursery).

Figure 5-62. Flowering dogwood (Papervale Trees).

Figure 5-63. Lilac (Almanac).

Figure 5-64. Roses (The Tree Center).

Figure 5-65. Boxwood (Missouri Botanical Garden).

Figure 5-66. Rhododendron (The Vineyard Gazette).

Figure 5-67. Iris (Missouri Botanical Garden).

- **Within performance areas, maintain plants and planting patterns consistent with the original Filene Center planting scheme**. Example species are in Figure 5-68 through Figure 5-76.
    - Trees: Flowering dogwood (*Cornus florida*), kousa dogwood (*Cornus kousa*), Japanese maple (*Acer palmatum*), columnar juniper (*Juniperus chinensis*), pin oak (*Quercus palustris*), October glory maple (*Acer rubrum* 'October Glory'), sycamore (*Platanus occidentalis*), red bud (*Cercis canadensis*), white pine (*Pinus strobus*), Japanese black pine (*Pinus thunbergii*), alder (*Alnus spp.*), deodar cedar (*Cedrus deodara*), sweetgum (*Liquidambar styraciflua*), holly (*Ilex opaca*), green ash (*Fraxinus pennsylvanica*), American beech (*Fagus grandifolia*), sweetbay magnolia (*Magnolia virginiana*), river birch (*Betula nigra*), zelkova (*Zelkova serrata*), willow oak (*Quercus phellos*), swamp white oak (*Quercus bicolor*).
    - Shrubs: Arrowwood (*Viburnum carlesii*), yucca (*Yucca* spp.).
    - Perennials: Liriope (*Liriope muscari*), hosta (*Hosta* spp.), turk's-cap lily (*Lilium superbum*), Japanese snowbell (*Styrax japonicus*).

- **Relocate or remove noncontributing vegetation that impacts the character of the historic landscape.** Refer to Meadows LCA treatment in Chapter 6.

- **Replace deteriorated contributing vegetation.** Refer to Filene Center Detail Area treatment in Chapter 6.
    - Rejuvenate historic vegetation by corrective pruning, deep root fertilizing, aerating soil, renewing seasonal plantings and/or grafting onto historic genetic root stock.
    - Do not replace or destroy vegetation when rejuvenation is possible. For example, do not remove a deformed or damaged plant when corrective pruning may be employed.
    - Use physical evidence of composition, form, and habit to replace deteriorated or declining vegetation features in the general location of the historic vegetation.
    - If replacement using the historic plant selection is not feasible, use a compatible substitute with similar size, form, and habit.

- **Replace missing historic vegetation in key locations.** Refer to Meadows LCA treatment in Chapter 6.
    - When possible, replace the feature in kind using historical, pictorial, and physical documentation.
    - If specific historic vegetation materials are not known, use plants and planting patterns that reflect the habit, form, color, texture, bloom, fruit, fragrance, scale, and context of the historic vegetation.

Figure 5-68. Columnar juniper (Connon Nurseries)

Figure 5-69. Arrowwood (Morton Arboreum)

Figure 5-70. Holly (Dave's Garden)

Figure 5-71. Hosta (Eden Brothers)

Figure 5-72. Liriope (Jeff Klingel)

Figure 5-73. River birch (Garden Goods)

Figure 5-74. Redbud (Missouri Botanical Garden)

Figure 5-75. October glory maple (PlantingTree)

Figure 5-76. Sweetbay magnolia (Missouri Botanical Garden)

SMALL-SCALE FEATURES GUIDELINES

- **Preserve contributing small-scale features, including the Shouse portrait bust, mortared stone grill, hitching post, and farmhouse bell.**
    - Conduct regular maintenance including cleaning, painting, and repointing as needed.
    - Engage a conservator to evaluate the original bell (currently used for interpretation) and provide recommendations for its conservation.
    - Do not utilize maintenance methods which destroy or obscure the landscape's contributing furnishings or objects (for example, practices and materials that are harsh, abrasive, or experimental).
    - Do not replace a contributing small-scale feature when repair is possible. Repair contributing small-scale features by reinforcing historic materials.

- **Provide a consistent style for site furnishings including benches, picnic tables, waste receptacles, and fences utilizing form, scale, and materials that are compatible with the historic setting.**
    - *Benches:* select a style with simple ornamentation and materials representative of the performance spaces, such as wood planks with a natural finish that will allow the benches to weather with a character similar to performance structures (Figure 5-77 and Figure 5-78). If possible, request samples of the materials to confirm the color of the planks and color and finish of the frame.
    - *Patio tables and chairs:* within the Farm Core, select patio furnishings consistent with features used at Wolf Trap Farm (Figure 5-79 through Figure 5-81).
    - *Waste receptacles*: select a style with a slatted wood exterior consistent with benches installed in performance areas (Figure 5-82 and Figure 5-83).
    - *Picnic tables:* utilize simple, moveable wood picnic tables throughout the park (Figure 5-84 and Figure 5-85). Install accessible picnic tables within accessible picnic areas. Refer to Filene Center Detail Area and Meadows LCA treatment in Chapter 6.
    - *Wood Rail Fences*: Continue to use wood rail fences outside of the Filene Center security perimeter.
    - *Security Fence:* install a wood fence with repeated wood slats consistent with the character of wood siding within the Filene Center complex. Incorporate wood detailing consistent with the material palette for performance areas.

Figure 5-77. Wood slat and coated metal bench (Park Warehouse)

Figure 5-78. Wood slat and coated metal bench with back (Park Warehouse)

Figure 5-79. Historic farm core furnishings (Schlesinger Library, Radcliffe Institute, Harvard University)

Figure 5-80. Historic farm core furnishings (Schlesinger Library, Radcliffe Institute, Harvard University)

Figure 5-81. Historic farm core furnishings (Schlesinger Library, Radcliffe Institute, Harvard University)

Figure 5-82. Slatted wood waste receptacle (Park Warehouse)

Figure 5-83. Slatted wood waste receptacle (Park Warehouse)

Figure 5-84. Accessible option for wood picnic table (Disability Access Consultants)

Figure 5-85. Simple wood picnic table

ARCHEOLOGICAL SITES GUIDELINES - STUDY AREA

- **Preserve existing archeological sites within the study area:**
  - Sites associated with Indigenous occupation and use (2)
  - Site associated with 19th and 20th century agricultural and domestic use
- **During the development of implementation plans for individual projects, work with park and regional cultural resources staff and archeologists to determine an appropriate process for archeological monitoring.** Consult with an archeologist before any proposed ground disturbance.

RECOMMENDATIONS FOR FUTURE RESEARCH

- **Develop a comprehensive wayfinding plan for the park.**
  - Conduct an audit of existing wayfinding, travel patterns, and decision points for both events and recreational use of the study area.
  - Establish a hierarchy of contact points, signs, and other communication tools using forms, materials, and scale consistent with the historic character of the site.
  - Incorporate a sensory mapping exercise in the wayfinding plan to create fully accessible contact points.
  - Recommended wayfinding nodes for performances, trails, and self-guided interpretation are identified on Figure 5-86.
- **Conduct a comprehensive accessibility study to incorporate inclusive design principles into future planning efforts.**
  - Consider a broad range of topics associated with inclusive design including age, gender, culture, bias, range of abilities (vision, hearing, speech, touch, mobility, reach, dexterity, stamina).
  - Incorporate sensory mapping to identify strategies for improving experiences for diverse groups and individual visitors to the park.
  - Identify strategies for including under-represented cultural groups in future planning and design efforts.
  - Refer to *Preservation Brief 32: Making Historic Properties Accessible* and the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Rehabilitating Cultural Landscapes - Special Considerations* for integration of access and inclusion within historic properties.[22]
  - Consider utilizing the Social Economic Environmental Design (SEED) Network Evaluator or the Leadership in Energy and Environmental Design (LEED) Project Team Checklist for Social Impact for future design projects. [23]
  - Example inclusive design concepts for wayfinding, lighting, tactile and movement, seating, acoustics, pacing and crowding are provided in Figure 5-87 through Figure 5-92.

Figure 5-86. Potential wayfinding nodes

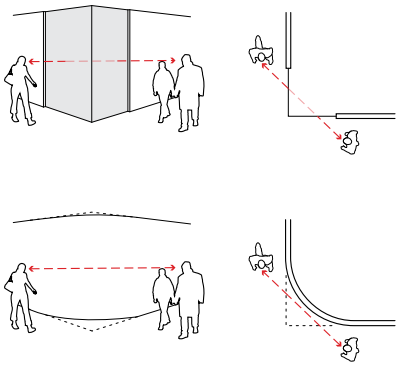


Figure 5-87. Wayfinding should be intuitive and clear. Signs should use recognizable pictures. To support movement through the site, use color contrast for identification and transparency to add predictability. Avoid long or hidden corridors (QE, 2020).

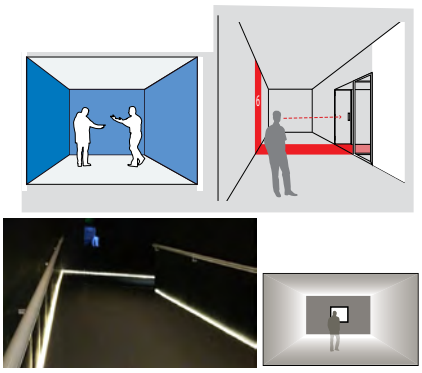


Figure 5-88. Lighting should create visual contact for features (lifts, handrails, path edges), and avoid harsh transitions and flickering. Light should be adequate for people to lip read, and for people with partial sight to see information and features. Aim to maximize daylight and wash surfaces with light (QE, 2020).

Figure 5-89. Tactile features should support movement through the site. Use changes in texture to indicate changes of direction, wayfinding, and sense of place. Tactile surfaces can also provide access to content through 3D models, reliefs, and braille (QE, 2020).

Figure 5-90. Integrate seating into the general design of the site. Provide seating for different needs (for example, space for wheelchair users, seating with and without armrests and backs) (QE, 2020).

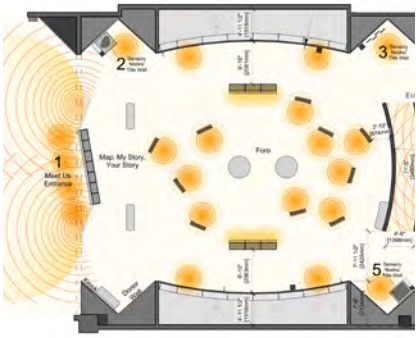


Figure 5-91. Consider identifying sound level transitions, and providing icons to inform visitors where sound is part of the design. Include hearing loops in gathering and meeting places (QE, 2020).

Figure 5-92. Provide areas of retreat where visitors can absorb content and reflect. Avoid pinchpoints. Consider intergenerational and mixed-ability group visitors (QE, 2020).

- **Work with the Potomac Appalachian Trail Club to develop a formal trail map for the park.**
    - Coordinate with the comprehensive wayfinding plan, provide trail maps at key locations within the park (for example at the intersection of the hiking trails and the Theater-in-the-Woods Interpretive Trail).
    - Work with the Virginia Department of Transportation (VDOT)/ Metropolitan Washington Airport Authority (MWAA) to develop a Memorandum of Agreement (MOA) for those sections of trail within the Dulles Toll Road right-of-way, or relocate the trail to avoid the right-of-way.
- **Conduct a Historic Resource Study** to identify historic land ownership and the historic presence of enslaved persons at the property currently comprising Wolf Trap National Park for the Performing Arts.[24]

ENDNOTES

1 Virginia Stream Management and Technical Design Workgroup, *The Virginia Stream Restoration & Stabilization Best Management Practices Guide* (Virginia Department of Conservation and Recreation, Division of Soil and Water Conservation, 2004).

2 Chesapeake Stormwater Network, "Virginia DCR Stormwater Design Specification No. 9: Bioretention," January 1, 2013, accessed October 2020, http://chesapeakestormwater.net/wp-content/uploads/downloads/2014/03/VA_BMP_Spec_No_9_BIORETENTION_FINAL_Draft_v2-0_06Nov2013.pdf.

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5 National Park Service, *Wolf Trap National Park for the Performing Arts Long-Range Interpretive Plan* (US Department of the Interior, National Park Service, National Capitol Region, 2011).

6 The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes, accessed May 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm.

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10 The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes, accessed May 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm

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12 WSP and Parsons Brinckerhoff, *NPS Wolf Trap National Park for the Performing Arts Transportation Planning Study* (US Federal Highway Administration, Eastern Federal Lands Highway Division, September 2015), 40-41.

13 The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes, accessed May 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm

14 Woody Hesselbarth, Brian Vachowski, and Mary Ann Davies, *Trail Construction and Maintenance Notebook* (US Forest Service, July 2007), Surface Water Control.

15 Hesselbarth, Vachowski, and Davies, *Trail Construction and Maintenance Notebook*, Surface Water Control.

16 Hesselbarth, Vachowski, and Davies, *Trail Construction and Maintenance Notebook*, Surface Water Control.

17 Hesselbarth, Vachowski, and Davies, *Trail Construction and Maintenance Notebook*, Surface Water Control.

18 Hesselbarth, Vachowski, and Davies, *Trail Construction and Maintenance Notebook*, Surface Water Control.

19 The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes, accessed May 2020, https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm

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24 Sam Tamburro, PMIS 312929 "Prepare Historic Resource Study on Enslavement at Wolf Trap National Park for the Performing Arts," Natioal Park Service, on file at Wolf Trap National Park for the Performing Arts, March 23, 2021.

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Recommended Treatment

Chapter 6

Chapter title page: 1967 model of Filene Center (National Park Service,Museum Resource Center)

Chapter 6: Recommended Treatment

This chapter presents treatment recommendations for the Wolf Trap National Park for the Performing Arts cultural landscape. Landscape treatment guidelines, including a vision and goals for the desired future condition of the landscape and general guidelines that address the entire study area, are provided in Chapter 5. Treatment concepts considered for rehabilitation of Wolf Trap National Park for the Performing Arts but dismissed due to incompatibility with the historic character of the cultural landscape are identified in Appendix A.

The treatment recommendations build on the treatment vision, goals, and guidelines presented in Chapter 5. The recommendations are the result of an extensive collaborative design process beginning in autumn 2020 with additional field investigations to record landscape and building program, character, and accessibility data. QE and NPS staff, in collaboration with the Wolf Trap Foundation, met during multiple meetings and two workshops to develop treatment concepts for specific focus areas where the need for programmatic change may affect the cultural landscape. Locations addressed include:

- Dimple circulation, parking, security, and stormwater
- Program, massing, and character recommendations for buildings including the Main Gate, Children's Theater-in-the-Woods Restroom, Associates Building, Visitor Contact Station, Food Services Stand A, South Gate Service Stand, and Ushers/USPP Facility
- Circulation conflict points
- Picnic areas
- Shelter over pedestrian walkways
- Considerations related to the floodplain including buildings and features within the 100 year floodplain, bridges and trails, and creek enhancement
- Accessibility and inclusivity needs across the property

The concepts are organized according to five landscape character areas: Filene Center, Meadows, Children's Theater-in-the-Woods, Maintenance and Parking, and Woodlands. Landscape character areas are described in Chapter 1. Within each character area, treatment recommendations present a range of options that can be combined based on program needs. The recommendations are schematic and give guidance and direction to future projects, but will require adjustment

and refinement as each design is developed. The narrative is accompanied by recommended treatment drawings RT-1 through RT-8.

Guidance related to Natural Systems and Topography, Spatial Organization, and Land Use are described in Chapter 5. Terms specific to the treatment recommendations are defined in the Terminology appendix.

SITE SPECIFIC TREATMENT RECOMMENDATIONS BY LANDSCAPE CHARACTER AREA

FILENE CENTER LCA

Treatment recommendations for the Filene Center landscape character area are subdivided into two zones: the Dimple Detail Area, which includes the Main Circle Road, Main Gate, and bioretention area within the dimple, and the Filene Center Detail Area, which includes all buildings, structures, circulation routes, vegetation, and other associated features within the security perimeter of the Filene Center complex, as well as Lot 1 and Lot 4.

Consideration of many components is necessary to determine the best path forward for landscape treatments in this location. To provide guidance that supports rehabilitation of the cultural landscape while allowing for decision making to continue, two options are presented for each area. The options identify strategies for addressing the following objectives while protecting the historic character of the cultural landscape:

- Provide a more inclusive experience at the Filene Center
- Improve ABAAS access throughout the performance complex, including an accessible connection between lower and upper seating areas
- Increase accessible parking near the Filene Center
- Address security requirements
- Identify building programming, potential future use, and appropriate building character for the Main Gate, Food Services Stand A, and the South Gate Service Stand
- Identify locations and character for picnic areas within the complex
- Identify options for sheltering portions of walkways from sun and rain
- Provide an additional lane along Stage Road to improve vehicular circulation to backstage areas
- Identify locations to enhance stormwater retention through bioretention and permeable pavement

Wolf Trap National Park for the Performing Arts
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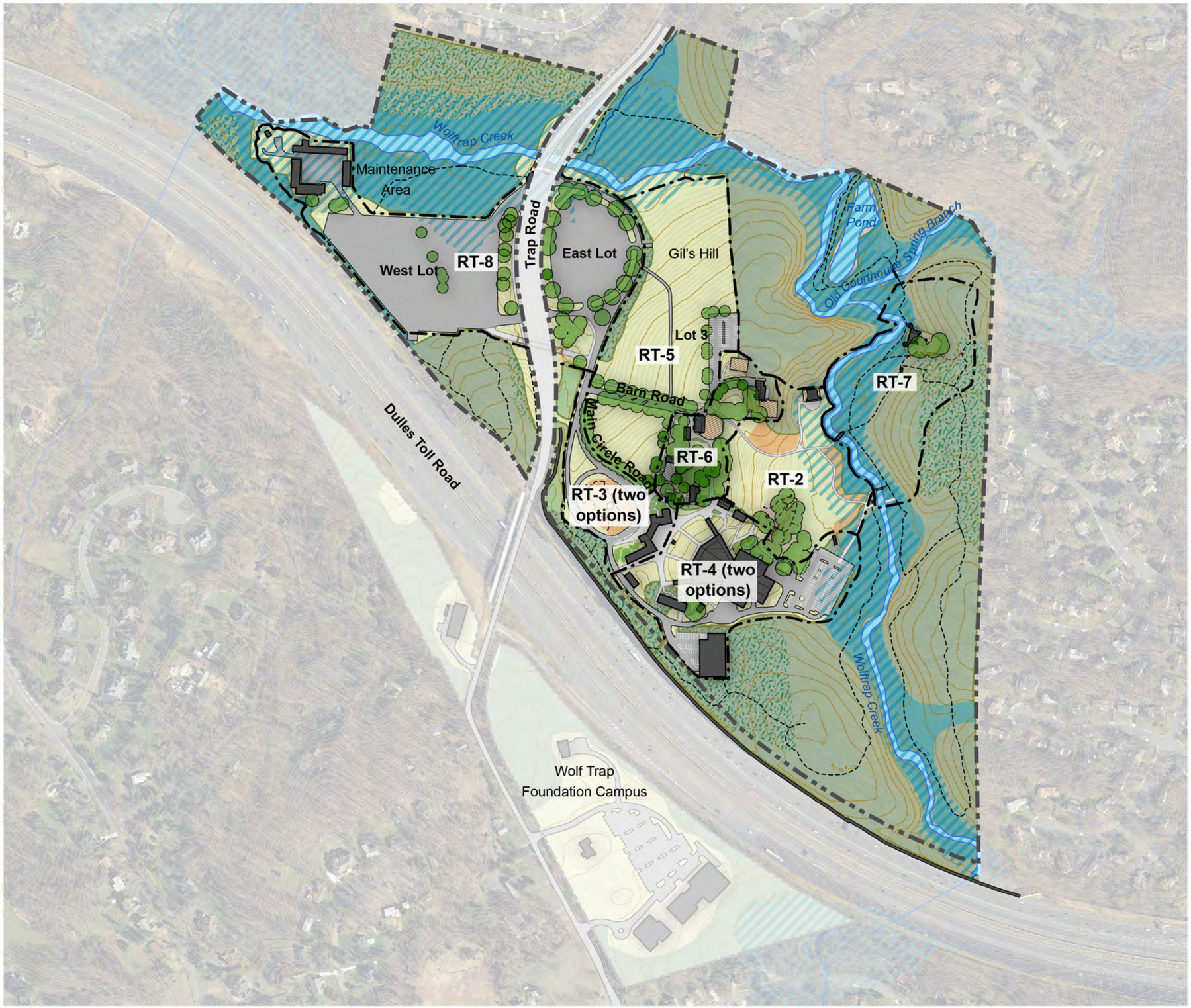
Study Area
Recommended Treatment Drawings Key



Legend

- National Park boundary
- Landscape Character Area boundary
- Building or structure
- Deck
- Road/parking area
- Sidewalk
- Flagstone patio/terrace
- Trail
- Social trail
- Mixed upland forest
- Successional forest
- Floodplain forest
- Managed turf
- Planting bed
- Native grasses and herbaceous plants
- Individual tree
- Waterbody
- 100-year floodplain
- Sound wall
- 10-foot contour
- 2-foot contour

RT-1	Study Area
RT-2	East Meadow LCA
RT-3	Dimple and Main Gate Detail Area
RT-4	Filene Center Detail Area
RT-5	Farm Core and West Meadow LCA
RT-6	Farm Core Detail Area
RT-7	Children's Theater-in-the-Woods LCA
RT-8	Maintenance and Parking LCA

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 200 400 800 Feet

1 inch = 400 feet

N

NPS No. WOTR 627-275090	May 2021	**RT-1**

Dimple Detail Area

Options for the Dimple Detail Area provide two strategies for increasing accessible parking along the ridge, reducing pedestrian and vehicle conflicts at the intersection of Barn Road and the Main Circle Road, addressing security needs for the Main Gate, and providing points of rest with shade for queue lines. Both options balance program needs with protection of historic features that contribute to the cultural landscape, including the topography of the ridge; views of the pastoral landscape to the east and west, in particular the axial view toward the Filene Center from the Main Circle Road; and the routes of the Main Circle Road and sidewalks present during the period of significance.

Both options recommend the addition of a third lane along Main Circle Road to support traffic needs and expansion of the plaza in front of the Main Gate to accommodate General Services Administration (GSA) security requirements, including low walls along areas where people gather or assemble. Bioretention is maintained in the dimple within the center of Main Circle Road to capture stormwater runoff from adjacent impervious surfaces. A sidewalk is added along the west and south sides of the Main Circle Road to reduce the number of visitors crossing traffic at the intersection of Main Circle Road and Barn Road and provide a location for pedestrians to experience the views. The addition of a sidewalk in this location will allow visitors to queue to both the north and south sides of the Main Gate. Woodland vegetation is maintained along the sound wall to shade the new walkway.

Option 1 recommends extending the canopy of the Main Gate through three panels on the east, south, and north sides of the existing structure to provide cover over the security screening area while maintaining a height that respects prominent views of the Filene Center from the entrance plaza and Main Circle Road. Under this scenario, no additional accessible parking is added within the dimple area; however, this option may be combined with the addition of a parking structure at Lot 4.

Option 2 recommends a single low-height panel extending the center canopy of the Main Gate to provide shelter over the security screening area. In addition to the new walkway on the west and south sides of the Main Circle Road, this option recommends a new parking area along the south side of the dimple.

Table 6-1 provides a comparison of program elements included in each option. Components of either option can be combined to create a solution that addresses programming needs while protecting the character of the historic landscape.

Table 6-1. Comparison of Dimple Area Option 1 and Option 2 program elements

PROGRAM ELEMENT	OPTION 1	OPTION 2
Bioretention area	Slight reduction	50% reduction
Pedestrian and vehicle conflicts at Barn Road and Main Circle Road	Reduces pedestrian crossings by adding walkway on west and south sides of Main Circle Road	Reduces pedestrian crossings by adding walkway on west and south sides of Main Circle Road
Pedestrian and vehicle conflicts at Stage Road and Main Circle Road	One pedestrian crossing added at Stage Road	One pedestrian crossing added at Stage Road; two pedestrian crossings added at parking area entrance and exit
Accessible parking	No parking added within dimple area; this also works with parking structure at Lot 4	65 handicap spaces added at dimple area; this also works with parking structure at Lot 4
Main Gate	Provides 10,000 square feet of cover over security area through three canopy panels	Provides 10,000 square feet of cover over security area through one canopy panel

To support future design decisions, Table 6-2 assesses the treatment options related to contributing features within each option. Options are integrated into the tasks below and illustrated on RT-3. Where a task applies to both options, no variation is provided.

Table 6-2. Comparison of treatment options related to contributing features in the Dimple Detail Area

CONTRIBUTING FEATURE	OPTION 1	OPTION 2
North-south ridge through the center of the site	Preserve*	Preserve around Main Circle Road. Minor grading to the south for parking area.
View approaching Filene Center along Main Circle Road	Preserve*	Preserve; minor alterations to the south to accommodate new parking area
Main Circle Road	Maintain loop pattern and general location	Maintain loop pattern; location of route is compressed to accommodate security requirements and parking
Entrance plaza	Modify to accommodate security requirements	Modify to accommodate security requirements
Walkway along north side of Main Circle Road	Preserve*	Preserve
Canopy trees along Main Circle Road	Preserve*	Preserve
Trees and shrubs along sound wall	Preserve	Modify to accommodate parking area; general pattern of forest maintained

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

Circulation

Task 1. **Expand the Main Gate entrance plaza to provide a security buffer between the Main Gate and the Main Circle Road.** Follow General Services Administration security requirements for urban sites (see Figure 6-1)

Task 2. **Add a third lane along Main Circle Road.**

Task 3. **Add an 8-foot wide concrete walkway connecting from the tunnel to the Main Gate along the west and south sides of Main Circle Road.**

Task 4. **Consider adding accessible parking along the ridge** (Option 2 only).

- Option 2: Construct a two-way parking area on the south side of the dimple to provide approximately 65 handicap spaces.
  - To meet a slope of 5% or less, situate the new parking area at approximately the same elevation as the adjacent Main Circle Road. An approximately 300' long, 6-12' tall retaining wall located 20-30' north of the existing sound wall may be required to meet the grade. It is anticipated that the grading may be accomplished primarily through cut, with a relatively small area of fill at the western end of the parking area.
  - Add ornamental plantings and canopy trees between the new parking area and the new walkway to shade the walkway. Refer to Vegetation Guidelines in Chapter 5.

Vegetation

Task 5. **Preserve canopy trees along Main Circle Road as a visual buffer and to provide partial shade for patrons queuing on the north side of the dimple.** Refer to Vegetation Guidelines in Chapter 5.

Task 6. **Maintain native grasses and forbs within the dimple to support stormwater retention.** Where modification of the dimple is necessary to support circulation and security updates (Option 2), replace plantings in-kind with native grasses and forbs.

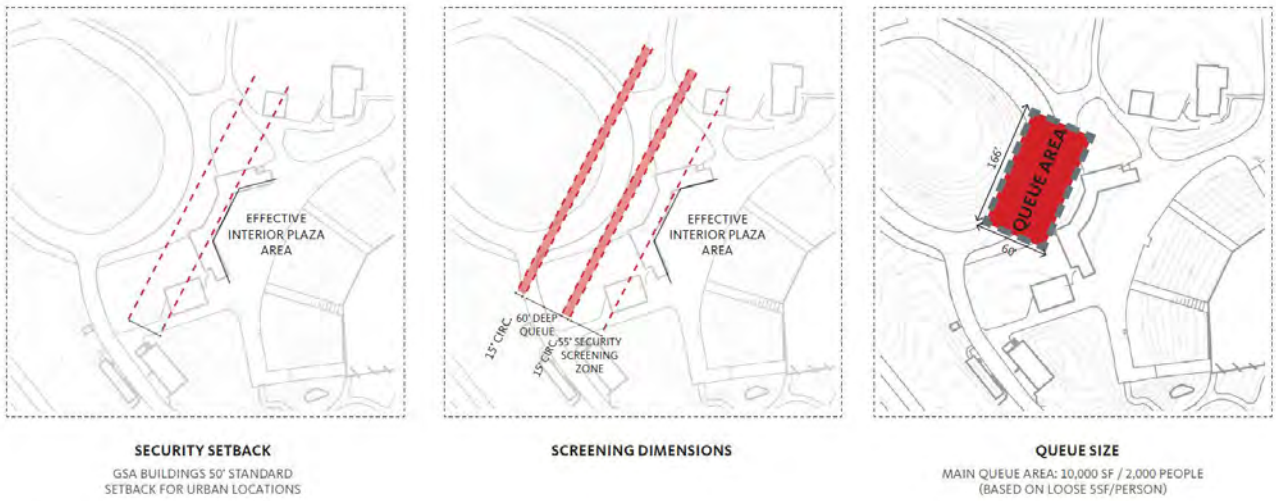


Figure 6-1. These diagrams illustrate a 50' setback, based on GSA security standard for urban sites, and a 10,000 sf area for approximately 2,000 people (Gensler, 2020).

- Option 1: Following expansion of entrance plaza, conduct minor regrading and replanting to maintain bioretention area within the dimple. Refer to Task 1.
- Option 2: Following construction of parking area and expansion of entrance plaza, reconstruct and replant the dimple to provide stormwater retention. Refer to Task 1 and Task 4.

Task 7. Maintain woodland vegetation along the sound wall.

- Option 1: Avoid modifying extent of existing woodland.
- Option 2: Maintain existing woodland to the extent practicable during construction of parking area. Replant upland mesic species along the soundwall after construction is completed.

Buildings and Structures

Task 8. Expand the Main Gate canopy to provide 10,000 SF of covered area for approximately 2,000 people.

- Design the canopy to maintain critical visual connections to the architecture of the Filene Center. Refer to Figure 6-2 and Figure 6-3.
- Two options are provided for the Main Gate canopy. Evaluate both treatment options based on detailed ticketing and security needs. Either Main Gate option may be utilized with either circulation option (refer to Task 4).
- Option 1: Three Panels: Provide a low-sloped canopy composed of three smaller roofs including one central roof and two wings running parallel to the existing Main Gate wings. This option provides more coverage along the walkways. See Figure 6-9 through Figure 6-12.
- Option 2: Low Single Canopy: Provide a single, low-sloped canopy spanning the existing Main Gate wings and no taller than the existing canopy roof line. This option provides more coverage at the central entrance plaza. See Figure 6-5 through Figure 6-8.

Task 9. Remove kiosk.

- Replace with new wayfinding media in the approximate location of the kiosk. Refer to Small-Scale Features Guidelines in Chapter 5.
- Direct visitors to reconfigured visitor contact station.

Small-scale Features

Task 10. Add benches along the existing walkway on the north side of the Main Circle Road. Refer to Small-Scale Features Guidelines in Chapter 5.

Task 11. Add benches along the new walkway on the south and west side of the Main Circle Road. Refer to Small-Scale Features Guidelines in Chapter 5.

Task 12. Add concrete planters or low walls as security barrier on the east side of the expanded plaza.

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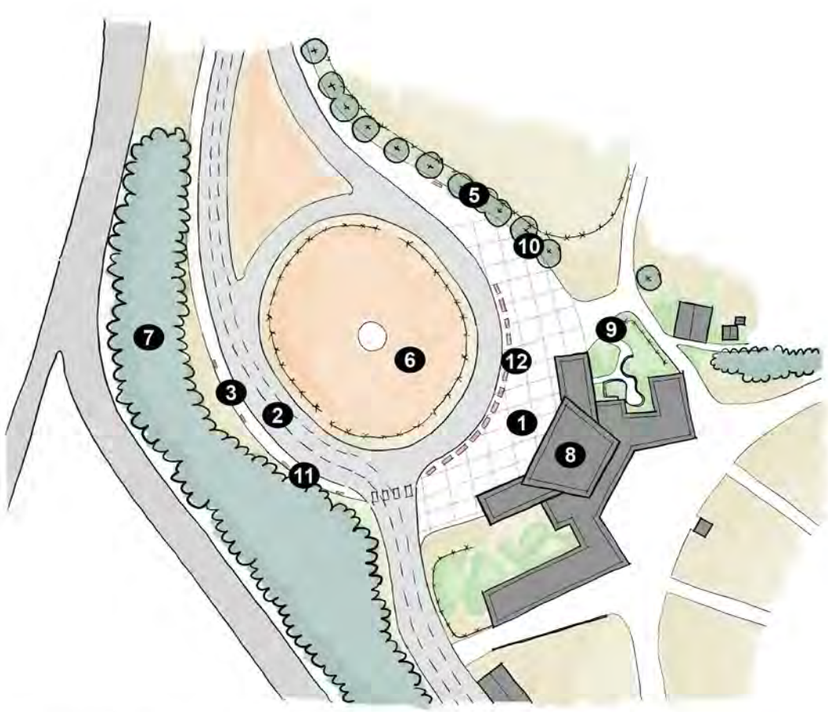
Dimple and Main Gate Detail Area Treatment Options



Treatment Tasks - Option 1

1. Expand Main Gate entrance plaza
2. Add third lane along Main Circle Drive
3. Add concrete walkway from the tunnel to the Main Gate along the west and south sides of Main Circle Drive
5. Preserve canopy trees along Main Circle Drive to Provide shade for patrons
6. Maintain native grasses and forbs within the dimple
7. Maintain woodland vegetation along the soundwall
8. Expand the Main Gate canopy with three low-sloped roofs
9. Remove kiosk and replace with new wayfinding media
10. Add benches along existing walkway
11. Add benches along new walkway
12. Add concrete planters or relocate existing planters as security barrier

Treatment Tasks - Option 2

1. Expand Main Gate entrance plaza
2. Add third lane along Main Circle Drive
3. Add concrete walkway from the tunnel to the Main Gate along the west and south sides of Main Circle Drive
4. Consider adding accessible parking along the ridge
5. Preserve canopy trees along Main Circle Drive to Provide shade for patrons
6. Following construction of parking area and expansion of entrance plaza, reconstruct and replant the dimple
7. Maintain woodland vegetation along the soundwall to extent practical during construction of parking area. Replant upland mesic species after construction is completed
8. Expand the Main Gate canopy with one low-sloped roof
9. Remove kiosk and replace with new wayfinding media
10. Add benches along existing walkway
11. Add benches along new walkway
12. Add concrete planters or relocate existing planters as security barrier

Legend

- Maintain or modify building or structure
- Maintain or modify road or parking area
- Maintain or add walkway
- Maintain managed turf
- Maintain or add native grasses and forbs
- Maintain or add ornamental planting bed
- Maintain forest
- Maintain or add wooden split-rail fence
- Relocate or add planter
- Add bench
- Maintain deciduous shade tree, typ.

0 75 150 300 Feet

1 inch = 150 feet

N

NPS No. WOTR 627-275090	May 2021	RT-3

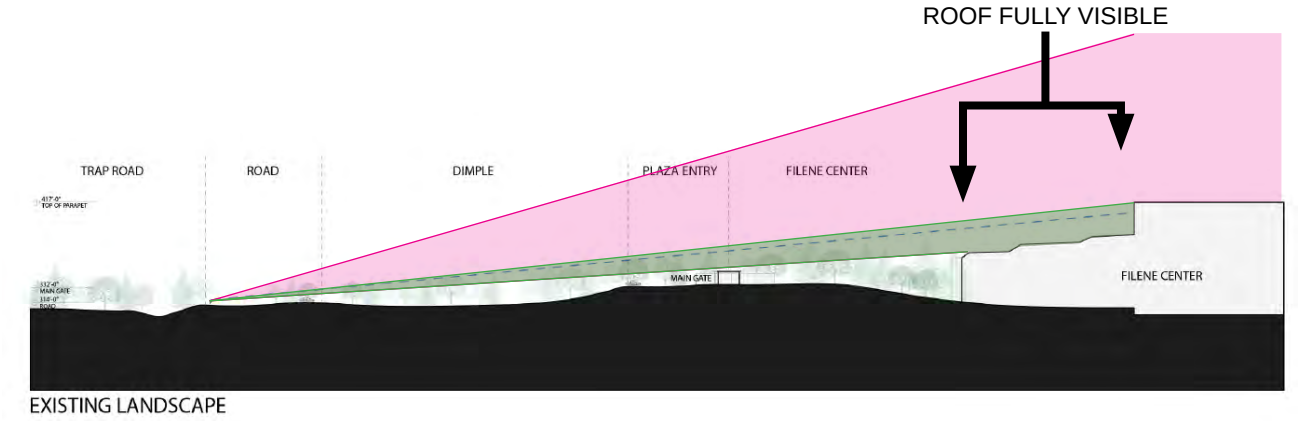


Figure 6-2. The Filene Center's iconic roof is visible over the Dimple, as indicated by the green view cone.

Figure 6-3. Existing Main Gate and the Filene Center's iconic roof, viewed from the entrance plaza (QE, 2020).

Figure 6-4. Existing Main Gate and the Filene Center's iconic roof, viewed from north of the Dimple (QE, 2020).

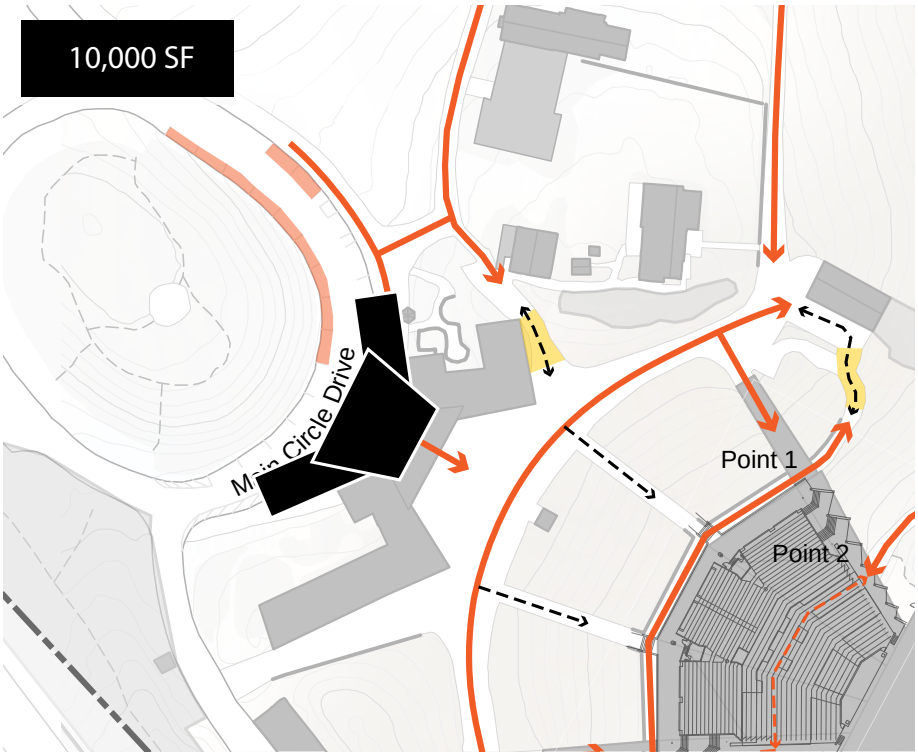


Figure 6-5. Option 1 Main Gate canopy layout

Figure 6-6. Option 1 Main Gate canopy, viewed from the south side of the Dimple (QE, 2020).

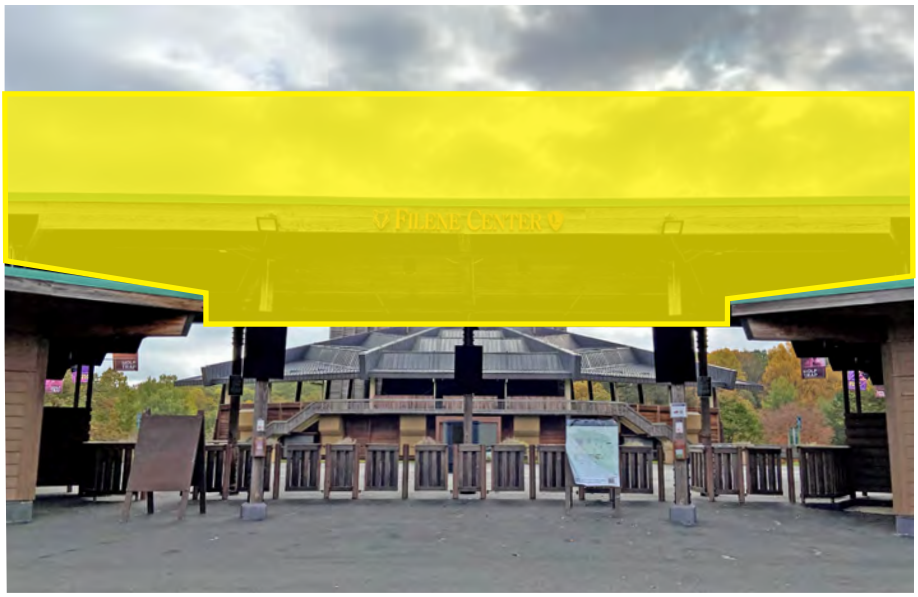


Figure 6-7. Option 1 Main Gate canopy, viewed from the entrance plaza (QE, 2020).

Figure 6-8. Option 1 Main Gate canopy, viewed from north of the Dimple (QE, 2020).

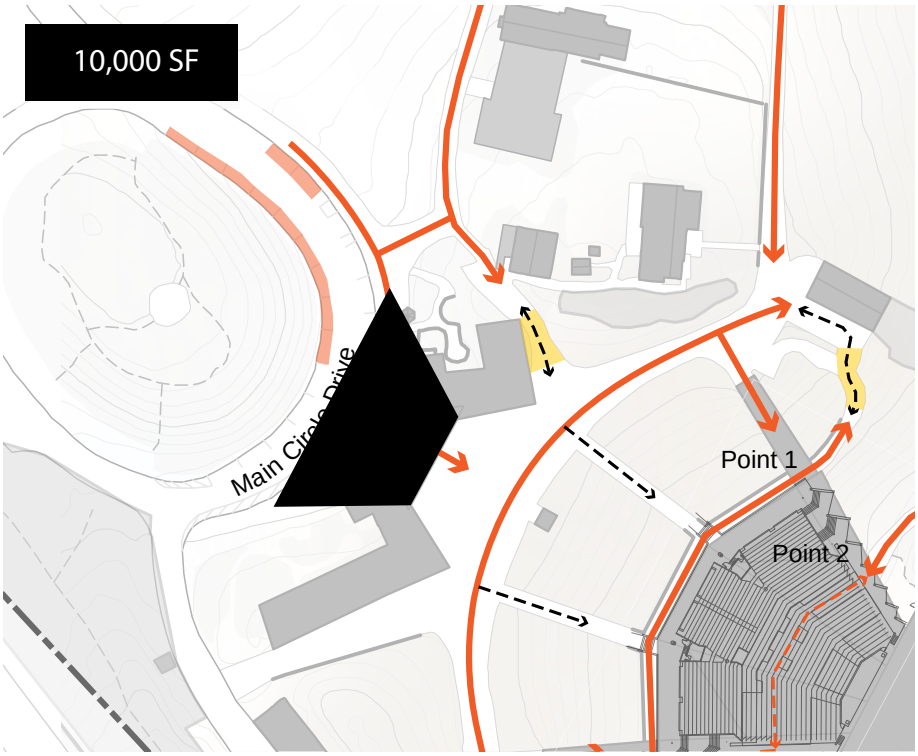


Figure 6-9. Option 2 Main Gate canopy layout.

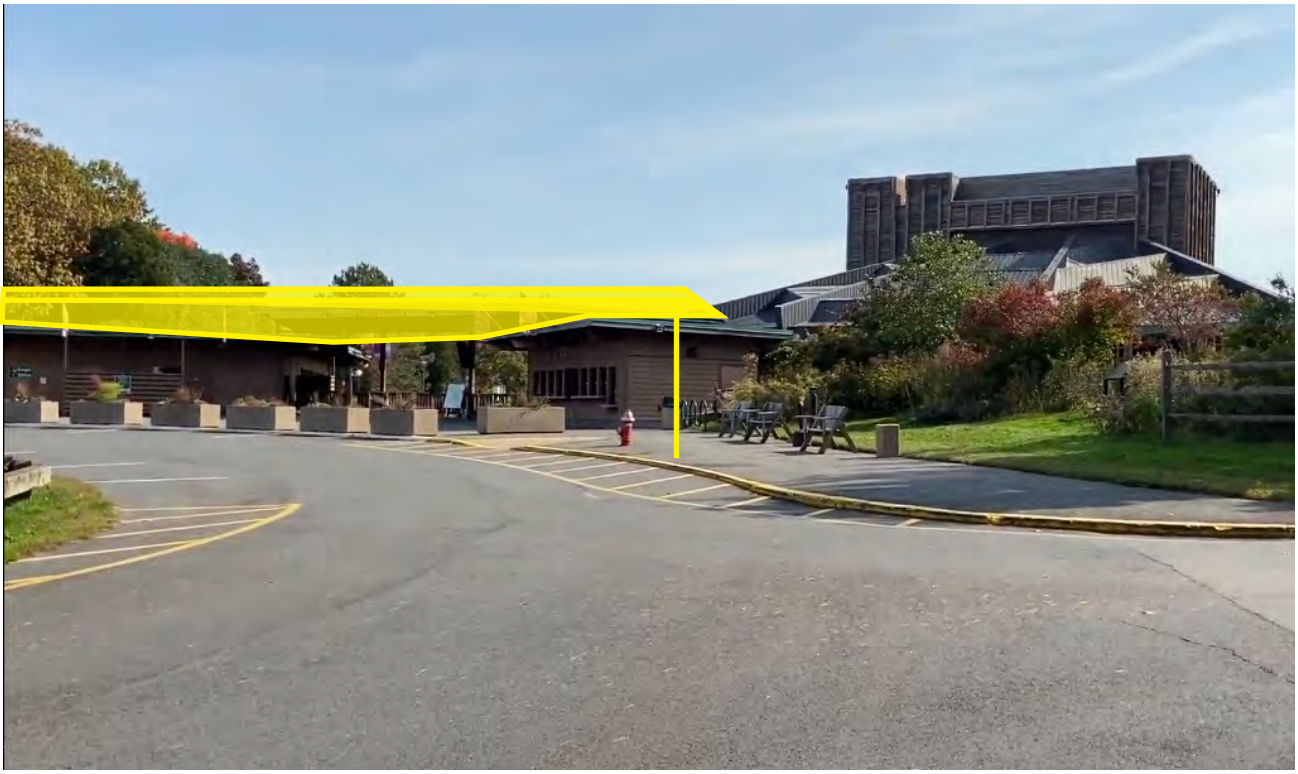


Figure 6-10. Option 2 Main Gate canopy, viewed from the south side of the Dimple (QE, 2020).

Figure 6-11. Option 2 Main Gate canopy, viewed from the entrance plaza (QE, 2020).

Figure 6-12. Option 2 Main Gate canopy, viewed from north of the Dimple (QE, 2020).

Filene Center Detail Area

The Filene Center Detail Area encompasses the program and facilities inside the performance venue perimeter: the plaza and surrounding amenities housed in the Filene Center side of the Main Gate, the lawn, the concessions and restrooms at Stand A and the South Gate, and the Filene Center itself. This CLR presents two treatment options for the Filene Center Detail Area compatible with the historic character of the landscape.

Two options provide strategies for addressing accessibility, security, and improved restrooms and concessions. Both options balance program needs with preservation of the historic landscape, including the scale, character, and spatial relationships of the Filene Center and its support buildings; and views of the Filene Center from within the complex and from the east meadow. This program responds to future plans to renovate the orchestra seating to provide a center and cross aisle and to remove the public restrooms on the north side of the Filene Center. All new or renovated structures are intended to be secondary to the Filene Center and constructed in a palette and aesthetic complimentary to the original design. Ushers break room space is desired within the security perimeter, and may be integrated into Stand A, the South Gate Service Stand, or other buildings within the Filene Center complex.

In addition, both options recommend the replacement or expansion of Stand A with two small buildings that together provide more area for programming and amenities with a massing that is compatible with the cultural landscape. A pair of elevators and pedestrian bridge connect the lower building to the plaza. Reconfigured universally accessible routes are proposed to connect between the Filene Center and Stand A. Compatible picnic space, if integrated into Stand A, should not be visually prominent.

Both options also recommend the replacement or expansion of the South Gate Service Stand to provide increased concessions and restrooms on the south side of the complex. Option 1 proposes a two-story building set into the slope of the hill. The roof level of the building is at the elevation of the plaza, and incorporates accessible picnicking into the rooftop deck. A pair of elevators integrated into this building provides an accessible connection from the plaza to the lower level of the Filene Center complex. The western end of the building incorporates a covered security area for patrons entering the complex from Lot 4. A second structure located south of the Filene Center orchestra seating is proposed to provide an additional 12 toilets on the south side of the complex.

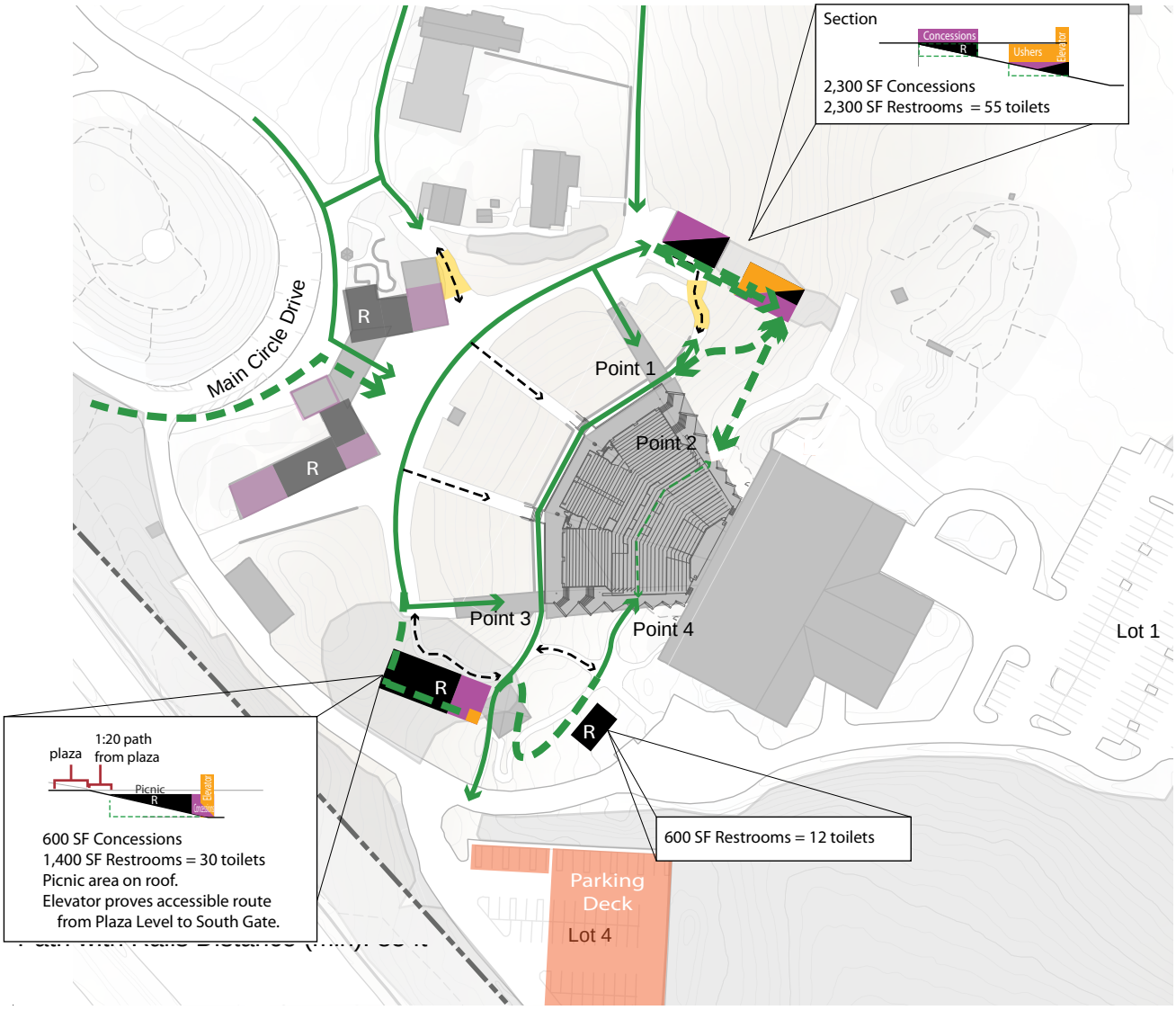
In Option 2, the western building provides restrooms, concessions, and covered security screening space in a single story building without an elevator or roof-top picnic area. It does not include an accessible route to the plaza level, but it provides additional amenity space with minimal addition of light and sound (important considerations for their potential to affect the performance experience). A second restroom building is provided immediately to the east adjacent to orchestra level seating. Accessible picnic areas are provided along the reconfigured accessible route between South Gate and the orchestra seating.

Table 6-3 provides a comparison of program elements included in each option.

Table 6-3. Comparison of Filene Center Detail Area Option 1 and Option 2 program elements

PROGRAM ELEMENT	OPTION 1	OPTION 2
Food Services Stand A	Replace with two small buildings providing expanded program space for concessions (2300 sf), restrooms (55 toilets), ushers break room (1700 sf), compatible picnic space, and two elevators connecting to the lower level of the Filene Center.	Replace with two small buildings providing expanded program space for concessions (2300 sf), restrooms (55 toilets), ushers break room (1700 sf), compatible picnic space, and two elevators connecting to the lower level of the Filene Center.
South Gate Service Stand	Replace with two small buildings providing expanded program space for concessions (600 sf), restrooms (30 toilets), ushers break room, and covered security screening space. Two elevators connect from the plaza to the lower level.	Replace with two small buildings providing expanded program space for concessions (600 sf), restrooms (10 toilets), ushers break room, and covered security screening space. Elevators are not provided.
Universally accessible pedestrian routes	Add between plaza and lower level through Stand A and South Gate Service Stand. Minor modifications to on-grade routes north and south of Filene Center.	Add between plaza and lower level through Stand A. Minor modifications to on-grade routes north and south of Filene Center.
Accessible picnic areas	Provided at roof level of South Gate Service Stand.	Provide along universally accessible routes between South Gate and orchestra seating.
Accessible parking	Could provide approximately 100 additional parking space through parking structure at Lot 4; this works with new parking lot south of dimple.	Could provide approximately 100 additional parking space through parking structure at Lot 4; this works with new parking lot south of dimple.

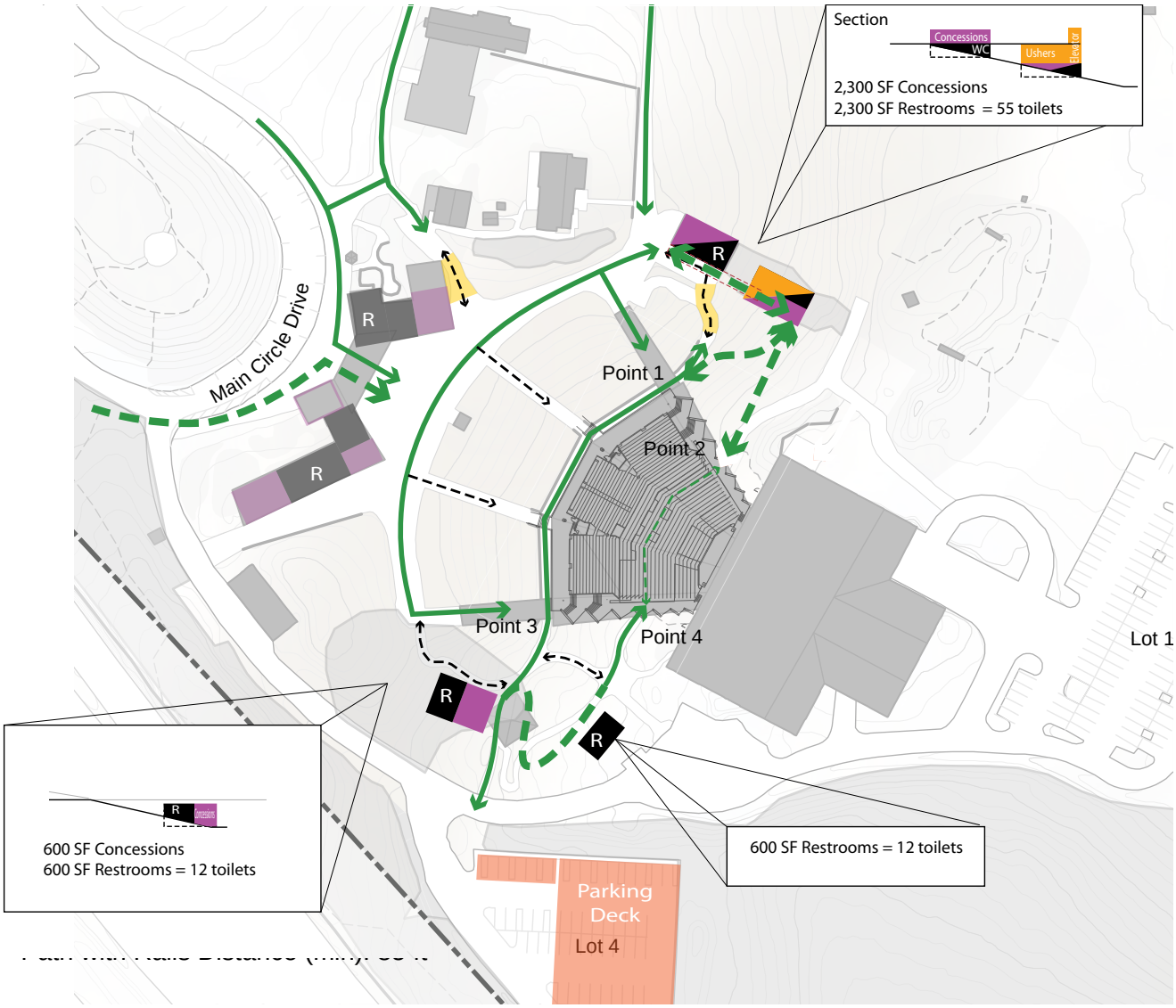
Figure 6-13. Filene Center Detail Area Option 1 Proposed access and program



Legend

- Existing accessible route
- Proposed accesible route (pre-CLR)
- No accessible connection
- Designated ABAAS parking
- Walkway slope exceeds 5%
- Proposed accessible route (CLR)
- Restrooms
- Concessions & sales
- Ushers / elevator

Figure 6-14. Filene Center Detail Area Option 2 Proposed access and program



Legend

- Existing accessible route
- Proposed accesible route (pre-CLR)
- No accessible connection
- Designated ABAAS parking
- Walkway slope exceeds 5%
- Proposed accessible route (CLR)
- Restrooms
- Concessions & sales
- Ushers / elevator

To support future design decisions, Table 6-4 assesses the treatment options related to contributing features within each option. Options are integrated into the tasks below and illustrated on RT-4. Where a task applies to both options, no variation is provided.

Table 6-4. Comparison of treatment options related to contributing features in the Filene Center Detail Area

CONTRIBUTING FEATURE	OPTION 1	OPTION 2
Topographic bowl forming base of Filene Center	Preserve*	Preserve*
Performance land use	Preserve*	Preserve*
Cluster arrangement of Filene Center complex	Minor modifications for program expansion at Stand A and South Gate Service Stand. Proposed structures are consistent with the scale, form, massing, and character of the complex.	Minor modifications for program expansion at Stand A and South Gate Service Stand. Proposed structures are consistent with the scale, form, massing, and character of the complex.
Stage Road	Widen by 1 lane	Widen by 1 lane
Filene Center plaza and walkways	Preserve existing contributing routes.* Add walkway connecting between Filene Center and new Stand A building. Modify noncontributing walkway connecting between Filene Center and South Gate Service Stand. Add walkway connecting from plaza to South Gate Service Stand.	Preserve existing contributing routes.* Add walkway connecting between Filene Center and new Stand A building. Modify noncontributing walkway connecting between Filene Center and South Gate Service Stand.
Lot 1	Consider minor modifications to accommodate bioretention	Consider minor modifications to accommodate bioretention
Internal view of Filene Center	Preserve*	Preserve*
View from Filene Center to surrounding landscape	Preserve*	Preserve*
Managed turf within the Filene Center	Preserve*	Preserve*
Ornamental plantings	Maintain* and replace plantings at the north and south sides of the FIlene Center stage	Maintain* and replace plantings at the north and south sides of the FIlene Center stage
Filene Center II	Preserve*	Preserve*
Stand A	Rehabilitate or replace to provide expanded program	Rehabilitate or replace to provide expanded program

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

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Filene Center Detail Area Treatment Options

Legend

- Maintain or modify building or structure
- Maintain or modify road or parking area
- Maintain or add walkway
- Maintain managed turf
- Maintain native grasses and forbs
- Maintain or repair ornamental planting bed
- Maintain forest
- Add bioretention Area
- Maintain or add fence
- Maintain or add deciduous shade tree, typ.
- Add or relocate planter

Treatment Tasks - Option 1

13. Add a third lane along the south side of Theater Road
14. Consider adding a parking structure at Lot 4
15. Add universally accessible route between the plaza and the upper level of the new building
16. Add universally accessible route between Filene Center and Stand A
18. Consider adding bioretention areas at Lot 1
19. Consider adding bioretention areas at Lot 4
20. Replace deteriorated contributing vegetation around the exterior of the Filene Center
21. Remove existing row of hollies. Replace with native species after new fence is installed
22. Follow recommendations in the 2017 Historic Structure Report to preserve the Filene Center
23. Rehabilitate or replace Stand A. Add second building at Stand A
24. Replace the South Gate Service Stand with two small buildings providing expanded program space for concessions (600 sf), restrooms (30 toilets), and covered security screening space. Two elevators will connect from the plaza to the lower level. Add a second building to the east to provide additional restrooms
25. Maintain the Meadow Comfort Station
26. Add security fence around the perimeter of Lot 1

Treatment Tasks - Option 2

13. Add a third lane along the south side of Theater Road
14. Consider adding a parking structure at Lot 4
16. Add universally accessible route between Filene Center and Stand A
17. Add accessible picnic area along walkway
18. Consider adding bioretention areas at Lot 1
19. Consider adding bioretention areas at Lot 4
20. Replace deteriorated contributing vegetation around the exterior of the Filene Center
21. Remove existing row of hollies. Replace with native species after new fence is installed
22. Follow recommendations in the 2017 Historic Structure Report to preserve the Filene Center
23. Rehabilitate or replace Stand A. Add second building at Stand A
24. Replace the South Gate Service Stand with two small buildings providing expanded program space for concessions (600 sf), restrooms (10 toilets), and covered security screening space. Add a second building to the east to provide additional restrooms
25. Maintain the Meadow Comfort Station
26. Add security fence around the perimeter of Lot 1

Notes

1. Two options for the Main Gate are provided on Drawing RT-3: Dimple and Main Gate Detail Area Treatment Options.

0 100 200 400 Feet

1 inch = 200 feet

N

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Circulation

Task 13. Add a third lane along the south side of Stage Road.

Task 14. Consider adding a parking structure at Lot 4 to increase accessible parking.

- Construct a two-story parking structure to provide approximately 100 additional spaces including ABAAS compliant spaces while maintaining a short path of travel from parking to the venue.
- Site the structure to fit discretely into the south east corner of the park and design to avoid sound and light impacts on Filene Center performances. Figure 6-14 illustrates height anticipated for the minimum capacity parking structure to be feasible.
- Consider incorporating rainwater harvesting or subgrade stormwater retention into the design of the building and reconfigured parking area to reduce stormwater runoff.

Task 15. In conjunction with modifications to the South Gate Service Stand, add universally accessible routes between the Filene Center and the South Gate Service Stand.

- Option 1: Add a universally accessible route between the plaza and the upper level of the new building.

Task 16. In conjunction with modifications to Stand A, add universally accessible route between the Filene Center and Stand A.

Figure 6-15. Proposed size and location of parking structure at Lot 4 (QE, 2020).

Task 17. Add accessible picnic areas within the Filene Center complex.

- Option 1: Design the new South Gate Service Stand to include an upper level picnic deck. Refer to Task 24.
- Option 2: Add accessible picnic areas along the reconfigured walkway from the South Gate Service Stand to orchestra level seating.

Task 18. Consider adding bioretention areas at Lot 1 to increase stormwater retention from the parking area.

Task 19. Consider adding bioretention areas or subgrade stormwater retention at Lot 4 to increase stormwater retention from the parking area.

- If a parking structure is constructed at Lot 4, design stormwater retention in conjunction with addition of the building. Refer to Task 14.

Vegetation

Task 20. Replace deteriorated contributing vegetation around the exterior of the Filene Center.

- Replace ornamental plantings on the north side of the Filene Center stage with vegetation that will not encourage biological growth on the structure. For instance, consider small deciduous ornamental trees such as redbud (*Cercis canadensis*) or dogwood (*Cornus* spp.), underplanted by flowering shrubs and perennials. Refer to Vegetation Guidelines in Chapter 5.
- Replace ornamental plantings on the north side of the Filene Center stage with vegetation that will not encourage biological growth on the structure. Refer to Vegetation Guidelines in Chapter 5.

Task 21. Remove existing row of hollies. Replace with native species after new fence is installed.

Buildings and Structures

Task 22. Follow recommendations in the 2017 Historic Structure Report to rehabilitate the Filene Center.

Task 23. Rehabilitate or replace Stand A. Add second building at Stand A to accommodate additional programming needs. See Figure 6-16, Figure 6-17, Figure 6-20, Figure 6-21, Figure 6-24, and Figure 6-25.

- Provide two buildings set into the existing topography of the Filene Center.
- Design the buildings to include a pair of elevators connecting between the plaza and lower level seating.
- Provide a pedestrian bridge between the two buildings at the plaza level.
- Provide universally accessible routes between the orchestra seating back and center aisle and the elevator. Refer to Task 16 and Buildings and Structures Guidelines in Chapter 5.

Task 24. Replace the South Gate Service Stand with two small buildings that provide expanded space for concessions, restrooms, and security screening. See Figure 6-18, Figure 6-19, Figure 6-22, Figure 6-23, Figure 6-26, and Figure 6-27.

- Option 1: Remove the existing South Gate Service Stand and replace with two buildings on the south side of the Filene Center that provide increased program space and an accessible connection between the plaza and Filene Center orchestra level seating.
  - Construct the western building as a two-story structure with rooftop picnic deck set into the slope of the hill. Provide program space for restrooms (30 toilets) and concessions (600 sf) within the interior of the building and incorporate security screening for the South Gate entrance into the eastern end of the building.
  - Design the western building to incorporate two elevators connecting between the plaza level and the existing South Gate entrance level, and provide an accessible route between the rooftop level and the plaza.
  - Provide a second structure with 12 restrooms to the east of the South Gate immediately south of the Filene Center orchestra level seating.
- Option 2: Remove the existing South Gate Service Stand and replace with two buildings on the south side of the Filene Center that provide increased program space.
  - Provide program space for restrooms (10 toilets) and concessions (600 sf) within the interior of the building and incorporate security screening for the South Gate entrance into the eastern end of the building.
  - Provide a second structure with 12 restrooms to the east of the South Gate immediately south of the Filene Center orchestra level seating.

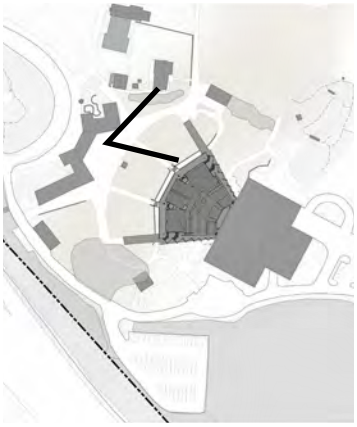
Task 25. Maintain the Meadow Comfort Station. If damage necessitates removal of the building, evaluate the program needs to identify an alternate location outside of the floodplain.

Small-Scale Features

Task 26. Add a security fence around the perimeter of Lot 1.

Figure 6-16. Stand A, existing, view from Plaza (QE, 2020).

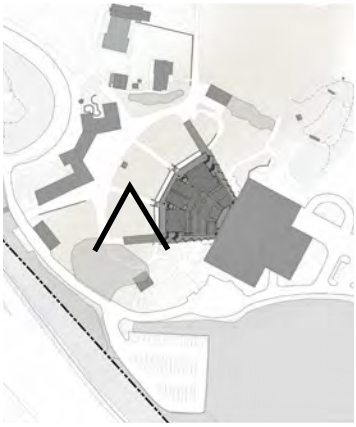
Figure 6-17. Stand A, proposed massing, view from Plaza (QE, 2020).



View key.

Figure 6-18. South Gate existing, view from Plaza (QE, 2020).

Figure 6-19. South Gate proposed massing, view from Plaza (QE, 2020).



View key.

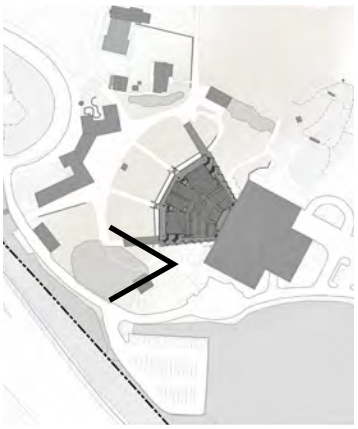
Figure 6-20. Stand A, existing, view from orchestra level lawn (QE, 2020).

Figure 6-21. Stand A, proposed massing, view from orchestra level lawn (QE, 2020).

View key.

Figure 6-22. South Gate existing, view from orchestra level lawn towards the plaza level (QE, 2020).

Figure 6-23. South Gate proposed massing, view from orchestra level lawn towards the plaza level (QE, 2020).



View key.

Figure 6-24. Stand A, existing massing, view from across the meadow (QE, 2020).

Figure 6-25. Stand A, proposed massing, view from across the meadow (QE, 2020).

View key.

Figure 6-26. South Gate existing massing, view from the entrance to South Gate (QE, 2020).

Figure 6-27. South Gate proposed massing, option 1, viewed from the entrance to South Gate. Option 2 could have a slightly lower profile (QE, 2020).

View key.

MEADOWS LCA

Treatment for the Meadows LCA provides strategies for addressing the following objectives while protecting the historic character of the cultural landscape:

- Improve universal access within the Farm Core, particularly to the Farmhouse Lawn
- Identify an accessible route to the Meadow Pavilion
- Identify an appropriate location for a Visitor Contact Station
- Identify building programming, potential future use, and appropriate building character for the Associates Building
- Identify locations and character of picnic areas
- Identify options for sheltering walkways from sun and rain

The treatment concept is described through three component landscapes: the West Meadow, comprising Barn Road and Gil's Hill, Encore Hill, and Lot 3 parking areas; the Farm Core, the original location of Wolf Trap Farm domestic and agricultural buildings that now contains a dense cluster of administrative and event buildings, structures, picnic areas and outdoor gathering spaces; and the East Meadow, which includes the large managed turf area east of the Farm Core, the Meadow Pavilion, and the Wolftrap Creek streambank. Implications of the recommended treatment on contributing features within the character area are identified in Table 6-5.

Table 6-5. Comparison of treatment options related to contributing features in the Meadows LCA

CONTRIBUTING FEATURE	RECOMMENDED TREATMENT
North-south ridge through center of the study area	Preserve*
System of streams and springs	Preserve*
Educational programs	Preserve*
Recreational space	Maintain existing picnic areas and add accessible picnic areas
Open areas of broad turf extending east and west of the ridge	Preserve*
Farm Core cluster arrangement	Preserve*
Gil's Hill turf parking	Repair
Encore Hill turf parking	Repair
Paved east and west walkways in the Farm Core	Maintain* and add accessible picnic areas
Flagstone patios at Administration Building	Repair
View of east meadow from ridge	Remove noncontributing features

CONTRIBUTING FEATURE	RECOMMENDED TREATMENT
View of west meadow from ridge	Maintain*
View of Farm Core from north, facing south	Maintain*
View of Farm Core from Wolftrap Creek	Maintain*
Farmhouse Lawn	Preserve*
Ornamental plantings at Farmhouse Lawn	Maintain*
Canopy trees along Barn Road present before 1984	Preserve*
Canopy trees within Farm Core present before 1984	Preserve*
Administration Building (Farmhouse)	Preserve and prepare a historic structure report*
Encore Circle Lounge	Maintain and prepare a streamlined historic structure assessment*
USPP/Usher Building (Cabin)	Rehabilitate use as the Visitor Contact Station; prepare a streamlined historic structure assessment*
Smokehouse	Preserve and prepare a streamlined historic structure assessment*
Stone retaining wall east of Administration Building	Preserve*
Associates Building (Food and Beverage)	Rehabilitate, replace, or remove; prepare a streamlined historic structure assessment*
Spring House ruin	Preserve*
Farmhouse Bell	Preserve*
Shouse portrait bust	Preserve*
Mortared stone grill	Preserve*
Hitching post	Preserve*

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

East Meadow

Treatment for the East Meadow emphasizes rehabilitating contributing views of the Farm Core, Filene Center, and Meadow and improving landscape resilience. Constructed features within the floodplain are addressed through a phased long-term treatment approach. East Meadow treatment is illustrated on drawing RT-2.

Circulation

Task 27. Add an accessible route connecting from the south pedestrian bridge to the Meadow Pavilion.

- Between the north and south pedestrian bridges, design the walkway to follow the alignment of the existing trail along the east edge of the meadow.
- Between the existing concrete walkway and the Meadow Pavilion, conduct minor regrading along the existing alignment to meet the 1:20 (5%) slope requirements specified by ABAAS 403.3.
- Install an asphalt, concrete, or crushed fines of stone surface. Refer to Circulation Guidelines in Chapter 5 for trail character recommendations.

Vegetation

Task 28. Plant native grasses and forbs in existing "no-mow" areas to improve slope stabilization and aesthetic appearance of the vegetation. Refer to Vegetation Guidelines in Chapter 5.

Task 29. Remove ornamental planting bed along east side of meadow and replace with native grasses and forbs. Refer to Vegetation Guidelines in Chapter 5.

Buildings and Structures

Task 30. In the short term, maintain the Meadow Pavilion.

- Coordinate with the Wolf Trap Foundation to determine long-term program for the Meadow pavilion.
- If the building becomes damaged due to flooding or otherwise deteriorated to the point that repair exceeds the replacement value, coordinate with the Wolf Trap Foundation to determine an appropriate alternate location for the associated programming. Remove the damaged structure and reestablish native vegetation within the floodplain (see Figure 6-28).

Task 31. Remove the Meadow Kiosk.

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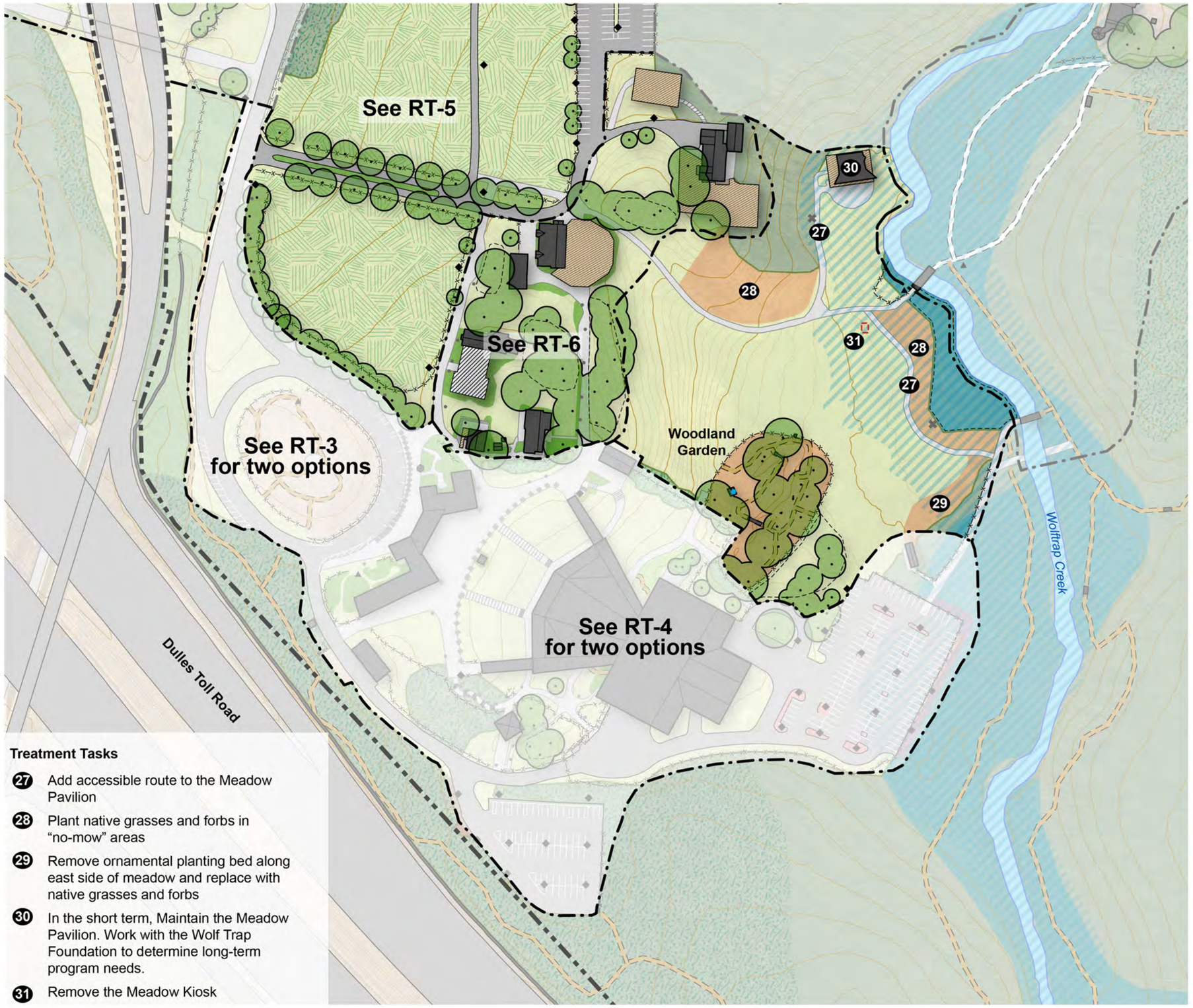
East Meadow Treatment



Treatment Tasks

27. Add accessible route to the Meadow Pavilion
28. Plant native grasses and forbs in "no-mow" areas
29. Remove ornamental planting bed along east side of meadow and replace with native grasses and forbs
30. In the short term, Maintain the Meadow Pavilion. Work with the Wolf Trap Foundation to determine long-term program needs.
31. Remove the Meadow Kiosk

Legend

- National Park boundary
- Landscape Character Area boundary
- Maintain building or structure
- Maintain deck
- Road (outside study area boundary)
- Maintain or add sidewalk
- Trail (outside study area boundary)
- Maintain mixed upland forest
- Maintain floodplain forest
- Maintain managed turf
- Plant native grasses and forbs
- Stabilize turf parking
- Maintain deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Maintain split-rail fence
- Remove feature
- Maintain birdhouse
- Wayside (see Chapter 5 Recommendations for Future Research)
- Preserve Spring
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet

1 inch = 150 feet

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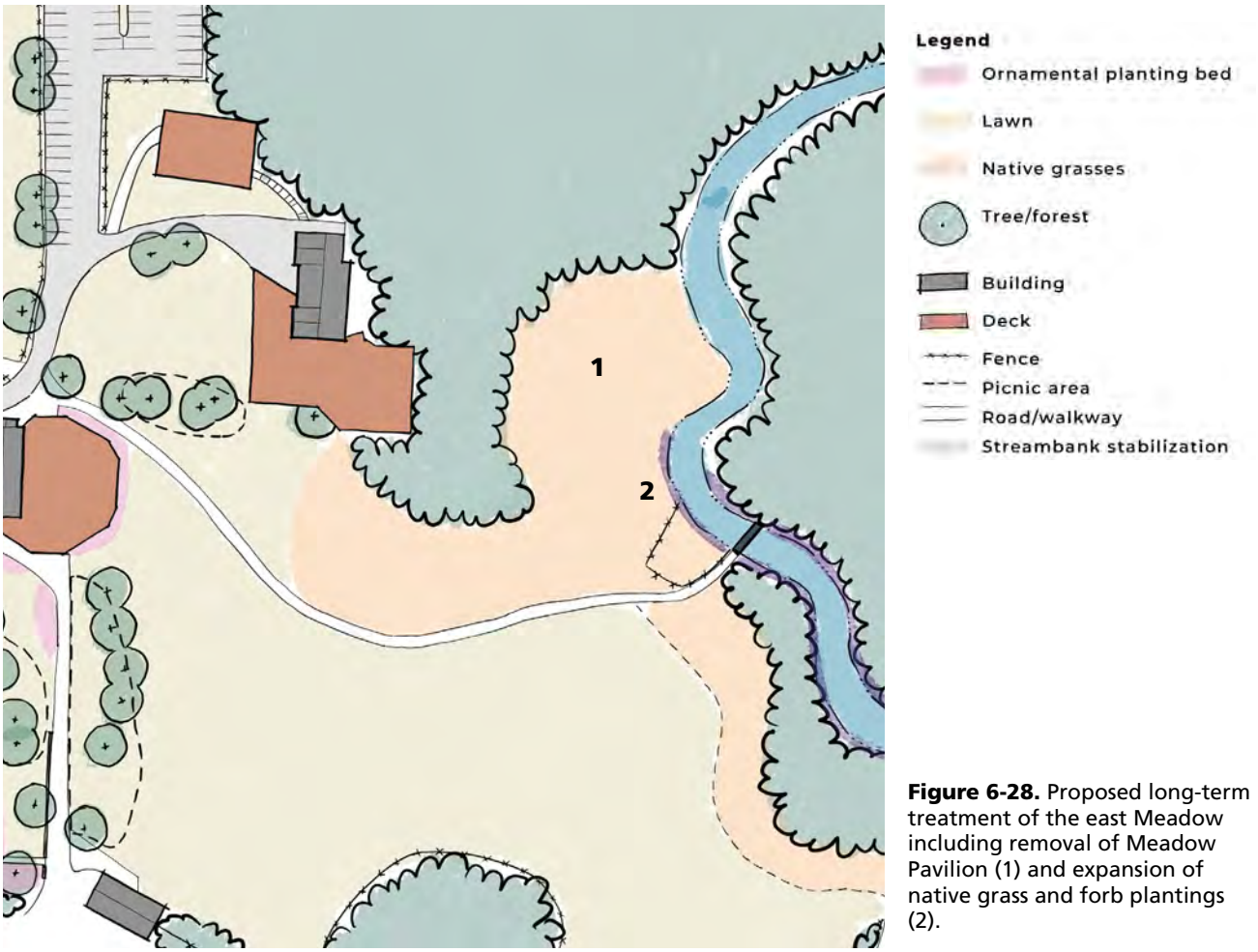

Figure 6-28. Proposed long-term treatment of the east Meadow including removal of Meadow Pavilion (1) and expansion of native grass and forb plantings (2).

West Meadow

Treatment recommendations for the West Meadow focus on rehabilitating existing turf parking areas and reducing stormwater runoff from paved parking areas. West Meadow treatment is illustrated on drawing RT-5.

Circulation

Task 32. Consult with a turf management specialist and civil engineer to determine an approach that stabilizes the surface and vegetation of Gil's Hill and supports seasonal use.

Task 33. In the short term, maintain the grid system on Encore Hill in good condition. When stabilization or replacement is required, consult with a turf management specialist and civil engineer to determine an approach that stabilizes the surface and vegetation of Encore Hill and supports seasonal use. .

Task 34. Consider adding bioretention around the edge of Lot 3 to reduce stormwater runoff.

Task 35. Consider adding 10 accessible parking spaces to Lot 3.

- Convert existing spaces on the south end of the lot to meet ABAAS requirements for handicap parking spaces.
- Grade and repave the entrance to the parking lot to meet ABAAS 403.3 (5% slope).

Vegetation

Task 36. Add trees in historic locations at the east end of Encore Hill to partially shade the west pedestrian walkway. Refer to Vegetation Guidelines in Chapter 5 for species selection.

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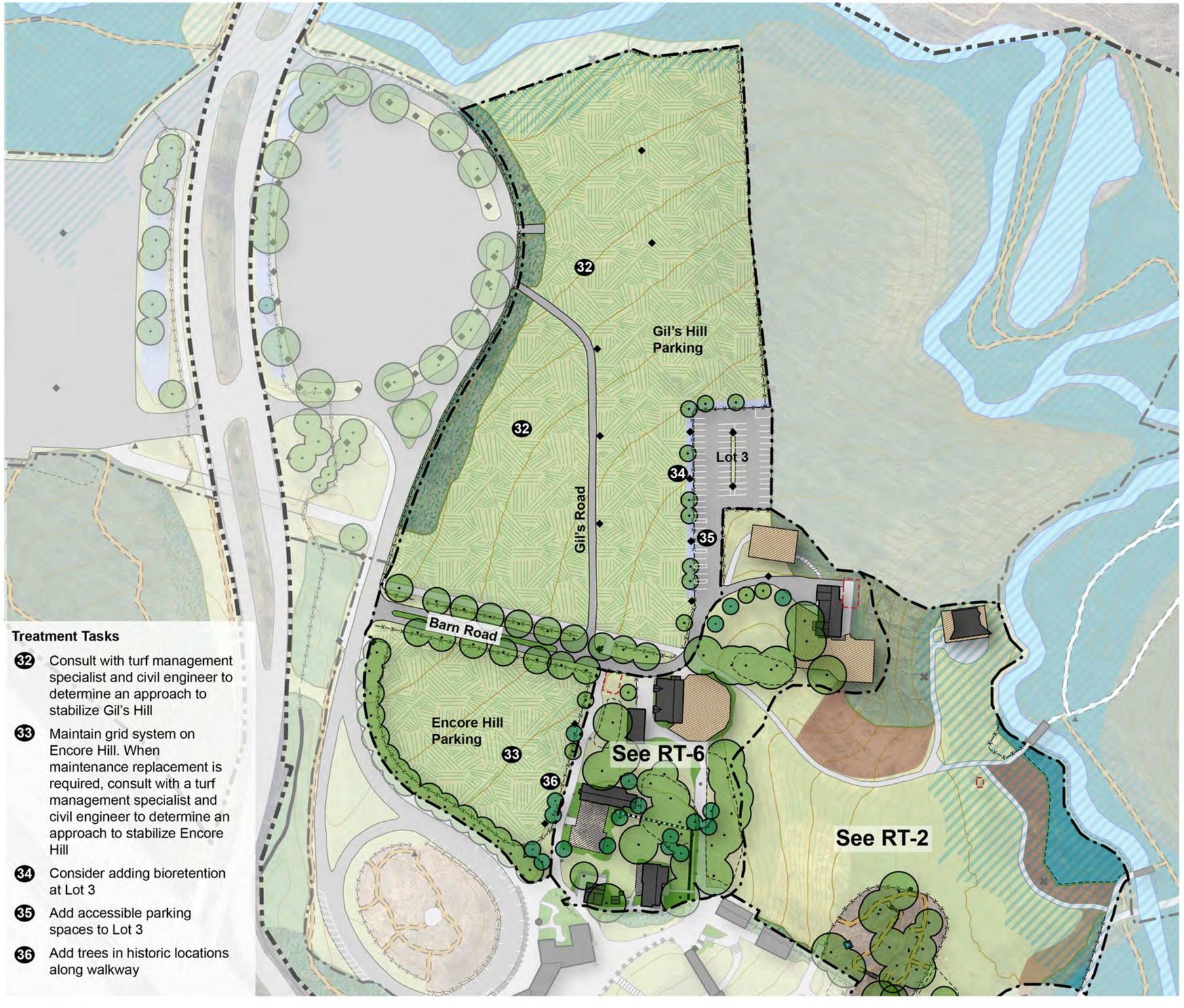
West Meadow and Farm Core Treatment



Legend

- National Park boundary
- Landscape Character Area boundary
- Maintain road
- Add walkway
- Trail (outside of LCA boundary)
- Stabilize turf parking
- Maintain planting bed
- Maintain successional forest
- Add deciduous shade tree, typ.
- Maintain deciduous shade tree, typ.
- Add bioretention
- 100-year floodplain
- Maintian wooden split-rail fence
- Maintain light post
- Maintain birdhouse
- 10-foot contour
- 2-foot contour

Treatment Tasks

32. Consult with turf management specialist and civil engineer to determine an approach to stabilize Gil's Hill
33. Maintain grid system on Encore Hill. When maintenance replacement is required, consult with a turf management specialist and civil engineer to determine an approach to stabilize Encore Hill
34. Consider adding bioretention at Lot 3
35. Add accessible parking spaces to Lot 3
36. Add trees in historic locations along walkway

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet

1 inch = 150 feet

N

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Farm Core

The Farm Core recommended treatment emphasizes preserving or rehabilitating contributing features that support the pastoral character of the landscape while increasing access to outdoor gathering and picnic areas. Farm Core treatment is illustrated on drawing RT-6.

In addition, the concept recommends reestablishing a visitor contact station within the Cabin (USPP/Usher Building). The Cabin occupies an advantageous position to serve as the visitor contact station both during performances, due to its proximity to the Filene Center, and also as a central location during off-season use, when most visitors park on the Circle. To support modifying this building for visitor use, relocate existing usher space to a site within the security perimeter of the Filene Center (see recommendations to rehabilitate Stand A or South Gate), and consider relocating the USPP office and cell to the north end of the Main Gate (existing Ranger Station). Refer to Task 48 for Cabin building treatment, and Task 38 for associated circulation recommendations.

Circulation

Task 37. In association with conversion of the USPP/Usher Building (Cabin) to a visitor contact station, replace the existing wood ramp with a patio.

- Extend the new patio around the west and north sides of the building to provide a small gathering space and an accessible viewing area for the Farmhouse Lawn.
- Design the patio to protect contributing trees near the Cabin.

Task 38. Add accessible picnic areas within the Farm Core.

- Potential locations are identified on Figure 6-29 and include:
  - West of the barn adjacent to the west pedestrian walkway
  - On the west side of the east pedestrian walkway
  - North of Stand A
- Install an accessible surface with space for 1-2 accessible tables. Examples of accessible picnic area scale and compatible materials are provided in Figure 6-32 through Figure 6-31.

Task 39. Repair and maintain flagstone patios at the Administration Building for long-term preservation.

Vegetation

Task 40. Plant trees in the location of historic trees within the Farm Core. Refer to Vegetation Guidelines in Chapter 5.

Task 41. Remove demonstration garden and replace with managed turf.

Figure 6-29. Proposed accessible picnic area locations on the west walkway (1), east walkway (2), and north of Stand A (3). Locations are conceptual and constructed accessible picnic areas are anticipated to be smaller than indicated on this diagram.

Figure 6-30. Example accessible picnic area: low-profile deck.

Figure 6-31. Example accessible picnic area: low-profile deck with benches.

Figure 6-32. Example accessible picnic area: on-grade wood deck (Landscape Forms).

Figure 6-33. Example accessible picnic area: concrete or paver extension adjacent to walkway (TL Studio).

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Farm Core Detail Area Treatment

Legend

- National Park boundary
- Landscape Character Area boundary
- Preserve or maintain building or structure
- Maintain deck
- Maintain road
- Maintain sidewalk
- Maintain or repair flagstone patio/terrace
- Maintain picnic area
- Maintain mixed upland forest
- Maintain managed turf
- Maintain planting bed
- Stabilize turf parking
- Add deciduous shade tree, typ. 41
- Maintain deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Preserve wall
- Preserve wall remnant
- Maintain wooden split-rail fence
- Preserve contributing small-scale feature
- Maintain bollard
- Maintain light post
- Remove feature
- 10-foot contour
- 2-foot contour

Treatment Tasks

37 Replace wood ramp with patio
38 Add accessible picnic areas
39 Repair and maintain flagstone patios for long-term preservation
40 Plant trees in location of historic trees (See Legend)
41 Remove demonstration garden and replace with mown turf
42 Preserve the Administration Building and prepare an HSR
43 Preserve the Smokehouse
44 Maintain the Encore Circle Lounge
45 Rehabilitate or replace the Associates Building
46 Remove the Interpretation Offices Trailer
47 Rehabilitate the Cabin to serve as a Visitor Contact Station
48 Repair and maintain mortared stone grill for long-term preservation

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 40 80 160 Feet
1 inch = 80 feet

N

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Buildings and Structures

Task 42. In the short term, preserve the Administration Building (Farmhouse). Prepare a comprehensive Historic Structure Report to determine long-term treatment for the building. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 43. In the short term, preserve the Smokehouse. Prepare a streamlined historic structure assessment to determine long-term treatment. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 44. In the short term, maintain the Encore Circle Lounge. Prepare a streamlined historic structure assessment to determine long-term treatment. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 45. Rehabilitate or replace the Associates Building based on program needs identified by the Wolf Trap Foundation and National Park Service.

- Follow the Secretary of the Interior's Standards for the Treatment of Historic Properties and design guidelines identified in Chapter 5.
- Before modification or removal of the existing building, conduct a streamlined historic structure assessment. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 46. Remove the Interpretation Offices Trailer.

Task 47. Rehabilitate the Cabin (existing USPP/Ushers Building) to serve as a Visitor Contact Station. Refer to Figure 6-34 through Figure 6-38.

- Before modification or removal of the existing building, conduct a streamlined historic structure assessment. Refer to Buildings and Structures Guidelines in Chapter 5.
- Construct a larger entrance on the south side.
- Extend the 1963 roof line south to create exterior welcome area
- White wash the exterior to rehabilitate its finish during the period of significance (1966-1984).
- Provide location for visitor information display on west exterior wall.
- Restore 19th C. cabin wall at interior.
- Remove the existing ramp and add a new patio. See Task 38.

Small-Scale Features

Task 48. Repair and maintain the mortared stone grill for long-term preservation. Refer to Buildings and Structures Guidelines in Chapter 5.

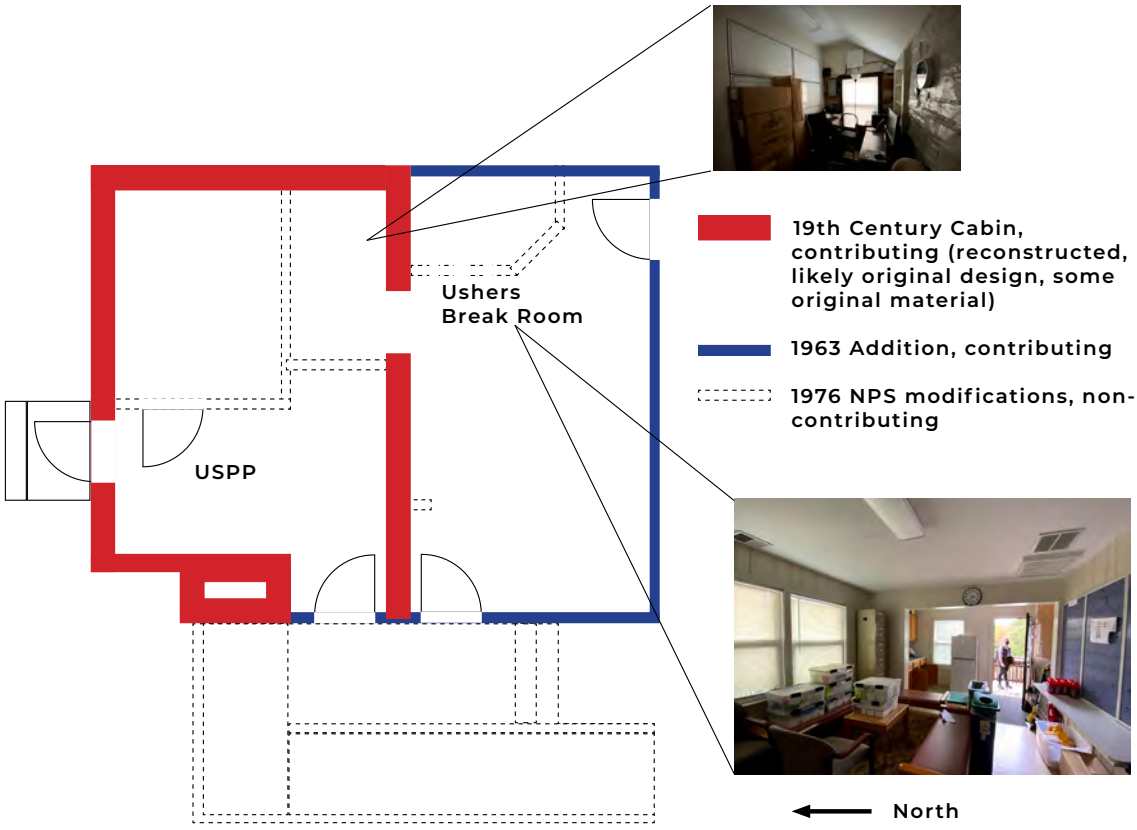

Figure 6-34. Existing Cabin floor plan diagram showing era of construction.

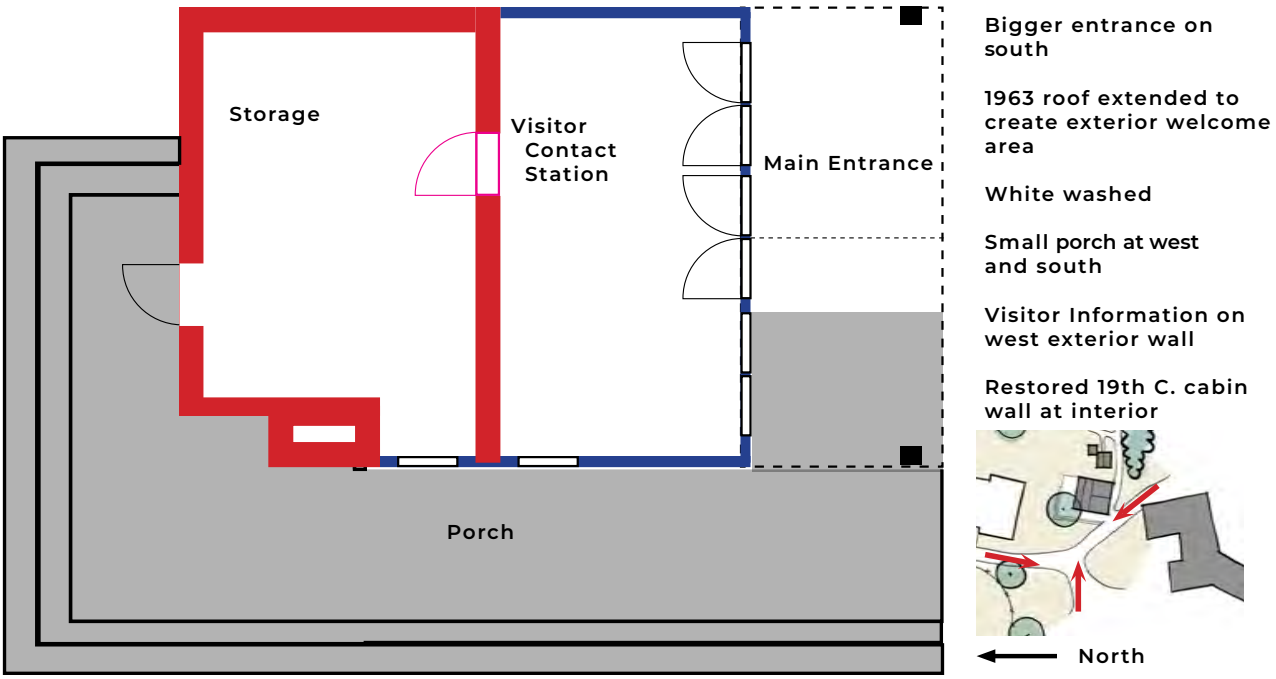

Figure 6-35. Proposed Cabin floor plan to transform it into a Visitor Contact Station.

Figure 6-36. Sketch showing proposed rehabilitation of the Cabin as a Visitor Contact Station, viewed from the southwest.

Figure 6-37. Sketch showing proposed rehabilitation of the Cabin as a Visitor Contact Station, viewed from the northwest.

Figure 6-38. Whitewashed Cabin,1971 (National Park Service).

CHILDREN'S THEATER-IN-THE-WOODS LCA

Recommendations for the Children's Theater-in-the-Woods LCA maintain the critical visitor experience of the theater as an open-air venue surrounded by trees and shaded by the forest canopy. The treatment includes replacing the north pedestrian bridge with a structure that can support vehicles, constructing a universally accessible route from the bridge to the theater stage and seating, and adding a restroom serving patrons of performances at the Children's Theater-in-the-Woods. Contributing features are carefully addressed to protect the historic character of the landscape, as identified in Table 6-6. Children's Theater-in-the-Woods LCA treatment is illustrated on drawing RT-7.

Table 6-6. Summary of recommended treatment for contributing features in the Children's Theater-in-the-Woods LCA

CONTRIBUTING FEATURE	RECOMMENDED TREATMENT
Topographic bowl forming base of the Children's Theater-in-the-Woods	Preserve*
System of waterbodies including streams and springs	Preserve*
Performance Space	Preserve*
Natural Resource Protection Areas	Preserve*
Cluster arrangement of Children's Theater-in-the-Woods complex	Preserve. Addition of a restroom building is a minor modification to the cluster arrangement.
Children's Theater-in-the-Woods Road	Stabilize
Interpretive Trail to Children's Theater-in-the-Woods	Maintain route. Minor modifications to surface and slope are recommended to provide accessible route.
Internal view of Children's Theater-in-the-Woods	Preserve*
Mixed Hardwood Forest	Maintain*
Floodplain Forest	Maintain*
Canopy Trees integrated into Children's Theater-in-the-Woods	Preserve*
Children's Theater-in-the-Woods	Preserve and prepare a streamlined historic structure assessment
Pedestrian Bridge (north) (FHWA Trail Bridge #1)	Replace in existing location with bridge that can accommodate pedestrian and vehicle traffic
Cart Bridge (south) (FHWA Trail Bridge #2)	Maintain

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

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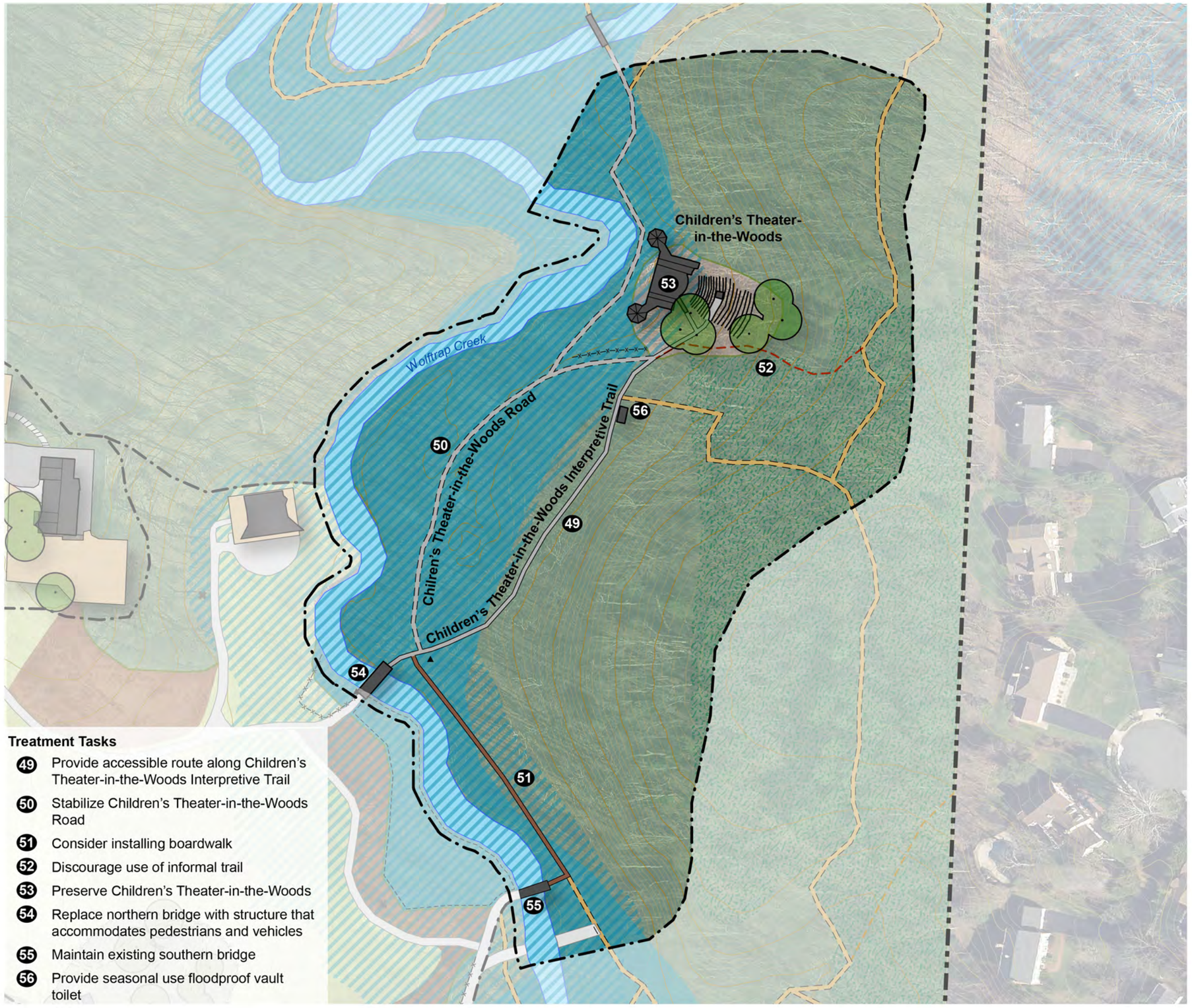
Children's Theater-in-the-Woods LCA Treatment



Legend

- National Park boundary
- Landscape Character Area boundary
- Preserve or add building or structure
- Repair gravel trail
- Add accessible crushed fines of limestone trail
- Add boardwalk
- Maintain bare earth trail
- Discourage use of social trails
- Maintain mixed upland forest
- Maintain successional forest
- Maintain floodplain forest
- Preserve deciduous shade tree, typ.
- Waterbody
- 100-year floodplain
- Maintain wooden split-rail fence
- Interpretive wayside
- Wayside (see Chapter 5 Recommendations for Future Research)
- 10-foot contour
- 2-foot contour

Treatment Tasks

49. Provide accessible route along Children's Theater-in-the-Woods Interpretive Trail
50. Stabilize Children's Theater-in-the-Woods Road
51. Consider installing boardwalk
52. Discourage use of informal trail
53. Preserve Children's Theater-in-the-Woods
54. Replace northern bridge with structure that accommodates pedestrians and vehicles
55. Maintain existing southern bridge
56. Provide seasonal use floodproof vault toilet

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 50 100 200 Feet

1 inch = 100 feet

N

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Circulation

Task 49. Modify the existing trail to provide an accessible route to Children's Theater-in-the-Woods along Children's Theater-in-the-Woods Interpretive Trail.

- Conduct minor regrading along the trail to meet the 1:20 (5%) slope required by ABAAS 403.3.
- Pave with crushed fines of stone or flexi-pave.
- Continue to provide accessible seating adjacent to the sound booth.

Task 50. Stabilize Children's Theater-in-the-Woods Road. Continue to maintain as gravel maintenance route.

Task 51. Consider installing a boardwalk along the trail between the north and south bridges. Refer to Circulation Guidelines in Chapter 5.

Task 52. Discourage use of the informal trail that has developed east of the Children's Theater-in-the-Woods. Refer to Circulation Guidelines in Chapter 5.

Buildings and Structures

Task 53. In the short term, preserve the Children's Theater-in-the-Woods. Prepare a streamlined historic structure assessment to determine long-term treatment. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 54. Replace the pedestrian bridge at the north end of the East Meadow with a structure that can accommodate pedestrians and vehicles.

Task 55. Maintain the existing southern pedestrian bridge. If the structure becomes damaged, repair or replace in kind.

Task 56. Provide restrooms for the Children's Theater-in-the-Woods on the east side of the Children's Theater-in-the-Woods Interpretive Trail.

- Install a floodproof vault toilet. See Figure 6-39 for examples consistent with the character of the cultural landscape.
- Addition of restrooms serving the Children's Theater-in-the-Woods should be implemented after replacement of the north pedestrian bridge to provide maintenance access.
- Open the restrooms to the public for seasonal use only.

Figure 6-39. Proposed vault toilet precedent images showing compatible styles and materials. (RomTec, Dwell, and US Backroads).

MAINTENANCE AND PARKING LCA

Maintenance and Parking LCA treatment recommendations guide rehabilitation of missing vegetation along Trap Road, reduction of stormwater runoff from parking areas, improvement of wayfinding between the parking and performance spaces, and care of buildings and structures within the floodplain. A summary of the anticipated effect of recommended treatment on contributing features is identified in Table 6-7. Maintenance and Parking LCA treatment is illustrated on drawing RT-8.

Table 6-7. Summary of recommended treatment for contributing features in the Maintenance and Parking LCA

CONTRIBUTING FEATURE	RECOMMENDED TREATMENT
Cluster arrangement of maintenance area and parking	Maintain*
East Lot Access Road	Preserve*
Tunnel Road	Preserve*
West Parking Lot	Repair and/or rehabilitate
East Parking Lot	Repair and/or rehabilitate
Canopy trees around and within East and West Parking Lots	Preserve*
Trap Road Underpass (Tunnel)	Preserve*
Maintenance Shop Building	Maintain and prepare a streamlined historic structure assessment
Maintenance Office Building	Maintain and prepare a streamlined historic structure assessment

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

Circulation

Task 57. Repair and/or rehabilitate the west parking lot.

Task 58. Repair and/or rehabilitate the east parking lot.

- Consider if permeable paving is appropriate for the east lot.

Task 59. Consider adding bioretention along the east edge of the west parking lot to capture stormwater runoff.

Task 60. Consider reducing stormwater runoff from the east parking lot.

- Consider implementing bioretention along the edges of the lot.

Vegetation

Task 61. Plant an oak tree in the location of the missing historic tree along Trap Road. Refer to Vegetation Guidelines in Chapter 5.

Buildings and Structures

Task 62. In the short term, maintain the Maintenance Shop.

- Refer to Buildings and Structures Guidelines in Chapter 5 for treatment of contributing buildings within the floodplain.
- Prepare a streamlined historic structure assessment to determine long-term treatment. Refer to Buildings and Structures Guidelines in Chapter 5.

Task 63. In the short term, maintain the Maintenance Office Building.

- Follow Buildings and Structures Guidelines in Chapter 5 for treatment of contributing buildings within the floodplain.
- Prepare a streamlined historic structure assessment to determine long-term treatment. Refer to Buildings and Structures Guidelines in Chapter 5.

Small-Scale Features

Task 64. Remove materials storage from northwest corner of the west parking lot. Maintain solid waste and recycling containers in this location, and maintain materials storage west of the Maintenance area.

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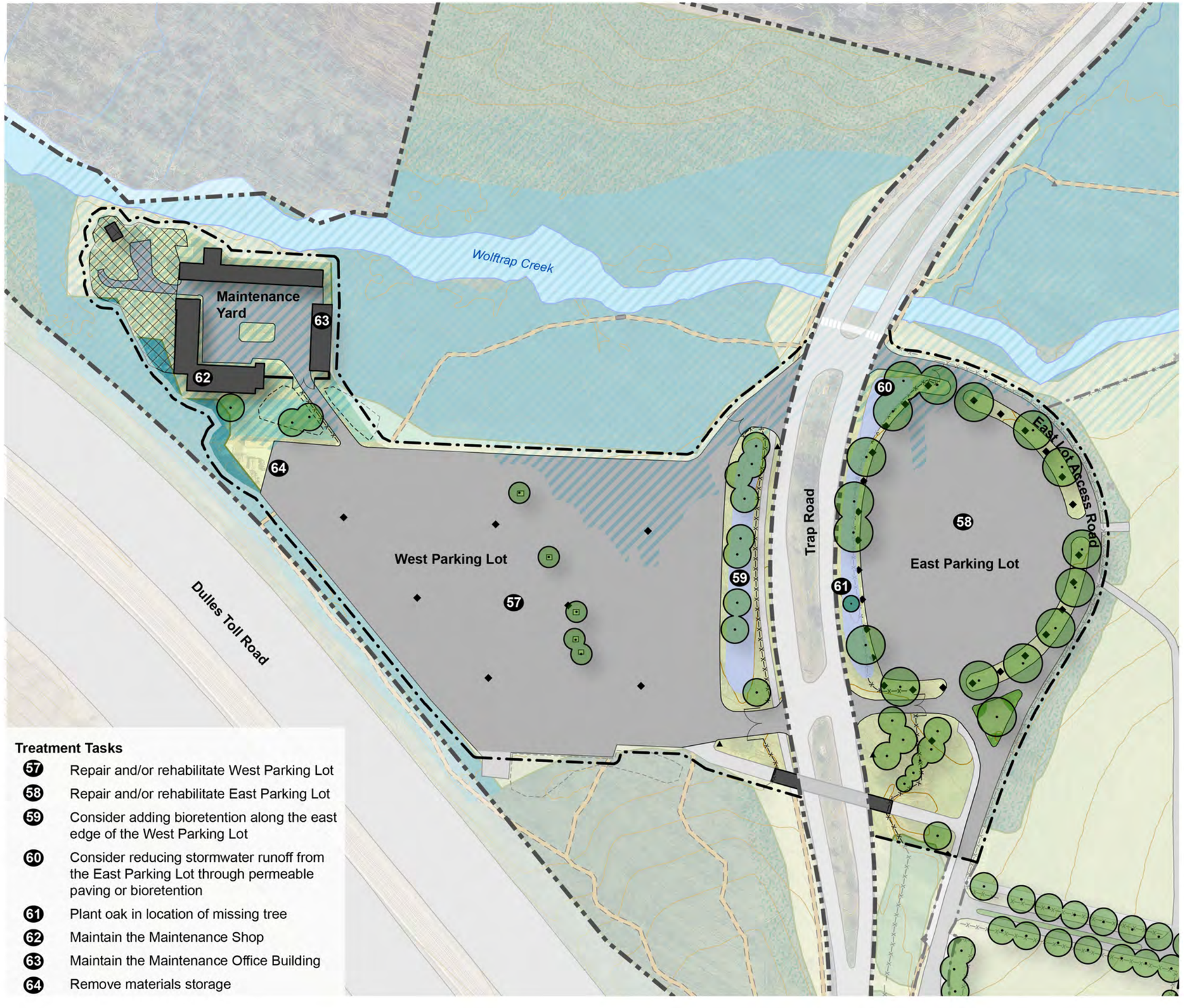
Cultural Landscape Report

Maintenance and Parking LCA Treatment



Treatment Tasks

57 Repair and/or rehabilitate West Parking Lot
58 Repair and/or rehabilitate East Parking Lot
59 Consider adding bioretention along the east edge of the West Parking Lot
60 Consider reducing stormwater runoff from the East Parking Lot through permeable paving or bioretention
61 Plant oak in location of missing tree
62 Maintain the Maintenance Shop
63 Maintain the Maintenance Office Building
64 Remove materials storage

Legend

- National Park boundary
- Landscape Character Area boundary
- Maintain building or structure
- Maintain or repair road
- Maintain sidewalk
- Maintain storage area
- Trail (outside study area boundary)
- Maintain picnic area
- Mixed upland forest (outside study area boundary)
- Successional forest (outside study area boundary)
- Maintain managed turf
- Maintain planting bed
- Add bioretention area
- Add deciduous canopy tree
- Maintain deciduous canopy tree, typ.
- Waterbody
- 100-year floodplain
- Maintain wooden split-rail fence
- Maintain gate
- Maintain light post
- Wayside (see Chapter 5 Recommendations for Future Research)
- 10-foot contour
- 2-foot contour

Sources

1. Region 1 - National Capital Area GIS: boundary, contours, vegetation, waterbodies, streams, trails, buildings.
2. Quinn Evans field investigations, February and October 2020
3. FEMA: Floodplain

0 75 150 300 Feet
1 inch = 150 feet

N

NPS No. WOTR 627-275090	May 2021	RT-8

WOODLAND LCA

Woodland LCA treatment recommendations focus on maintaining healthy forest communities and repairing the trail system to support enhanced visitor experience and access to the creek. A summary of the anticipated effect of recommended treatment on contributing features is identified in Table 6-8. Woodland LCA treatment is illustrated on Figure 6-40.

Table 6-8. Summary of recommended treatment for contributing features in the Woodland LCA

CONTRIBUTING FEATURE	RECOMMENDED TREATMENT
System of waterbodies including streams and springs	Preserve*
Farm Pond	Preserve*
Recreational spaces	Preserve*
Natural resource protection areas	Preserve*
Enclosure of forested slopes and floodplain along Wolftrap Creek	Preserve*
Mixed Hardwood Forest	Preserve*
Floodplain Forest	Preserve*
Sites associated with Indigenous occupation and use (2)	Preserve*

* This chapter identifies specific treatment actions. Refer to Chapter 5 for general treatment guidelines.

Circulation

Task 65. Relocate washed-out trail segments. Refer to Circulation Guidelines in Chapter 5. Trail segments requiring relocation are identified on Figure 6-40 and include:

- Trail northeast of Children's Theater-in-the-Woods
- Trail intersection south of the Children's Theater-in-the-Woods
- Trails within the floodplain east of the Filene Center

Task 66. Discourage establishment and use of informal trails. Refer to Circulation Guidelines in Chapter 5.

Task 67. Where portions of the trail extend outside of the park boundary, work with the Potomac Appalachian Trail Club to repair poor condition trail segments.

Task 68. Work with VDOT to improve the on-grade trail crossing at Trap Road by adding wayfinding signs and painted striping.

Figure 6-40. Woodlands LCA treatment

Treatment Concepts Considered and Dismissed

Appendix A

Catherine Shouse driving a sleigh at Wolf Trap Farm, 1937 (Schlesinger Library, Radcliffe Institute, Harvard University)

Appendix A: Treatment Concepts Considered and Dismissed

This appendix presents treatment concepts considered for rehabilitation of Wolf Trap National Park for the Performing Arts but dismissed due to incompatibility with the historic character of the cultural landscape. The appendix is intended to serve as a record of the Cultural Landscape Report decision-making process and includes concepts proposed through other planning processes that were evaluated as part of CLR development.

Initial treatment guidelines were developed during a remote workshop on July 7, 2020 including representatives of NPS Region 1 - National Capital Area, Wolf Trap National Park for the Performing Arts, Wolf Trap Foundation, and the consulting team. NPS expanded the scope of the CLR in fall 2020 to incorporate a more robust analysis and planning process and provide a standards-driven basis for future changes and management to the buildings and landscape. A second workshop held December 15, 2020 identified preferred treatment concepts for specific focus areas where the potential need for program change may conflict with the historic character of the landscape. The selected guidelines to protect the historic character of the landscape are presented in Chapter 5, and specific treatment tasks are provided in Chapter 6.

ACCESSIBLE PARKING

Additional accessible parking is desired to support performances at the Filene Center. Although the venue's existing parking exceeds the number of accessible spaces required by ABAAS, additional spaces are frequently needed for specific events, and many patrons would benefit from a shorter walk between parking and the venue. Seven options were developed through multiple planning processes to address parking needs. Two parking options most compatible with the historic character of cultural landscape are described in Chapter 6. The options considered and dismissed are described below and compared in Table A-9.

Table A-9. Comparison of accessible parking options

PARKING OPTION	APPROXIMATE DISTANCE FROM MAIN GATE	NUMBER OF ACCESSIBLE SPACES	NUMBER OF STANDARD SPACES	PRIMARY ROAD CROSSINGS	CULTURAL LANDSCAPE CONSIDERATIONS
Lot 3 (existing)	900 feet	0	69	Barn Road	No alterations to contributing features.
Top of Encore Hill	450 feet	23	N/A	None	Existing slope 10-12%; would require regrading contributing topography and limited paving of mown turf.
South of dimple (selected)	300 feet	65	0	Stage Road	Change to dimension of loop but maintains overall circulation pattern.
North of dimple (single loaded)	300 feet	23	0	None	Some impact to significant viewsheds.
North of dimple (double loaded)	300 feet	44	0	None	Some impact to significant viewsheds.
Lot 4 parking deck (selected)	300 feet (to South Gate Service Stand)	approximately 80 (not including standard)	approximately 100 (not including accessible)	Stage Road	No alterations to contributing features. No existing accessible route from orchestra level to plaza.
Dimple parking	100 feet	33	0	Main Circle Drive	Requires grading that would impact landscape character and reduce stormwater retention.

Parking within the Dimple

This concept proposes 33 accessible parking spaces within the area currently occupied by the dimple (Figure A-1). The concept complies with expanded physical security requirements at the Main Gate, does not require pedestrians to cross traffic at Stage Road, and results in a short path of travel from parking spaces to the gate.

However, this concept creates a substantial impact on the cultural landscape and is therefore dismissed from consideration within this CLR. Grading for the parking area would result in a large earthen berm blocking key views along the approach route to the Filene Center and disrupting the contributing topography and spatial organization along the ridge (Figure A-2 and Figure A-3). In addition, the parking area would replace the site's largest stormwater detention area with impervious surface. Although this concept addresses vehicular traffic flow along Main Circle Drive, it does not provide a solution for the pedestrian/vehicle conflict point at Barn Road. To address this need, the concept is paired with two tunnels that direct pedestrians under Main Circle Drive and Barn Road (refer to page A-20).

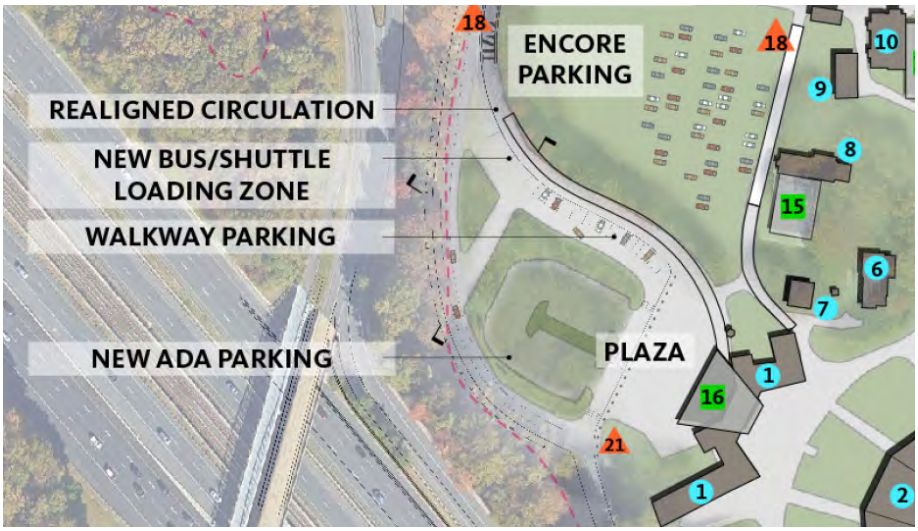


Figure A-1. Conceptual plan for parking within the dimple (Gensler, 2020).

Figure A-2. Grading for parking within the dimple would necessitate a large berm impacting the view from Main Circle Drive toward Filene Center, top (QE, 2020). Existing view of the dimple and Main Gate, bottom.

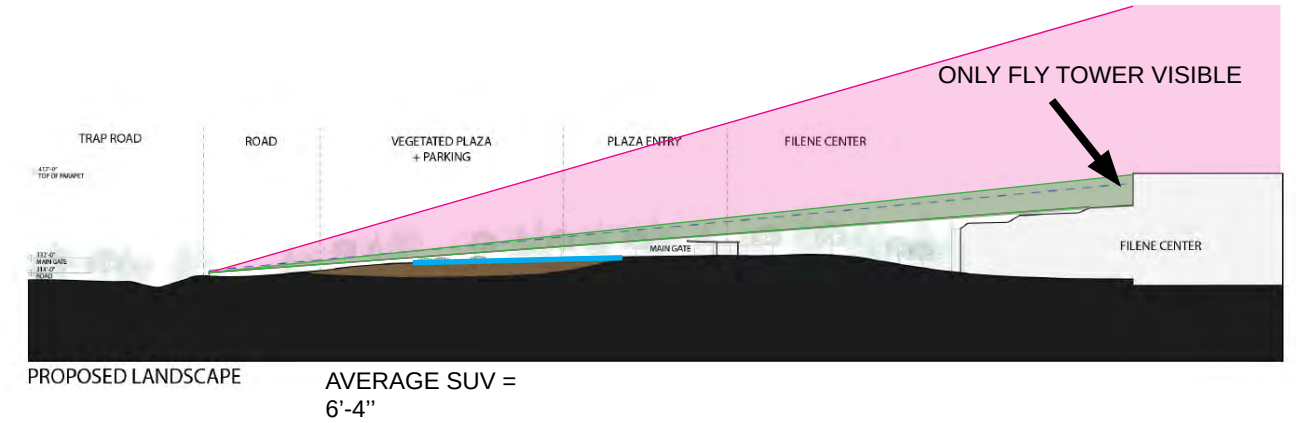


Figure A-3. Grading for parking within the dimple and the height of cars within this space would block views of all but the Filene Center fly tower from the Main Circle Drive (QE and Gensler).

Parking north of the Dimple

Two concepts were proposed to provide accessible parking spaces on the north side of the dimple: a single-loaded option (Figure A-4) and a double loaded option (Figure A-7). Both options increase accessible parking, provide a short path of travel to the Main Gate, and avoid pedestrians crossing traffic at Stage Road. The addition of parking in this location would also maintain the general pattern of contributing circulation routes.

These concepts were dismissed from further consideration as they do not meet expanded security requirements and would result in some impacts to the character of the cultural landscape. The primary disadvantage of the parking concepts is the requirement for vehicles to approach the parking using the eastern end of Main Circle Drive; private vehicles are not allowed in this zone before and during performances. The parking layout results in a small to moderate reduction in stormwater retention capacity within the dimple. In addition, the parking areas would result in a visual intrusion to both the view approaching the Filene Center on the existing sidewalk and the view of the Filene Center from across the dimple (Figure A-5 and Figure A-6), and would require substantial grading at the west end of the parking area.

Figure A-4. Single-loaded option for parking on the north side of the dimple (NPS, 2020).

Figure A-5. Double-loaded option for parking on the north side of the dimple (NPS, 2020).

Figure A-6. Addition of a parking area on the north side of the dimple would minimally impact the critical viewshed from the Main Circle Drive toward the Filene Center (QE, 2020).

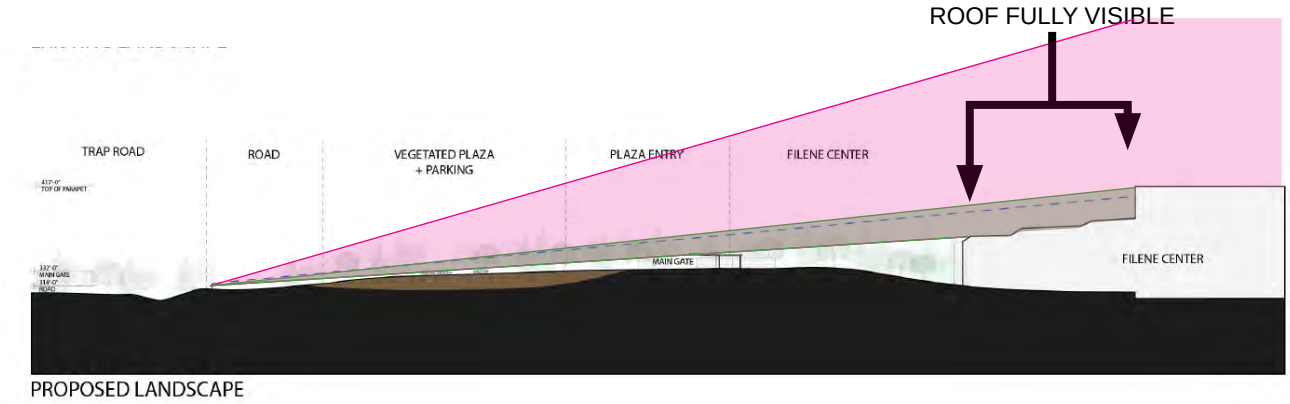


Figure A-7. Under both scenarios with parking on the north side of the dimple, the view of the Filene Center roof and fly tower are retained (QE and Gensler).

Encore Hill

The eastern (top) end of Encore Hill is a relatively flat area immediately adjacent to an accessible walkway with a direct connection to the Main Gate. This location has capacity for approximately 23 accessible spaces, and offers several advantages for accessible parking. A short path of travel connects from the parking area to the venue, and pedestrians are not required to cross traffic at Stage Road or Barn Road. As this location is already used for parking, there is no additional impact to contributing views, circulation patterns, or topography at the Main Circle Drive, and stormwater retention is maintained within the dimple.

This option is dismissed as minor regrading and modifications to the parking surface would be required to meet ABAAS. These modifications would impact contributing features in a highly visible location immediately adjacent to the Farm Core, and would not result in a large increase in accessible parking spaces.

It is recommended that this location be considered as a priority parking location for patrons with limited mobility who do not require an accessible parking space.

Figure A-8. Potential conversion of 23 parking spaces along the east edge of Encore Hill parking would require grading and stabilization of the turf (QE, 2020).

Lot 3

Lot 3 is an existing parking area providing 69 standard spaces. The lot has a capacity of up to 57 accessible spaces. As the lot is located over 900 feet from the Main Gate, it is not recommended as the primary accessible parking location for performances. However, the CLR recommends expanding accessible parking within this lot to serve patrons during the off-season.

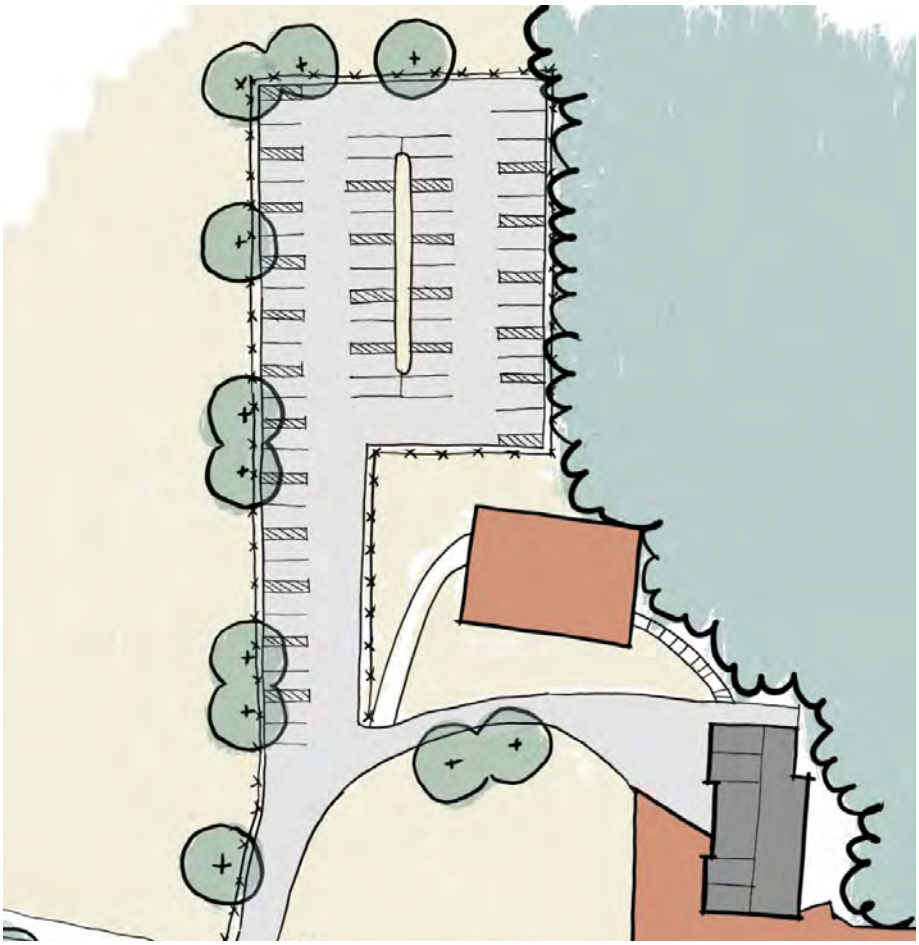


Figure A-9. A total of 57 accessible parking spaces could be located within Lot 3 (QE, 2020).

SHELTER AND INTERPRETIVE MATERIALS ALONG PEDESTRIAN WALKWAYS

Several options were explored to provide shade and rain protection for patrons queuing within the Farm Core and west of the Main Gate before Filene Center performances.

Continuous walkway shelters

This option proposes continuous shelters along walkways approaching the Main Gate, including the sidewalk on the north side of the Main Circle Drive and the east and west sidewalks within the Farm Core (Figure A-10).

Continuous shelters are not compatible with the character of the cultural landscape. The proposed structures are inconsistent with the scale and cluster arrangement of buildings within the Farm Core and Filene Center complex and would interrupt broad-scale views to the adjacent meadows and woodlands. Use of these large structures would be limited to a short time period during select days in the performance season.

Figure A-10. Proposal for continuous walkway shelters approaching the Main Gate (Gensler, 2020).

Segmented walkway shelters

Figure A-11 and Figure A-12 illustrate locations for segmented walkway shelters along existing and proposed walkways adjacent to the Main Circle Drive. In each option, shelters are provided intermittently along the walkways for a total of 40 to 60 linear feet of shelter. Although these options would result in less impact to the spatial organization, cluster arrangement, and views within the Farm Core and Filene Center complex than a continuous structure, the options were dismissed from the recommended cultural landscape guidelines and tasks due to their limited utility and redundancy with existing features. Mature canopy trees currently shade the existing walkway on the north side of the Main Circle Drive. Existing trees and the sound wall would also supplement shade over a proposed walkway on the west side of the drive in the late afternoon when patrons arrive for Filene Center performances. The anticipated limited use of these structures would not justify the addition of incompatible features within the landscape.

Interpretation along queuing locations

Interpretive materials are not recommended along the sidewalks approaching the Main Gate where patrons queue for performances. The pace of the queue approaching the Filene Center does not lend itself to a progressive interpretive story, as it is static until the doors open, and then moves quickly. Landscape immersion in locations where visitors can experience the character of the park is NPS's preferred interpretation strategy.

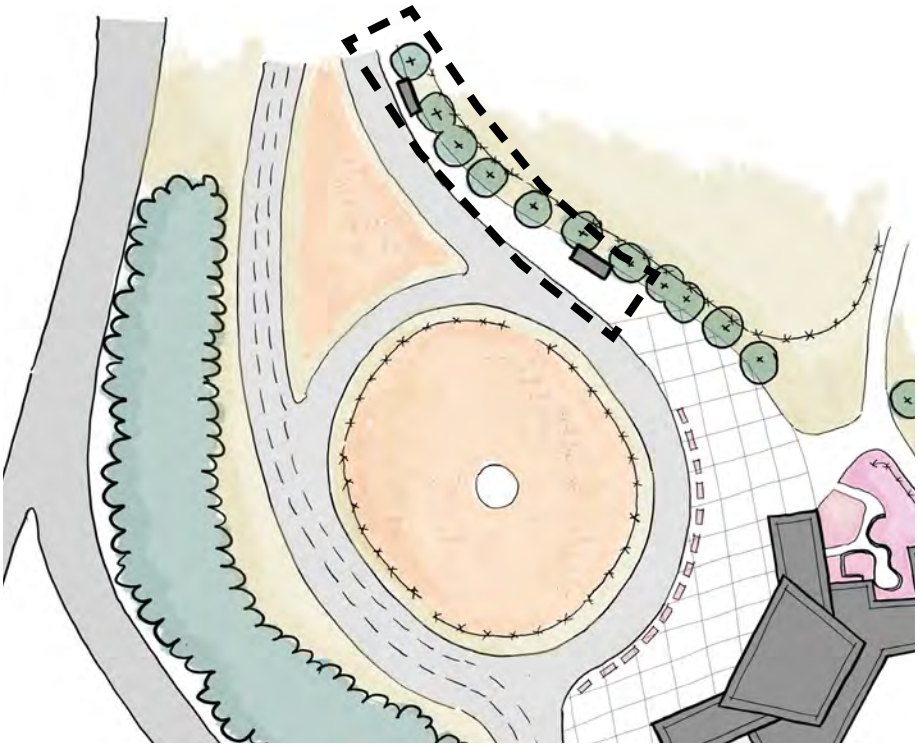


Figure A-11. Proposed segmented walkway shelters along existing walkway on north side of Main Circle Drive (QE, 2020).

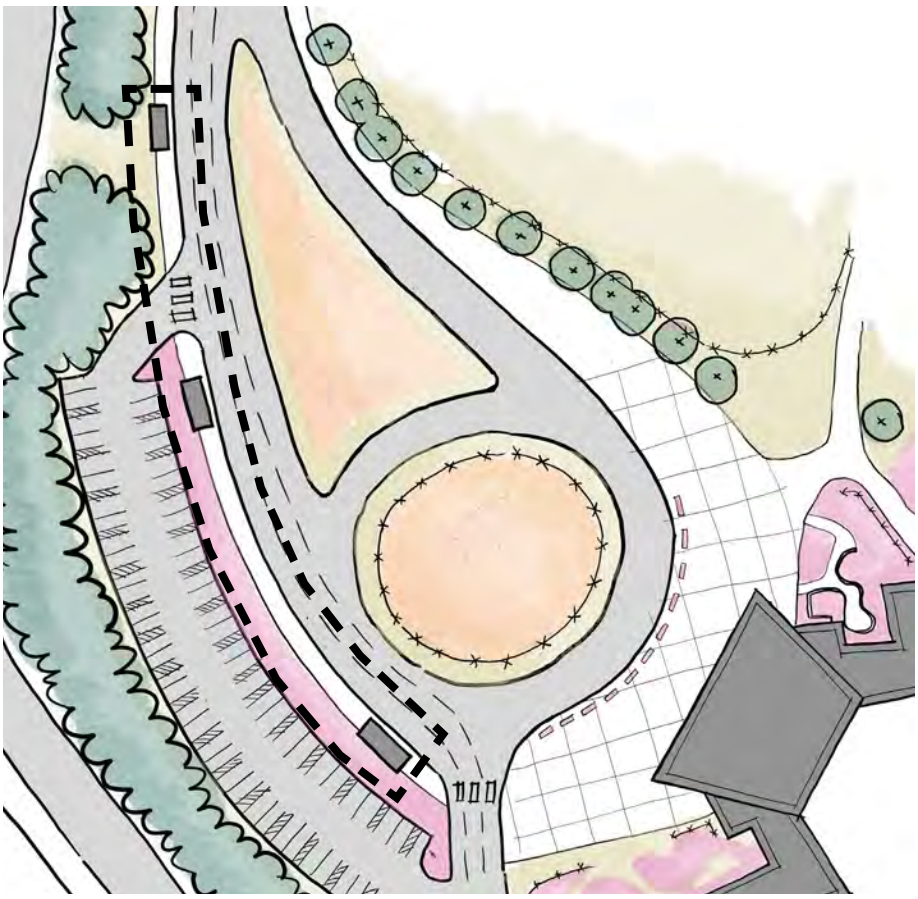


Figure A-12. Proposed segmented walkway shelters along proposed walkway on south side of Main Circle Drive (QE, 2020).

STAND A

Several options were explored to provide improved and expanded restrooms and concessions and an usher's break room in a new or renovated Stand A. Stand A will also include a pair of elevators to provide a universally accessible route between the orchestra seating and lower lawn and the plaza. The options include new ABAAS compliant pedestrian paths to provide universally accessible routes to the elevators.

Alt 3: Elongated Building

This option proposes a new or renovated Stand A in which additional program including the pair of elevators is accommodated in a single, elongated building (Figure A-13 and Figure A-14). An usher breakroom is not included in this option.

A single, elongated building at Stand A is not compatible with the character of the cultural landscape. It is not consistent with the scale of buildings within the Filene Center complex and would interrupt broad-scale views to the Filene Center from the adjacent meadows. It also does not provide enough overall area to incorporate an usher break room.

Alt 3b and 3c: Elongated Building without Alternative Path Configuration

This option proposes the new or renovated Stand A and preserves the existing pedestrian path from the orchestra seating to the northeast corner of the Filene Center. The path, and surrounding lawn, are contributing features. In order to provide an ABAAS compliant path to the base of Stand A and its pair of elevators, the longer, winding paths show in Alt 3b and Alt 3c would be required (see Figure A-15).

The long, winding paths required to provide an ABAAS compliant route while preserving the existing pedestrian path and lawn creates an unnecessarily long path of travel to the elevators, which reduces the value of the elevators and the likelihood of their use.

Figure A-13. Elongated massing: View from orchestra level

Figure A-14. Elongated massing: View from east meadow

Figure A-15. Elongated Building without Alternative Path Configuration.

Alt 3: Elongated Building

POINT 1
Elevation Gain: 0 ft
Path Distance (min): about 120 ft, no elevation gain
Path with Rails Distance (min): n/a

POINT 2
Elevation Gain: 12 ft
Path Distance (min): 240 ft
Path with Rails Distance (min): 170 ft

SOUTH GATE SERVICE STAND

Several options were explored to provide improved and expanded restrooms and concessions in a new or renovated South Gate Service Stand. The recommended option also includes a pair of elevators to provide a universally accessible route between the orchestra seating and lower lawn and the plaza on both the north and south ends of the Filene Center. Options that did not include a pair of elevators at the South Gate were also considered.

Alt 3: Elongated Building

This option proposes a new or renovated South Gate in which additional program is accommodated in a single, elongated, one story building (Figure A-16 through Figure A-18).

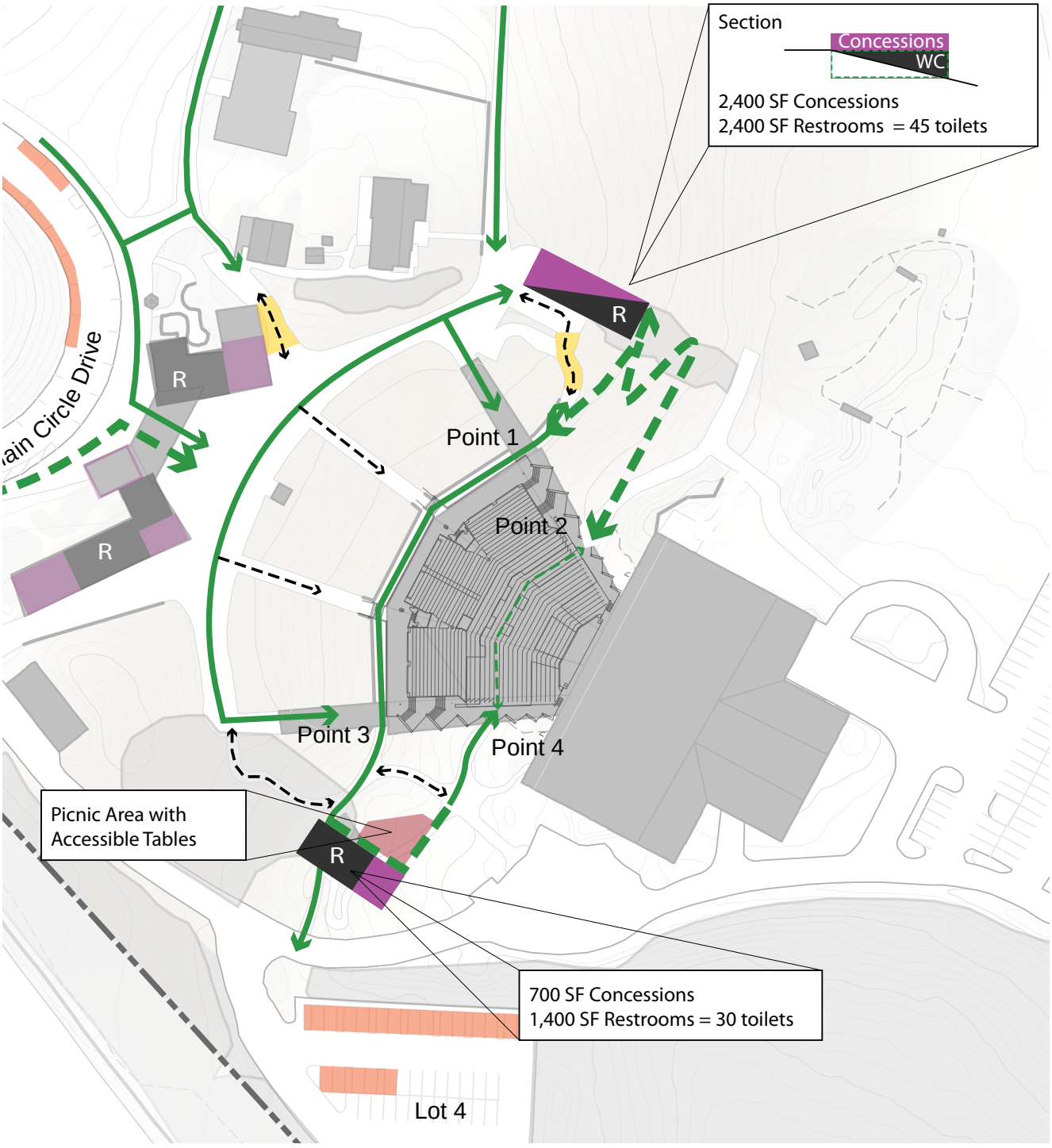
A single, one story South Gate building is not compatible with the character of the cultural landscape. It is less consistent with the scale and of buildings within the Filene Center complex and would interrupt broad-scale views to the Filene Center from the South Gate Entrance. It also does not provide the valuable second pair of elevators for improved universal accessibility.

Alt 4: Two Buildings in the Lawn

This option proposes a new or renovated South Gate in which additional program is split between two buildings located in the existing lawn. Accessible picnic areas would be provided between and around the two buildings (Figure A-19 through Figure A-21).

A South Gate complex with two buildings located in the lawn is not compatible with the character of the cultural landscape as it would interrupt broad-scale views to the Filene Center from the South Gate Entrance. It also does not provide the valuable second pair of elevators for improved universal accessibility.

Figure A-16. Alt 3, Elongated Building.



Total:
75 Toilets
3,100 SF Concessions
0 SF Ushers

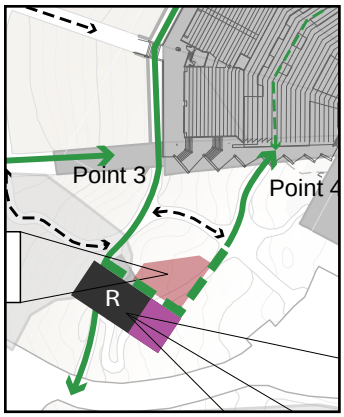
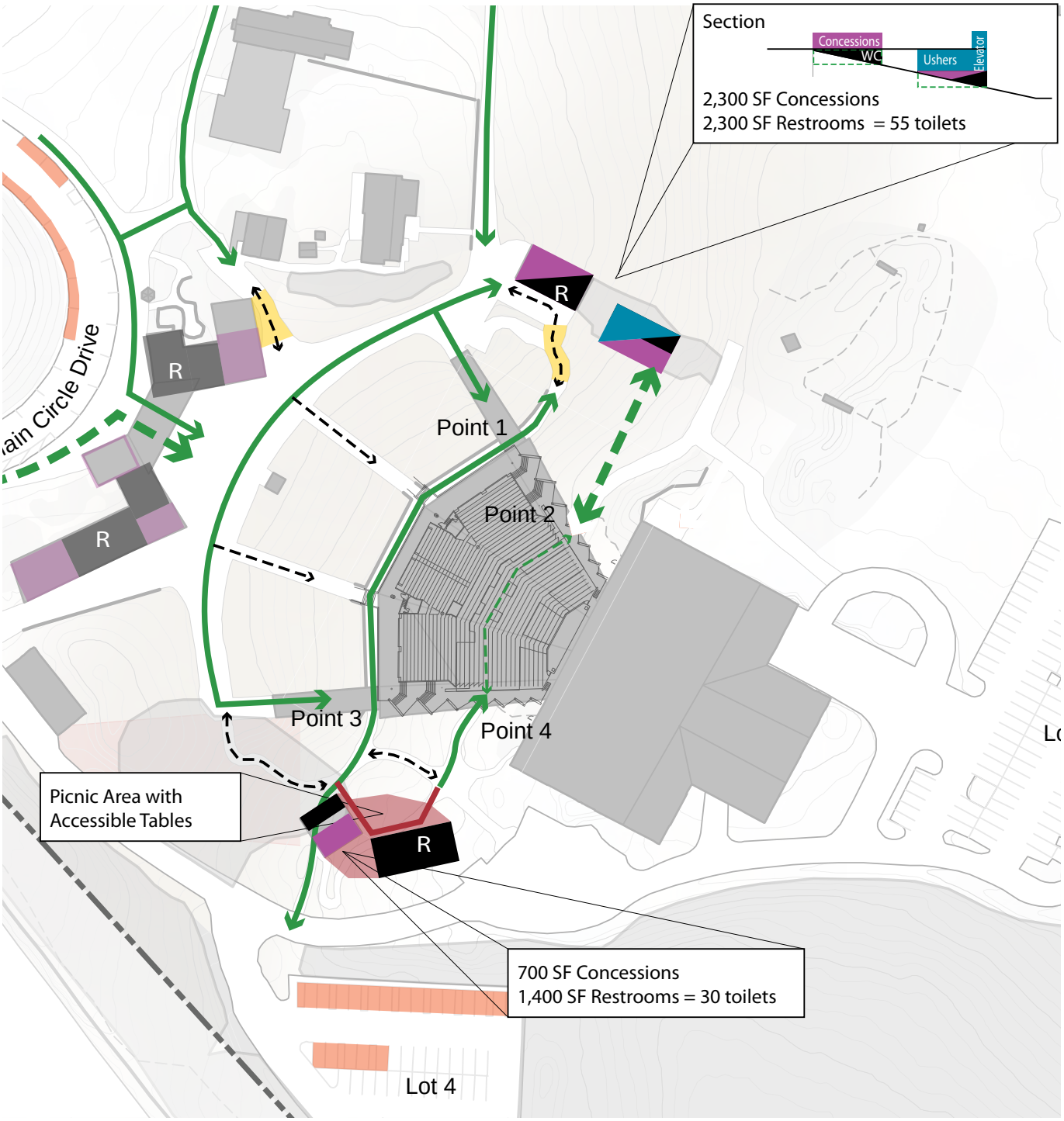


Figure A-17. Elongated building: View from the South Gate entrance.

Figure A-18. Elongated building: View from top of orchestra seating.

Figure A-19. Alt. 4, building massing.



Total:
85 Toilets
3,000 SF Concessions
1,700 SF Ushers

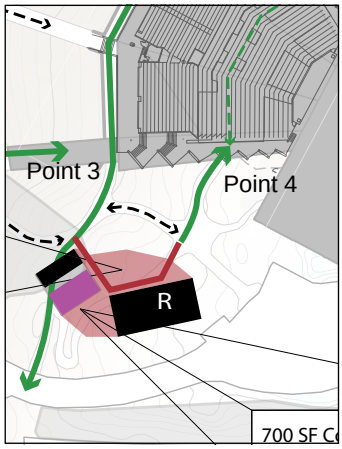


Figure A-20. Elongated massing: View from the South Gate entrance.

Figure A-21. Elongated massing: View from top of orchestra seating.

VISITOR CONTACT STATION

A new location for the park's visitor contact station is desired to share park information and shelter for 1-2 staff members and 3-4 visitors, as well as a separate area for radio communications and lost and found. The CLR treatment concept proposes rehabilitating the cabin to support this use.

Hub

This option proposes a small Visitor Contact Station at the hub, where the Barn Road meets the Farm Core (Figure A-22). A small structure in this location could be designed to be compatible with the character of the cultural landscape and is consistent with the scale and of buildings within the Farm Core. However, it would not provide information to visitors arriving from the west and south or space for outdoor gathering, and would require a new building within the landscape where there was not one historically.

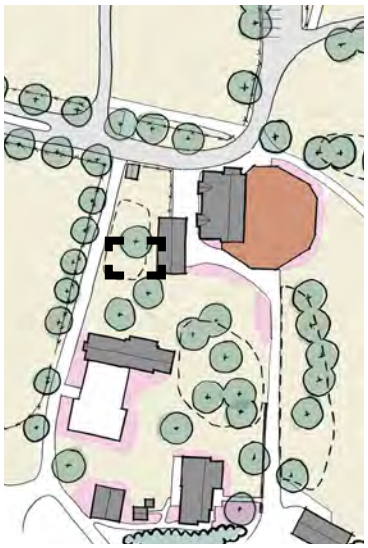


Figure A-22. Proposed small-scale visitor contact station at hub

Figure A-23. Large-scale structure at hub (Gensler, 2017).

A larger structure, as proposed in previous planning projects (Figure A-23), is incompatible with the character of the Farm Core. The structure is not consistent with the form, character, materiality, and scale of the Farm Core.

Barn

This option proposes a Visitor Contact Station within the Barn (Figure A-24). This option is compatible with the character of the cultural landscape of the Farm Core complex. However, the Barn provides important program functions that a Visitor Contact Station would displace.

TUNNELS BELOW BARN ROAD AND MAIN CIRCLE DRIVE

Previous planning projects have proposed tunnels connecting from the existing tunnel beneath Barn Road and Main Circle Drive. The tunnels are intended to reduce pedestrian and vehicle conflicts along the roadways and direct visitors to amenities within the Farm Core before performances. Construction of the tunnels would require substantial regrading of the west side of the ridge, and therefore these features are not consistent with the historic character of the cultural landscape.

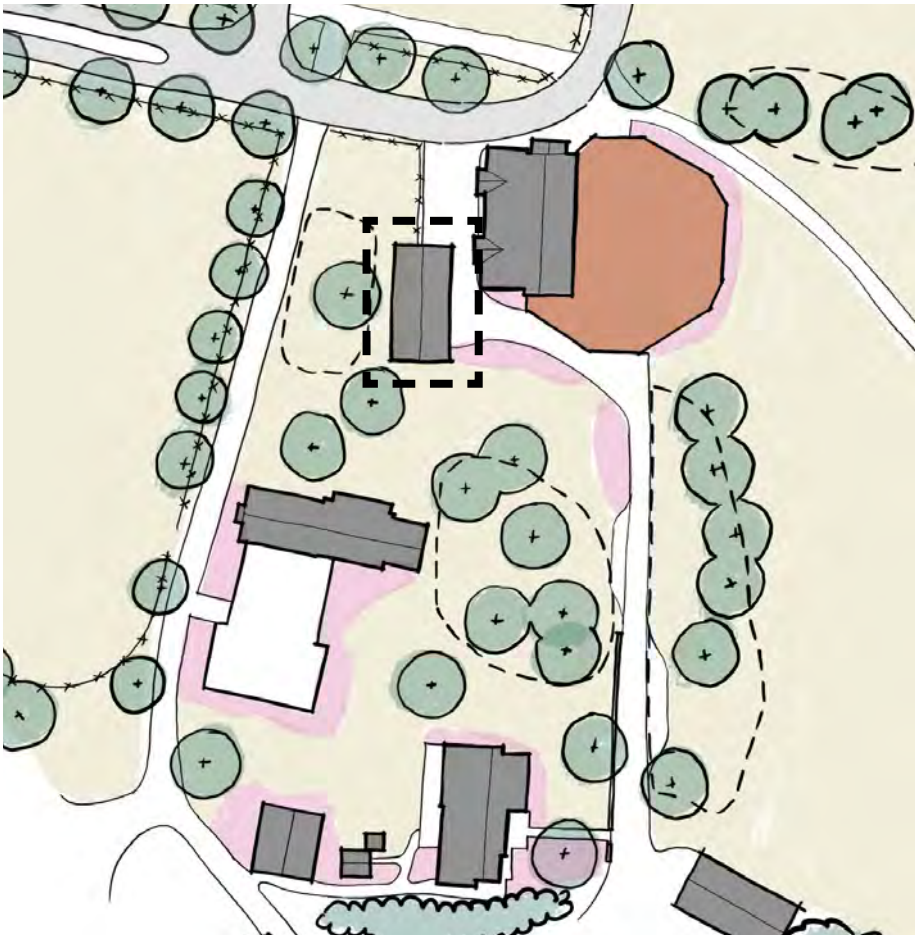


Figure A-24. Proposed visitor contact station within Barn.

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Section Cover photo: Carols at Wolf Trap, December 14, 1969 (Schlesinger Library, Radcliffe Institute, Harvard University)

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Terminology

Section Cover photo: ca. 1970s view of Filene Center exterior (National Park Service, Museum Resource Center, 1970s).

TERMINOLOGY

Specific terminology referenced in this document is provided below for ease of reference.

BP

BP (before present) is used as a temporal convention for cultural time periods up to 1000. After this date, no designation is provided.

CHARACTER-DEFINING FEATURE

A prominent or distinctive aspect, quality, or characteristic of a cultural landscape that contributes significantly to its physical character. Land use patterns, vegetation, furnishings, decorative details, and materials may be such features.

CONTRIBUTING AND NON-CONTRIBUTING FEATURES

CONTRIBUTING FEATURE

Significant individual elements or physical characteristics remaining from the period of significance, 1930-1984.

NON-CONTRIBUTING FEATURE

Individual features or physical characteristics constructed or emerging after 1984. Non-contributing features are considered compatible when they fit within the physical context of the historic period and do not impact the historic integrity of the property. Incompatible features are those that are not harmonious with the quality of the cultural landscape and, by virtue of their existence, can lessen the historic character.

CULTURAL LANDSCAPE

A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein) associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. The National Park Service identifies four types of cultural landscapes:

HISTORIC SITE

A landscape significant for its association with a historic event, activity or person.

HISTORIC DESIGNED LANDSCAPE

A landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person, trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes.

HISTORIC VERNACULAR LANDSCAPE

A landscape that evolved through use by the people whose activities or occupancy shaped it. Through social or cultural attitudes of an individual, a family, or a community, the landscape reflects the physical, biological, and cultural character of everyday lives. Function plays a significant role in vernacular landscapes.

ETHNOGRAPHIC LANDSCAPE

Area containing natural and cultural resources that associated people define as heritage resources, including plant and animal communities, geographic features, and structures.

CULTURAL LANDSCAPE REPORT

A cultural landscape report (CLR) documents the history and existing conditions of a cultural landscape, evaluates its significance according to the Secretary of the Interior's Standards, and provides design and management recommendations for the property.

FEATURE

The smallest element(s) of a cultural landscape that contributes to its significance and that can be the subject of a treatment intervention.

HISTORIC CHARACTER

The sum of all features, visual aspects, materials, and spaces associated with a cultural landscape's history. These qualities are often referred to as character-defining.

HISTORIC SIGNIFICANCE

The recognized importance a property displays when it has been evaluated, including when it has been found to meet National Register Criteria.

INTEGRITY

The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's period of significance. The seven qualities of integrity as defined by the National Register program are location, design, setting, feeling, association, materials, and workmanship.

LOCATION

Location is the place where the historic property was constructed or the place where the historic event occurred.

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

SETTING

Setting is the physical environment of a historic property.

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property.

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

LANDSCAPE CHARACTERISTICS

The tangible and intangible characteristics of a landscape that define and characterize the landscape and that, individually and collectively, give a landscape character and aid in understanding its cultural value. The cultural landscape at Wolf Trap National Park for the Performing Arts is documented and assessed according to these landscape characteristics:

NATURAL SYSTEMS AND FEATURES

Natural Systems and Features are those natural aspects that have influenced the development and physical form of the study area including geology, streams, and soils.

TOPOGRAPHY

Topography is the three-dimensional configuration of the landscape surface, characterized by slope and orientation.

SPATIAL ORGANIZATION

Spatial Organization is the arrangement of elements that define and create space through the ground, vertical, and overhead planes, including topography, vegetation, natural systems, and buildings and structures.

VIEWS

Views present a range of vision, natural or man-made.

CIRCULATION

Circulation includes features and materials that constitute systems of movement including vehicular routes, such as roads, and pedestrian routes, such as paths and trails.

VEGETATION

Vegetation is indigenous or introduced trees, shrubs, vines, ground covers, herbaceous plants, fields, and lawns.

BUILDINGS AND STRUCTURES

Buildings and Structures are three-dimensional man-made constructs such as houses, sheds, and privies.

SMALL-SCALE FEATURES

Small-scale features are human-scaled elements that provide specific functions at the site. These include both historic features related to land activities such as agricultural equipment, fences, and decorative landscape elements, as well as contemporary features placed by the NPS including signs and campsite furnishings.

ARCHEOLOGICAL SITES

Archeological sites are locations containing surface and subsurface remnants related to historic land use.

NATIONAL REGISTER OF HISTORIC PLACES

The official list of the nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archaeological resources.

NATIONAL HISTORIC LANDMARK

A district, site, building, structure, or object of national historical significance, designated by the Secretary of the Interior under authority of the Historic Sites Act of 1935 and entered in the National Register of Historic Places. A historic site may be important enough to receive designation as an NHL if it is the location with the strongest association with a turning point or significant event in American history; is the best location to tell the story of an individual who played a significant role in the history of the United States; is an exceptional representation of a particular building or engineering method, technique, or building type in the country; or provides the potential to yield new and innovative information about the past through archaeology.

PERIOD OF SIGNIFICANCE

The span of time for which a cultural landscape attains historical significance and for which it meets National Register criteria.

PRESERVATION

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and

sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

RECONSTRUCTION

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

REHABILITATION

The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

RESTORATION

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

TREATMENT ACTIONS

The following terminology is used in this CLR to describe recommended treatment actions.[1]

ADD

Add refers to the installation of new features required for new compatible use. Additions should be planned, designed, and installed to be clearly differentiated from the contributing features, so that these features are not radically changed, obscured, damaged, or destroyed.

AVOID

Avoid is to prevent the occurrence of an unnecessary "human caused" impact to the cultural landscape within reasonable circumstances.

CONSIDER

Consider is to evaluate if a treatment action should be undertaken.

MAINTAIN

Maintain refers to measures that sustain the form, integrity, and materials of features, either on a regular basis or as a non-recurring event.

MODIFY

Modify refers to a minor or partial change to a feature or landscape to allow for a new use while maintaining, its historical, cultural, or architectural character and/or contributing features.

PRESERVE

Preserve refers to those measures necessary to sustain the existing form, integrity, and materials of contributing features. It includes initial stabilization work, where necessary, as well as ongoing preservation maintenance and repair of historic materials and features.

PROVIDE

Provide is to make available the facilities and services necessary to support visitor experience within the cultural landscape.

REHABILITATE

Rehabilitate refers to the act or process of allowing compatible use through repair, alteration, or additions as long as those features that convey the historical, cultural, or architectural values are preserved.

REPAIR

Repair refer to those measures that are necessary to correct deteriorated, damaged, or faulty materials of features. These measures are more extensive than regular maintenance and undertake work necessary to bring a feature or area to good condition.

RETAIN

Retain refers to allowing a feature (contributing or non-contributing) to stay in place, without intervention or active management.

STABILIZE

Stabilize refers to those measures that require more work than standard maintenance practices, and are necessary to prevent further deterioration, failure, or loss of contributing features.

ENDNOTES

1 Adapted from Birnbaum and Peters, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*; National Park Service, "Workflows Definitions," http://www.nps.gov/dscw/definitions.htm; and Merriam-Webster's Collegiate Dictionary, 11th ed. Springfield, MA: Merriam-Webster, 2003, also available at http://www.merriam-webster.com

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U.S. Department of the Interior

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