

## Endnotes

- <sup>1</sup> Laura Wood Roper, *FLO: A Biography of Frederick Law Olmsted* (Baltimore: Johns Hopkins University Press, 1973), 475.
- <sup>2</sup> *Garden and Forest* (hereafter, *G&F*) 1 (1888): 267, 326–327; 3 (1890): 129; 4 (1891): 184; 10 (1897): 132.
- <sup>3</sup> *G&F* 1 (1888): 508; 6 (1893): 361–362; 8 (1895): 481–482.
- <sup>4</sup> *G&F* 10 (1897): 192.
- <sup>5</sup> Quoted in Roper, *FLO*, 404.
- <sup>6</sup> See *G&F* 2 (1889): 133; 3 (1890): 257; 7 (1894): 1; 10 (1897): 222.
- <sup>7</sup> The articles, as well as at least one *G&F* editorial written by Van Rensselaer (6 [1893]: 119–120), became the basis for her book, *Art Out-of-Doors: Hints on Good Taste in Gardening* (New York: Charles Scribner's Sons, 1893). In 1889, Van Rensselaer began a series of *G&F* articles on garden history.
- <sup>8</sup> *G&F* 1 (1888): 2.
- <sup>9</sup> The late 18th-century British landscape gardener Humphry Repton (who coined the term "landscape gardener") was a figure of considerable interest to American landscape architects in the 1880s. When J. C. Olmsted, Eliot, and others began to meet as an informal professional society at that time, they named their group the "Repton Club." Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: Harvard University Press, 1971), 386. Also see Humphry Repton, *The Art of Landscape Gardening*, ed. John Nolen (Boston: Houghton Mifflin Company, 1907).
- <sup>10</sup> *G&F* 1 (1888): 2, 14–15, 27, 38.
- <sup>11</sup> *Art Out-of-Doors* was republished in 1925, and many of Van Rensselaer's ideas were assimilated into Henry V. Hubbard and Theodora Kimball's standard textbook, *An Introduction to the Study of Landscape Design* (1917; rev. ed., New York: The Macmillan Company, 1929).
- <sup>12</sup> *G&F* 6 (1893): 531.
- <sup>13</sup> See *G&F* 1 (1888): 51–52, 481; 7 (1894): 261–262, 341–342; 10 (1897): 191–192.
- <sup>14</sup> *G&F* 6 (1893): 531.
- <sup>15</sup> *G&F* 9 (1896): 171; see Roper, *FLO*, 435.
- <sup>16</sup> See *G&F* 3 (1890): 85–86; 3 (1890): 109, 117–118; 7 (1893): 191.

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## THE FIELD OF LANDSCAPE-ART.

WE are constantly asked whether the profession of landscape-gardening offers a promising field for young men who are looking for some calling in life which will be useful and remunerative. We have always felt obliged to reply that there is comparatively small demand for the counsel of landscape-gardeners in this country . . . The prevalent idea is that his work is chiefly ornamental and that his province is to do about the same thing for the surroundings of a house that the decorative artist does for its interior when he selects the furniture, rugs and hangings and decided upon color-schemes and the like. That is, after an architect has built a house, it is considered proper to call in a landscape-gardener to plant some ornamental trees and shrubs about it and lay out paths and flowerbeds in order to beautify the grounds. . . . In fact, the beauty of the scene, which includes both the house and the grounds, should grow up from the general design and framework of the house and grounds as a place where all the varied necessities of the family in the way of health and happiness and home life are the first things considered. . . .

All this means that a landscape-gardener ought to be much more than a mere decorative planter. The successful designing of public parks or of private grounds for daily occupation means first of all the study of human wants—the necessities of men and women and children of various circumstances and conditions. A good artist must be primarily a man of sound judgment and he should have a cultivated mind, wide sympathies and catholic tastes. Reading and travel and scholarship can do for the designer in landscape all that they can accomplish for the architect. A man may be able to mass a shrubbery effectively or arrange a border of herbaceous plants with skill and yet not have a particle of that profounder art which was seen in the grouping of the great buildings at the Columbian Exposition, and the planning of that Court of Honor which was the crowning artistic success of Mr. Olmsted's life. This view of the case contemplates an ideal that is rarely attained, and it is because the work of real artists in this line is rarely seen and still more rarely appreciated that the very existence of such an art is practically ignored or denied. . . .

[Editorial. *Garden and Forest* 10 (1897): 161]