

Whitesbog Preservation Trust

NEWSLETTER

4th Quarter

www.whitesbog.org

2013

Birthplace of the Highbush Blueberry - Historic Center for Cranberry Innovation

Mary Vaux Walcott 1860-1940 American Artist and Naturalist



Mary Vaux Walcott is a name few would recognize today, and was perhaps a name that only a limited audience knew even in Walcott's own time, but she deserves to be better known. And ... she has a link to Whitesbog as we shall subsequently see.

The majority of this article is taken from public domain sources cited at the end of this article and from Walcott's magnum opus 'North American Wild Flowers'. (ed.)

Mary Vaux Walcott was born as Mary Morris Vaux (pronounced as 'vox') on July 31, 1860, into one of the oldest, wealthiest, and most prominent Quaker families in Philadelphia. Mary Morris Vaux received a set of watercolor paints at age eight and began experimenting with painting flowers. After graduating from the Friends Select School in Philadelphia in 1879, she worked at home and on the family farm. In 1887, when Vaux was in her twenties, she made her first visit to the Canadian Rockies in Western Canada, with her family. It was the first of many trips, and helped initiate her career. Her family was traveling on the recently completed Canadian Pacific Railway, en route to a stay at the

Glacier House (hotel), located on Rogers Pass in the Selkirk Mountains of British Columbia. On the trip, her brothers were primarily interested in studying the glaciers in the area, particularly the Illecillewaet, which they would photograph and measure over many years.

The beauty of the Canadian Rockies enthralled the family, and after that first trip, they spent all of their summer vacations in the mountains. It was during these trips that Vaux developed into an amateur naturalist, photographer, and mountain climber by spending time in the outdoors with her brothers. Eventually, she combined those interests with her lifelong love of painting. During one vacation, a botanist asked her to paint a watercolor of a rare blooming arnica.

(continued on page 2)



Franklinoa alatanaha



Mary Vaux Walcott prepares to photograph a wildflower specimen.

Encouraged by her result, she decided to concentrate on botanical illustration, spending much of her time painting watercolors of wild flowers. For many years, Vaux explored the rugged terrain on foot or horseback, seeking out significant flowering species to paint. In the process, she became an accomplished amateur botanist.

In the mountains, she also studied mineralogy with her brothers, and she assisted them in their detailed study of the glaciers of the Selkirk range near Glacier House and of the Wenkchemna, Yoho, and Victoria glaciers. Vaux also helped her brothers record the flow of glaciers in drawings, maps, surveys and photographs. Back home, they became members of the Photographic Society of Philadelphia, one of the oldest and most respected organizations of its kind in the United States.

In 1913, while on a research trip to the Canadian Rockies, Vaux met Charles Doolittle Walcott, an eminent geologist and invertebrate paleontologist who was conducting his own geological research. Walcott, was the secretary of the Smithsonian Institution in Washington, D.C. at that time, and had discovered the Burgess Shale fossils during an earlier visit to the Canadian Rockies.

In June of 1914, Mary Vaux, then 54, married Walcott. (Charles Walcott's second wife, Helena, had died in a train crash in Connecticut in 1911). Starting in 1915, the couple spent three to four months each summer in the Canadian Rockies. Charles Walcott continued his geological and paleontological research, while Mary painted hundreds of watercolor studies of native flowers.

Charles Walcott died in 1927. Mary Vaux Walcott nonetheless continued taking trips to the Canadian Rockies every summer until 1939. Mary Vaux Walcott died in St. Andrews, New Brunswick, on August 22, 1940.

In 1925, a selection of more than four hundred of Mary Walcott's illustrations was published by the Smithsonian Institution as '*North American Wild Flowers*'. Regarding her collection of watercolors, Mary Vaux Walcott wrote in the Foreword: "As time went on and the collection grew, botanists, artists, and others interested in flowers began to urge that the watercolor sketches should be permanently preserved and made available for students and lovers of the beautiful in Nature, before the dust of time faded and browned them to the hues of the pressed flowers of the herbaria. A survey of wildflower publications led to the decision that there was need for a finely illustrated work that would be of service pictorially to all professional and amateur botanists and designers, and to the larger group of lovers of wild flowers and the great out-of-doors. To many of these the living flowers are inaccessible, and their real beauty is unknown. No attempt has been made to create a text book with technical descriptions, or to illustrate all native American wild flowers, and only native plants have been included."

Only 500 first edition deluxe portfolios of '*North American Wild Flowers*' were produced, based on Walcott's original watercolors from her many trips across North America and the Canadian Rockies. Each entry consists of the reproduced life-sized watercolor plate and a brief description written by Walcott. The descriptions are mostly factual, but are sufficiently colloquial to let a bit of Walcott's enthusiasm and spark shine through. The prints from this set were a relatively large folio size, measuring approximately 11" x 14" and were printed on heavyweight woven paper. Each set consisted of 5 volumes comprising 400 lithographed plates in total, and was originally sold for \$500 - a considerable sum at that time, equivalent to approximately \$6,500 today.

This edition drew widespread praise and was called "the Audubon of botany." A library edition with smaller plates was also produced, with a print run of approximately 2,500 copies. Each print in this library edition measured approximately 9¼" wide by 12¼" long.

In '*North American Wild Flowers*', Mary Walcott said the following of her artwork: "Wild flowers were a joy and inspiration in the happy days of childhood when I was taught to observe and sketch them under the direction of a skilled artist. Years passed before a botanical friend at Glacier, British Columbia, asked me to portray a rare and perishable alpine flower so as to preserve its beauty, color, and graceful outline as a living thing. During succeeding seasons I painted other rare specimens until many of the "living flowers that skirt the eternal frost" in the wildflower gardens of the Canadian Rockies were transferred in color and form to the East, where sketches of the native woodland and meadow blossoms soon began to join them. During the past ten years I have spent from three to four months each season in the Canadian Rockies, where Dr. Walcott was carrying on geological explorations, covering in all more than five

thousand miles on the mountain trails. This afforded me a wonderful opportunity for intimate study of the flora, my aim being to collect and paint the finest specimens obtainable, and to depict the natural grace and beauty of the plant without conventional design. Many of the western sketches were made under trying conditions. Often, on a mountain side or high pass, a fire was necessary to warm stiffened fingers and body. In camp, the diffused light of the white tent was a great handicap, and considerable ingenuity was required to obtain a proper combination of light and shade. The paint box and pads found safe conveyance on the back of the saddle, except in unusual storms of rain or snow, and many times while waiting for the pack train to be made ready, a sketch was begun or completed. The short lives of the blooming plants definitely limit the number of sketches that can be made during a single field season, for many hours of work are necessary to finish a single sketch, and wild flowers wither quickly. A sharp frost in July or early August will ruin them, or an unusually warm, dry season or a cold, wet one will prevent flowering or kill the blossoms that have matured. For these reasons desirable specimens of many of the fragile alpine flowers are difficult to secure, and in some instances were seen in perfection but two or three times during the many seasons on the trail. The limited habitat of others made it necessary to take long rides and climb high above the timber line to procure them, and frequently no trails were available. Our sure-footed mountain ponies were a large factor in our success. Both the bloom and the fruit of a few trees have been sketched with the hope that these exquisite forms may be more observed and appreciated by nature lovers. The illustrations of eastern plants have been made from specimens collected as opportunity offered and from those contributed by many friends. All the sketches are life size.”

What link does Mary Vaux Walcott have to Whitesbog? Two plates of ‘*North American Wild Flowers*’ (Vol. II - Plate 124: Pyxie; *Pyxidantha barbulata*, and most notably, Vol. IV - Plate 244: Franklinia; *Franklinia alatamaha*) note that the specimens sketched were from Whitesbog, New Jersey. Additionally, Frederick V. Coville is thanked for assistance with the specimens of six other plates (#19, #25, #228, #229, #250, #400).

Did Elizabeth C. White and Mary Vaux Walcott meet? We don’t know for sure, but it’s hard to imagine not. They were contemporaries, and relatively close in age. In the period prior to the publication of ‘*North American Wild Flowers*’, if we consider, say, 1920 as a reasonable date, Walcott would have been 60, and Elizabeth C. White would have been 49. Having grown up in Philadelphia, it is quite likely that Mary Vaux Walcott made regular trips to this region from her home in Washington, D.C. During this same period, Frederick Coville made regular trips to Whitesbog and Walcott might well have made the trip to Whitesbog with him. At least one photograph shows Walcott taking photographs of specimens that were later used to complete

finished watercolors. A number of these composed photographs by Walcott still exist (see the photograph and watercolor plate of the Pasqueflower in Online Extras). Knowing this, it’s difficult to imagine Walcott using detached specimens carried from Whitesbog (or anywhere else for that matter) when she could view, collect, and photograph them in person. Walcott and White would have had much in common, their Quaker origins, and their interests in native plants and photography. They were also both spirited, independent women in an era when men dominated. If they were not friends, they should have been! ■

To see ‘*North American Wild Flowers*’ in its entirety, go to: <https://archive.org/> and search for Mary Vaux Walcott. (Direct links to the online versions of all five volumes can be found in the Online Extras section of this Newsletter on the Whitesbog Preservation Trust website). The plates below mention either Frederick Coville or Whitesbog.

- Volume I. Plate 19. Oconee-bells (*Shortia galacifolia*) – (Coville); Plate 25. Trumpetleaf (*Sarracenia flava*) – (Coville)
- Volume II. Plate 124. Pyxie (*Pyxidantha barbulata*) (Whitesbog)
- Volume III. Plate 228. Highbush blueberry (*Vaccinium corymbosum*) (Coville); Plate 229. Box huckleberry (*Gaylussacia brachycera*) (Coville)
- Volume IV. Plate 244. Franklinia (*Franklinia alatamaha*) (Whitesbog); Plate 250. Sweet pitcherplant (*Sarracenia rubra*) (Coville)
- Volume V. Plate 400. Catesby pitcherplant (*Sarracenia catesbaei*) (Coville)

A 1935 Smithsonian Institution book, ‘*Illustrations of North American Pitcher-Plants*’ includes 15 more of Walcott’s paintings, and may also be seen at <https://archive.org/> or via a link on our website Newsletter.

Currently, 791 watercolor illustrations by Walcott are in the collection of the Smithsonian American Art Museum, and excellent scans of these watercolors can be seen at its website:

<http://americanart.si.edu/collections/search/artwork/> (search Mary Vaux Walcott).

In 1953, the plates by Walcott were republished by Crown Publishing as ‘*Wild Flowers of America*’ using detailed plant descriptions by Harold William Rickett (of the New York Botanical Garden) and additional paintings by Dorothy Falcon Platt. ‘*Wild Flowers of America*’ subsequently went through numerous editions both as hardcover and paperback volumes. Sadly, however, ‘*Wild Flowers of America*’, lists only Beckett on its spine and (apparently) retains none of Walcott’s text.

Sources

- Walcott, M.V. 1925. *North American Wild Flowers*. The Smithsonian Institution. Washington, D.C. (5 volumes). <http://answers.com/topic/mary-vaux-walcott>
- http://en.wikipedia.org/wiki/Mary_Vaux_Walcott
- <http://studiobotanika.com/product-info.php?Avalanche-Lily-pid2802.html>

WHITESBOG EVENT SCHEDULE

For more information call (609) 893-4646,
e-mail us at WhitesbogPreservationTrust@comcast.net
or visit us on the web at www.whitesbog.org.

January

4 WPT Volunteer Workday 10 a.m. - 3 p.m.

Have fun with friends, working in the gardens, repairing trails, restocking the General Store and working around the Village. Lunch provided.

4 Whitesbog Village Tour 1 p.m.

Stroll the Historic Village, learn about Whitesbog's history, and visit Suningive, Elizabeth White's historic home, the worker's cottages and other buildings of Whitesbog's heritage. \$5 donation per person, reservations requested.

19 Tundra Swan Tour 10 a.m.

Get a closer look at these magnificent Arctic birds that winter in the Pinelands. \$10 donation per person, reservations required.

20 MLK Day of Service 10 a.m.

26 Moonlight Walk 7 p.m.

Wolf Moon. Listen to the night sounds of the Pines, learn about Whitesbog and experience the seasonal changes of the Pinelands. Walks are 3 to 5 miles long, and led by experienced leaders. \$5 donation per person, reservations requested.

February

1 General Store Re-opens 10 a.m. - 4 p.m.

The Store is open Saturdays and Sundays from 10 a.m. to 4 p.m. and by special request.

1 WPT Volunteer Workday 10 a.m. - 3 p.m.

(See January 4).

1 Whitesbog Village Tour 1 p.m.

\$5 donation per person. (See January 4).

9 Origami Comes to Whitesbog 1 p.m.

Learn the fine art of paper folding, with Origami expert Martie Burton and take home a treasure. \$10 donation per person, includes supplies.

15 Moonlight Walk 7 p.m.

Snow Moon. \$5 donation per person, reservations requested. (See January 26 listing for details).

16 Tundra Swan Tour 10 a.m.

Get a closer look at these magnificent Arctic birds that winter in the Pinelands. \$10 donation per person, reservations required.

March

1 WPT Volunteer Workday 10 a.m. - 3 p.m.

(See January 4).

1 Whitesbog Village Tour 1 p.m.

\$5 donation per person. (See January 4).

9 The 9th Annual 'Lines in the Pines' 10 a.m. - 4 p.m.

A celebration of Pine Barrens authors, artists and artisans! Over 50 talented Pine Barrens People will be on hand to sign their books, display their artwork or craft, play their music and share their love of the Pine Barrens! **Frog Rock Golf & Country Club, Hammonton, NJ. Free - Open to the Public!** Post-event dinner by reservation only (see 'Lines in the Pines' website).

15 Moonlight Walk 7 p.m.

Worm Moon. \$5 donation per person, reservations requested. (See January 26 listing for details).

23 Living History Tours 1 p.m. - 3 p.m.

Experience life in the 1920's and tour Whitesbog Village with the 'Cranberry King', Joseph J. White, his daughter, Elizabeth, and Charles Beckwith, played by historical interpreters. \$15 donation per person - reservations are required.

April

5 WPT Volunteer Workday 10 a.m. - 3 p.m.

5 Whitesbog Village Tour 1 p.m.

\$5 donation per person

6 Annual WPT Board Meeting 12 Noon

12 Moonlight Walk 7 p.m.

Fish Moon. \$5 donation per person, reservations requested. (See January 26 listing for details).

26 Emerging Plants Nature Walk 10 a.m.

Explore Suningive's gardens, the nearby bogs and surrounding Pineland areas with botanist, Mark Szutarski to discover and identify native plants as they begin their springtime display. \$5 donation per person, reservations requested.

27 Living History Tours 1 p.m. - 3 p.m.

Experience life in the 1920's and tour Whitesbog Village with the 'Cranberry King', Joseph J. White, his daughter, Elizabeth, and Charles Beckwith, played by historical interpreters. \$15 donation per person - reservations are required.

A New Year Message from the WPT President

Wow!!! What a cultivating and exhilarating year 2013 was at Whitesbog! It started with our standard programs -The Pinelands Short Course (March), and the Blueberry Festival (June), and continued with the planning and implementation of Founders Day (May) and a Legislative Luncheon (October). Also in October, in association with the Burlington County Women's Advisory Council, we held a Blueberry Bake-off for Elizabeth White's birthday. Throughout the year, we increased our number of living history events (and characters). All these events were extremely successful.

In our most recent initiative, The Trust has decided to take part in a national program for museums called StEPS. This is a self-assessment program for museums to help them meet national standards, dealing with mission, strategic planning, governance, stewardship of collections, historic structures and landscapes, interpretation, and management.

But most important in all of this is the fact that all of the programs that have been accomplished would NOT be successful, if it weren't for the wonderful dedicated volunteers and members that gave many hours to the Trust. Thank You! Thank You!!! We are looking forward to continued success.

Wishing Each of You and Your Families,
A Healthy and Happy 2014, - Stephanie Schrader -

2013-14 Board of Trustees

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Joseph Darlington 2nd V.P. Paul Detrick, Treas.
Richard Prickett, Sec.
John Joyce Ted Gordon Christine Lipsack
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Meetings Wednesdays at 6:30 p.m.

Jan. 22, Feb. 26, March 26, April 6 (10 a.m. - Board of Trustees)

April 6 (Noon - annual membership meeting)

Staff

Susan B. Phillips, Executive Director
Jennifer Rubeo, Bookkeeper/Assistant

Newletter

Mark Ehlenfeldt & Susan Phillips - Editors

Committees - 2013

Buildings & Restoration - John Joyce
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Marketing & Public Relations - Mark Ehlenfeldt
Interpretative Educ. & Archives - Ted Gordon
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Nominating - Stephanie Schrader
Membership - Jeanne Streiter
Personnel - Stephanie Schrader



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

Funding for the 2013 Whitesbog Blueberry Festival, a Local Arts Project, was made possible in part by the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts from a grant to the Burlington County Board of Chosen Freeholders, Department of Resource Conservation, Division of Parks.



The Whitesbog Preservation Trust has received a General Operating Support grant from the New Jersey Historical Commission (NJHC), a division of the Department of State, for fiscal year 2014.



Sleeping Field Mice Have Togetherness

Donald Culross Peattie in
"An Almanac for Moderns"

1st Edition, 1935, G.P. Putnam's Sons

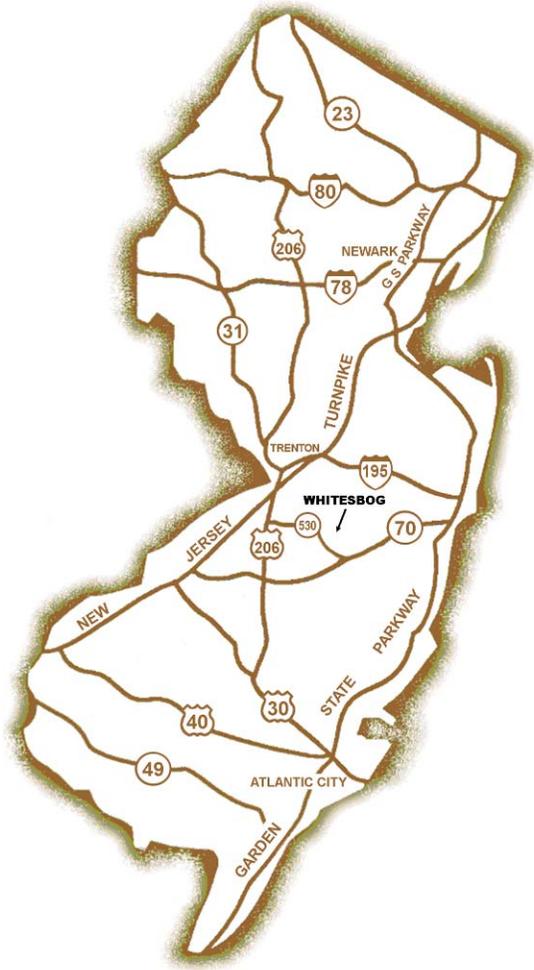
Time now for the long sleep of the four footed brethren. The frosty nights, the days so brief and so subdued, the cold and voiceless emptiness of the ruined woods, have warned the woodchucks, the pine mice, the chipmunks and the bats. And now in couples or in families, they creep away to their lairs.

When I am troubled with insomnia, I think not upon those foolish sheep, jumping heavily and wearily over a stile. I think instead of the sleep of the white-footed mice, in their burrows and hollows, warm flank to warm flank, clever little paws folded over sensitive noses and whiskers, as they doze away the days and nights together, secure in their retreat, contented with their lot.

They sleep as the plants sleep in their roots and bulbs. Their hearts beat so slowly that they scarce suffice to force the warm blood through the chilled limbs; minds are a blank, all hunger, desires, impulses and fears in abeyance for days and days, for weeks and weeks.

So do these little fellows sleep, five and ten at a time, fallen upon each other in little furry windrows of drowsiness.

© David Culross Peattie; reprinted courtesy of Trinity University Press. This appears in the book *An Almanac for Moderns*, \$19.95, published by Trinity University Press. For more information, please visit www.tupress.org.



Driving Directions:

From NJ Turnpike

Take Exit 7 to Rt. 206 South to intersection of Rt. 206, Rt. 38 and Rt. 530. (Landmarks - Vincentown Diner and White Dotte)
 Turn East onto Rt. 530 and follow to mile marker 13. (Landmarks – You will go through the towns of Pemberton & Browns Mills, passing Burlington County College on the right.)
 Turn left onto Whitesbog Road. Parking lot on the left.

From PA Turnpike

Travel to NJ Turnpike North and follow above instructions.

From 206 South

Travel North to circle intersection with Rt. 70.
 Travel East on Rt. 70 to Rt. 530. (Rt. 530 is between mile markers 33 & 34.)
 Travel West on Rt. 530 for one mile to mile marker 13.
 Turn right onto Whitesbog Road. Parking lot is on the left.

From 206 North

Travel South to intersection of Rt. 206, Rt. 38 and Rt. 530.
 Turn East onto Rt. 530 and follow to mile marker 13.
 Turn left onto Whitesbog Road. Parking lot is on the left.

From Philadelphia

From Ben Franklin Bridge, take Rt. 38 East, crossing over Rt. 206 and onto Rt. 530 East.
 Travel East onto Rt. 530 and follow to mile marker 13.
 Turn left onto Whitesbog Road. Parking lot is on the left.

The Trust Office and Welcome Center is across from the parking lot in the first workers cottage.



Visit our website: WWW.WHITESBOG.ORG or call: 609.893.4646



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Online extras start here!

Links to the individual volumes of 'Wild Flowers of North America' and
'Illustrations of North American Pitcherplants'

Volume I	https://archive.org/details/NorthAmericanwilWalc
Volume II	https://archive.org/details/NorthAmericanwilWalc
Volume III	https://archive.org/details/NorthAmericanwilWalc
Volume IV	https://archive.org/details/NorthAmericanwilWalc
Volume V	https://archive.org/details/NorthAmericanwilWalc
Pitcherplants	https://archive.org/details/illustrationsofn00walc



*Mary Vaux Walcott and Charles Doolittle
Walcott, date unknown.
© Smithsonian Institution Archives
Image SIA2014-00556*



*Mary Vaux Walcott standing in front of
the Burgess Pass, photographed by
Charles Walcott, date unknown.
© Smithsonian Institution Archives
Image 2004-22992*



*Pasqueflower or prairie crocus, photographed by Mary M. Vaux in the Canadian Rockies, ca. 1910.
© Whyte Museum of the Canadian Rockies
Vaux family fonds (V653/PS-164)*

Note uppermost flowerbud scape and compare to figure below.

*Pulsatilla ludoviciana, American pasqueflower
(Volume II, Plate 96) in 'Wild Flowers of North
America' by Mary Vaux Walcott.*

