

The Land of Promises and Misfortune
Stoddartsville's Rise and Demise

Exhibit Proposal by:

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Introduction

Project Description

This is a complete exhibit proposal using artifacts from Stoddartsville, a 19th-century gristmill village in Pennsylvania. In this design, the luxury of the founding family's lifestyle contrasts with the simplicity of the remains of the millworkers' cabins. As well as this obvious difference between classes, the proposal also addresses the ideas of environment and time-period to situate this exhibit within viewers' minds. This exhibit will be in Stoddartsville and open to the general public with special recognition of the importance to the local community and landowners.

Objectives

- I. To Preserve.** There are three primary goals of this exhibit. One is to preserve the artifacts and history of Stoddartsville and the people who lived and worked there. While the exhibit's content will articulate the history of Stoddartsville, the conclusion will also address Stoddartsville as an ongoing historical archaeology site. The combination between past and present will center the visitor on the importance of preservation.
- II. To Teach.** A second goal is to educate the visitors on four primary topics: archaeology, gristmill labor, class differences, and the impact of the environment on a site. Each topic highlights the challenges in presenting historical information with limited written historical records. However, the exhibit stands as an example of embracing nontraditional historical sources, i.e. archaeological materials, as evidence.
- III. To Embrace.** The final objective is to embrace and accept the challenges of a lost site. Other than foundations and fractured artifacts, much of the original Stoddartsville burned to the ground in an 1875 forest fire. In addition, the mansion also burned down in the 1950s. Thus, the built environment and material culture provide the only true connection to this lost community.

Stakeholders

For our project, there are two stakeholders. One is Dr. Khori Newlander, an anthropology professor at Kutztown University who gave us permission to use the artifacts. Our other stakeholder is the Kerrick family, who own the land that makes up Stoddartsville. They are also the owners of the artifacts being stored at Kutztown University.

Exhibit Structure

Introduction

The exhibit will have four sections: Mansion, Mill, Misfortune, and Today. Each section includes a main text panel, artifact displays, and narrative text panels. Two sections of the exhibit also include interactive displays. The text panels differentiate between the four sections by using different colors. Each section represents either major buildings or significant events. This is also a largely chronological organization of the materials, although some displays do not entirely fit within one chronological category. Below is a breakdown of the major pieces included in each section of the exhibit. [Refer to Appendix A for an overview of the exhibit layout]

Layout

Promise

Mansion

Global Dinnerware

Worldwide Connections

Kitchen Necessities

Small Things Forgotten

Enlarged Newspaper: The Maples

Mill

Interactive Display: Gristmill Model

Millhand Cottages

Nails

Misfortune

Melted Dreams

Raining Glass

Enlarged Newspaper: A Woman Perishes in the Flames

Interactive Display: Dig it!

Today

Sculpture

Archaeology Photos

Text Panels

Main Panel Text

Each panel includes a main title located on the right side of the panel. The remaining section of the panel contains the main text for that section. The panel texts are as follows. [See Appendix C for visualizations of the panels]

Promise

Along the Lehigh River once stood the early 19th-century milling village of Stoddartsville. John Stoddart, a wealthy businessman from Philadelphia, hoped to create an industrial center at Stoddartsville. This village shipped resources produced in northeast Pennsylvania to markets in Philadelphia (Sheehan 1988). In support of his vision, Stoddart built a high-volume grist mill in 1815, followed quickly by a sawmill, general store, inn, church, mansion, and workers' cabins.

Stoddart's grand plan involved buying grain in Wyoming Valley and transporting it via the Easton-Wilkes Barre Turnpike to Stoddartsville. At the grist mill, the workers ground the grain into flour then shipped it to Philadelphia using the Lehigh and Delaware rivers. In hopes of wealth and prosperity, Stoddart took the leap investing in Pennsylvania's western frontier.

Explore Stoddartsville, from the land of promises to its ultimate demise beginning with Stoddart's financial ruin and the forest fire of 1875.

Mansion

Built in 1815, the mansion served as a residence for John Stoddart's son Isaac. Nicknamed "The Maples," it was a colonial-style, two-story house consisting of four large rooms surrounding a central stair and hall. The Works Progress Administration (WPA) in the 1930s recognized the mansion as a significant piece of American architecture.

"The Maples" changed ownership several times and came into Lewis Stull's possession in the 1840s. During the forest fire of 1875, the Stull family placed wet carpet over the roof to save the mansion. The Stull family opened the mansion to paying summer guests starting in 1900 inspired the later development of Stoddartsville as a location for summer cottages. His unmarried children lived in the mansion until a

second fire destroyed it in the 1950s. Stone foundation ruins and cellar holes are all that remain visible of “The Maples” today.

Mill

Stoddart’s grist mill was one of the most ambitious structures on the Lehigh River. The mill, built on a bedrock ledge with massive stone walls, was five stories tall. This expensive structure, not only in size but technology, may have been the most expensive improvement in the county at the time. The patented Oliver Evans automation design used a waterwheel to turn gears inside the mill grinding the grain into flour.

Stoddart intended the mill for mass production and employed many of Stoddartsville’s villagers as millhands. Workers lived in a row of small stone cottages near the stone sawmill downstream. Based on the archaeological record, most information on the mill comes from the millhand cottage remains.

Misfortune

Unfortunately, Stoddart’s plan for the village failed. The Lehigh Navigation and Coal Company fell through on their promises to add canal locks to the Lehigh River. Rising shipping costs from the Wyoming Valley to Philadelphia without the use of the Lehigh River forced Stoddart to sell his land in the 1820s.

In 1835, Stoddartsville experienced a reawakening sparked by the coal industry’s need for cheap lumber. To meet this demand, residents and investors quickly constructed a sawmill. Unfortunately, a devastating forest fire in 1875 destroyed the town, leaving only the mansion.

Today

In the years following the fire, Stoddartsville became a popular retreat from city life. Today, Stoddartsville remains a quiet summer getaway. Although Stoddart’s vision for his village failed, this isolated area holds an undisturbed archaeological record for future generations to uncover.

Through the archaeological record, Kutztown University of Pennsylvania’s Anthropology and Sociology students engage with the historical community of Stoddartsville. The university

partners with the Kerrick family and the Stoddartsville Preservation Society in a continued effort to preserve Stoddartsville's past.

Artifacts Displays

Each panel includes the main section title located on the bottom of the panel. Each artifact in the displays has a number for identification, and each number on the panel refers to information regarding that object. [See Appendix B for visualizations of the artifact displays]

Global Dinnerware

1. Whiteware plate with pink rose and vine design on the lip and gilded rim, n.d.
2. Jessamine J. Wedgwood creamware plate with delicate brown floral transferware pattern, produced in England, c. 1840.
3. Whiteware saucer with floral vine pattern on lip, produced by Moritz Zdekauer in Bohemia in the early 1900s.
4. Whiteware tea cup with floral vine pattern around the outside of the cup, produced by Moritz Zdekauer in Bohemia in the early 1900s.
5. Whiteware plate with blue floral transferware pattern, produced by Petrus Regout Maastricht Oriental, “The Royal Sphinx Company,” in Maastricht, Holland, c. 1880-1890.
6. Spaulding & Company spoon manufactured in Chicago, Illinois between 1880 and 1973.
7. Whiteware plate with floral vine pattern on lip, produced by Moritz Zdekauer in Bohemia in the early 1900s.
8. Two-pronged fork with wooden handle, n.d. The earliest table forks had two straight and longish tines developed to hold large pieces of meat.
9. Nippon (English spelling for “Japan” in Japanese) porcelain saucer hand painted floral pattern with raised branch design on lip. Artisans stamped “Nippon” onto international imports from Japan due to the McKinley Tariff Act forbidding imports not marked, stamped, or branded with legible English words.
10. Clear stemware wine glass with starburst cut base and stem, n.d.

Kitchen Necessities

1. Whiteware jar with scalloped cut lip with two small handles on jar neck, n.d.

2. Tooth cut glass bowl, n.d.
3. Consolidated Fruit Jar Company, New York mason jar lid. As mason jar patents were about to expire Louis R. Boyd and John L. Mason formed a corporation in 1871 to renew the patents and retain control of the mason fruit jars.
4. Moore's fruit Blue Glass mason jar lid, "Patented Dec. 3d 1861." John M. Moore & Co. and J.B. Wilson's airtight fruit jar was patented in 1861. The factory was located in Fislerville, New Jersey.
5. Milk glass Genuine Boyd cap for mason jars. Lewis R. Boyd of New York developed a cap to prevent corrosion in metal lids and received a patent on March 30, 1869 for his invention. The cap prevents fruit stored in the jars from tasting metallic.
6. Glass Pitcher with screw top, n.d.
7. Redware with yellow slip decoration. This is a basic utilitarian pottery produced in the American colonial time and continued to be in production well into the mid-nineteenth century.

Small Things Forgotten

1. Assorted Buttons: Top row: small flat shell button with four holes, flat metal button with one hole. Second row: decorative blue shank button, metal shank button, n.d.
2. Metal skeleton key, n.d.
3. 1865 Indian Head Penny minted c. 1859-1909 and designed by James Longacre. His design sparked rumors that the woman depicted was his daughter in a native headdress.
4. Liberty Coronet Head large cent coin minted c. 1808-1839 and designed by Robert Scot with a left-facing Lady Liberty with a crown. The design of the coin underwent revision in 1808 and 1816.
5. 1909 Indian Head Penny minted c. 1859-1909 and designed by James Longacre.
6. Ivory toothbrush with "Little Blue Eyes" stamped on the handle. Note the drilled holes at varying distances from one another. This suggests the maker made the holes with a bow drill prior to 1874.
7. Small medicine bottle. This utility type of bottle dates from 1850-1860. These types of bottles were the standard ware doctors throughout the United States used to bottle their own medicines prior to stamped label medicine bottles.

8. T. D. clay tobacco pipes, named after the English pipemaker Thomas Dormer, first appeared in 1755. The T.D. label on the pipe came to stand for the style of pipe. This pipe has a circle of thirteen stars surrounding the letters T.D. As the stars represent the thirteen original colonies of the United States, sellers and smokers called these pipes as “Patriotic pipes”.
9. Pond’s cold cream milk-glass jar, c. 1920-1950s. Pond’s is a skincare company that started in 1846 and is still in business today.
10. Small ceramic doll with molded curly blonde hair, n.d.

Millhand Cottages

1. Redware sherds with lead slip. This is a basic utilitarian pottery produced in the American Colonies and continued to be in production well into the mid-nineteenth century.
2. Brown clay pottery sherds painted black, n.d.
3. Whiteware sherds, n.d.
4. Anthracite coal. People began to heat their homes with coal in the 1820s.
5. White clay tobacco pipe with floral design on bowl, n.d.
6. Brownware sherds, n.d.
7. Stoneware handle, n.d. .Stoneware was a common household pottery type during the 1800s.
8. Colorless bottleneck, n.d.
9. Brick, n.d.

Nails

Nails held the entirety of each millhand’s wood cottage together. This display contains a selection of nails obtained from the original site of the millhand cottages. Weathering through rain, snow, and wind, these nails oxidized, covering the nail in rust.

Melted Dreams

These pieces consist of melted pottery and glass that merged together when “The Maples” burned down in the 1950s. The fragments transformed from their original shapes to these unique and unidentifiable structures during the fire.

Raining Glass

Glass melts at 2600°F. The fires surrounding Stoddartsville decimated the entire village. This glass display features a selection of the melted glass fragments found at the site of the original Stoddartsville mansion.

Additional Text Panels and Enlarged Image Captions

Each panel includes the main section title located on the bottom of the panel. The panel then adds to the narratives of the exhibit, providing background information related to the displays. [See Appendix D for visualizations of the text panels and enlarged images]

Back Wall Image

Citation: Phillippy, Jessica. *Stoddartsville Grist Mill and The Great Falls of the Lehigh River*. Photograph. Stoddartsville, June 2017.

Worldwide Connections

The Stoddarts and Stulls who lived in the mansion had access to goods from all over the world. The general store just across the road from the mansion provided the families of the mansion with anything they could imagine and order by mail.

Enlarged Newspaper: The Maples

Citation: Appel, John C., *et al. History of Monroe County, Pennsylvania, 1725-1976*, Vol. I. East Stroudsburg: Pocono Hospital Auxiliary, 1976.

Enlarged Newspaper: A Woman Perishes in the Flames

Citation: "A Woman Perishes in the Flames," *The Tribune*, Scranton, PA, 22 May 1875.

Archaeology Photos

Picture 1: Kutztown University students excavate in the breezeway of "The Maple's" Mansion. Lindsey Becker digs through the next stratum layer as Tom Middlebrooks bags artifacts. In the background, Carly Plesic and Sam Luskin screen dirt to find smaller artifacts.

Citation: Newlander, Khori. *Students Hard at Work in The Maples' Breezeway*. Photograph. Stoddartsville, June 2017.

Picture 2: Kutztown Students Tabitha Martinez and Haley Grebousky excavate in the southwest corner of “The Maples” Mansion basement.

Citation: Newlander, Khor. *Students Excavating in Southwest Corner of The Maples*. Photograph. Stoddartsville, June 2017.

Picture 3: Kutztown students Tabitha Martinez, Ruben Rumbolo, Ashley Lewis, and Danielle Cannon excavate in the northwest corner of “The Maples” Mansion basement.

Citation: Newlander, Khor. *Students Excavating in Northwest Corner of The Maples*. Photograph. Stoddartsville, June 2017.

Picture 4: Kutztown students Sam Luskin, Kha Nguyen, and Annastasia Soto continue to excavate in search of the millhand cottages.

Citation: Newlander, Khor. *Students Excavating at the Millhand Cottages*. Photograph. Stoddartsville, June 2019.

Interactive and Sculpture Displays

Mill Interactive Display

The Interactive Display at the beginning of the Mill section endeavors to provide an insight into the traditional workings of a gristmill. This display includes a model mill where a visitor can spin the waterwheel that would then spin the gears of the interior of the model mill. Next to the model would be a sign with the model title, artist name, date of creation, and materials used.

The model will sit on a pedestal. The top of the pedestal includes a flowing river and the rocky bank next to it. The water wheel would turn partly through the top of the pedestal to look as though it was turning by the water. The mill would have walls on all sides with an open top to allow a view into the inner workings of the mill. [See Appendix E for a visualization of the gristmill model and text panel]

Gristmill Model text panel reads:

“Gristmill Model”

“Gristmills used a waterwheel to power a series of gears inside the millhouse. Once the wheel turned, the millhands assisted in grinding the grain into a fine powder: flour. Stoddartsville’s gristmill looked similar to this model. See if you can get the wheel to turn!”

This display would be at the beginning of the “Mill” section of the exhibit. It would provide a simple and visual example of a 19th century gristmill. This would also allow the visitors an opportunity to engage with the information they learned about Stoddartsville’s original gristmill. Additionally, its location within the exhibit allows the visitor to gain an understanding of the environment with which the mill hands would engage on a daily basis.

Misfortune/Today Interactive Display

The Interactive Display at the end of the Misfortune section of the exhibit includes a table with a 2 inch deep inset. It is half full of sand and includes 16 plastic versions of ceramics hidden underneath the sand. On the sides of the table, there are small shelves that include 5 artifact brushes and 5 small shovels. In the middle of the table, there is a sign that says the following: “Dig In!”

On each of the corners of the table, there is a flip book of each of the 8 types of artifacts in the display with a short description of each object. [See Appendix E for visualizations of the corner flipbooks]

This display would be at the end of the “Misfortune” section of the exhibit and at the beginning of the “Today” section. It would provide a simplified version of artifact excavation. This will allow visitors to gain insight into the process of obtaining this collection as well as allow for an interactive experience with objects similar to those displayed throughout the exhibit. It endeavors to inspire a sense of exploration and appreciation of the objects and history.

Sculpture Display

The Sculpture Display will be a commissioned sculpture of a tree with roots expanding into the ground, disrupting a few stray bricks. This display is at the center of the “Today” section of the exhibit. It provides a connection to the modern appearance of Stoddartsville as an opportunity to connect with nature. It endeavors to inspire a connection with nature and the environment, which is also one of the exhibit’s secondary themes.

The text panel associated with the sculpture display includes: the title of the art piece, the artist name, the materials used, and the date of creation.

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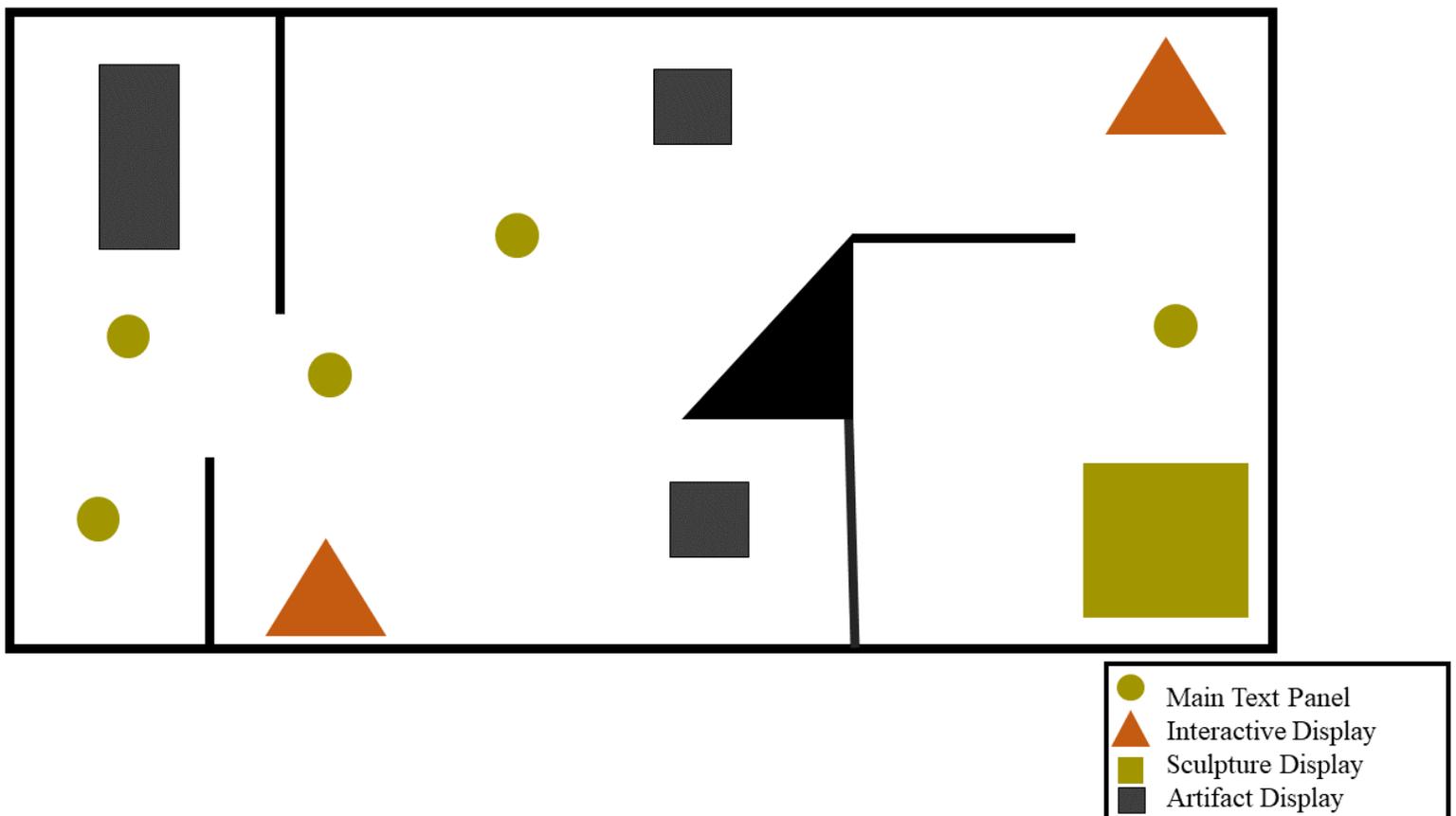
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Appendix A: Exhibit Outline

Visitors enter the exhibit by starting at the entrance text panel: Promise. By passing this panel, they then enter the “Mansion” section of the exhibit. The Mansion main panel lies in front of a table display, and there are artifact displays on the east and west walls for them to observe. The entire back wall of the exhibit consists of an enlarged photograph of modern-day Stoddartsville centered on the waterfall of which visitors can view from any section of the exhibit. At the end of the first section of the exhibit guests come to another main panel, the “Mill” panel. Next to the main text panel is the gristmill interactive model with which they can explore the inner workings of a gristmill. Beyond the model, visitors can see a pedestal with the nails display as well as an additional artifact display in the wall between the model and the pedestal. Circling around the nail display, the next main text panel “Misfortune” lies in the center of the outgoing walkway. There is an artifact display on the left wall as well as the pedestal display of melted glass to the right. Additionally, guests can view an enlarged newspaper article on the angled wall to the right of the main panel. In the corner of this section of the exhibit, visitors and their children can play in the “Dig it!” interactive. Exiting this area, guests can view the final main text panel, “Today,” with the tree sculpture behind it. Following the walkway to the right, they can see images of students excavating and images of modern Stoddartsville on the walls until the exit.



Global Dinnerware

1. Whiteware plate with pink rose and vine design on the lip and gilded rim, n.d.
2. Jessamine J. Wedgwood creamware plate with delicate brown floral transferware pattern, produced in England, c. 1840.
3. Whiteware saucer with floral vine pattern on lip, produced by Moritz Zdekauer in Bohemia in the early 1900s.
4. Whiteware tea cup with floral vine pattern around the outside of the cup, produced by Moritz Zdekauer in Bohemia in the early 1900s.
5. Whiteware plate with blue floral transferware pattern, produced by Petrus Regout Maastricht Oriental, “The Royal Sphinx Company,” in Maastricht, Holland, c. 1880-1890.
6. Spaulding & Company spoon manufactured in Chicago, Illinois between 1880 and 1973.

STODDARTSVILLE MANSION

Global Dinnerware

7. Whiteware plate with floral vine pattern on lip, produced by Moritz Zdekauer in Bohemia in the early 1900s.
8. Two-pronged fork with wooden handle, n.d. The earliest table forks had two straight and longish tines developed to hold large pieces of meat.
9. Nippon (English spelling for “Japan” in Japanese) porcelain saucer hand painted floral pattern with raised branch design on lip. Artisans stamped “Nippon” onto international imports from Japan due to the McKinley Tariff Act forbidding imports not marked, stamped, or branded with legible English words.
10. Clear stemware wine glass with starburst cut base and stem, n.d.

STODDARTSVILLE MANSION

Kitchen Necessities:



Kitchen Necessities

1. Whiteware jar with scalloped-cut lip and two small handles on jar neck, n.d.
2. Tooth cut glass bowl, n.d.
3. Consolidated Fruit Jar Company, New York mason jar lid. As mason jar patents were about to expire, Louis R. Boyd and John L. Mason formed a corporation in 1871 to renew the patents and retain control of the mason fruit jars.
4. Moore's Fruit Blue Glass mason jar lid, "Patented Dec. 3d 1861." John M. Moore & Co. and J.B. Wilson patented their airtight fruit jar in 1861. They made fruit jars from their factory in Fislerville, New Jersey.

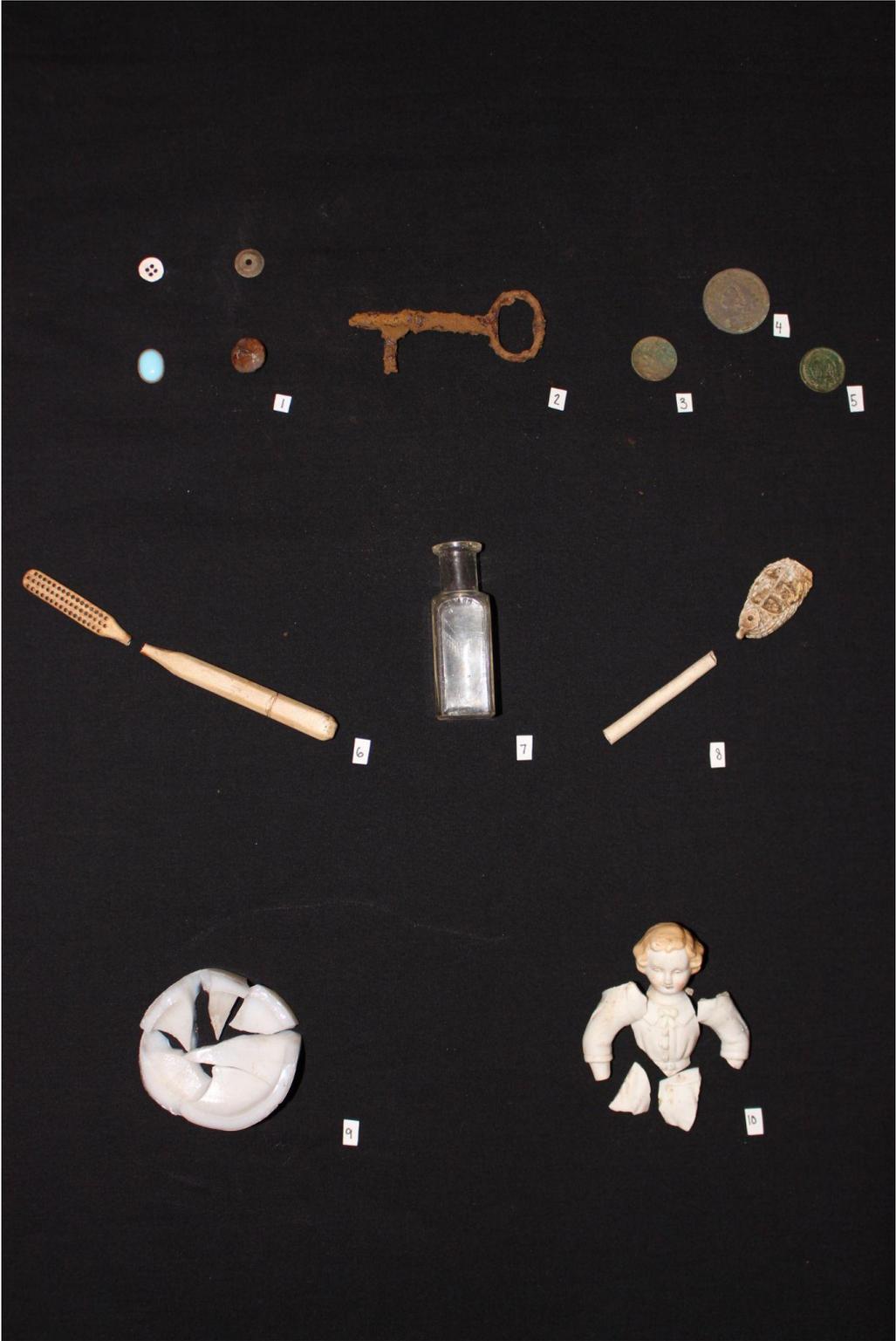
STODDARTSVILLE MANSION

Kitchen Necessities

5. Milk glass Genuine Boyd cap for mason jars. Lewis R. Boyd of New York developed a cap to prevent corrosion in metal lids and received a patent on March 30, 1869 for his invention. The cap prevents fruit stored in the jars from tasting metallic.
6. Glass Pitcher with screw top, n.d.
7. Redware with yellow slip decoration. This is a basic utilitarian pottery produced in the American colonial time and well into the mid-nineteenth century.

STODDARTSVILLE MANSION

Small Things Forgotten:



Small Things Forgotten

1. Assorted Buttons: Top row: small flat shell button with four holes, flat metal button with one hole. Second row: decorative blue shank button, metal shank button, n.d.
2. Metal skeleton key, n.d.
3. 1865 Indian Head Penny minted c. 1859-1909 and designed by James Longacre. His design sparked rumors that the woman depicted was his daughter in a native headdress.
4. Liberty Coronet Head large cent coin minted c. 1808-1839 and designed by Robert Scot with a left-facing Lady Liberty with a crown. The design of the coin underwent revision in 1808 and 1816.
5. 1909 Indian Head Penny minted c. 1859-1909 and designed by James Longacre.
6. Ivory toothbrush with “Little Blue Eyes” stamped on the handle. Note the drilled holes at varying distances from one another. This suggests the maker made the holes with a bow drill prior to 1874.

STODDARTSVILLE MANSION

Small Things Forgotten

7. Small medicine bottle. This utility type of bottle dates from 1850-1860. These types of bottles were the standard ware doctors throughout the United States used to bottle their own medicines prior to stamped label medicine bottles.
8. T. D. clay tobacco pipes, named after the English pipemaker Thomas Dormer, first appeared in 1755. The T.D. label on the pipe came to stand for the style of pipe. This pipe has a circle of thirteen stars surrounding the letters T.D. As the stars represent the thirteen original colonies of the United States, sellers and smokers called these pipes as “Patriotic pipes”.
9. Pond’s cold cream milk-glass jar, c. 1920-1950s. Pond’s is a skincare company that started in 1846 and is still in business today.
10. Small ceramic doll with molded curly blonde hair, n.d.

STODDARTSVILLE MANSION

Millhand Cottages:



Millhand Cottages

1. Redware sherds with lead slip. This is a basic utilitarian pottery produced in American Colonies and continued to be in production well into the mid-nineteenth century.
2. Brown clay pottery sherds painted black, n.d.
3. Whiteware sherds, n.d.
4. Anthracite coal. People began to heat their homes with coal in the 1820s.
5. White clay tobacco pipe with floral design on bowl, n.d.
6. Brownware sherds, n.d.
7. Stoneware handle, n.d. Stoneware was a common household pottery type during the 1800s.
8. Colorless bottleneck, n.d.
9. Brick, n.d.

STODDARTSVILLE MILL

Nails:



Nails

Nails held the entirety of each millhand's wood cottage together. This display contains a selection of nails obtained from the original site of the millhand cottages. Weathering through rain, snow, and wind, these nails oxidized, covering the nail in rust.

STODDARTSVILLE MILL

Melted Dreams:



Melted Dreams

These pieces consist of melted pottery and glass that merged together when “The Maples” burned down in the 1950s. The fragments transformed from their original shapes to these unique and unidentifiable structures during the fire.

STODDARTSVILLE MISFORTUNE

Raining Glass:



Raining Glass

Glass melts at 2600°F. The fires surrounding Stoddartsville decimated the entire village. This glass display features a selection of the melted glass fragments found at the site of the original Stoddartsville mansion.

STODDARTSVILLE MISFORTUNE

Appendix C: Main Text Panels

Stoddartsville

Along the Lehigh River once stood the early 19th-century milling village of Stoddartsville. John Stoddart, a wealthy businessman from Philadelphia, hoped to create an industrial center at Stoddartsville. This village shipped resources produced in northeast Pennsylvania to markets in Philadelphia. In support of his vision, Stoddart built a high-volume grist mill in 1815, followed quickly by a sawmill, general store, inn, church, mansion, and workers' cabins.

Stoddart's grand plan involved buying grain in Wyoming Valley and transporting it via the Easton-Wilkes Barre Turnpike to Stoddartsville. At the grist mill, the workers ground the grain into flour then shipped it to Philadelphia using the Lehigh and Delaware rivers. In hopes of wealth and prosperity, Stoddart took the leap investing in Pennsylvania's western frontier.

Explore Stoddartsville, from the land of promises to its ultimate demise beginning with Stoddart's financial ruin and the forest fire of 1875.

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The Maples

Built in 1815, the mansion served as a residence for John Stoddart's son Isaac. Nicknamed "The Maples," it was a colonial-style, two-story house consisting of four large rooms surrounding a central stair and hall. The Works Progress Administration (WPA) in the 1930s recognized the mansion as a significant piece of American architecture.

"The Maples" changed ownership several times and came into Lewis Stull's possession in the 1840s. During the forest fire of 1875, the Stull family placed wet carpet over the roof to save the mansion. The Stull family opened the mansion to paying summer guests starting in 1900 inspired the later development of Stoddartsville as a location for summer cottages. His unmarried children lived in the mansion until a second fire destroyed it in the 1950s. Stone foundation ruins and cellar holes are all that remain visible of "The Maples" today.

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Stoddartsville Millhands

Stoddart's grist mill was one of the most ambitious structures on the Lehigh River.

The mill, built on a bedrock ledge with massive stone walls, was five stories tall. This expensive structure, not only in size but technology, may have been the most expensive improvement in the county at the time. The patented Oliver Evans automation design used a waterwheel to turn gears inside the mill grinding the grain into flour.

Stoddart intended the mill for mass production and employed many of Stoddartsville's villagers as millhands. Workers lived in a row of small stone cottages near the stone sawmill downstream. Based on the archaeological record, most information on the mill comes from the millhand cottage remains.



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Stoddartsville's Demise

Unfortunately, Stoddart's plan for the village failed. The Lehigh Navigation and Coal Company fell through on their promises to add canal locks to the Lehigh River. Rising shipping costs from the Wyoming Valley to Philadelphia without the use of the Lehigh River forced Stoddart to sell his land in the 1820s.

In 1835, Stoddartsville experienced a reawakening sparked by the coal industry's need for cheap lumber. To meet this demand, residents and investors quickly constructed a sawmill. Unfortunately, a devastating forest fire in 1875 destroyed the town, leaving only the mansion.

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Stoddartsville Archaeology

In the years following the fire, Stoddartsville became a popular retreat from city life. Today, Stoddartsville remains a quiet summer getaway. Although Stoddart's vision for his village failed, this isolated area holds an undisturbed archaeological record for future generations to uncover.

Through the archaeological record, Kutztown University of Pennsylvania's Anthropology and Sociology students engage with the historical community of Stoddartsville. The university partners with the Kerrick family and the Stoddartsville Preservation Society in a continued effort to preserve Stoddartsville's past.

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Appendix D: Additional Panels & Enlarged Image Captions

Back Wall Image



Worldwide Connections

The Stoddarts and Stulls who lived in the mansion had access to goods from all over the world. The general store just across the road from the mansion provided the families of the mansion with anything they could imagine and order by mail.

STODDARTSVILLE MANSION

Enlarged Newspaper: The Maples

The Maples Open May 1st to December 1st Stoddartsville, Pa.	A Rare Old Colonial Mansion, overlooking the Lehigh River and Falls. An ideal spot for discriminating motorists who desire excellent service and real hospitality. For full information write L. R. STULL, Prop.
---	--

A WOMAN PERISHES IN THE FLAMES.

At Stoddartsville the raging element has in addition to the destruction of property been attended by a sad calamity, namely the death of Mrs. Coxe of that place, who perished in the flames.

The villages of Stoddartsville and Evergreen are almost entirely reduced to ashes. The residences of Messrs. Stull, Kinney and Hoffman are the only ones that escaped the ravages of the fire, all the other dwellings have perished. The Evergreen school house has also been wiped out. Hoyt Brothers of Gouldsboro are heavy sufferers by the fire. Fears are entertained of other fires breaking out, and gangs of men are on the alert to endeavor to prevent the thrilling scenes of yesterday.

Archeology Photos

Picture 1: Kutztown University students excavate in the breezeway of “The Maple’s” Mansion. Lindsey Becker digs through the next stratum layer as Tom Middlebrooks bags artifacts. In the background, Carly Plesic and Sam Luskin screen dirt to find smaller artifacts.



Picture 2: Kutztown Students Tabitha Martinez and Haley Grebousky excavate in the southwest corner of “The Maples” Mansion basement.



Picture 3: Kutztown students Tabitha Martinez, Ruben Rumbolo, Ashley Lewis, and Danielle Cannon excavate in the northwest corner of “The Maples” Mansion basement.



Picture 4: Kutztown students Sam Luskin, Kha Nguyen, and Annastasia Soto continue to excavate in search of the millhand cottages.



Appendix E: Interactive Displays

Mill Model Examples:



Gristmill Model

Gristmills used a waterwheel to power a series of gears inside the millhouse. Once the wheel turned, the millhands assisted in grinding the grain into a fine powder: flour. Stoddartsville's gristmill looked similar to this model.

See if you can get the wheel to turn!

STODDARTSVILLE MILL

“Dig it!” Flipbook:

ARTIFACT GUIDEBOOK



JAR

Glass jar remnants are a common feature across 19th Century North American archaeology sites. Mason jars date all the way back to 1857!





BOTTLE

Green bottles are a common glass bottle variant. The green-colored glass prevents sunlight from altering the drink inside.

POT

Ceramic Pots held water, flowers, and other liquids inside homes during Stoddartsville's peak periods of gristmill production.



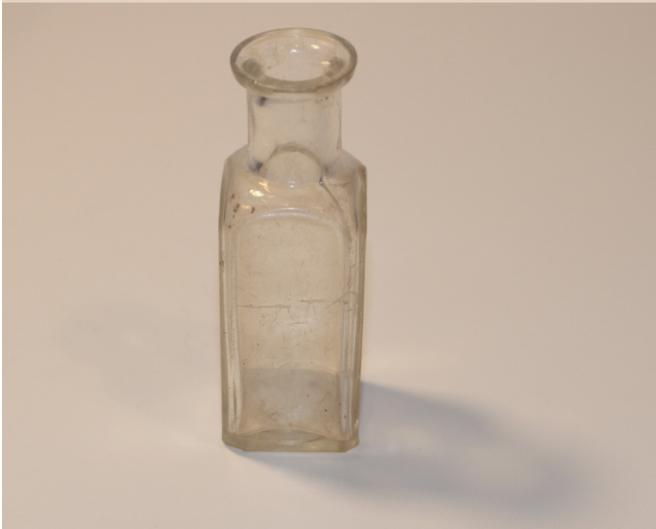


PLATE

The Stoddart family used plates like these for formal occasions!

BOWL

Ceramic bowls displayed wealth. The ceramics displays throughout the mansion were a symbol of the family's importance.

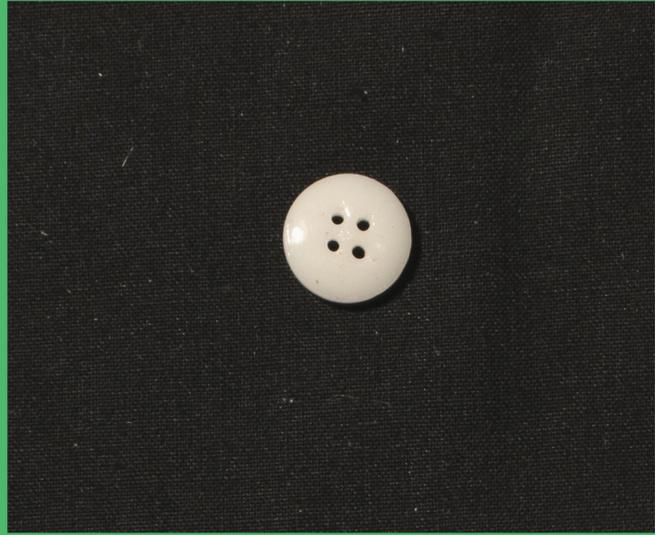


VIAL

Before the use of plastic bottles, pharmacies used glass medical vials to contain liquid prescription medicines.

BUTTON

Before plastic, button makers in the 19th century used glass, stone, or metal to make buttons by hand.



CUP

The Stoddart family used ceramic cups and mugs on a daily basis for tea or coffee. Just like we use cups today!

