

This is the second portion of the program on the Kelly and Steinman cut glass factory given at the meeting of the Deposit Historical Society on Jan. 26, 1983. It is a review of the process of cutting glass, extracted by Mary Cable from the book "American Brilliant Cut Glass", with some comments made by people who worked in the plant and attended the meeting.

The superiority of American cut glass resulted from a number of factors. Electric-powered cutting machines gave a craftsman an even control of his work, new steel cutting wheels promoted a smoother job and better feeding-up brushes gave a fine polish to the glass.

Throughout the history of cut glass only men, never women, ran the cutting wheels. (All my sources stated this, but according to Madelyn Gransbury and Hazel Lee Knapp, this was not true. They both did the actual cutting when they worked at the Deposit Factory. On display are some beautiful pieces which were cut by Madelyn and also some cut by the late Julia Mapes.) Later on women did do the light and heavy engraving.

The cutting followed very precise steps. Many cutter began their apprenticeships when they were only twelve or thirteen years old. They looked forward to the day when they would become master cutters and could create their own patterns. All cutting started with a pattern. Phillip MacDonald (grandfather of Phil McDonald of Stilesville) created the very popular Russian Pattern and assigned the patent to the Hawkes Glass Co.

Workman drew the major parts of a pattern, such as the deep miter cuts, on the blanks with a gummy red or black fluid. The rougher, usually an

apprentice, cut the deep miter lines by pushing the blanks against a rapidly turning stone or steel wheel, watching his work through the inside of the glass. Fine, wet pumice dripped from an overhanging funnel or hopper onto the steel wheel, to keep the glass surface from overheating and to help cut the blank. The stone wheel needed only water for cooling. (Madelyn Gransbury stated that only stone wheels were used when she worked at the local factory.)

Cutting wheels varied in thickness, diameter and shape. A motor with a foot control turned the wheel as the worker cut the glass. A workman would use ten to twelve different wheels to cut a design and the stone wheels needed frequent truing and honing which was done with a piece of flint. Both roughing and smoothing required a large number of wheels. The smoother, or master cutter, created the design by turning the glass piece in various directions as he cut, while water dripped constantly on the wheel. (Hazel Knapp stated how well she remembered the water running up her arms all the while she worked.)

The surface of the glass took on a smoky or whitish look when it was cut and this had to be polished to reveal the brilliancy. Before 1900 wooden wheels made of woods such as willow or cherry were used along with a mixture of pumice, rottenstone and water to produce the luster. The

glass was held against the wheel while it turned through the damp pumice. The second polishing used a brush wheel moistened with the same mixture. For the third step the piece was brushed with a putty powder consisting of lead and tin. The final polishing was done with a cork or wooden wheel covered with a moist putty powder. Flat surfaces were buffed with a felt wheel.

At the turn of the century, the rising costs of the cutting of glass led to the using of acid baths to polish the glass. (This was the method used at the Deposit factory.) Three lead tanks were used for this process. A mixture of acids was put in two of the tanks, while the third was filled with water. First, the workman would wax the inside of the piece and any other surface that did not need polishing. Dressed in protective clothing and wearing a mask, he would place the pieces in a wire basket and lower it into the tanks. The glass had to be removed from the acid bath at exactly the right time or the acid ate into the glass and pitted it. Then it was lowered into the tank of water three times to be completely rinsed. During this process a fan was running overhead to whip away the fumes.

Women did the final washing which removed all the polishing powders. At this point an employee would acid-stamp on the signature and scratch the numbers on the decanters and bottles fitted

with stoppers. Matching numbers were put on the stopper and somewhere on the neck of the bottle or decanter. (A cologne bottle and a powder box were passed around.) The cologne bottle has the number scratched inside the neck and is from the local factory. The powder jars's acid-etched mark is on the inside bottom in the very center of the piece. It is a star inside a circle, one of the marks of the Libby glass company. Not all pieces were marked.

Later on they did engraving or what they called intaglio decoration on the glass. Engraving differs from cutting in both pattern and type of cut. Instead of geometric designs, the craftsman cut freehand figures, flowers or other natural forms. He worked with copper wheels varying in size from a pinhead to six inches. He might use as many as fifty or more of these small copper wheels doing just one pattern. The engraving wheel was attached to the end of a steel rod fastened in a lathe. As it revolved rapidly, a drop of oil or emery powder was fed onto it. Engraving, like cutting, left the glass with a smoky or white appearance. Most companies did not completely buff out the white but left the engraving silvery. (A piece of this type of glass done by the late Fanny Basto was passed around.) Much thinner blanks were used for engraving. The Deposit glass factory bought their blanks from other companies for sometimes you can find a piece with

a mark such as a diamond with a C in the center. This was the mark of the Cambridge Glass Company. (Such a piece done by the late Mildred Cable Jakabowski was passed around.)

Intaglio designs depicted a cluster of fruit, flowers, butterflies, berries or other natural figures. Frequently the artisan would combine intaglio cutting with geometric designs. The high cost of this work restricted its use to ornamental pieces rather than tableware.

Anyone owning a piece of colored-cut-to-clear glass has a true treasure, since not much of it was made due to its high cost. A very small amount of it was made in the Deposit factory.

The book "American Brilliant Cut Glass" by Bill and Louise Baggess, which is in the Deposit Library, tells about the Russian Pattern designed by Phillip MacDonald. It states that the pattern is the most intricately cut and is one of the best known patterns. The Russian Embassy chose the pattern for their banquet service in June 1885. The American Embassy in St. Petersburg also ordered the pattern for their banquet service. Thus it came to be called the Russian Pattern. In 1886 Grover Cleveland chose this pattern for the use at State dinners but requested a crest with an eagle be added. The pattern continued in use at the White House until 1938 when Franklin Roosevelt changed to one less expensive.

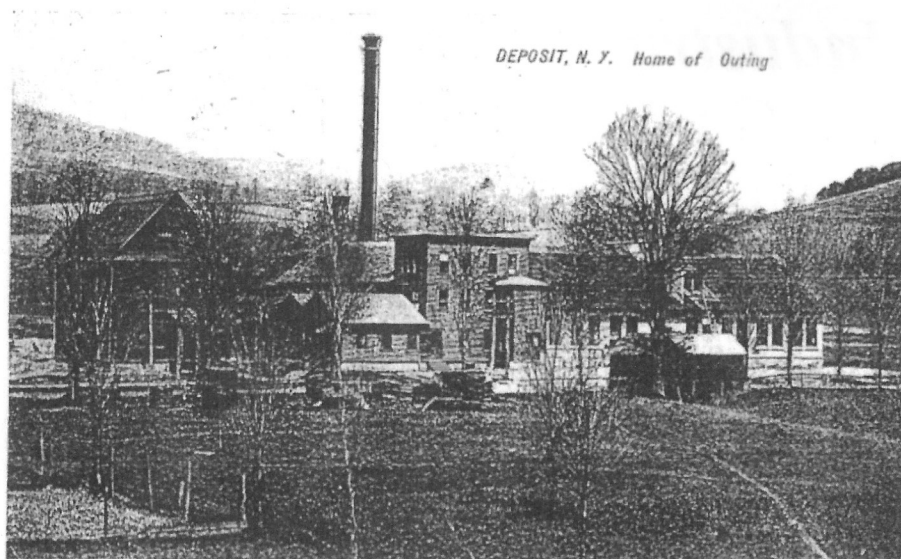
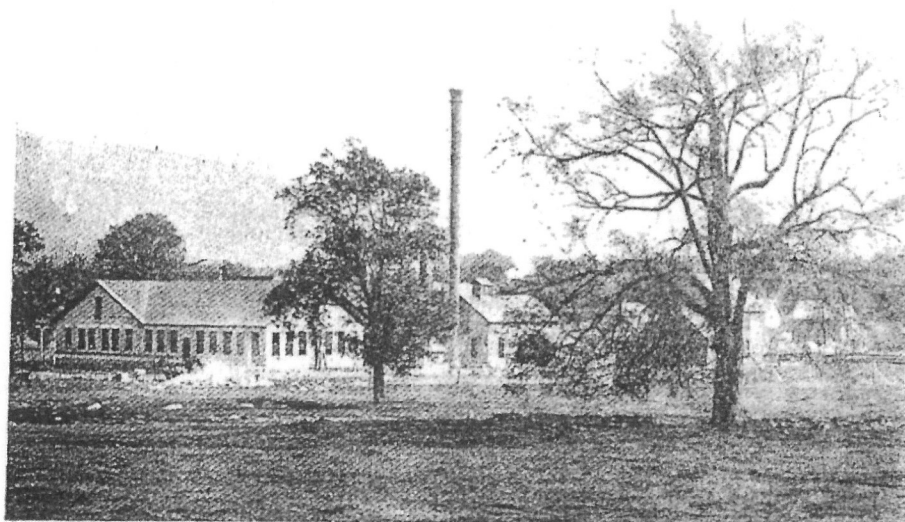


Photo above taken between 1904 and 1909 shows the Outing Publishing Co. land and buildings as it looked when purchased in 1910 by Kelly and Steinman Glass Co. of Honesdale, Pa. This site, where the High School now stands, was the glass company's first location in Deposit.



The glass company occupied the new Front Street building from 1920-1927 when Kelly and Steinman went out of business. Above, the 62-year old vacant factory demolished in 1982 to make way for a new, 1-story industrial building.

Photos Courtesy of Deposit Historical Society

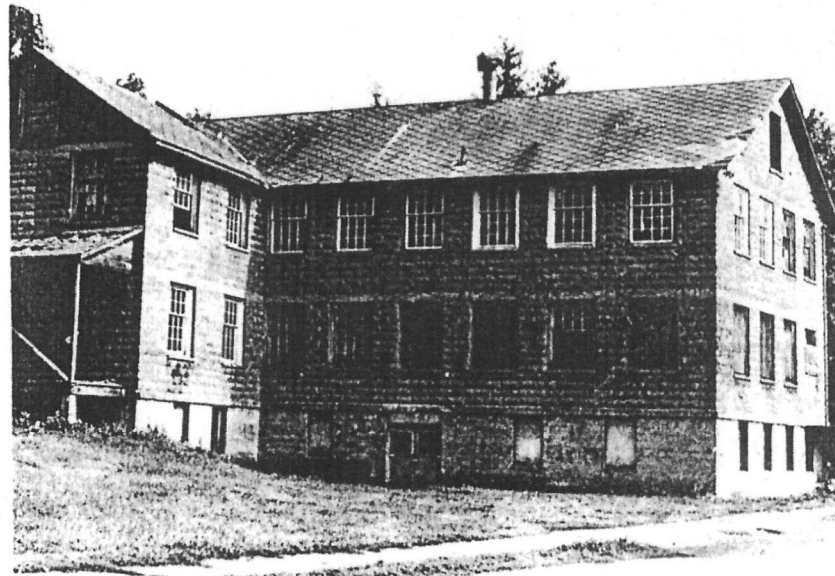


Plant of Kelly & Steinman, Inc., Deposit, N. Y.

Manufacturers of Rich Cut Glass

A later view of the same site after the glassworks was in operation. Kelly and Steinman occupied this site from 1910-1920 when the firm built a new factory on the corner of Front and Allen Streets.

New Industrial Building To Go Up On Glass Factory Site



AWAITING THE WRECKER'S BALL. The old glass factory at the corner of Front and Allen Street, built around 1910, is scheduled for demolition to make way for a modern, one-story light industrial building on that site.

A Deposit landmark building, the old glass factory at the corner of Allen and Front Streets, will be razed to make way for a modern, light industrial building expected to be occupied by a year from now.

Village board action at a special meeting August 23 conveyed title to the old building, given to the Village as a gift by its last owner, Wilbur Kupfrian, to the Broome County Industrial Development Agency.

The IDA has applied for and received tentative approval of an Appalachian

Regional grant to fund redevelopment of the site, to attract light industry that will provide jobs for Deposit.

Demolition of the old building awaits approval of the overall plans by Farmers Home Administration, administrator of the ARC grant and overseer of the project.

Contracts for demolition and construction will be advertised for bids just as soon as FHA approval is received, said IDA executive director, Peter Kay.

The total project cost, including cash and in-kind contributions, is \$208,819, he

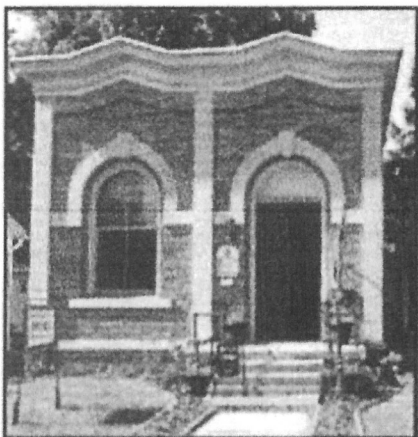
—Kevin Scott photo

said. Of that amount, \$167,000 comes from the ARC and \$41,819 from three sources, including \$10,000 from the county IDA, \$2,500 from the Deposit Development Corporation and \$500 from the Village.

Kay said an architect is drawing up plans now for the new building, a one-story masonry shell structure of 4,700 square feet with an estimated cost of \$156,500.

"Once construction starts, we'll step up promotional aspects. We'll be re-contacting people who have expressed interest in the past," he said.

"I fully expect there will be a new business operating in the building a year from now."



DHS News

**The Official Newsletter
of the
Deposit Historical Society**

The Deposit Historical Society
145 Second Street
Deposit, New York 13754
(607) 467-4422

Website: www.deposithistoricalsociety.org

Note: You can view our newsletters with color pictures in pdf format on our website!

The Deposit Historical Society

We are located in the village of Deposit, NY, just off route 17 in the Catskill Mountains. Our Museum is open to the public from 2 -- 4 PM on Thursdays and Sundays from Memorial Day weekend until mid-October. Admission is free. Museum staff are available year round on Tuesdays from 9:30 AM until Noon.

We hope that you will plan to visit us sometime!

Kelly and Steinman Cut Glass

Part One

It was in April 1910 that Kelly and Steinman of Honesdale, PA bought the structure that had housed the Outing Publishing Company. This was the first step in the move of their glass cutting works to Deposit, NY.

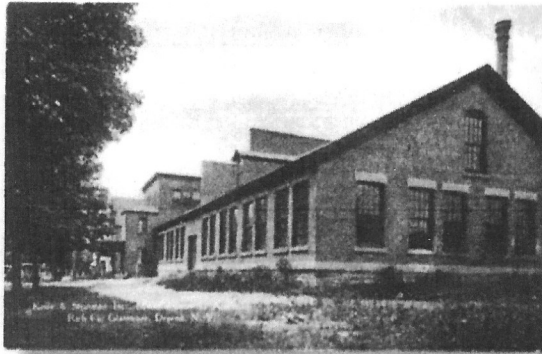
The building started life in 1892 as the Pearl Button Factory. In 1902, when the pearl button market declined, the structure was used as a silk mill. Two short years later, in 1904, the Deposit publishing plant of James Knapp Reeves moved into the Pearl Street factory. The business had originally been housed in the Hadley Block on the corner of Main and Pine Streets. It was at this time that the business became known as the Outing Publishing Company. Due to a sudden failure of the Knapp Bank, Outing was ordered sold at public auction. On August 24, 1909, the building and grounds were sold to Clarence E. Vail of Deposit for a price of \$3,000.

On April 7, 1910 Michael Kelly, Frank Steinman, and their attorney, C. R. Searle completed arrangements with C. E. Vail and the Deposit Milling Company. They purchased the buildings and power equipment for \$6,500.

Union workers had closed the glass cutting plant owned by Kelly and Steinman in Honesdale for several weeks due to a strike. Being unable to meet the demands of the union, the firm decided to move to another location. The Outing plant structure was in good condition and in an ideal location for their business. On the 2.5 acre lot was a single story brick structure and a 2.5 story frame

Outing Publishing Company's Plant, Second Street, Deposit, N.Y.





structure. Each was 50 x 112 feet. Other structures included: a 50 x 50 foot single story brick wing, a 25 x 64 foot brick boiler house with a slate roof, a two story carpenter shop, a two story stable, a waste house, and several other small out buildings.

By April 27, 1910 the equipment from the Honesdale plant had been dismantled, crated, and installed in the Deposit location. An advertisement for young men and boys to learn the trade appeared in the newspaper. They immediately received about 50 job applications from local people. Several experienced cutters from

Honesdale came with the business but the plan was to hire mostly townspeople.

One of the first people hired by Kelly & Steinman was Michael Holleran. He went to work as the night watchman on May 2, 1910. Manny Buchanan, who worked as an engraver, remembers "Mickey" as the man who later fired the soft coal boilers. Mr. Holleran lived on Front Street near the railroad crossing to the old Agway building.

The Deposit Courier announced that Kelly & Steinman would begin business on Monday May 9th and that all those given jobs should be on hand. That day, the work force numbered between 50 and 60 individuals. Mr. Steinman remarked to the editor of the *Courier* that Deposit people seemed to be an unusually intelligent group. He believed that they would become very skilled.

— part 2 —

It was pointed out in the April issue of the DHS Newsletter, that the first day of business for Kelly & Steinman was Monday May 9th, 1910. An article appearing in the May 11, 1910 Deposit Courier reported: "A visit to the factory reminds us of the prosperous time in Deposit when Outing occupied the building and employed a large force. Several rooms are filled with man and boys and in some depart-



A piece from the
DHS Museum
Collection

ments a number of girls are also present, all busily engaged in different branches of the work. All available floor space not occupied with workmen is filled with uncut glassware, varying from wine glasses to mammoth vases from two to three feet high. To the inexperienced observer it would seem as though there was enough glass in the factory now to keep several hundred workmen cutting away for a year to come, but it was a surprise to us to see how quickly an experienced man would cut a complicated pattern."

Business was booming by October. Kelly & Steinman were behind on their orders and working from 7:00 AM until 9:00 PM each evening. By December, business was so good that they had to turn down orders. They even called their salesman in from the field. Kelly & Steinman cut glass was being sold in shops in all of the big cities, as well as, to restaurants, hotels, and individuals.

It became a custom for the company to give a banquet at the end of the year for their office staff, sales force, and heads of departments. On December 17, 1910 the first of these was held at the Hotel Moran. The menu included roast turkey with oyster dressing, peas, mushrooms, mashed potatoes, plum pudding, ice cream, and cigars!

In August of 1914, an event occurred that also affected the glass factory. The new Deposit High School was staked out and the old one was torn down. The children had no classrooms. The office building of Kelly & Steinman was secured for three grades.

For the next few years, Kelly & Steinman prospered even though some of their employees left to serve in Word War I. A service flag was displayed for these men: John Elmer, Chester Crawford, Gerald Connors, and John Brickett.

Mr. Frank Steinman died in April of 1917 leaving Mr. Albert Steinman as Mr. Kelly's only partner. In 1919, the business brought in over \$100,000. They expect to increase production by \$50,00 to \$75,000 the next year.

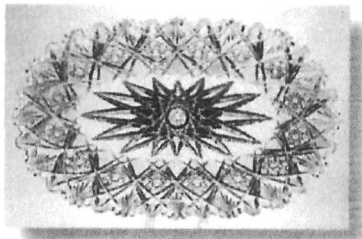
Learn more about Kelly & Steinman in the next issue of the DHS Newsletter. Find out if they did increase business by the estimated amount.



The Moran Hotel

Part Three

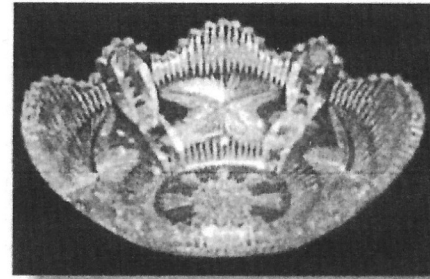
On September 15, 1919 the Kelly & Steinman sold their large plant to Pearson and Rausch, the silk mill proprietors. Kelly & Steinman continued to lease the part of the building that housed their equipment while they looked for a site that better suited their business. They wanted to be closer to the railroad in order to eliminate cartage.



In January of 1920, Mr. Albert Steinman bought out Mr. Kelly's stock in the business. He and other members of the Steinman family planned to build a new structure about 100 x 35 feet with two stories and a basement. In March a site was chosen—the corner of Front and Allen Streets. The property was known as the Exchange House and was owned by the C.P. Smith estate. Excavation began on March 29, 1920. Frank Evans did the concrete work and George Munson the carpentry. The foundation was reinforced concrete and the walls were built of concrete blocks made on location. July 1st the factory was completed. It wasn't until August 4th that the roughers began working. It was two weeks later that all of the equipment had been moved in and everyone was working.

Phil MacDonald who started working as a smoother for Kelly & Steinman when he was 14 or 15 remembers some of the people who worked in there. They are:

- Lester Smith of Oquaga Lake
- John Harahan's wife and sister
- Charlie Greco (who was a polisher)
- Harold Guyer
- Hayes Cornwell
- Vic Bodley
- James MacDonald (Phil's father)
- Manny Buchanan's three sisters: Bertha, Myrtle, and Dorothy
- Frank Cunningham and his sister-in-law Mary Egan
- Mildred Cable and her two brothers Tommy and Doad
- Fanny Basto
- Madelyn Gransbury
- Lester Lee and his wife
- Isabelle and Bill Thompson



For about five years after the move into the new building, all seemed to go well for Kelly & Steinman. Then things started to fall apart. A foreclosure action on a \$10,000 mortgage against them started on April 27, 1926 in Broome County Supreme Court in behalf of Jacob Bassin and five other plaintiffs: Clayton M. Axtell, Robert Brown, E.D. Cummings, C.V. Latimer, and John Lewis. These individuals had turned money over to company to help it get through some financial difficulties. These loans were secured as mortgages. The cut glass factory was valued at \$38,000. The lawyer for the plaintiffs, H. William Smith, stated that no effort would be made to stop the operation of the factory. Nevertheless, the foreclosure action continued and a public auction took place on the front steps of the Farmer's National Bank on July 26, 1926.

Watch for the next Deposit Historical Society Newsletter to learn what happened next!

Again, many thanks go to DHS member Ellen Jogo! She is the source of much of the information contained in this article.

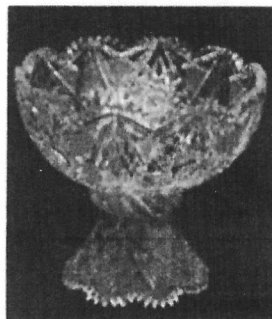


Part Four of Four

Part Three of the Kelly & Steinman cut glass saga appeared in the September 2008 DHS Newsletter. It ended with the foreclosure action continuing and a public auction taking place on the steps of the Farmer's National Bank at noon on July 26, 1926. After visiting the Kelly & Steinman factory a few weeks after the auction, a reporter for the Deposit Courier wrote that he was pleasantly surprised to see the beautiful line of colored glass that was being turned out. Decorated glass in many colors was being featured. There were claims that orders were coming in from all over the country. In fact, business was so good, Kelly & Steinman Inc. intended to hire more help. However, the legal action against the company continued. A real estate transfer took place. Tilly Blakely, referee to Jacob Bassin et al. filed a deed in the Broome County Clerk's office on September 18, 1926 conveying the Kelly & Steinman Inc. property.



The year 1927 brought more bad news. On May 22, Albert Steinman disappeared during a fishing trip on Hinckley Lake in the Adirondacks. On August 16th, three creditors filed a petition in Federal Court in Utica stating that Mr. Steinman owed about \$75,000 and that his assets amounted to only about \$1,000. One of the creditors was Michael J. Kelly who claimed \$17,800 for the sale of his interest in the business plus money loaned. The petition charged that no one was left to run the business except one or two employees who were still selling the few assets of the company and that those remaining assets were not benefiting the creditors.



On October 25, 1927, Michael Kelly died at his home on the corner of Court and Third streets. The residence later became known as the Gallagher House. On November 1, 1927 the first meeting of the creditors was held in Binghamton, NY in the chambers of George Crowe, referee in bankruptcy. It was the opinion of those attending that the business had no future. A company that had once employed more than 100 people, came to an end.

Floyd A. Brown was named trustee to take over the assets that consisted of \$1,200 on deposit in the People's Trust Company in Binghamton, plus tools, equipment, and stock at the factory worth between \$500 and \$800. The debts amounted to nearly \$50,000. The holders of \$34,000 of those claims filed proof of their validity. H. William Smith, C.K. Brown, and Kenneth M. Axtell were appointed appraisers.

There is not much information about what happened after this point. There is an advertisement that appeared on December 21, 1927 that read "Special sale of bankrupt stock of glass factory at less than factory prices. Large variety of colored and crystal cut glass, fine for Christmas gifts. Emmett Walsh, 85 Front Street." It is thought that Mr. Walsh, sometime after the appraisal on November 21st but before December 21st, moved some of the equipment into the Donovan building and went into the cut glass business on a much smaller scale. He very likely worked alone much of the time.

The final hearing in the Kelly & Steinman bankruptcy case was held before Referee George Crowe on May 15, 1928. After paying all of the expenses of administration, about \$500 was left. This was applied to the priority claims for labor. Hence a once prosperous Deposit company came to an end.

Again, many thanks go to DHS member Ellen Jogo! She is the source of much of the information contained in this article.



A collection of Kelly & Steinman trade ads
published in

American Brilliant Period Cut Glass Advertisements Book Three

with permission from the editors
Robert J. Smith, II and Valerie K. Smith

Kelly & Steinman, Inc.

National Jeweler and Optician, 3/1907 p. 26

**RICH CUT
GLASSWARE**



**CUT
GLASS
of
QUALITY**

IF YOU ARE INTERESTED
— IN —
QUALITY
AT A
**REASONABLE
PRICE**
LET US SEND YOU A
SAMPLE ORDER.

KELLY & STEINMAN
MANUFACTURERS INC.
HONESDALE PA.

DESIGN IS "STANDARD"



No. 1100.
VASE PEERLESS.
Made in 12" and 14" sizes.

PEERLESS

The popular priced perfectly polished Peerless pattern pleases purchasers.

Peerless in design, workmanship and finish and so inexpensive for a pattern of its style and beauty that you should not fail to have it in your line.

We make a complete line in this pattern and hundreds of others that will please the discriminating buyer.

KELLY & STEINMAN, Inc.

Established in 1895

DEPOSIT, N. Y.



No. 9836 14-inch Vase
PRIMROSE

Strengthen Your Line

By the addition of some of our QUICK SELLING FLORAL DESIGNS.

We can give you a VARIED CHOICE and at PRICES that WILL PERMIT you to enjoy A PROFITABLE RETURN.

Our REGULAR MITRE CUT WARE is classy and "up to the minute," and for variety in shape and design is unexcelled.

Your most fastidious customer will be pleased with our ware.

KELLY & STEINMAN, Inc.

Established in 1895

DEPOSIT, N. Y.

Cut Glass THAT PLEASES

*Artistic Patterns
Superior Finish*

Our name stands for

Excellence and Quality

We will be pleased to add
your name to our list of

Satisfied Customers

Kelly & Steinman, Inc.

Manufacturers

HONESDALE,

PENNSYLVANIA



No. 211-4 Pint Jug
ASCOT

COMBINATION PATTERNS



No. 900. Three-Pint Jug, "Disco"

Are attractive and we find quite popular.

To those who are not enthusiastic over the all floral designs and yet desire a change from the regular mitre cuttings, the combination of the two gives just the effect they desire.

We make a variety of styles in the Floral, Regular and Combination Cuttings.

A trial order will convince you that we have just what you want.

KELLY & STEINMAN, Inc.

Established in 1895

DEPOSIT, N. Y.

Pottery, Glass & Brass Salesman, 6/6/1912 p. 14



No. 373. 14" Footed Punch Bowl, "Sunburst"
14" across the top

KELLY & STEINMAN

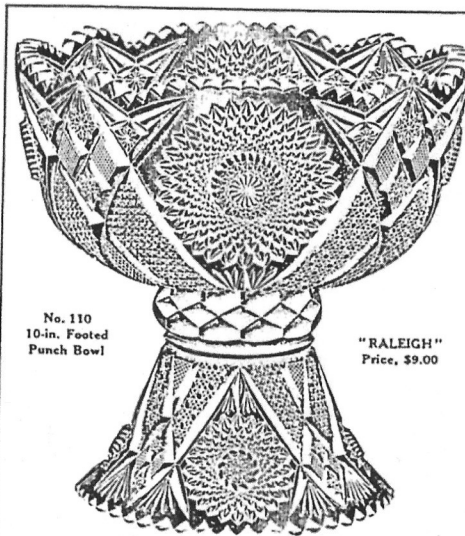
Manufacturers of

Rich Cut Glass

Our line is one of the finest on the market, and we have no hesitation in recommending our goods to all lovers of cut glass. The beautiful and the artistic are chief features in our line, and we cheerfully invite inspection of the same.

Factory and Office

Honesdale, Pa.



No. 110
10-in. Footed
Punch Bowl

"RALEIGH"
Price, \$9.00

One of
Our Leaders

Quality
Glass..

We give you
quality at a
reasonable price

Send for
Catalogue

Kelly &
Steinman, Inc.

Manufacturers of
Rich Cut Glassware
HONESDALE, PA.



GRAND No. 211—4-PINT JUG

One of Our Leaders

Quality Glass

We give you quality at a
reasonable price.

Send for Catalogue

Kelly & Steinman, Inc.

Manufacturers of Rich Cut
Glassware

HONESDALE, PA.



No. 900 Jug Triumph

The Triumph OF THE Glass Cutters' Art

Nothing more beautiful on the
market to-day and at a price
that is more than reasonable.

KELLY & STEINMAN, Inc.

MANUFACTURERS

HONESDALE, PA.

CUT GLASS QUALITY *at*
A REASONABLE PRICE



KELLY & STEINMAN
(INCORPORATED)
HONESDALE, PA.

DESIGN IS "RALEIGH"

Keystone, 9/1905 p. 1426



No. 110. 9" Bowl—Astoria No. 1
DESIGN IS "STANDARD"

**BEAUTIFUL and
ARTISTIC**

We do not use the figured blank. Our designs are cut on smooth or plain blanks, thereby securing a better finish than can otherwise be obtained.

Write for prices and we will surprise you.

KELLY & STEINMAN
Honesdale, Pa.



No. 103. 5-pt. Jug. "Roman"

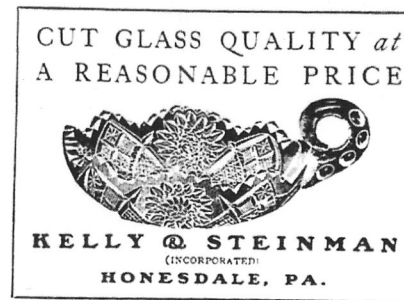
**BEAUTIFUL and
ARTISTIC**

We do not use the figured blank. Our designs are cut on smooth or plain blanks, thereby securing a better finish than can otherwise be obtained.

Write for prices and we will surprise you.

KELLY & STEINMAN
Honesdale, Pa.

Unidentified Source



DESIGN IS "RALEIGH"

CUT GLASS of QUALITY



No. 4635
4 pt. Jug
Puritan

Send for
Catalogue

No. 30
12-inch Vase, Gale



Send for
Catalogue

KELLY & STEINMAN, INC.
Manufacturers HONESDALE, PA.

KELLY & STEINMAN, INC.
Manufacturers HONESDALE, PA.

Keystone, 9/1909 p. 1484

Unidentified Source



KELLY & STEINMAN, Inc.
Manufacturers of
Rich Cut Glassware

Is Quality any consideration
with you? If so, let us send
you a Sample Order.

7-in. Saucer, Pansy No. 36

KELLY & STEINMAN, Inc., HONESDALE
PENNSYLVANIA

OUR PRICES ARE MODERATE

KELLY & STEINMAN, INC.



No. 37. VASE, "ROMAN"
9 inches high, 8 inches across top

Cut
Glass
of
Quality

If you want quality at a reasonable price, let us send you a
sample order

KELLY & STEINMAN, INC., Manufacturers
HONESDALE, PA.

Keystone, 6/1907

ONE OF OUR LEADERS



NO. 15, COMPOT GRAND

QUALITY GLASS

*We give you quality
at a reasonable price*

SEND FOR CATALOGUE

KELLY & STEINMAN, Inc.

Manufacturers of Rich Cut Glassware

HONESDALE, PA.



No. 9836 14-inch Vase
PRIMROSE

An Exquisite Design

Our Floral designs are marvels of beauty. The "CLOVER," "THISTLE," "WILD ROSE," "CLUSTER," "PRIMROSE" and "WREATH" are designs that our 17 years' experience have made possible.

ARTISTIC DESIGNS, EXCELLENT WORKMANSHIP and UNEXCELLED FINISH give to our line that class that every true connoisseur of cut glass demands.

K. & S. individuality shows in our mitre cut ware also, in which we show patterns too numerous to mention.

PRICES ARE CONSISTENT WITH A GOOD ARTICLE.

KELLY & STEINMAN, Inc.

Established in 1895

DEPOSIT, N. Y.

Keystone, 5/1909 p. 804

CUT GLASS of QUALITY

No. 30
12-inch Vase, Gale



Send for
Catalogue

KELLY & STEINMAN, INC.



No. 9836, Vase Flora.
Made in 10-12-14
and 16" sizes.

Combination Cuttings

The floral and mitre cuttings beautifully combined to make a harmonious whole. Here illustrated is one of a numerous line of combination patterns cut on various items, such as Vases, Jugs, Tumblers, etc., etc., and in a variety of shapes.

Brighten up your stock with some of our ware. It will be a paying investment.

KELLY & STEINMAN

(INCORPORATED)

Manufacturers of Cut Glass

DEPOSIT, N. Y.

Jewelers Circular Weekly,
9/9/1914 p. 120

Keystone, 3/19/1910 p. 488

CLEAR Crystal Glass

Beautiful Designs,
Unexcelled Workman-
ship, Brilliant Finish
and Fair Dealings have
made our line popular

SEND FOR
CATALOGUE



No. 236. 14-INCH VASE NORWAY

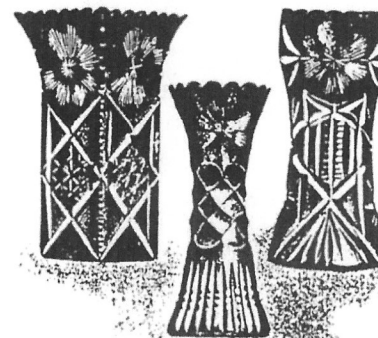
KELLY & STEINMAN, Inc.

Manufacturers of Cut Glassware

HONESDALE

:: PENNSYLVANIA

GOOD XMAS GIFTS



No. 1385
6 in. Vase Arco
\$1.15

No. 1020
6 in. Vase Euclid
85c.

No. 1018
6 in. Vase Albion
\$1.05

The Excellent Values offered here are just what you are wanting for inexpensive high class gift trade

Send for assorted dozen, \$12.20

Kelly & Steinman, Inc.

Cut Glass Manufacturers

DEPOSIT, N. Y.

Jewelers Circular Weekly,
6/3/1914 p. 96

CUT GLASS of QUALITY



GRAND No. 211-4-PINT JUG

One of Our Leaders

Quality Glass

We give you quality at a
reasonable price.

Send for Catalogue

Kelly & Steinman, Inc.

Manufacturers of Rich Cut
Glassware

HONSDALE, PA.



No. 211. 4 Ft. Jug, Raleigh

SEND FOR CATALOG

KELLY & STEINMAN, INC.

Cut Glass THAT PLEASES

*Artistic Patterns
Superior Finish*

Our name stands for

Excellence and Quality

We will be pleased to add
your name to our list of

Satisfied Customers

Kelly & Steinman, Inc.

Manufacturers

HONSDALE,

PENNSYLVANIA



No. 211-4 Pint Jug
ASCOT

CUT GLASS of QUALITY

No. 4635
4 pt. Jug
Paritan



Send for
Catalogue

KELLY & STEINMAN, INC.

Manufacturers

HONESDALE, PA.



No. 133. 3-pt. Jug, "Roman"

BEAUTIFUL and ARTISTIC

We do not use the figured blank. Our designs are cut on smooth or plain blanks, thereby securing a better finish than can otherwise be obtained.

Write for prices and we will surprise you.

KELLY & STEINMAN

Honesdale, Pa.

Keystone, 1/1906 p. 94

Floral Designs
Are Popular

Our Triumph Design

Here Illustrated
Is Only One of
Several That
We Make



No. 4635
4 PINT JUG TRIUMPH

KELLY & STEINMAN, Inc.

Manufacturers of Cut Glassware
HONESDALE :: PENNSYLVANIA

YOU HAVE CALLS



1814 Cologne Vial, 7 1/2" tall, 2 oz. capacity.
1818 Cologne Vial, 5" tall, 3 oz. capacity.

for cologne bottles that are of small capacity and price, yet large enough to be showy and of distinctive shape. Here are two that meet these requirements.

Add these to your line and reap the benefits.

Ask for prices; they are interesting.

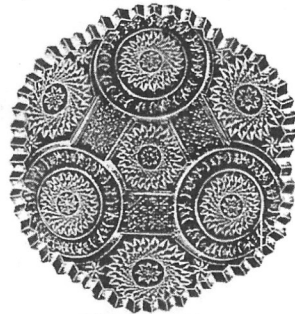
KELLY & STEINMAN, Inc.

Mfrs. of Rich Cut Glassware

Deposit, N. Y.

Jewelers Circular Weekly,
8/14/1914 p. 124

*A Ready Seller
for Holiday Trade.*



7-INCH SAUCER,
SANTOS CUT.

*An Elaborate Piece
At Moderate Price.*

KELLY & STEINMAN,
HONESDALE, PA.

**Rich Cut Glass
for Jewelers.**



No. 10—5¼-inch Bonbon. Raleigh.
Sparkling with crystal brilliance.
A fine specimen of the glass cutter's art.

KELLY & STEINMAN,
HONESDALE, PA.

**One of
Our Leaders**

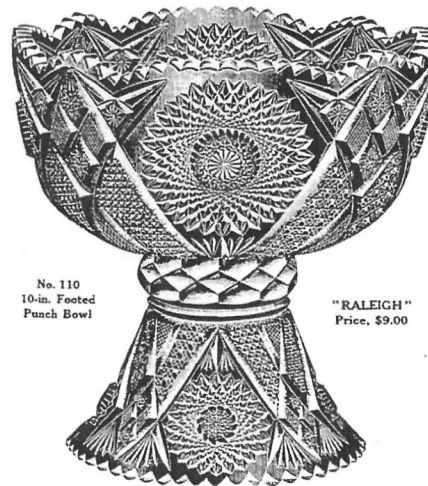
**Quality
Glass..**

We give you
quality at a
reasonable price

Send for
Catalogue

**Kelly &
Steinman, Inc.**

Manufacturers of
Rich Cut Glassware
HONESDALE, PA.



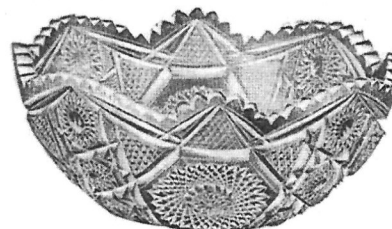
No. 110
10-in. Footed
Punch Bowl

"RALEIGH"
Price, \$9.00

KELLY & STEINMAN, INC.

Manufacturers of

Rich Cut Glassware



No. 112. 9" Bowl, Astoria No. 1

Are you interested in **QUALITY** at a **MODERATE
PRICE?**

If you are, let us send you a sample order and join
our army of **SATISFIED CUSTOMERS.**

SEND FOR CATALOG

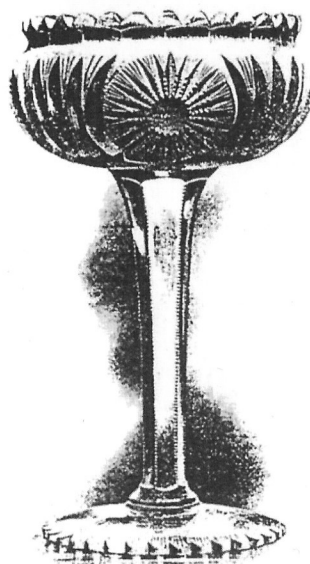
KELLY & STEINMAN, INC.

HONESDALE, PA.
DESIGN IS "STANDARD"

Jewelers Circular Weekly,
2/1/1905 p. 120

Cut Glass

For Jewelers



These tall comports are made in artistic designs from 6 to 12 inches in height.

¶ You use great care in the purchase of silverware. Then why not be just as careful in buying Cut Glass?

¶ Our subjects, especially created for the jewelry trade, are unsurpassed in crystal brilliance.

¶ Write to us NOW as a large assortment of glass appropriate for wedding presents is ready for you and your customers.

Kelly & Steinman,

FACTORY:
HONESDALE, PA.



7-in. Saucer, Pansy No. 206

KELLY & STEINMAN, Inc.

Manufacturers of

Rich Cut Glassware

Is Quality any consideration with you? If so, let us send you a Sample Order.

OUR PRICES ARE MODERATE

KELLY & STEINMAN, Inc., HONESDALE, PENNSYLVANIA

Jewelers Circular Weekly,
1/29/1908 p. 102

*A Ready Seller
for Holiday Trade.*



No. 635, 2-pint Decanter
"PANSY."

Beautiful and Artistic.

KELLY & STEINMAN,
HONESDALE, PA.

Jewelers Circular Weekly,
12/14/1904 p. 84

Rich Cut Glass for Jewelers.



No. 10—5½-inch Bonbon. Raleigh.

Sparkling with crystal brilliance.
A fine specimen of the glass cutter's art.

KELLY & STEINMAN,
HONESDALE, PA.

Jewelers Circular Weekly,
8/2/1905

Rich Cut Glass for Jewelers.



Pansy. 1-pint Jug.

**An Appropriate
Wedding Present.**

KELLY & STEINMAN,
HONESDALE, PA.

Jewelers Circular Weekly,
2/15/1905 p. 83

Keystone, 7/1907 p. 1180

KELLY & STEINMAN, INC.

Manufacturers of

Rich Cut Glassware



No. 459. Cracker Bowl. Roman

¶ Perfection of DESIGN, WORKMANSHIP, FINISH and BRILLIANCY is what we give you at a reasonable price.

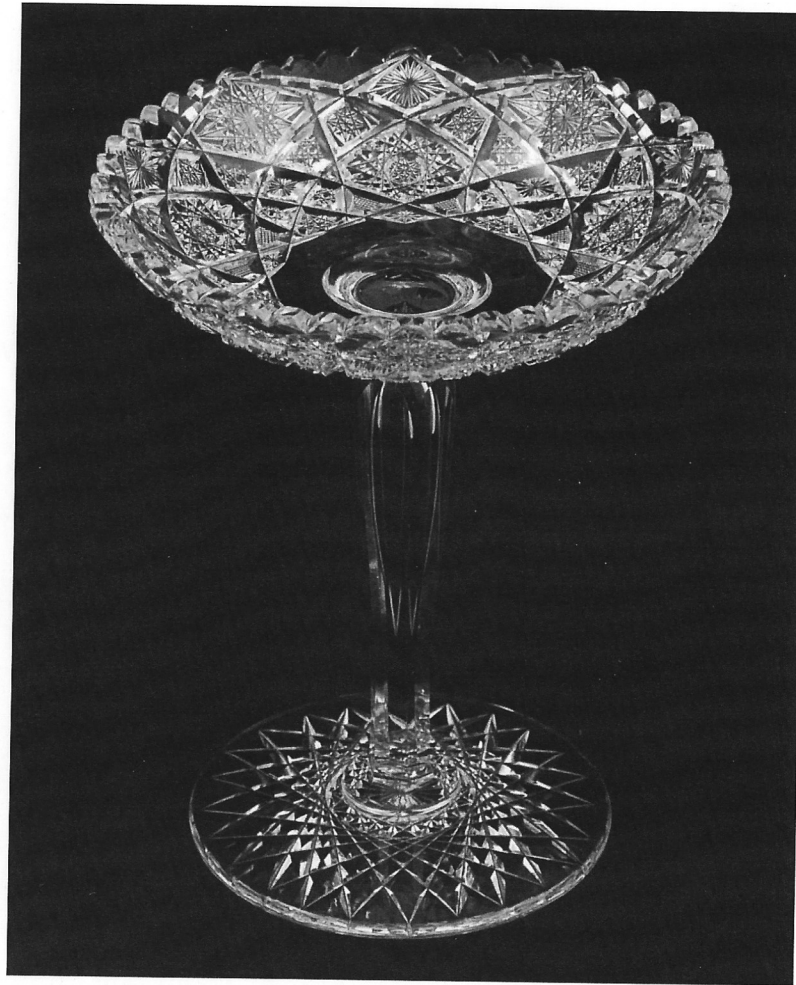
¶ Let us send you a sample order and be convinced.

KELLY & STEINMAN, INC.

Honesdale. Pa.

The following photos are of cut glass pieces that are in the Kelly & Steinman Exhibit at the Deposit, NY Historical Society Museum.

What information that is known about each piece was provided by The Museum. All pieces are believed to have been made by the Kelly & Steinman Rich Cut Glass Co. Their owners were/are descendants of the founders or workers from the cutting house.

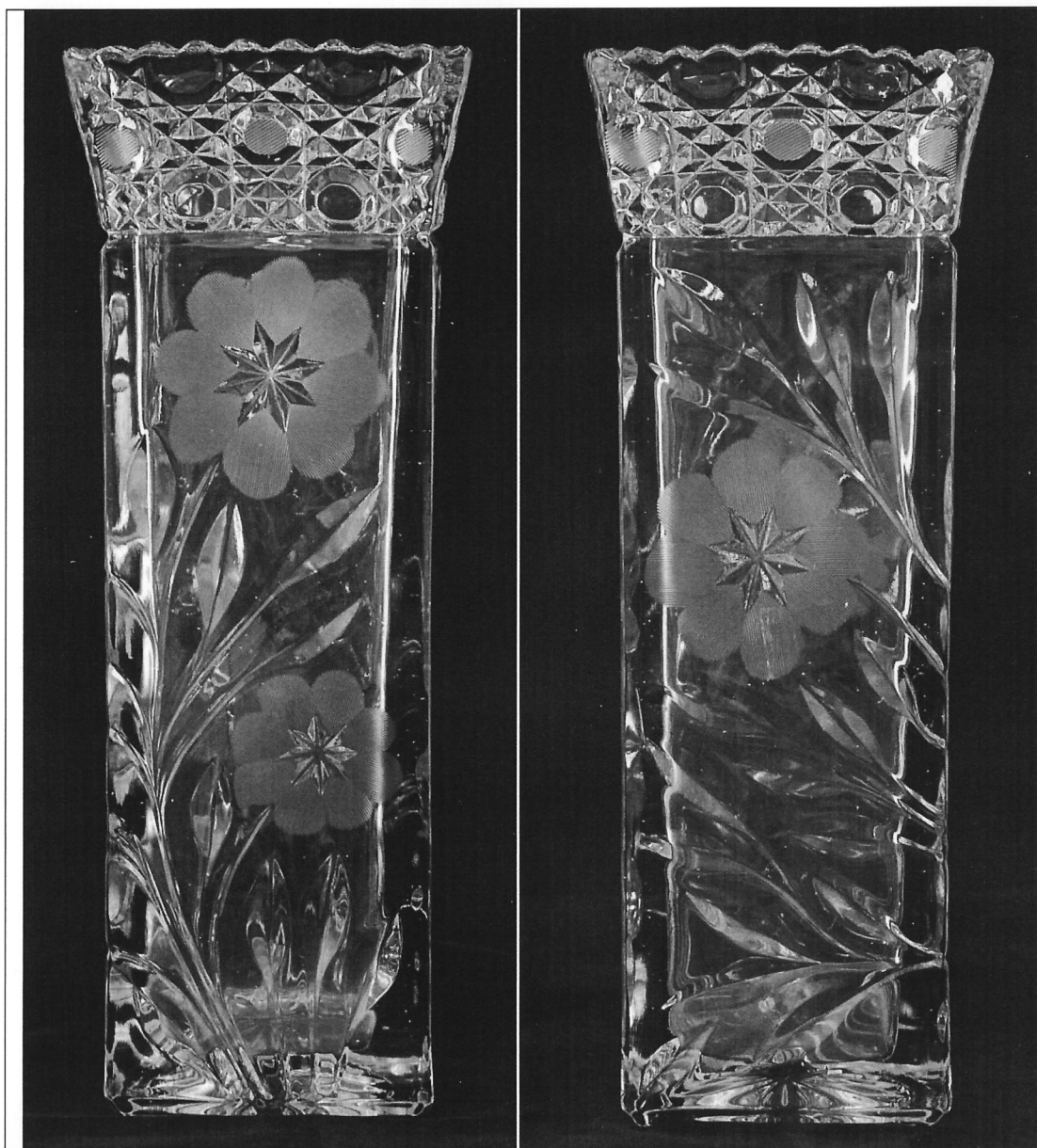


Roman Compote

6 $\frac{3}{4}$ -inch top diameter – 5 $\frac{1}{2}$ -inch tall stem – 4-inch base diameter

owned by

M. Colvard



Square Vase
(two views)

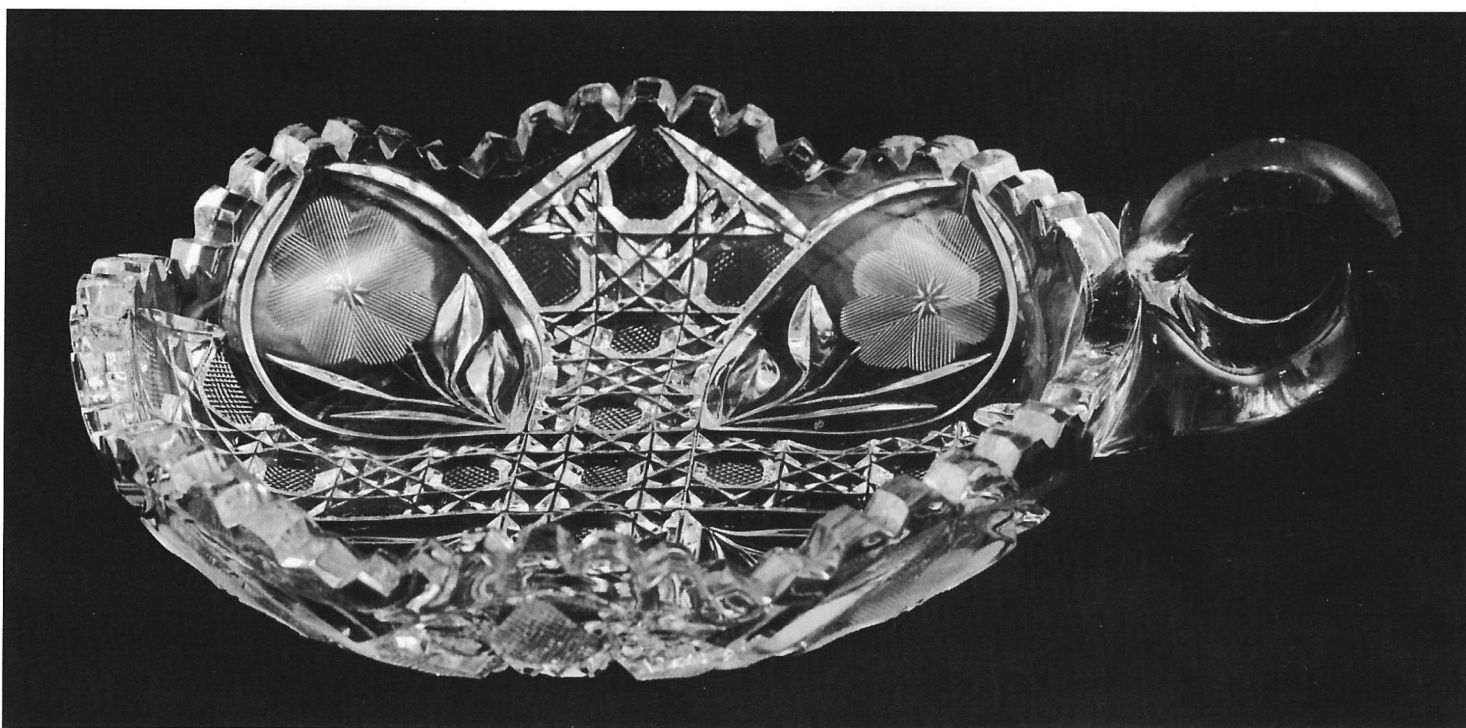
Floral Design – unnamed
10-inches tall – 3 ¾-inch top
donated by

Dorothy Dunn – Deposit, NY



Square Vase
(two views)

Floral Design – unnamed
10-inches tall – 4-inches square
donated by
Dorothy Dunn Estate
Deposit, NY

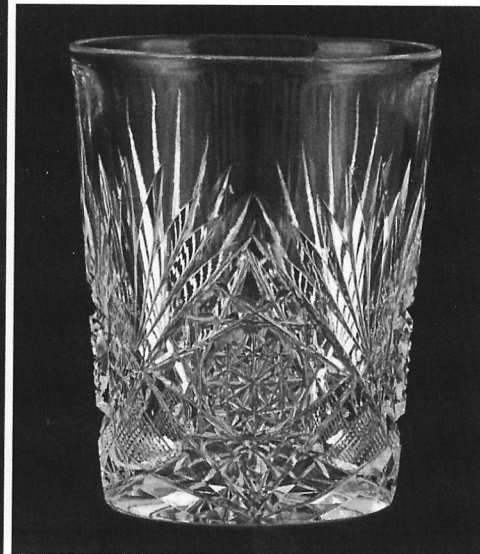


Handled Relish Dish (nappy) – unknown design

6-inches wide – 1 ½-inches tall

donated by

Winnifred Green – Deposit, NY



Pitcher & Tumblers Set – unknown design

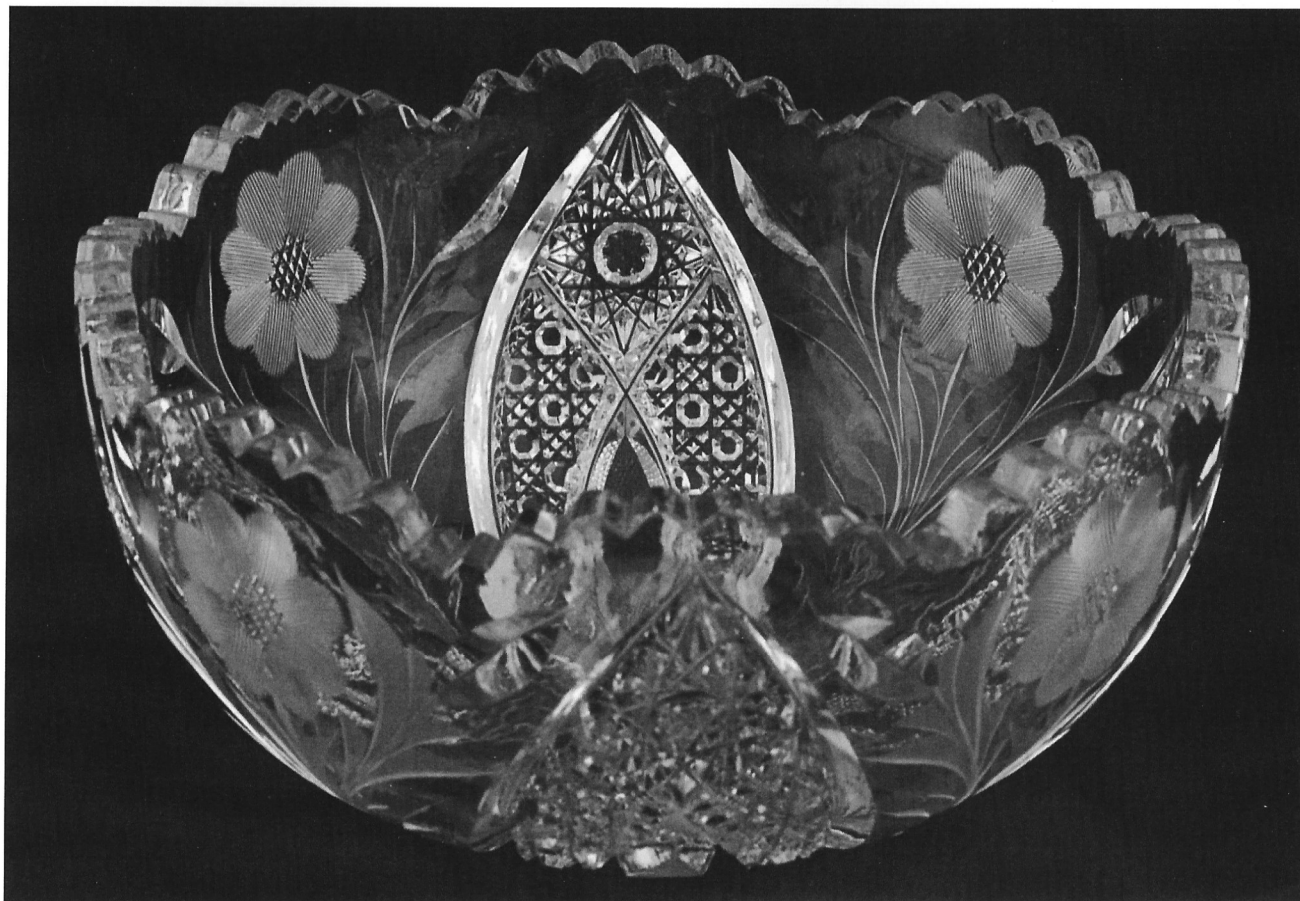
Pitcher: 8-inches tall – 5-inch base diameter

Tumbler: 3 ¾-inches tall – 3-inch top diameter

donated by

Douglas Lee – Deposit, NY

Pitcher & tumbler set belonged to the family of Fred Lee who did the cutting on it.
The set was passed down to Louie & Regina Lee and then to their son Douglas.



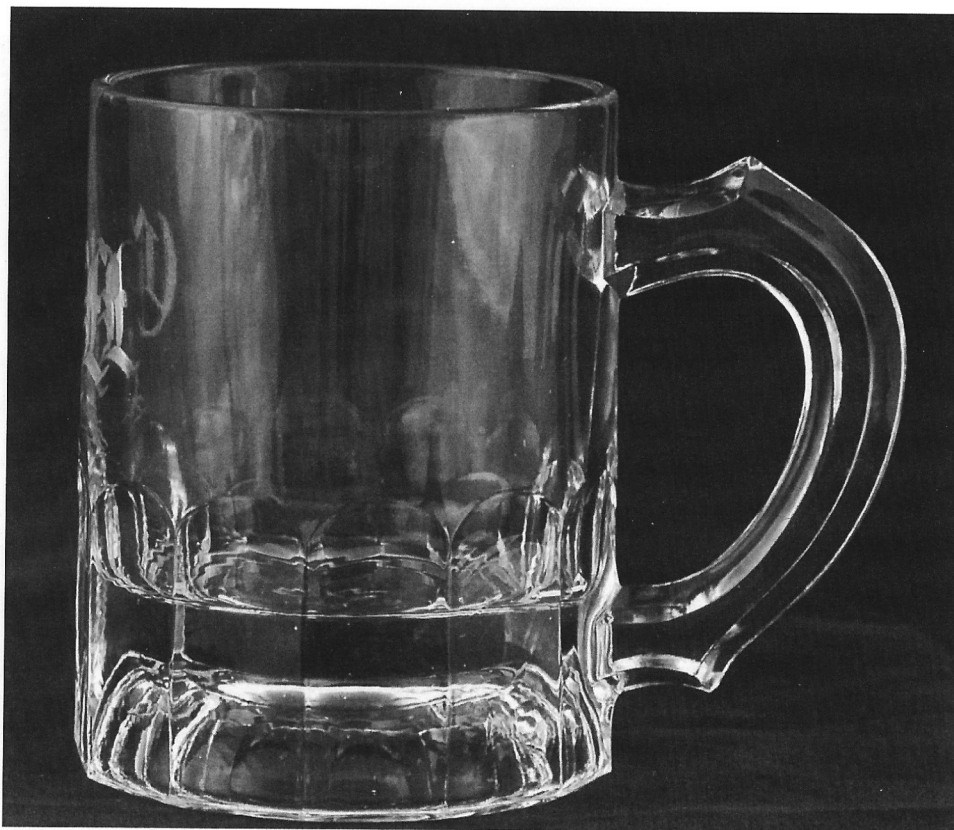
Bowl – unknown design

8-inch diameter – 4-inches tall

donated by

Douglas Lee – Deposit, NY

This bowl was given to Lewis & Regina Lee by Earl Crane as a wedding present.
According to the 1940 census record, they were married in 1922.



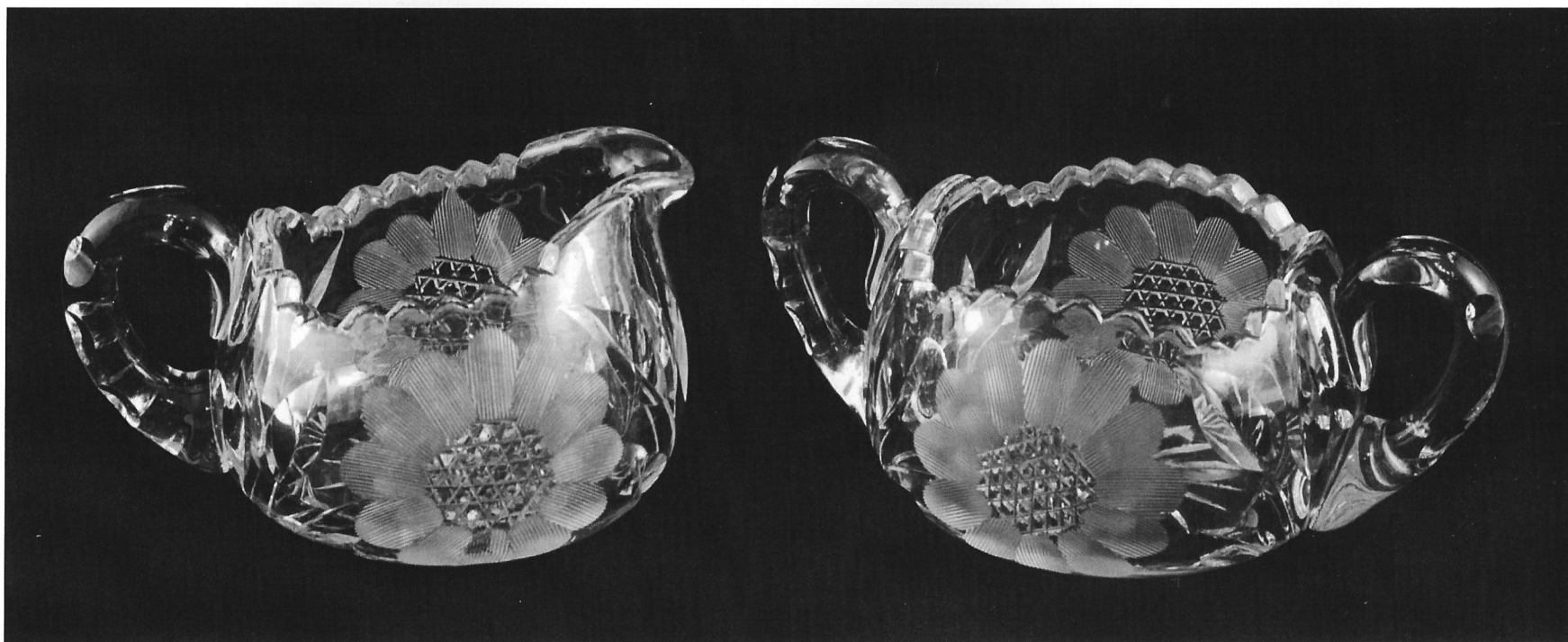
Child's Mug? – Shaving Mug?

3 ½-inches tall – 2 ½-inch top diameter
etched initials **C.L.** with small deer and star underneath

donated by

Mabel Linkroum

Family thinks small mug was etched for either Charlie Linkroum or for his father.
Edris Linkroum Billings calls it a shaving mug.



Sugar & Cream Set

Floral Design -- unnamed

Sugar: 3 ½-inch diameter – 2 ½-inches tall

Cream: 2 ¾-inch diameter – 2 ½-inches tall

donated by

Dr. Paul Lloyd – Wayne, PA

According to Smitty Axtell, Dr. Lloyd was Myrtle Lloyd Maxwell's son.
Mrs. Maxwell's husband was a superintendent at Kelly & Steinman Glass Factory



Vase
(two views)

Floral Design – unnamed
9 ½-inches tall – 4-inch top
donated by
Dr. Paul Lloyd – Wayne, PA



Pitcher – unknown design

8 ½-inches tall – 5 ¼-inch base diameter

donated by

Dr. Paul Lloyd – Wayne, PA



Hair Receiver – unknown design

4-inch diameter – 3-inches tall

donated by

Helen Marshman – Deposit, NY



Clover Sugar Bowl

3 ½-inches wide – 3-inches tall

donated by

Helen (Holodnak) Slivinski – Columbus, OH

According to Smitty Axtell, Helen's husband was a glass cutter



Candy Dish – unknown design

6-inches wide – 1-inch tall

donated by

Helen (Holodnak) Slivinski – Columbus, OH



Ice Bucket – unknown design

6-inches wide – 5 ½-inches tall

donated by

Helen (Holodnak) Slivinski – Columbus, OH



Creamer – unknown design

2 ½-inch diameter – 3 ½-inches tall

donated by

Helen (Holodnak) Slivinski – Columbus, OH



Sugar – unknown design

3 ½-inch diameter – 3-inches tall

donated by

Helen (Holodnak) Slivinski – Columbus, OH



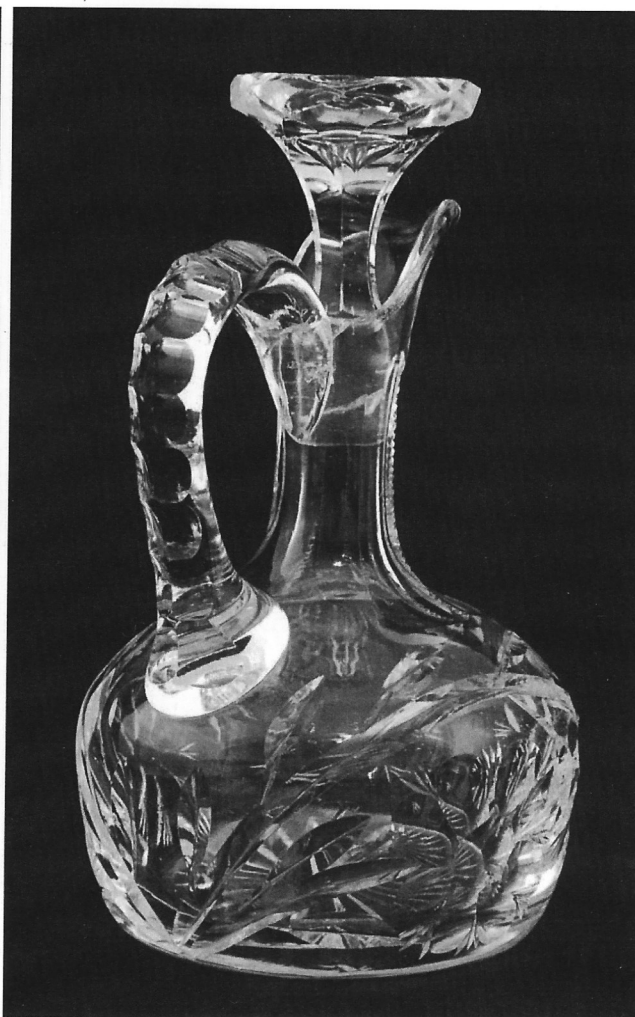
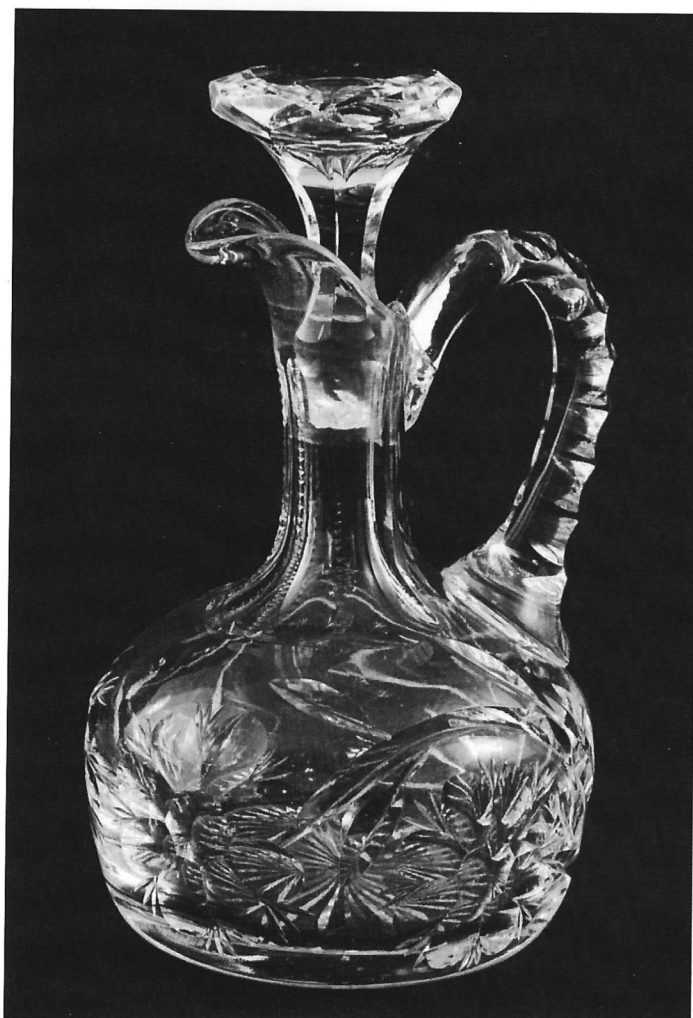
Champagne Glass – unknown design

3 ½-inch top diameter – 4 ½-inches tall

donated by

Mrs. Evelyn (Wheeler) Steinman

Wife of Albert Steinman, secretary & treasurer of the Kelly & Steinman Cut Glass Co.,
Deposit, NY which his father Frank Steinman founded.

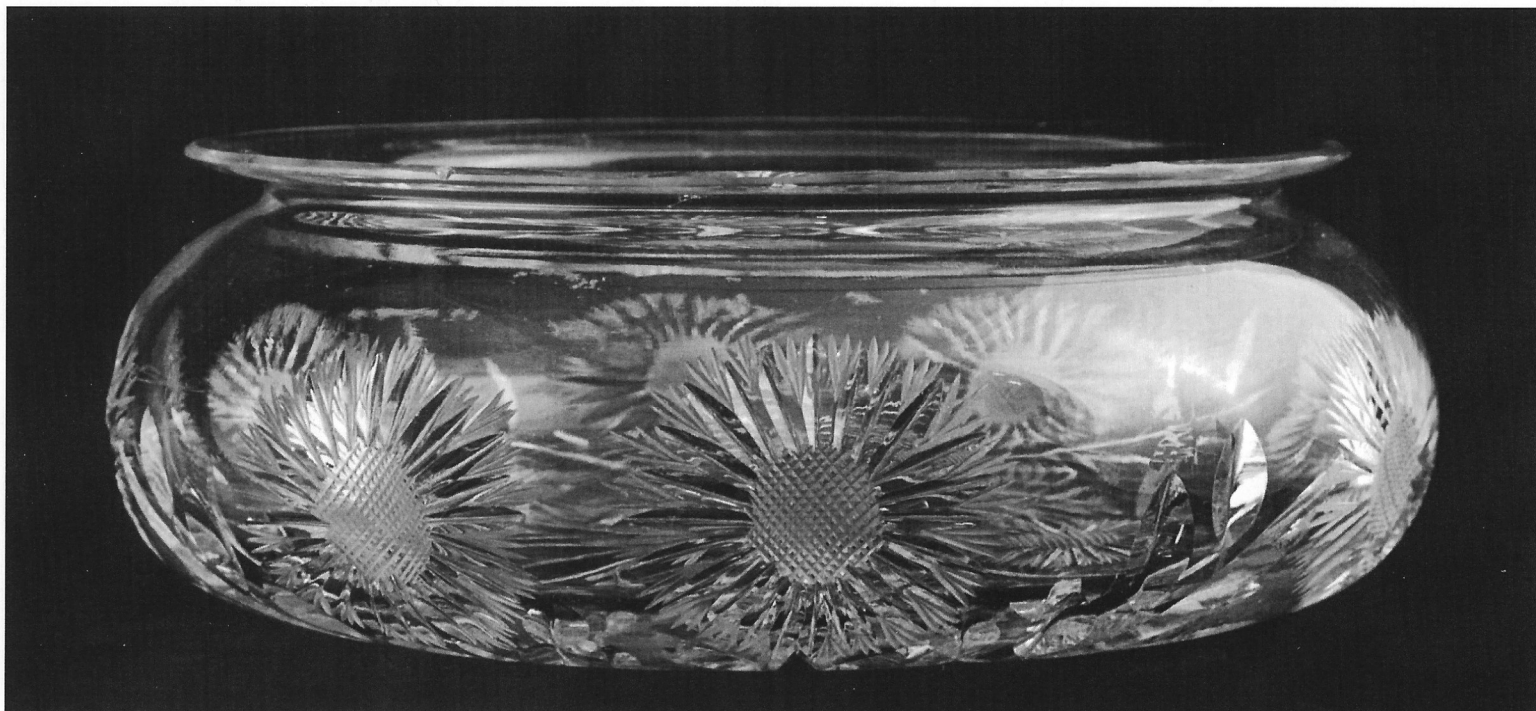


Cruet— unknown design

3 ½-inch diameter – 6-inches tall

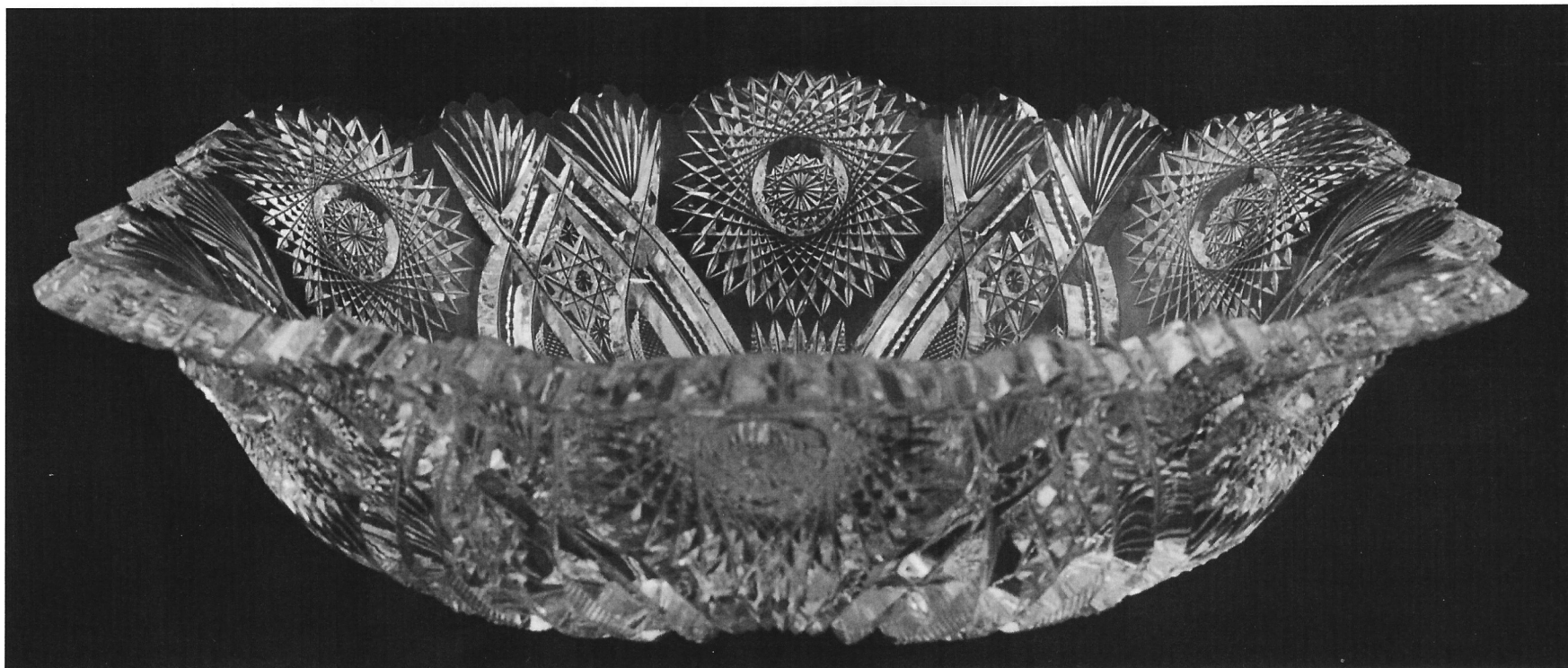
donated by

Mrs. Evelyn (Wheeler) Steinman



***Aster* Flower Holder**

8 ½-inch diameter – 3-inches tall



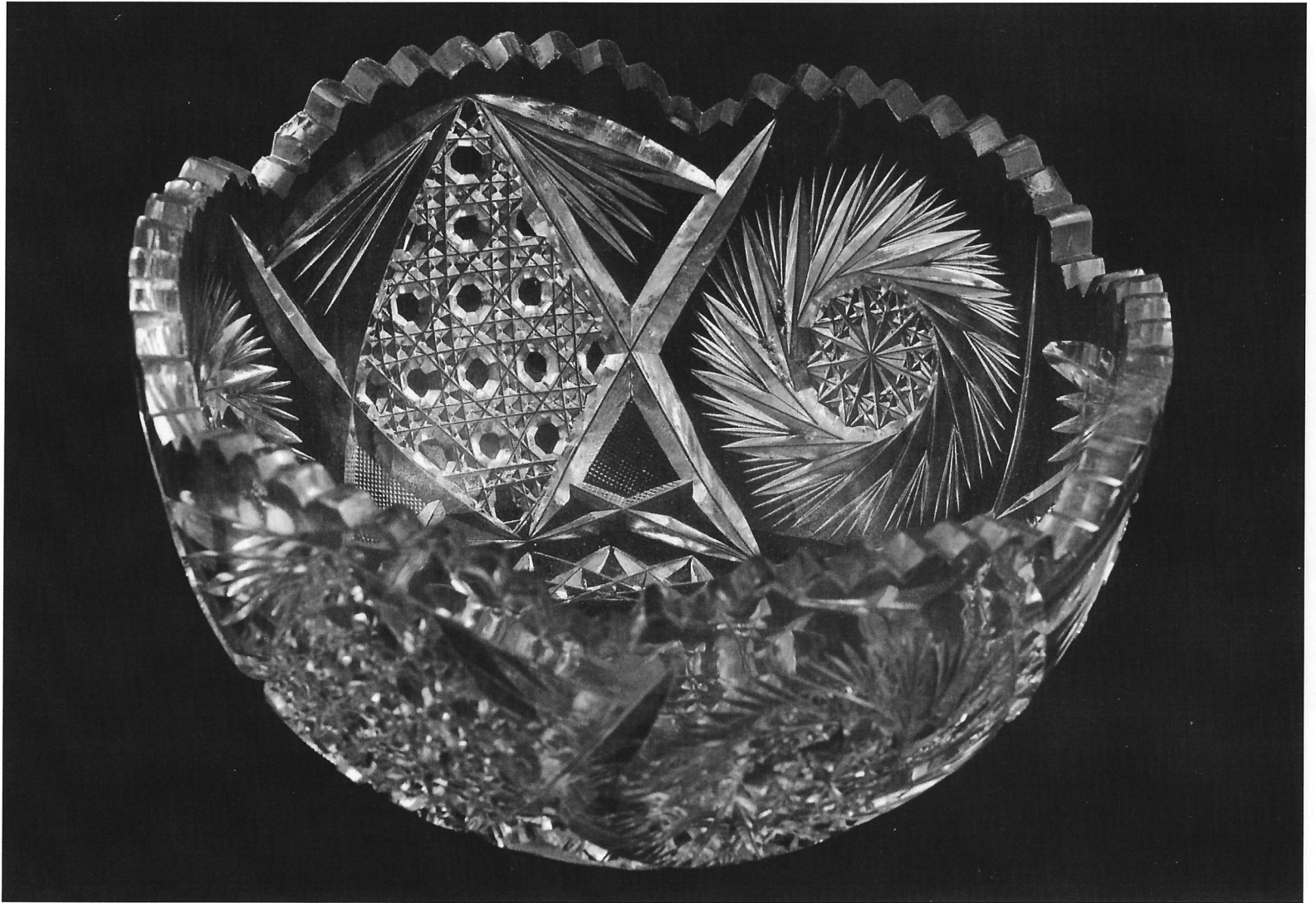
Windsor Oval Bowl

11-inches long – 10 ¼-inches wide – 3-inches tall



Punchbowl – unknown design

10-inch top diameter – 6 ½-inch base diameter – 10-inches tall



'Pinwheel' Bowl

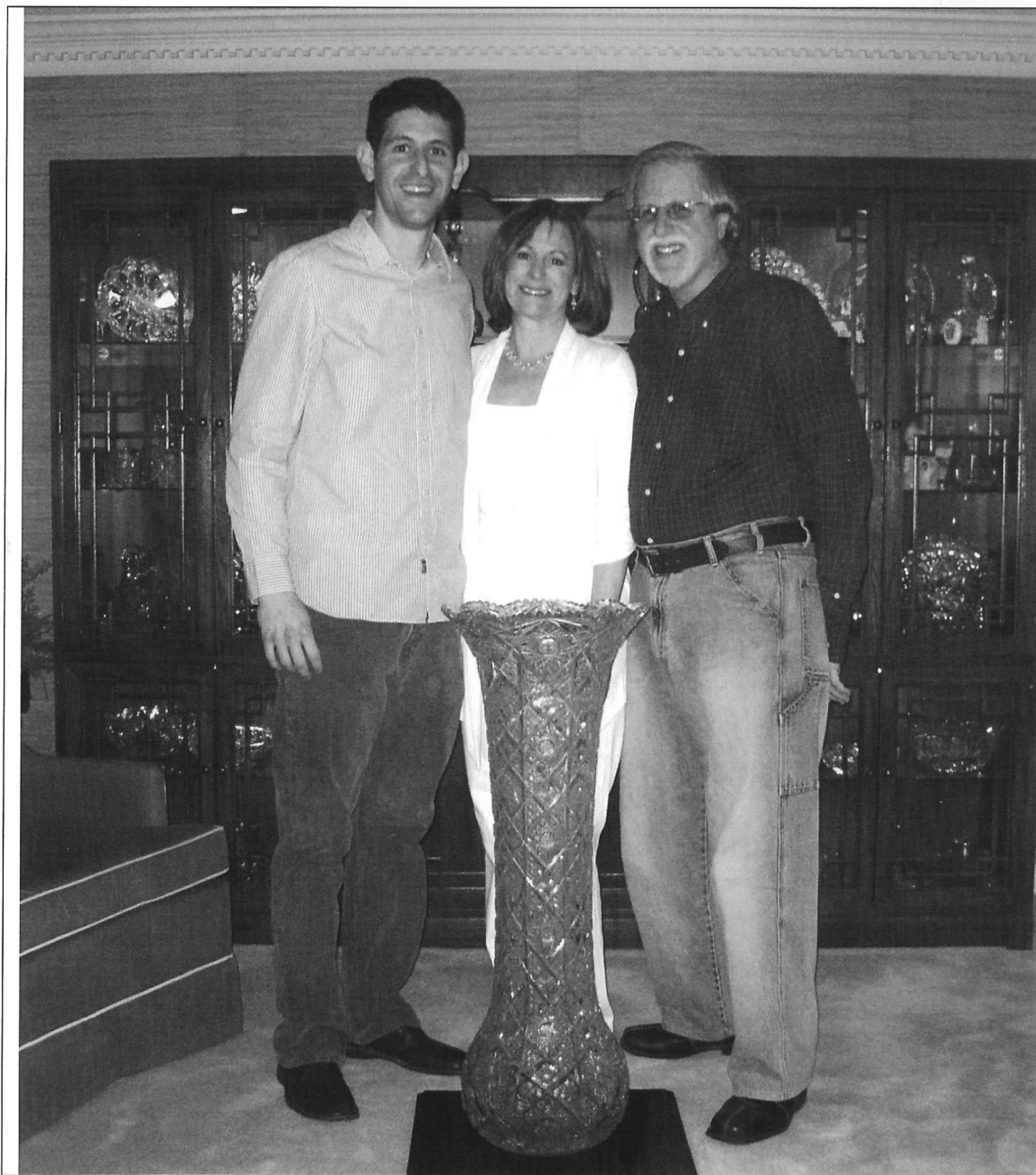
unknown design & dimensions

Personal Collection Photos

The following photos are of Kelly & Steinman cut glass pieces that are in personal collections.

Collectors: Warren & Teddie Biden
Jane Campbell & John Pokorny
Ryan Fleisher
Dr. Martin Folb
Hal & Cindy Gelfius
Elton & Sherry Linville

There were no known Kelly & Steinman catalogs prior to the publishing of this catalog. All collection pieces shown in this section were identified from Kelly & Steinman cut glass ads from the Brilliant Period.



Ryan, Terri & Neil Fleisher



Roman design
36 ½-in. tall, 14-in. top diam., 50-lbs.

THE VASE

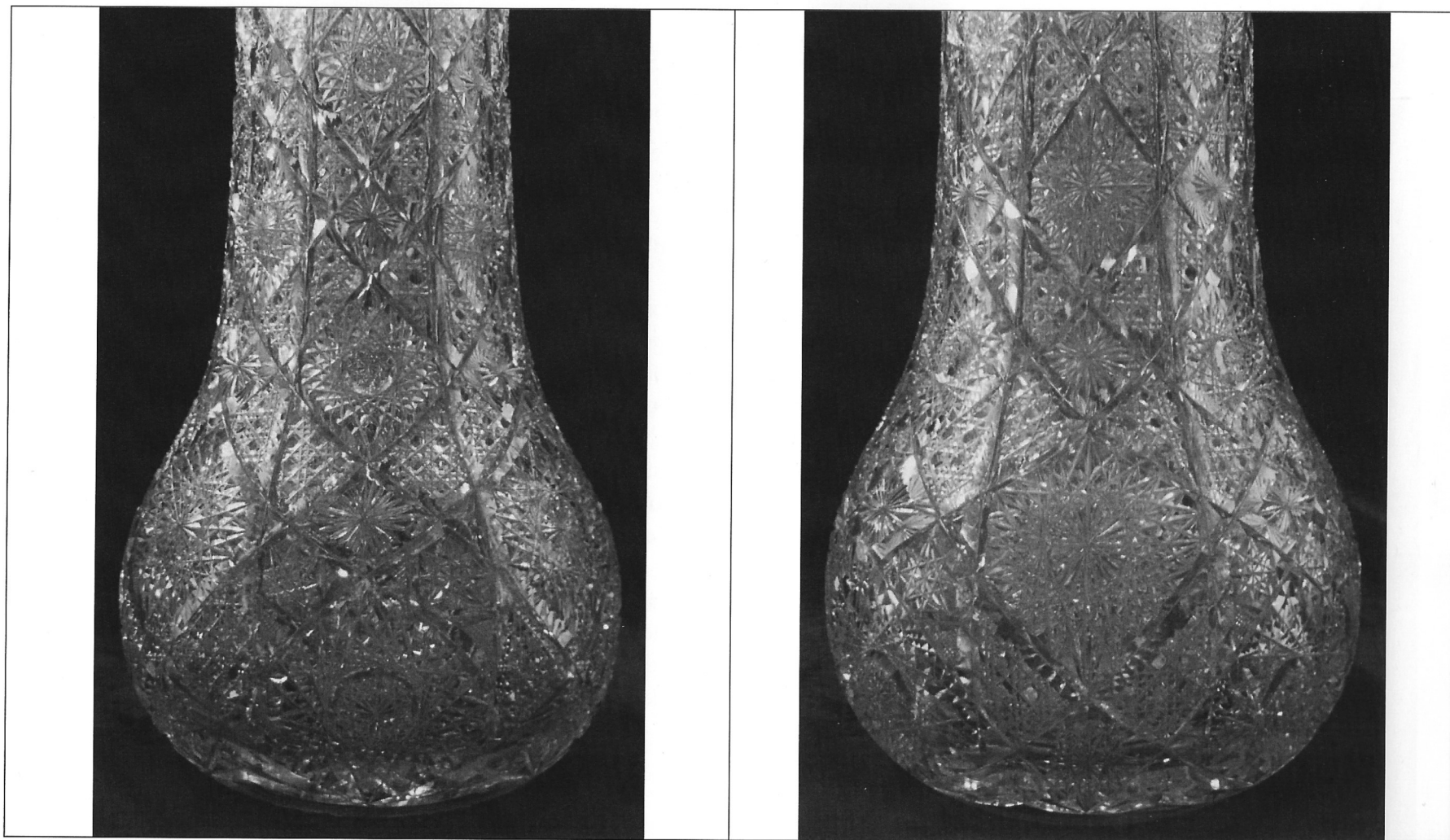
This large Kelly & Steinman vase in the Roman pattern has been in our family since the mid 1950's. It actually sat in the window of my parents' antique shop in downtown Birmingham, Alabama from that time until they closed the store in the late 1970's. The only time it was taken out of the front window was when there were storm warnings with high winds in the area. It became a landmark to many visitors to Birmingham who stayed across the street at the Tutwiler Hotel, a classy, grand old hotel. Most of these visitors to the Tutwiler were like you and me, but there were also celebrities such as Liberace and Edward Everett Horton, who came in our store to ask questions about the vase.

According to the dealer who found this vase originally, it was in an old, large house in Birmingham in the piano room, sitting on top of a grand piano. This dealer called my father because she knew he handled a lot of cut glass. She first put it on consignment in our store, but later she decided to sell it to my father. They agreed upon a price, and within a week the front window of the store was graced by the image of this wonderful vase with a prominent sign hanging from its top rim that said "NOT FOR SALE." That sign was like a magnet for the curiosity seekers of Birmingham, as they constantly came into the shop to ask more questions about the vase. The main question was always "how much is it worth." The second most asked question was "but if it were for sale, how much would it cost." You couldn't buy this type of publicity anywhere, and as the term in current advertising vernacular reads -- "it was priceless."

Years after the store was closed, my parents wanted me to take it to Atlanta to live with my family. So, we packed it in a tall box, put carpeting and towels around the vase, strapped in into the back seat with seat belts, and it rode back to Atlanta with us to its new home. Thank goodness we had a large car back then. Terri, son Todd and myself were crammed into the front seat, so that the 'guest of honor' from Honesdale, Pennsylvania would be comfortable stretched out across the entire back seat of our Lincoln town car.

For years we tried to identify the company that produced this enormous piece of cut glass. Many features made us think that possibly Clark, another Honesdale company, was the manufacturer. It was the American cut glass advertising books that ended our search in the Kelly & Steinman section of the third book of this series. What an adventure!

(by Neil Fleisher for the Fleisher family)



Close-up views of *Roman vase*



Norway Footed Vase

12 ¼-inches tall – 5-inch max. diameter

from the personal collection of

Ryan Fleisher



Roman Footed Vase

9-inches tall – 7 ½-inch top diameter

from the personal collection of

Warren & Teddie Biden



Sunburst Two-Piece Punchbowl

11-inches tall – 10-inch diameter

from the personal collection of

Warren & Teddie Biden



Roman Two-Handled Vase

7 ½-inches tall – 7 ¼-inch top diameter

from the personal collection of

Warren & Teddie Biden

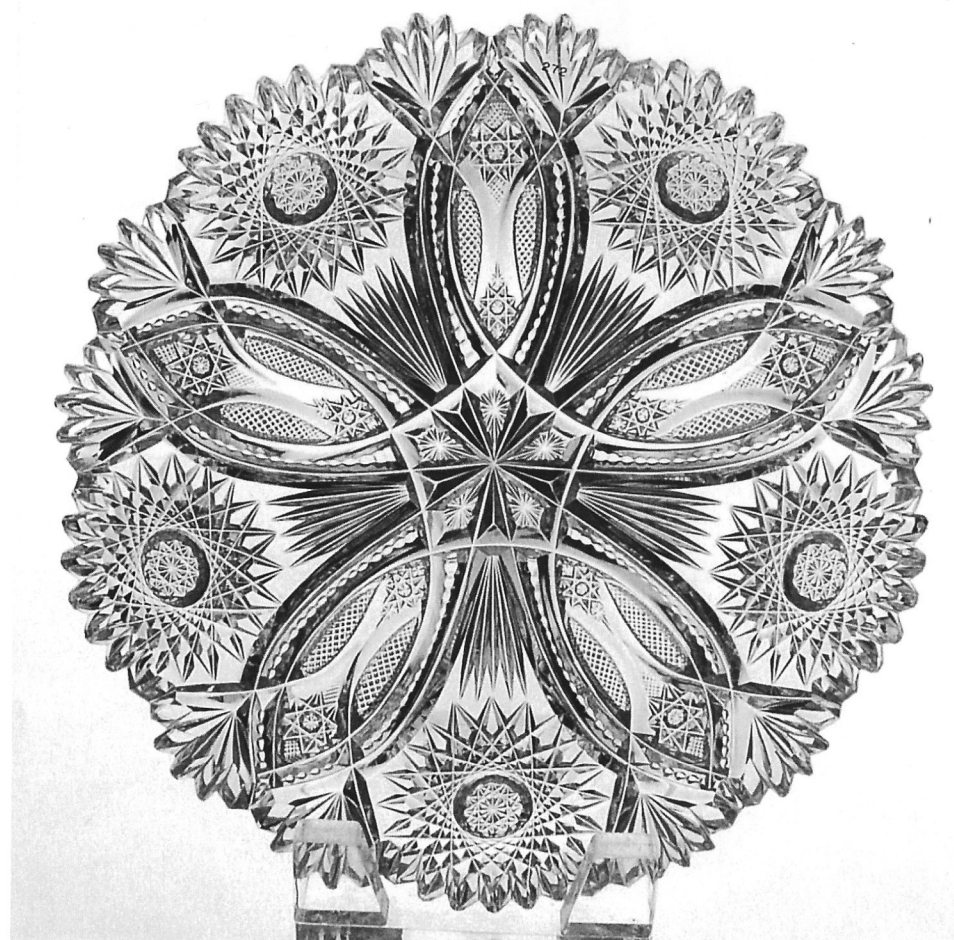


Roman Footed Vase

12-inches tall – 4-inch top diameter

from the personal collection of

Warren & Teddie Biden



Windsor Plate

7-inch diameter – 1 1/8-inches tall

from the personal collection of

Warren & Teddie Biden

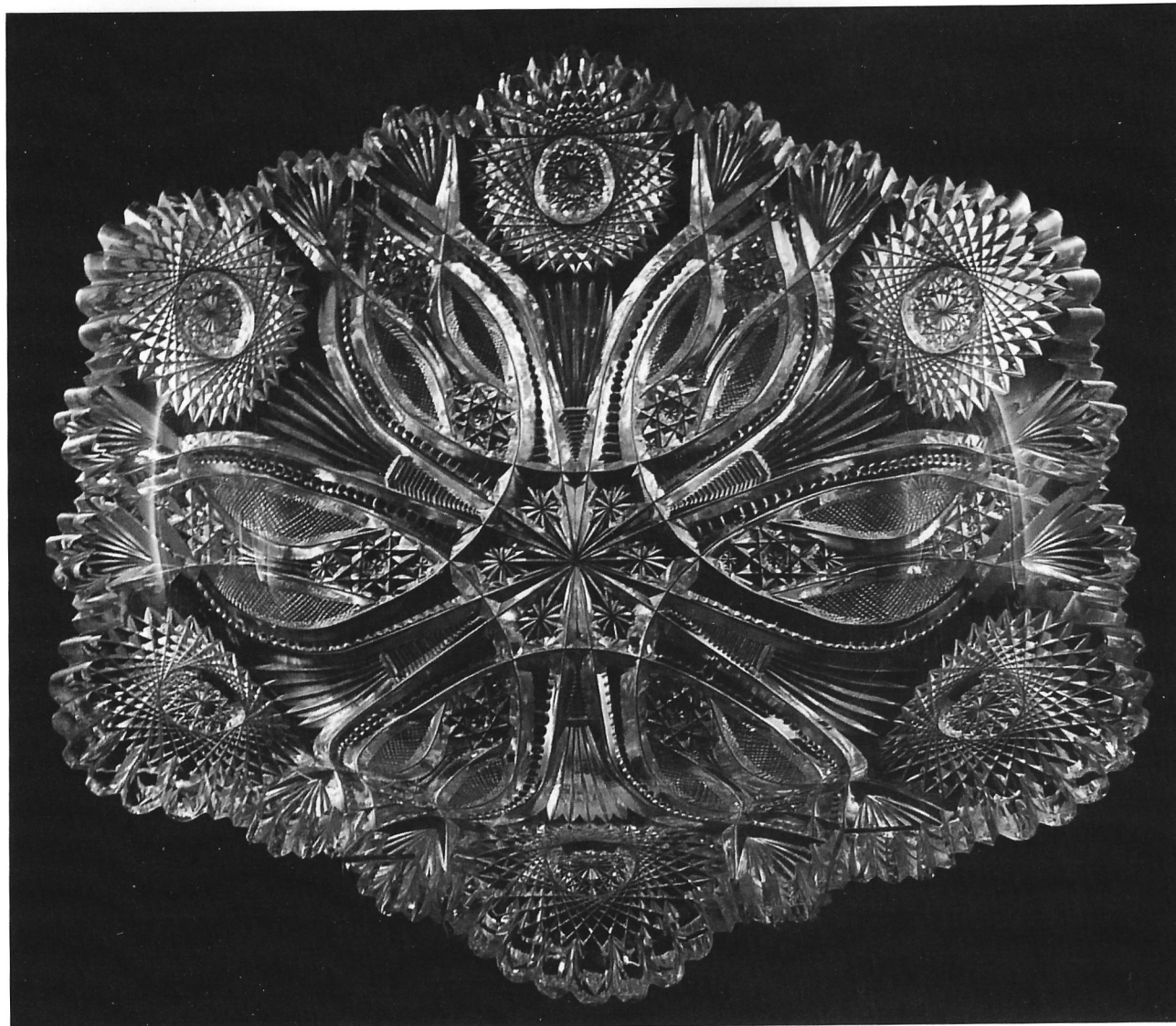


Roman Flower Pot

5-inches tall – 5 3/8-inch top diameter
Hobstar Base

from the personal collection of

Warren & Teddie Biden

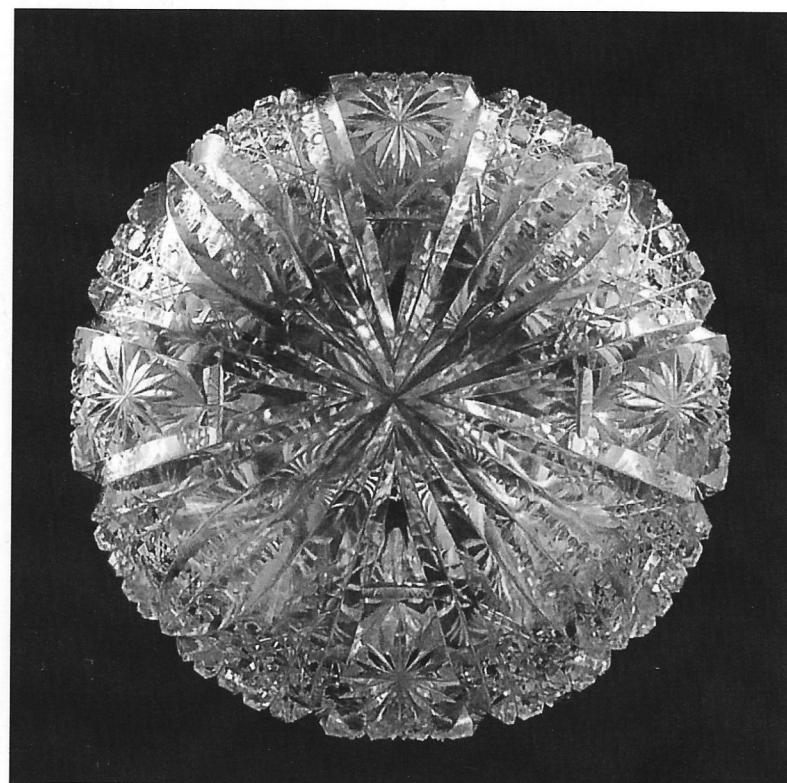
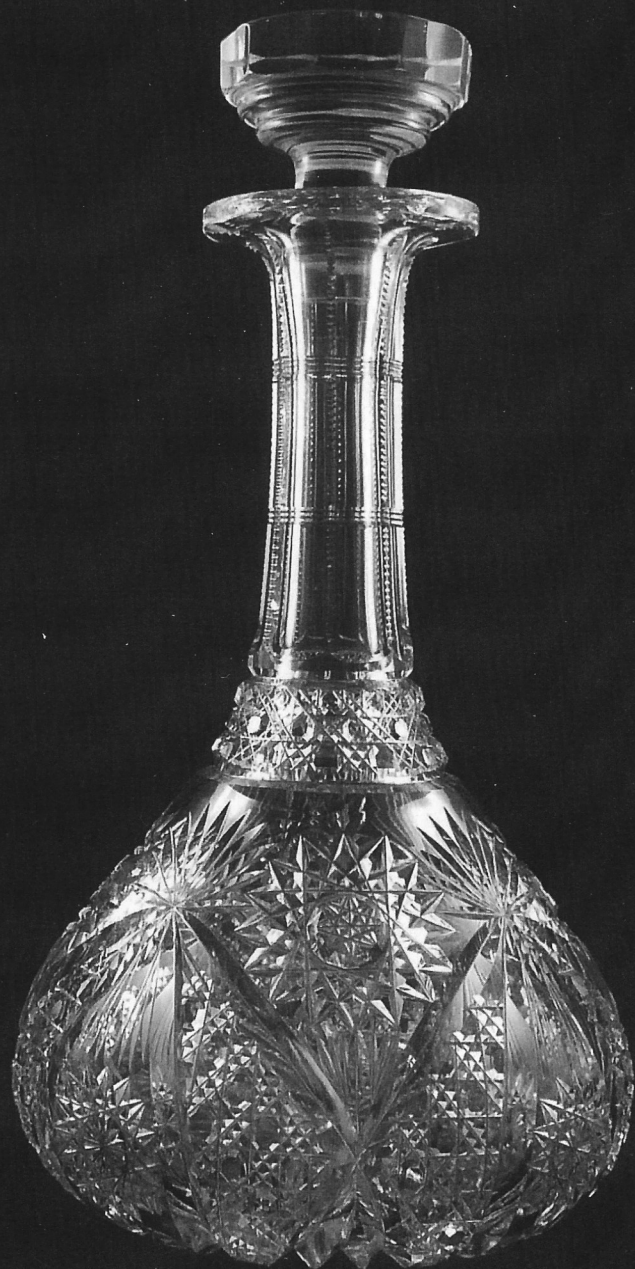


***Windsor* Bowl**

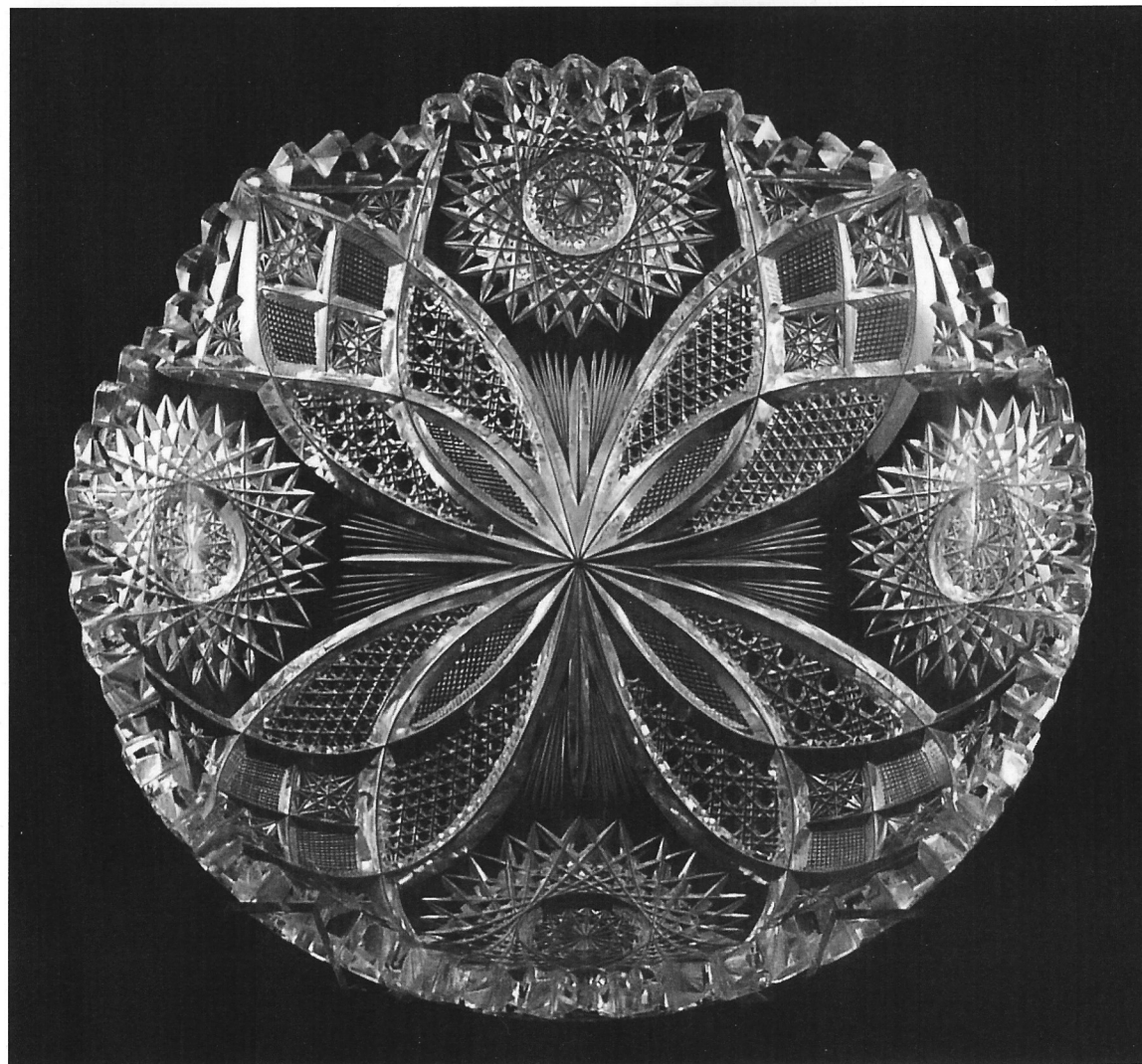
11-inch width & length – 3-inches tall

from the personal collection of

Jane Campbell & John Pokorny

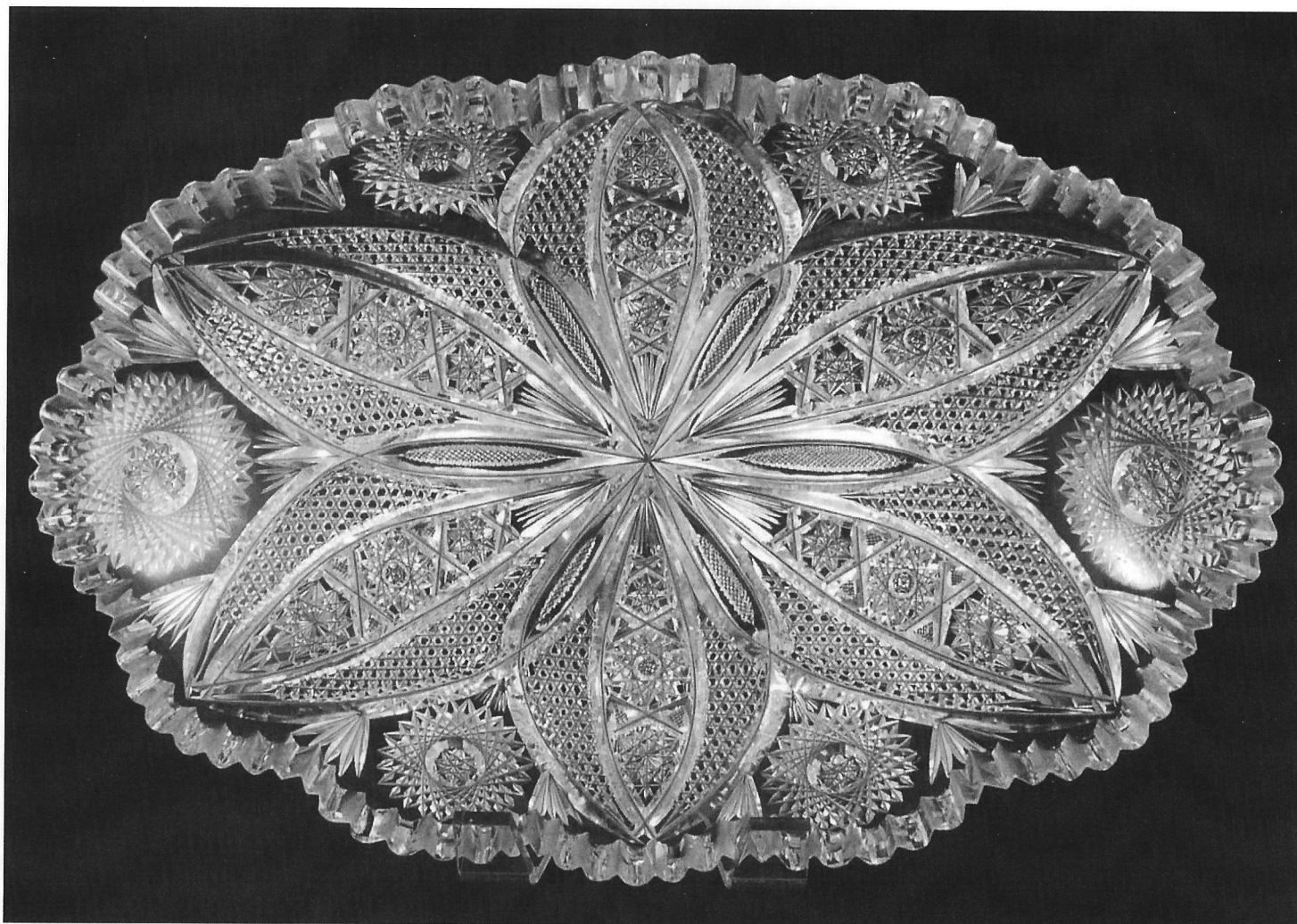


Pansy Decanter
10 1/2-inches tall – 5 3/4-inch base
replacement stopper
from the personal collection of
Jane Campbell & John Pokorny



Raleigh Bowl

7-inch diameter – 2-inches tall
from the personal collection of
Jane Campbell & John Pokorny



Pansy Bread Tray

11 1/2-inches long – 8-inches wide – 2-inches tall

from the personal collection of

Jane Campbell & John Pokorny



Raleigh Nappy

7-inches long – 5-inches wide
from the personal collection of
Jane Campbell & John Pokorny



Roman Urn Vase

10 $\frac{3}{4}$ -inches tall – 8 $\frac{3}{4}$ -inch diameter

from the personal collection of

Hal & Cindy Gelfius

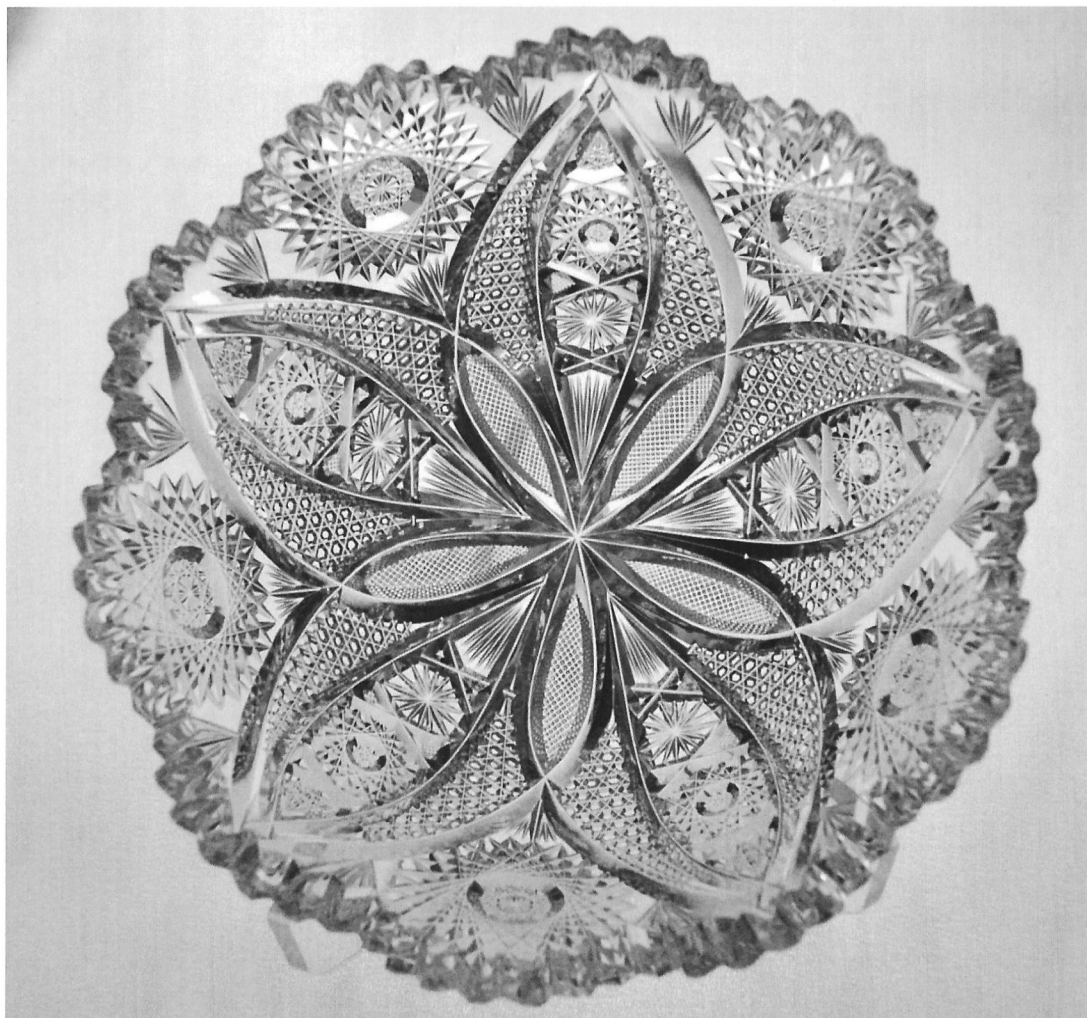


Raleigh Tankard

11-inches tall

from the personal collection of

Hal & Cindy Gelfius



Pansy Bowl

8-inch diameter

from the personal collection of

Hal & Cindy Gelfius

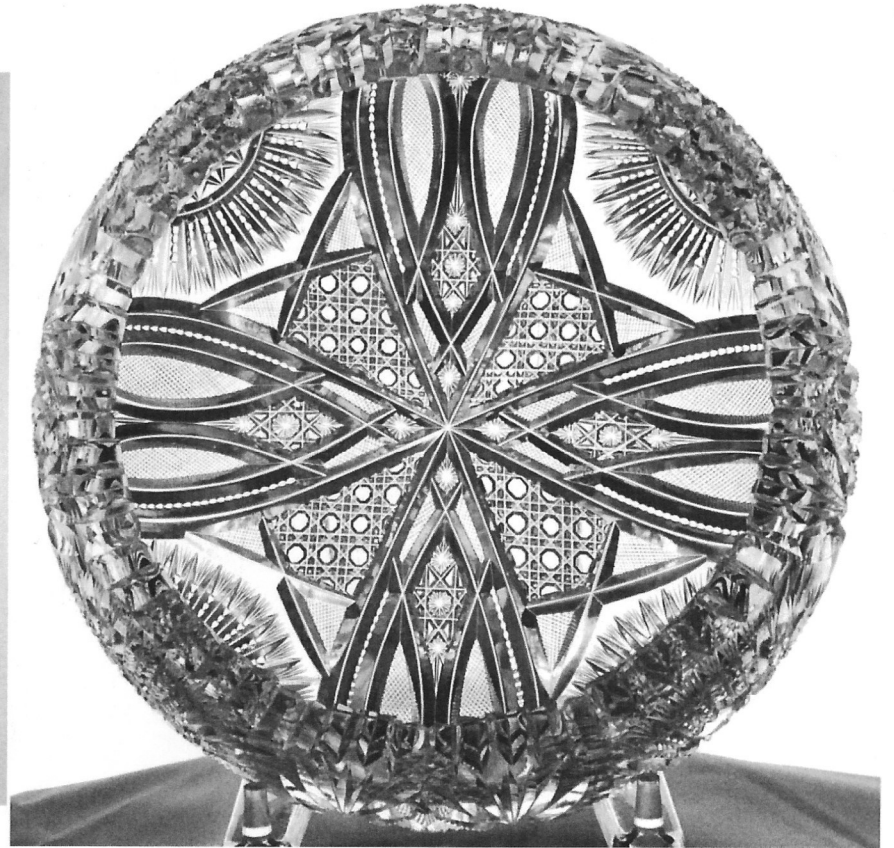
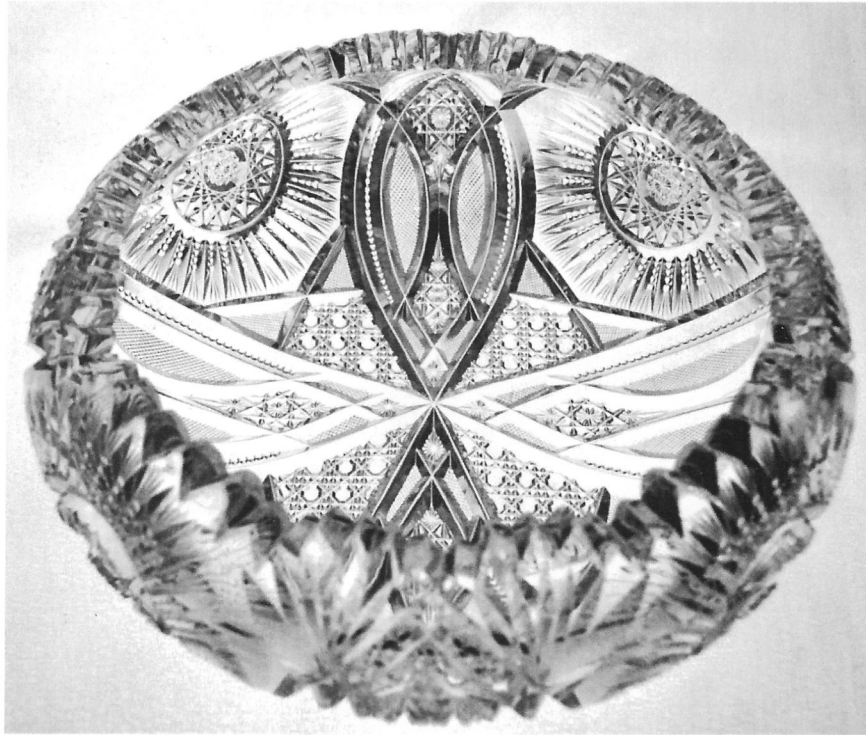


Roman Cracker Bowl

6 ¼-inches tall – 9-inch diameter

from the personal collection of

Hal & Cindy Gelfius

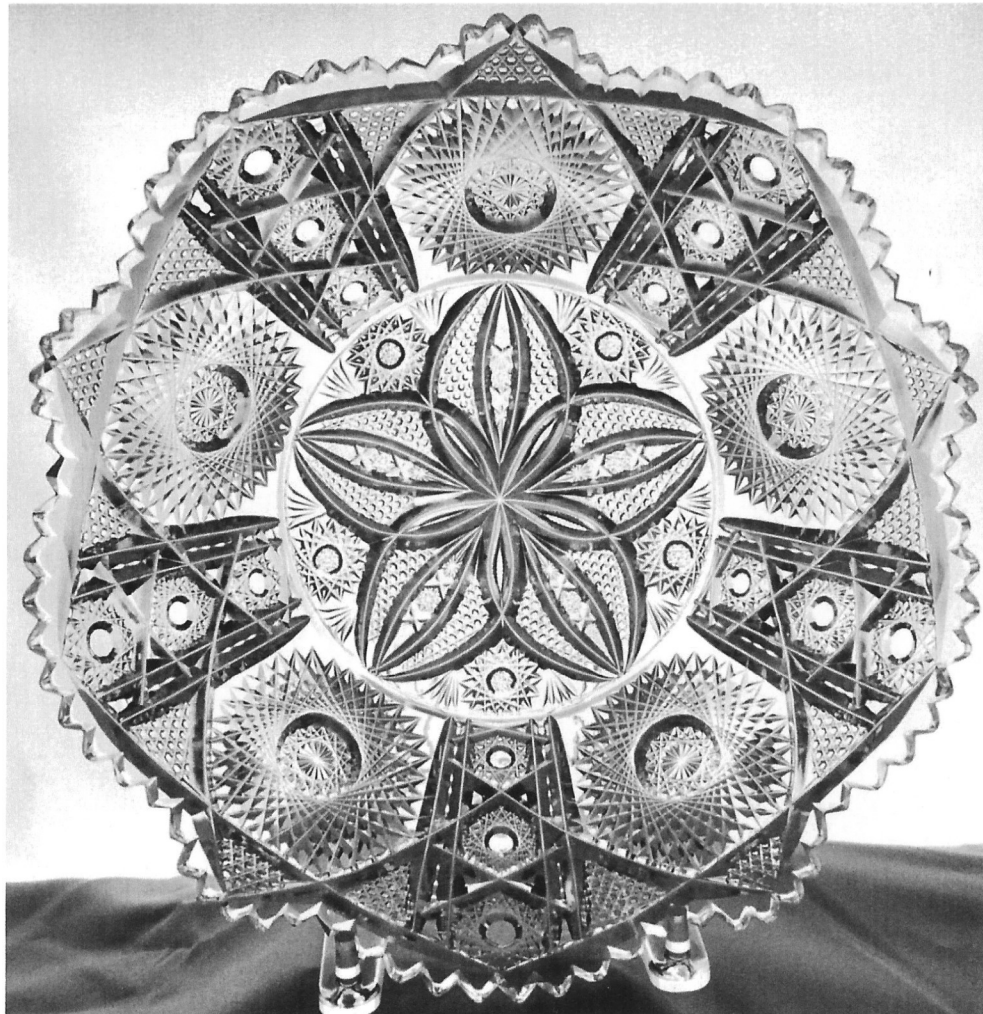


Sunburst Rolled-in-Rim Bowl

9 ½-inch diameter – 3 ½-inches tall

from the personal collection of

Hal & Cindy Gelfius



Astoria Bowl

12-inch diameter – 3 ¼-inches tall

from the personal collection of

Hal & Cindy Gelfius



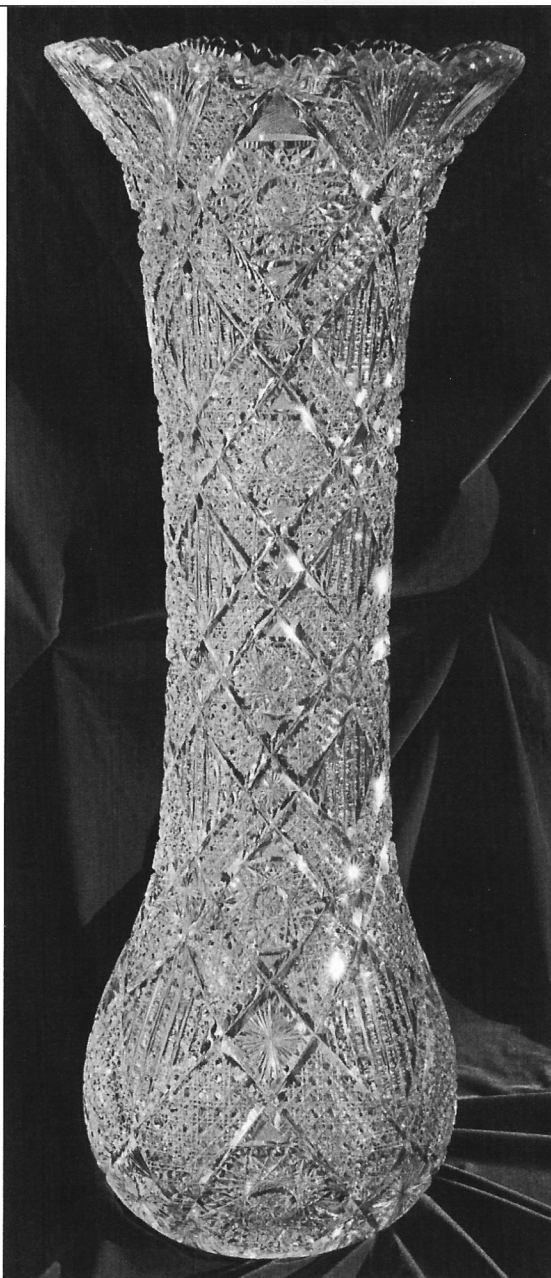
Roman Pitcher

6-inches tall – 7 $\frac{3}{4}$ -inches wide including handle

from the personal collection of

Elton & Sherry Linville

(photo by Hal Gelfius)



The vase shown in this photo is very similar in size, shape and design to the Fleisher family vase on pages 100 & 102 of this publication. The design of the Folb vase is very close to the Kelly & Steinman **Roman** design. It also has motifs used in the Kelly & Steinman **Corona** design shown on page 3 of this publication. By chance, Ryan Fleisher recently found a 7-inch bowl on eBay that is undoubtedly cut in the **Corona** design. The bowl has an area of notched miters that were used on the Folb vase but not on the Fleisher vase. All things considered, Ryan and Warren agree that the Folb vase is a Kelly & Steinman product that is cut in their **Corona** design and has been adapted to the extreme size and shape of the Folb vase.

The provenance of the vase is of interest..... It was purchased by Martin in 2002 from descendants of the original owner, Judge Elbert H. Gary, owner of the Federal Steel Company. Judge Gary, along with Andrew Carnegie and J. Pierpont Morgan founded U.S. Steel in Pittsburgh in 1901. The vase had been in four generations of one family until its purchase by Martin approximately 100 years later!

"Corona" Vase

35-in. tall – 13-in. top & bottom diam. – 46 ½-lbs.

From the personal collection of

Dr. Martin Folb