

A TRADITION OF PROGRESS: OHIO DECORATIVE ARTS 1860—1945



Previous Page; Tea service, Jap Birdimal line, Frederick Hurten Rhead (1880–1942) for Weller Pottery (1872–1948), Zanesville, circa 1904. Earthenware. Ohio History Connection.

By Hollie Davis

LANCASTER, OHIO — While we may often look back to life just 20 or 30 years ago, before the explosion of the Internet, and marvel at how much life has changed in such a short period of time, people in the late Nineteenth Century had to feel the same. Life in antebellum America had changed relatively little from Colonial days. Roads were better and goods were

Writing desk carved by William H. Fry (1830–1929), Cincinnati, 1880–1890. Mahogany. Pat and Roger Fry Collection.

Table lamp designed by Paul Fehér (1898–1990) for Rose Iron Works (1904–present), Cleveland, 1930. Steel and glass. Collection of Robert B. Rose and Rose Iron Works.

more readily available, but the nature of what was available, how it was manufactured and what it cost had not changed dramatically. In rural areas of Ohio, for instance, traditional handcraft was still the norm.

In a few short years, that would all be different. The rapid arrival of the Second Industrial Revolution is just one of the

concepts considered by “A Tradition
of Progress: Ohio Decorative Arts

1860–1945.” At the Decorative Arts
Center of Ohio through May 17, the



*"Continuing Traditions" gallery.
Photo courtesy of Hollie Davis.*

*"Art and Craft" gallery.
Photo courtesy of Hollie Davis.*



show was organized by guest curator Andrew Richmond.

A vice president at Garth's Auctions in Delaware, Ohio, Richmond

assembled "Equal in Goodness: Ohio Decorative Arts 1788–1860" at the center in 2011. The two presentations are different in several respects.



◀ Water cooler, Akron, 1876. Stoneware. Becky and Bob Alexander Collection.

Reclining armchair, General ►
Fireproofing (1902–1989),
Youngstown, circa 1936. Aluminum.
Darwin D. Bearley Collection.



▲ “Jazz” bowl designed by Viktor Schreckengost (1906–2008) for Cowan Pottery (1913–1917; 1920–1931), Rocky River, circa 1931. Earthenware. Thomas W. Darling Collection.

Glass vase, ►
Harding pattern,
Anchor Hocking
Glass Corporation
(1905–present),
1938–1967. Ohio
Glass Museum.



◀ Pair of
candlesticks,
Sandwich Dolphin
pattern, A.H. Heisey
and Company
(1895–1947),
1925–1935. Glass.
National Heisey
Glass Museum.

In the state’s early years, settlement patterns made a regional discussion the logical choice. This time, Richmond chose a chronological

approach. His selections fill four galleries.

Visitors move from “Continuing Traditions,” a gallery of objects that

in the handcraft tradition but made during and after widespread mechanization, through “The Gilded Age,” which focuses not only on the opulence of Victorian-era

industrialists, but also on stylish pieces made more affordable by mass production. ([Continued on page 30 inside the E-edition](#))

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