

Exhibit of Carder glass will open today

By ANA PUGA

The director of the Corning Museum of Glass says he wonders sometimes what glassmaker Frederick Carder (1863-1963) would have said about the exhibit of Carder glass which opens today at the museum.

"I never knew Fred Carder," said museum Director Dwight P. Lanmon, who put the exhibit together with Robert Rockwell and Paul V. Gardner, "I'll never know. But I'm sure it would have included a four-letter word," he said, referring to Carder's reputation for salty language.

Lanmon, 47, who bought his first pieces of Carder glass, a pair of aurene compotes, as a teen-ager, says he feels a personal admiration for the Steuben Glass founder.

He had "great fun" culling more than 3000 pieces of Carder glass to find "the best in form and color" for the display. "It is like being in a candy store with a limited amount of money, but you know no matter what you select it is going to be good, he said.

The display includes 170 pieces representing the wide range of Carder's 80-year glass-making career — from Victorian to modern, from vases to decorative building panels.

Though most of the pieces were borrowed from the Rockwell Museum, Lanmon did have at least one adventure in trying to find out if Carder's architectural glass decorations are still being used in the New York City buildings they were designed for.

Lanmon visited the Waldorf-Astoria Hotel looking for the green glass top of a Corinthian column with a graceful leaf design that Carder had designed in 1940.

He had read that the column was designed for the hotel flower shop, but after looking everywhere in the shop, he still couldn't find it. He was ready to give up, when a hotel employee asked him if he could help him, Lanmon said.

"I explained to him that I was looking for

the column and from the other side of the shop I heard another voice say, 'Here it is.' I went over and sure enough, there it was — painted over with white paint. 'It is not for sale,' the man told me."

Lanmon assured the hotel employees that he was not interested in buying the column, that he was merely glad to see that it was still there.

His search for other Carder glass works also led him to the Empire State Building's elevator lobby and The Daily News Building's elevators, hunting for for some panels designed by Carder's assistants and produced by Carder in 1930.

He didn't find the original panels in the buildings, but sample panels, and a sample of the column top, are on display at the exhibit.

Lanmon's favorite Carder work ("the one I'd carry out first if there were a fire") is on display for the first time in this area, on loan from a private collector.

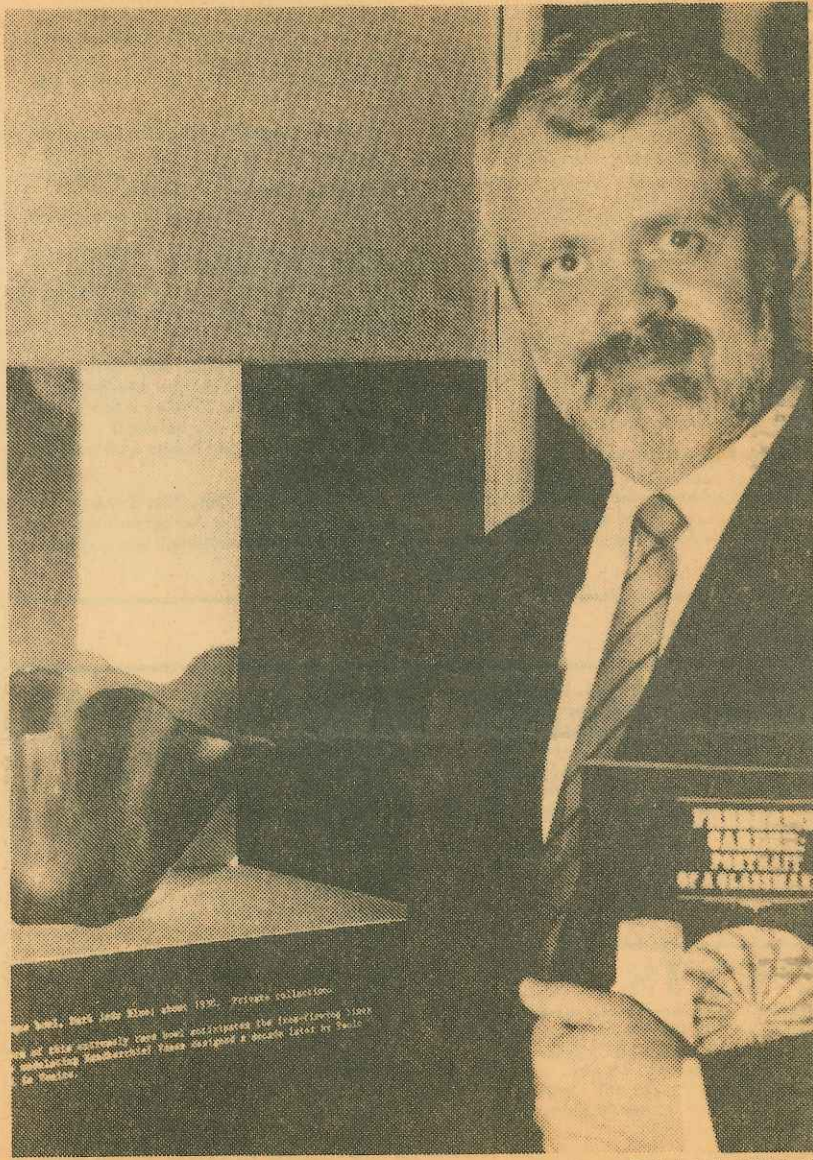
It is a hazy blue bowl that flowers from a sturdy four-pronged base into a diaphanous shell-like shape. Made in the late 1920s or early 1930s, "it has a spontaneity that makes it dateless," he said.

As much as he would like to have some of the exhibit's items in his private collection, Lanmon stresses that even when he makes a discovery, the museum always has first dibs on the object.

But he gets a lot of pleasure out of arranging and displaying the glass for the public to appreciate. For example, one of his ideas was to place a group of several brilliant blue and gold aurene vases and bowls near the entrance to the exhibit. "I wanted to have a great blaze of color at the entrance," he explained.

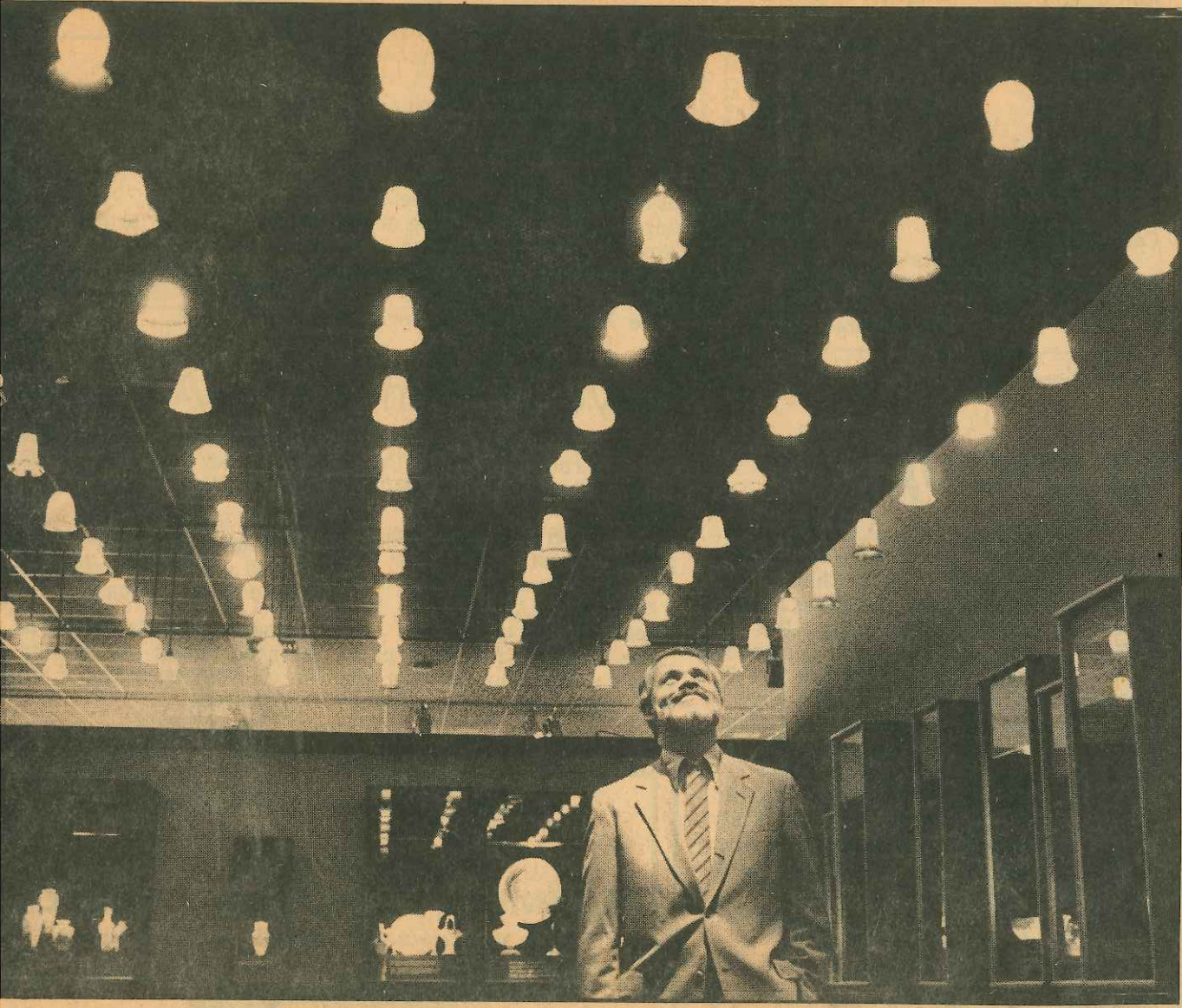
And Lanmon also likes the idea of sharing his personal admiration for Carder and his work with the general public.

"I don't covet anything. You get to see (See Glass on Page 2B.)



Staff photo by Jeff Richards

Corning Museum of Glass Director Dwight P. Lanmon with a piece from the exhibit of Frederick Carder glass.



Shades of glass master

Dwight P. Lanmon, director, Corning Museum of Glass admires the display of Carder Aurene glass shades that are part of the exhibit, "Frederick Carder: Portrait of a Glassmaker," the Museum's major exhibition for 1985, which opens Saturday. *The Leader/ Jim Gill*