

*A Cut Above:  
A Tribute to Edward Poore*



*Sandwich Glass Museum  
July 1 - October 27, 2019*

*“Seeing contemporary glass in 1980 prompted me to go forward beyond earlier glass designs and more and more to dismiss the idea that cold glass is a finite shape. You can change glass, you can mold it, you can sculpt it, you can melt it, you can cut it away, you can polish it, you can give it different surface treatments; there is so much you can do with glass, you are just limited by your imagination and sometimes by your equipment. By choosing cold glass as a material an artist can create beautiful, beautiful things.”*

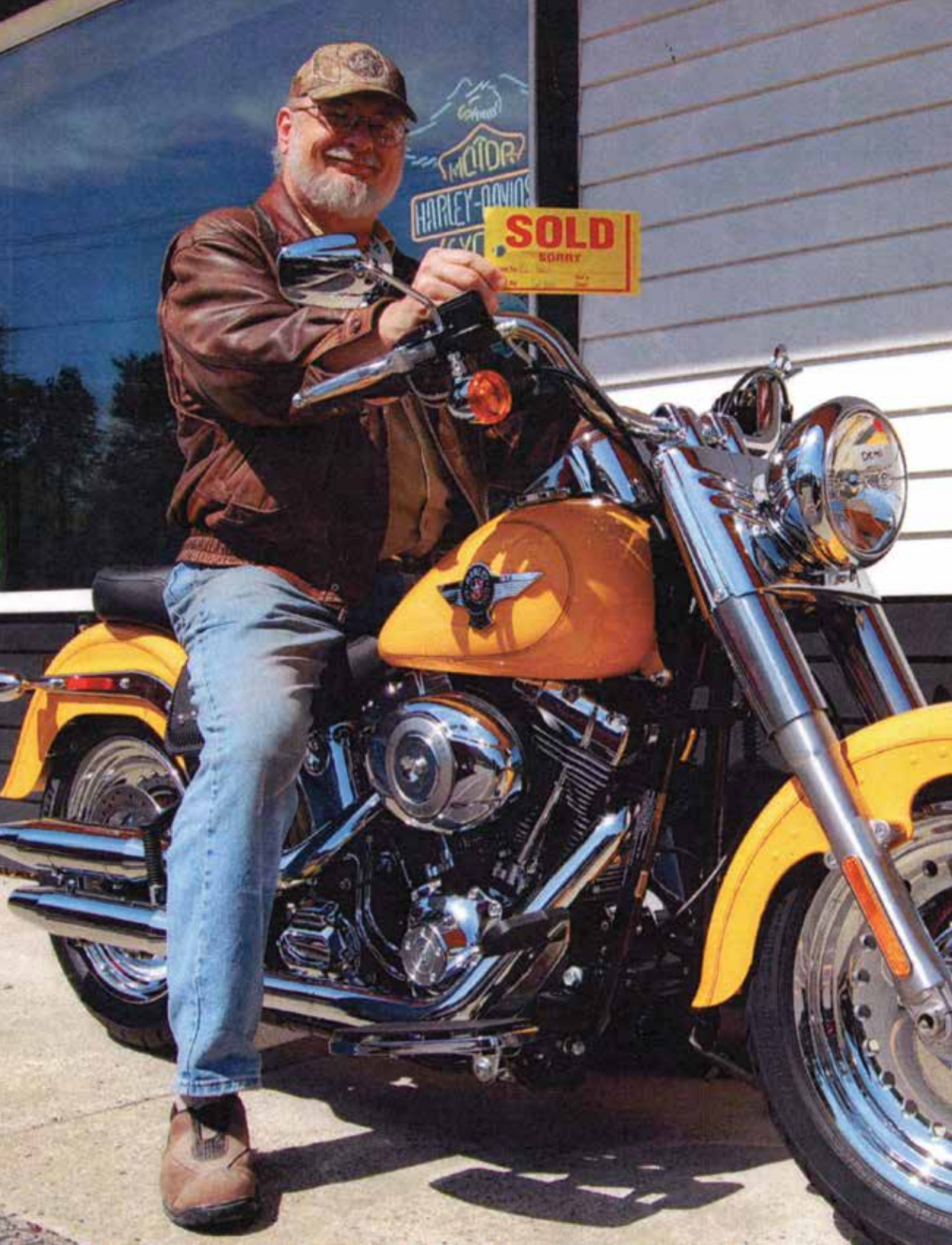
Ed Poore

# A Cut Above: A Tribute to Edward Poore



Ed Poore at the Cutting Wheel. Museum Collection.





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The Sandwich Glass Museum is very fortunate to work with many talented glass artists, among them, Edward D. Poore. Ed was a quiet and humble man, who was passionate about his family and his hobbies, which included riding his Harley, as well as collecting salt water lures, an obsession shared with his son, Jim. He was also very passionate about his profession. He was a glasscutter or cold-glass worker, as well as an artist, who began his career in 1970 at Pairpoint Glass Works in Sagamore, Massachusetts.

In his early 20s, Ed was employed as a night watchman at the Pairpoint glass factory. To earn extra money and to pass the time at night, Ed started to smooth and polish the bottoms of paperweights at a \$1.50 per piece. Ed found he enjoyed glass cutting and was offered an opportunity to work full-time in the factory's cutting shop.

Ed learned his craft from one of the best, Carl Schweidenback, a traditionally trained glasscutter, who began his apprenticeship in the 1920s at Pairpoint Glass Company in New Bedford. With Carl's nearly fifty years of experience to guide him, Ed learned "how to trim the wheel, how to pour lead at the center, how to run true, and how to hold the glass properly in different positions". Most importantly Schweidenback taught Ed the importance of how sounds and vibrations could cause the glass to crack. Thus, Ed began his journey into the world of glass.

In 1980 Ed Poore took his technical expertise to the next level. He left Pairpoint to open his own studio, "The Crystal Workshop", also located in Sagamore. He wanted the autonomy to create his own designs and sculptural work. Ed's small glass sculptures defied the trend of large scale work. His intimate creations were meticulously crafted from lead crystal and explored the optics of cut glass.

To help make ends meet Ed began work in glass restoration and became highly skilled in the restoration of glass paperweights. His skill as a versatile glass cutter eventually led him into the world of contemporary glass paperweights. Beginning in late 1970s, Ed would work collaboratively with a number of contemporary paperweight artists including Rick Ayotte, Bob and Ray Banford, Bill Burchfield, John Gooderham, David Graeber, Charles Kaziun, Jr., Paul Kontes, Paul Stankard, and Debbie and Delmo Tarsitano. Ed was entrusted with their creations, where his skill as a glasscutter helped to enhance their creative endeavors.

To highlight the work of this incredible individual, the Sandwich Glass Museum is pleased to present *A Cut Above: A Tribute to Edward Poore*. This exhibition features Ed's early work at the Pairpoint Glass Works, his collaboration with many noted paperweight artists, as well as his own glass sculptures.

## Pairpoint Glass Works, Sagamore, Massachusetts



In 1970 Robert Bryden established a small glass factory in Sagamore, Massachusetts. Bryden's Pairpoint Glass Works produced a wide variety of glassware, that was influenced by Pairpoint's long history in New Bedford. Ed joined the firm as night watchman in 1970, where he became fascinated with glass cutting. In an interview featured in *The Cape Cod Times*, November 9, 2000, Ed noted "The greatest influence was my teacher when I began working at the Pairpoint Glass Company, the late Carl O. Schweindenback of Falmouth. I first met him in 1970, and served a seven-year apprenticeship with him, learning to cut and engrave glass. He took me under his wing, for which I will be forever grateful. It was a rare if not unique thing for the 1970s."



Above: Carl Schweindenback at the Cutting Wheel.

Top: Pairpoint Glass Works - 1973.

Front Row: Carl Schweindenback, Robert Mason, Robert Mason, Jr., Alistair Ross, and Robert Bryden. Back Row: Ed Poore, Bryant Sylvia, Robert Cummings, George Vogel, David McDermott, and Gary McGrady. Courtesy of Jim Poore.



Robert Bryden reproduced a number of the early Pairpoint designs originally made by the Pairpoint Glass Company in New Bedford, Massachusetts. Included were paperweights with complex millefiori canes and double overlays, as well as paperweights with sulphides, spirals, snakes and crimped roses. These items were featured in Pairpoint's catalog of the 1970s. Among the other items made were perfume bottles with paperweight stoppers and a variety of blown ware. These pieces were often engraved or sometimes decorated, many of which were cut or engraved by Edward Poore.



Above: Ed Poore at work at Pairpoint.

During his time at Pairpoint, Ed's work included the cutting of paperweights. Ed even experimented with making his own paperweight. It was his first and last attempt. Ed made the lampwork pieces used to make his *Shamrock* weight, set up the design using Pairpoint canes, encased it in colorless glass, then cut the piece with a series of punty or circle cuts and a star-cut base.

Once Ed was comfortable with his craft he wanted to experiment with his own designs. Unfortunately, he was forced to keep to the product line. This proved to be the main reason he left the firm in 1980.



Above: Pairpoint Perfume Bottle with Paperweight Stopper. Pairpoint Glass Company, Sagamore. Cut and engraved with a floral motif by Ed Poore. Courtesy of Ronald W. Roberts.

Below: *Shamrock* Paperweight made and cut by Edward Poore. Courtesy of Jim Poore.





PS      PP      CPC1

*PAPERWEIGHTS AND ORNAMENTS*

*Centerpiece*

CPC1 Decorative footed Swan, 8" high . . . . . \$8.00

*Paperweights and Ornaments*

PP Assorted UPSET, CANE and SULPHIDE weights all with ground and polished facets . . . . . 24.00 each

PS Swan ornament. Small swan figure perched on a solid crystal ball patterned with trapped air bubbles, the whole mounted on a pedestal. 6" high . . . . . 12.00

*NOTE:* All measurements are approximate. Work is off-hand, each piece individually fashioned.







*Opposite above:* **Pairpoint Glass Works** catalog page featuring Paperweights. Museum Collection.

*Far left:* **Pairpoint Spaced Millefiori Paperweight.** Pairpoint Glass Company, Sagamore. Faceted by Ed Poore and signed by him. Loan from the collection of Diane Warning.

*Left:* **Pairpoint Spaced Millefiori Paperweight with Gilt Decoration.** Pairpoint Glass Company, Sagamore. Punty or circular cuts by Ed Poore. Loan from the collection of Diane Warning.

*Above:* **Pairpoint Paperweights.** Pairpoint Glass Company, Sagamore. Cut by Ed Poore using various cutting designs. Courtesy of Jim Poore.





*Opposite: Pairpoint Bubble Ball Lamp.* Pairpoint Glass Company, Sagamore. Engraving by Ed Poore. Courtesy of Jim Poore.

*Above: Blown and Engraved Glass,* Pairpoint Glass Company, Sagamore. Features nautical motifs engraved by Ed Poore. Courtesy of Jim Poore.

*Left and below: Pairpoint Goblet* used by Ed Poore to practice an eagle and other motifs. Courtesy of Jim Poore.





## The Crystal Workshop, Sagamore, Massachusetts



*Above: Covered Jar with Engraved Giraffe.* Engraved by Ed Poore for his son Jim. Courtesy of Jim Poore.

*Right: Miniature Glass Bible.* Ed Poore was inspired by the book paperweights manufactured at the Boston & Sandwich Glass Company. Courtesy of Jim Poore.

With the need for more variety in his work, Edward Poore established his own workshop in 1980 along Route 6A in Sagamore. To help make ends meet Ed began to work in glass restoration. "We clean up all the common damage that glass endures, the chips, the scratches and the breaks—all the bad things that happen to glass" he was quoted in *The Cape Cod Times* November 9, 2000 article. "What I do increases the intrinsic value of the piece and makes me and the owner of it happy." He was meticulous in his work leaving many a happy customer.

Ed would sometimes experiment using the items at hand. Ed was innovative in his creations, often making gifts for family and friends. For example, a pendant was created from a broken vessel which Ed engraved with a sailing ship and from a broken glass countertop, Ed created a lighthouse, with a blue martini glass as its roof. For his son Jim, a jar which once held donut holes, a favorite treat, was engraved with a giraffe, much to his young son's delight.







*Left: Restoration of a Cut Glass Bowl.* Ed Poore re-cut the top of the bowl and restored the piece. Courtesy of Debbie Tarsitano.

*Below left: Glass Pendant.* Engraved by Ed Poore with a sailing vessel. Signed and dated, 1974, along the lower edge. Courtesy of Jim Poore.



*Above: Restoration of an Antique Glass Paperweight* attributed to the Boston & Sandwich Glass Company. Before and After. Courtesy of Jim Poore.



Above: **Glass Lighthouse**. Crafted by Ed Poore from a glass countertop. Courtesy of Jim Poore.

*Inset: The Crystal Workshop Logo.*

Right: **Dragonfly and Cattails Vase**. Original engraved design by Ed Poore. Blank or Vase made by Krosno of Poland, 2003. Courtesy of Jim Poore.





## Glass Sculpture

Edward Poore began his foray into contemporary glass when he worked part-time for glass artist, Steven Weinberg. Weinberg's pieces were demanding, each weighing 20 or 30 pounds. They had to be moved gingerly against the cutting wheel to execute Weinberg's exacting designs. Ed was in awe of Weinberg's skill and creativity and inspired him to think about the future possibilities of glass cutting. Weinberg was one of the artists to encourage Ed to experiment with his own creations.

Ed's first glass sculpture began as a repair job. One day, the widow of a lighthouse keeper came into Ed's shop with a broken lighthouse lens from where her late husband worked. She wanted the lens to be broken up into pieces and engraved with his name to be given as gifts. At the completion of the job, one piece remained. Ed experimented with the piece and sculpted the fragment into an abstracted contemporary design which he presented to the widow. The success of this piece encouraged Ed to make a series of small sculptures which he named the "Lighthouse" series, which he crafted from lead crystal.

Although he had some success in the sale of his sculptural work, it wasn't until many years later that he was able to devote his time to his own designs. "I wish I had more time to do more pieces." Edward Poore said in an article written by David Fonseca for *The Bourne Enterprise*, December 5, 2008. "But time is tough, when you have to run a business."

*Right: Untitled.* An original design by Ed Poore. Inscribed "Especially for my mother on her birthday". 1987. Courtesy of Dolores Poore.

*Opposite: Untitled.* An original design by Ed Poore. 2008. With granite base and layers of opaque white and cobalt glass. Museum Collection: Gift of Edward Poore.











*Opposite top left: **Lighthouse**.* An original design by Ed Poore. Signed and inscribed "Especially for my Mother". Dated: December 15, 1988. Courtesy of Dolores Poore.

*Opposite top right: **Worksheet for Lighthouse Sculpture**.* Courtesy of Jim Poore.

*Opposite far left: **Cobblestone Cube**.* An original design by Ed Poore. Signed and Dated: 2008. Courtesy of Jim Poore.

*Opposite left: **Worksheet for Double Vision Sculpture**.* Courtesy of Jim Poore.

*Above: **Double Vision**,* an original design by Ed Poore. Courtesy of Jim Poore.

## Collaboration with Paperweight Artists



Ed Poore described himself as "Cutter, engraver, carver, polisher, sculptor, conservator, a lot of things rolled into one". Glass artist Debbie Tarsitano, noted that this made him "invaluable to contemporary paperweight artists". By 1980 Ed was involved with the cutting of paperweights for many contemporary glass artists. Occasionally some of the artists would encourage him to experiment with their work. Ed found great satisfaction in this collaboration between both the hot-glass and cold-glass artist.

Among the paperweight artists that Ed Poore worked with were Rick Ayotte, Bob and Ray Banford, Bill Burchfield, John Gooderham, David Graeber, Charles Kaziun, Jr., Paul Kontes, Paul Stankard, Debbie and Delmo Tarsitano and Francis Whittemore.



### RICK AYOTTE

*Top: Single Rose.* Rick Ayotte and cut by Ed Poore. 2000. From the *Illusion Series*. This series was created in collaboration with Ed to develop a way to enhance the artwork with cutting the sides at precise angles to create an "optical Illusion" of making the colors appear to run up the sides. On loan from private collection of Rick Ayotte.

*Above: Cedar Waxwings with Fall Foliage & Berries.* Rick Ayotte and cut by Ed Poore. 1997. From the *Illusion Series*. On loan from private collection of Rick Ayotte.

*Above: Cardinal Perched on Branch with Blossoms.* Rick Ayotte and cut by Ed Poore. 2000. From the *Illusion Series*. On loan from private collection of Rick Ayotte.

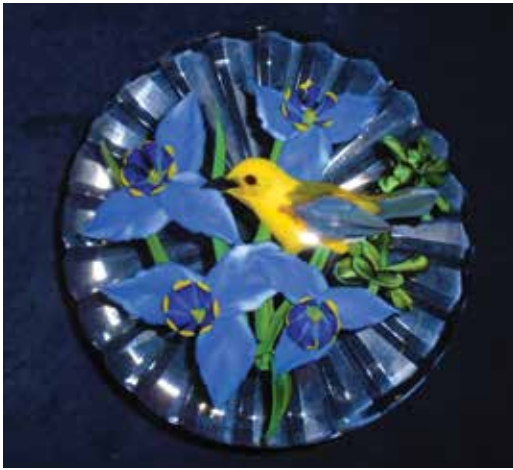


*Top right: Prothonotary Warbler with Spiderwort Flowers.* Rick Ayotte and cut by Ed Poore. 1998. From the *Illusion Series*. On loan from private collection of Rick Ayotte.

*Center right: Blue-Capped Starthroat Hummingbirds with Pink Lillies.* Rick Ayotte and cut by Ed Poore. 1997. From the *Illusion Series*. On loan from private collection of Rick Ayotte.

*Right: Scissor-Tailed Flycatcher.* Rick Ayotte and cut by Ed Poore. 1991. Features the State Bird, State Flower and Tree of Oklahoma. From the *Illusion Series*. On loan from private collection of Rick Ayotte.





Top: *Pansy Bouquet*. Rick Ayotte and cut by Ed Poore. 1999. From the *Illusion Series*. On loan from private collection of Rick Ayotte.

Above: *Lavender and White Rose Bouquet*. Rick Ayotte and cut by Ed Poore. 2004. From the *Illusion Series*. On loan from private collection of Rick Ayotte.



**BOB BANFORD**

*Top: Floral Paperweight.* Bob Banford and cut by Ed Poore. Courtesy of John Hanley.

*Above: Bouquet with Vase and Gold Bee.* Bob Banford and cut by Ed Poore. Courtesy of Dana Reneau.

*Top right: Pansy.* Bob Banford and cut by Ed Poore. Courtesy of John Hanley.

*Right: Floral Sculpture.* Bob Banford and cut by Ed Poore. A flaw occurred in the cutting of this paperweight, so Ed turned it into a sculpture, a gift for his wife Dolores. Courtesy of Dolores Poore.



**RAY BANFORD**

*Top left: **Rose with Gold Bee.** Ray Banford and cut by Ed Poore. Courtesy of Dana Reneau.*

*Center left: **Trellis with Flower.** Ray Banford and cut by Ed Poore. Courtesy of Ronald W. Roberts.*

*Bottom left: **Basket with Irises.** Ray Banford and basket cut by Ed Poore. On loan from the collection of Diane Warning.*

*Top: **Roses with Two Gold Bees.** Ray Banford and cut by Ed Poore. Courtesy of Dana Reneau.*

*Above: **Weymouth Rose Double Overlay Button.** Ray Banford and cut by Ed Poore. Courtesy of Ronald W. Roberts.*





**Stages in cutting a Johne Parsley Floral Paperweight.** Once complete will look similar to the Ray Banford Cherry Paperweight. *Above:* Rough Cut and *Below:* Smooth Cut. Courtesy of Jim Poore.

**RAY BANFORD**

*Top: Cherries.* Ray Banford and cut by Ed Poore. Courtesy of John Hanley.

*Above: Pears.* Ray Banford and cut by Ed Poore. Courtesy of Dana Reneau.







**BILL BURCHFIELD**

*Top: Latticinio Heart with Millifiori Canes Paperweight.* Cape Cod Glass Works, Sagamore. Made by Bill Burchfield and signed. Cut by Ed Poore. On loan from the collection of Diane Warning.

*Above: Close Packed Millefiori Mushroom Paperweight.* Cape Cod Glass Works, Sagamore. Made by Bill Burchfield and signed. Cut by Ed Poore with fancy-cut swirls and a facet cut at top. On loan from the collection of Diane Warning.

*Above: Double Overlay Millefiori Paperweight.* Cape Cod Glass Works, Sagamore. Made by Bill Burchfield and signed. Cut by Ed Poore. On loan from the collection of Diane Warning.



## JOHN GOODERHAM

*Opposite above:* **Pink Overlay Basket.** John Gooderham and cut by Ed Poore. Courtesy of Ronald W. Roberts.

*Opposite below left:* **Pink Gingham Basket Button.** John Gooderham and cut by Ed Poore. Cut Overlay button with three pink enamel roses. Courtesy of Ronald W. Roberts.

*Opposite below right:* **Double Overlay Button with Finger Cuts.** John Gooderham and cut by Ed Poore. Courtesy of Ronald W. Roberts.

*Top left:* **Light Blue Double Overlay Millefiori Button.** John Gooderham and cut by Ed Poore. Courtesy of Ronald W. Roberts.

*Left:* **Double Overlay Millefiori Button.** John Gooderham and cut by Ed Poore. With a heart center cane. Courtesy of Ronald W. Roberts.

*Below:* **Mini Spaced Millefiori.** John Gooderham and cut by Ed Poore. Courtesy of Ronald W. Roberts.

*Bottom:* **Double Overlay Millefiori Button.** John Gooderham and cut by Ed Poore. Shown with a dime for scale. Courtesy of Ronald W. Roberts.







## DAVID GRAEBER

*Top: Heart Paperweight.* David Graeber and Ed Poore. 2012. This paperweight is part of the *Fancy Cut Series* developed by David and Ed and features two doves at center. Courtesy of David Graeber. Photo Credit: Ron Sarina.

*Above: Asian Rose Bouquet Oval Plaque Paperweight.* David Graeber and Ed Poore. Courtesy of Carl Carter. Photo Credit: Ron Sarina.





## DAVID GRAEBER

*Top left: Devine Light Heart Paperweight.* David Graeber and Ed Poore. Courtesy of Carl Carter. Photo Credit: Ron Sarina.

*Center left: Heart Paperweight.* David Graeber and Ed Poore. 2012. Part of the *Fancy Cut Series* developed by David and Ed. Courtesy of Carl Carter. Photo Credit: Ron Sarina.

*Left: Tiny Cats Plaque Paperweight.* David Graeber and Ed Poore. 2012. Courtesy of Carl Carter. Photo Credit: Ron Sarina.

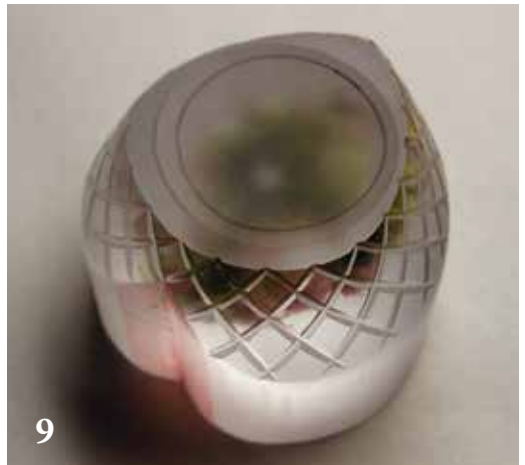
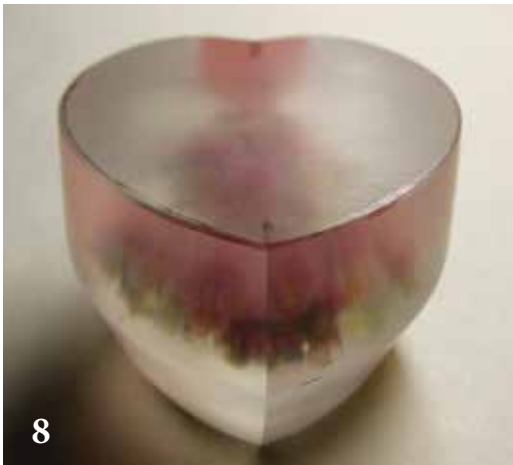
*Above: Old Glory Bouquet.* David Graeber and Ed Poore. 2011. Oval plaque paperweight, named for the red, white and blue color scheme. Ed cut this weight with a graduated diamond design. On loan from the collection of Keith Lange, in memory of his parents, Raymond and Adrianna Lange.

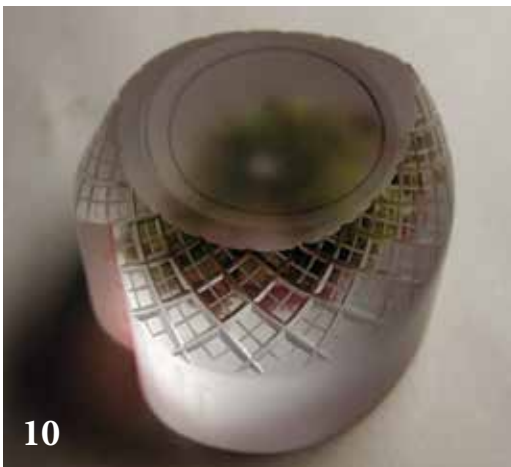
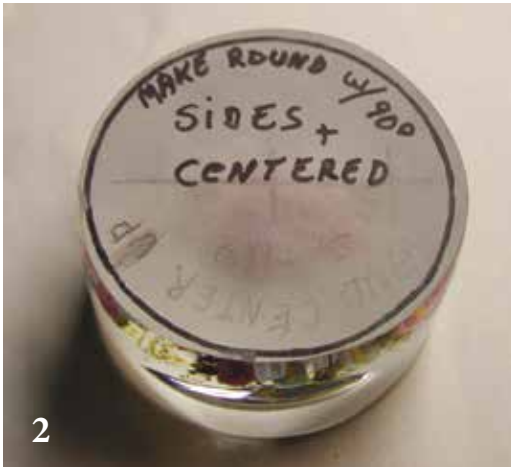
**DAVID GRAEBER AND ED POORE**

Steps in cutting the *Devine Light Heart Paperweight*.  
*Finished paperweight shown on back cover.*

*Below: Ed Poore's original notes for cutting a heart paperweight.*

*Bottom right: Ed Poore cutting the paperweight.*









## DAVID GRAEBER

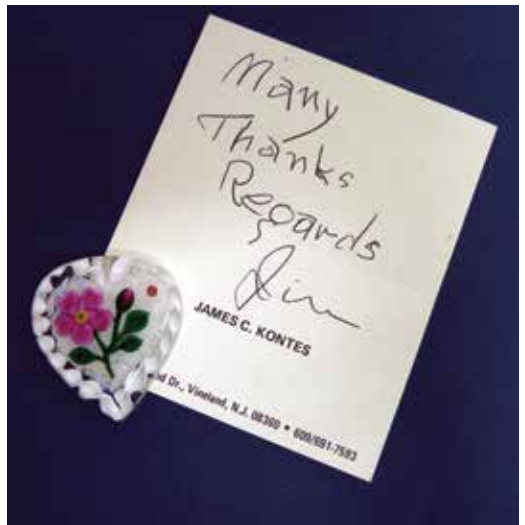
*Top left: Lees Cranberry Bog Plaque Paperweight.* David Graeber and Ed Poore. Part of the *American Bounty Series*. Courtesy of David Graeber. Photo Credit: Ron Sarina.

*Center left: Basket Paperweight.* David Graeber and Ed Poore. 2012. Courtesy of Carl Carter. Photo Credit: Ron Sarina.

*Left: Sunflower Bouquet.* David Graeber and Ed Poore. 2013. Round plaque paperweight with a wreath of sunflowers contains David's signature cane, as well as a signature cane which he made for Ed with his initials "EDP". On loan from the collection of Keith Lange, in memory of his parents, Raymond and Adrianna Lange.

*Above: Summer Morning Pedestal Paperweight.* David Graeber and Ed Poore. 2014. Courtesy of Carl Carter. Photo Credit: Ron Sarina.





**CHARLES KAZIUN, JR.**

*Top: Vogue Lady.* Charles Kaziun, Jr. and cut by Ed Poore. Courtesy of Dana Reneau.

*Above: Rope Roses with Gold Bee on Trellis.* Charles Kaziun, Jr. and cut by Ed Poore. Courtesy of Dana Reneau.

**JAMES C. KONTES**

*Top: Floral Paperweight.* James C. Kontes and cut by Ed Poore. Courtesy of Dana Reneau.

*Above: Miniature Heart Paperweight.* James C. Kontes. A thank you gift to Ed from the artist. Courtesy of Jim Poore.



**PAUL J. STANKARD**

*Top: Floral Paperweight.* Paul J. Stankard with Signature Cane. Cut by Ed Poore. 1993. Courtesy of John Hanley.

*Above: Floral Paperweight.* Paul J. Stankard with Signature Cane. Cut by Ed Poore. Courtesy of John Hanley.

**DEBBIE TARSITANO**

*Top: Hearts and Flowers.* Debbie Tarsitano and Ed Poore. Solid glass, 3 inches across. Flat top cutting with punties in a heart shape around rim, diamond cut base, and overall heart shape cutting. Courtesy of Debbie Tarsitano.

*Above: Honeycomb Ribbon and Bow.* Debbie Tarsitano and Ed Poore. Creating an illusion-using masterful honeycomb cutting. Courtesy of Debbie Tarsitano.



### DEBBIE TARSITANO

*Top left: Meadow Flower Arrangement.* Debbie Tarsitano and Ed Poore. Courtesy of Debbie Tarsitano.

*Center left: Dragonfly and Hollyhock.* Debbie Tarsitano and Ed Poore. Courtesy of Debbie Tarsitano.

*Bottom left: Passion Flower.* Debbie Tarsitano and Ed Poore. Courtesy of Debbie Tarsitano.

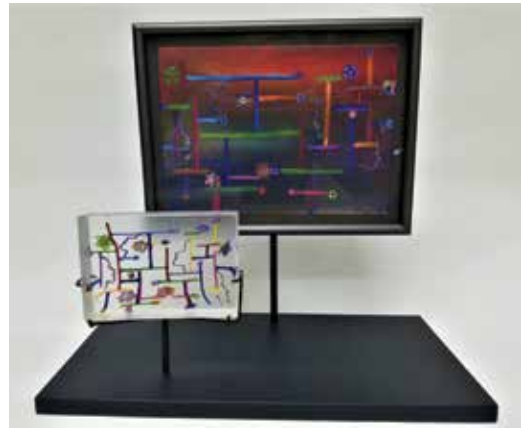
*Top right: Wood Walk Bouquet.* Debbie Tarsitano and Ed Poore. Courtesy of Debbie Tarsitano.

*Bottom right: Wood Walk Bouquet Plaque.* Debbie Tarsitano and Ed Poore. Courtesy of Alan Kaplan-Leo Kaplan Ltd.









#### DEBBIE TARSITANO

Opposite: *Tsunami*. Debbie Tarsitano and Ed Poore. Memorial to the Tsunami Victims in South East Asia, 2004. Exterior was hand-cut by Ed Poore and depicts the wave. Courtesy of Debbie Tarsitano.

Left: *Kristallnacht*, Memorial Light. Debbie Tarsitano and Ed Poore. Cut to center puncties featuring human eyes. *Kristallnacht* "Crystal Night", also called *Night of Broken Glass* or *November Pogroms*, the night of November 9–10, 1938, when German Nazis attacked Jewish persons and property. The name *Kristallnacht* refers ironically to the litter of broken glass left in the streets after these pogroms. – Encyclopedia Britannica. Courtesy of Debbie Tarsitano.

Above: *Urban Intersection 1993*. Debbie Tarsitano and Ed Poore. Sculpture and Oil Painting. Square Cut, having a hand-rubbed frosted back. Courtesy of Debbie Tarsitano.



### DELMO TARSITANO

Above: *Honeycomb Faceted Cherry*. Delmo Tarsitano and Ed Poore. Courtesy of Cathy Branch Stebbins.

Above right: *Wood Walk Paperweight with Bee*. Debbie Tarsitano, Delmo Tarsitano, and cutting by Ed Poore. 6&1: Cutting of six punties or circles with one at top. Inspired by a Cape Cod wood walk. Courtesy of Debbie Tarsitano.

Right: *Earth Life Sculpture*. Delmo Tarsitano and Ed Poore. Cut side panels to view inside, with diamond cut base and window at top to feature design. This sculpture combined Delmo Tarsitano's love of nature with the sculptural talents of Ed Poore. Courtesy of Debbie Tarsitano.





#### FRANCIS WHITEMORE

*Above: Miniature Bowls.* Francis Whitemore and cut by Ed Poore. Amethyst bowl cut by Ed along with two blanks and a dime for scale. Courtesy of Jim Poore.

*Left: Yellow Crimp Rose.* Francis Whitemore and cut by Ed Poore. This double overlay footed paperweight was re-worked by Ed Poore at the behest of the owner. According to Mr. Lange it turned out to be more of a challenge for Ed, who had to use his diamond cutting wheels to complete the job to his liking. On loan from the collection of Keith Lange, in memory of his parents, Raymond and Adrianna Lange.



## The Tradition Continues

Similar to the families of 19th century glassworkers, where the sons followed their fathers into the glass trade, Ed Poore's son, Jim, became a gifted glasscutter. They both shared a love of glass and in 2008 they shared the spotlight in the special exhibition, *Two Generations of Glass Engravers, Cutters and Sculptors* featured at the Sandwich Glass Museum.

Jim has worked with glass artists Debbie Tarsitano and David Graeber, as well as creating his own glass designs. A third generation may also follow suite, as Jim's son, Ben, has been found seated before the turning wheel.

*A Cut Above: A Tribute to Edward Poore* defines the progression and range of Ed's work. During his nearly 45 years working in glass, Edward Poore left behind a legacy which touched so many in the glass world.

The exhibit was made possible through the support of Jim Poore and Debbie Tarsitano along with Rick Ayotte, David Graeber, John Hanley, and members of the Paperweight Collectors Association, Inc. and we thank them for their help and encouragement.

*Above right: Birthday Vase.* Designed by Ben Poore for his grandfather, Ed. Engraved by Jim Poore. Courtesy of Dolores Poore.

*Right: Butterfly Vase.* Engraved by Jim Poore. 2008. Engraved on a Rainbow Vase from McDermott Glass Studios, Sandwich, MA. Museum Collection.







*Top: David Graeber Yellow Chrysanthemum Bouquet Plaque. David Graeber and Jim Poore. 2016. Courtesy of Alan Kaplan - Leo Kaplan Ltd.*

*Left: Ed and Jim Poore. 2010.*

*Above: Ed with grandson Ben.*

# About the Museum

**The Mission of the Sandwich Glass Museum, incorporated as The Sandwich Historical Society in 1907, is to promote a broad understanding and appreciation of Sandwich town history, with particular emphasis on the unique contribution of the glass industry to the local community, the region, the nation, and the world.**

The Sandwich Historical Society and its Glass Museum collects, preserves and interprets the history of the Town of Sandwich. A large part of Sandwich history is involved with American glass production.

Incorporated in 1637, Sandwich is the oldest town on Cape Cod. Originally settled by the English, Sandwich became an agricultural community, the main export of which was timber sent back to England. Even during the American Revolution, it remained a primarily agrarian community, supplemented by coastal fishing. But in 1825, the landscape of Sandwich would drastically change because of Deming Jarves, a Boston businessman and former agent of the New England Glass Company of East Cambridge, Massachusetts. Jarves, the principal founder and manager of the Boston & Sandwich Glass Company (1825-1888), chose Sandwich because of its proximity to a shallow harbor and the possibility of a canal being built through Cape Cod that would allow for the shipment of goods. The local availability of timber could be used to fuel the glass furnaces. Even the salt marsh hay and grasses could be used for packing material.

The Boston & Sandwich Glass Company was very prosperous and focused on producing quality pieces of pressed and blown glass. The Company continued to grow and expand, creating an entire community around the factory that was both fueled by, and dependent upon, the factory's fortunes.

After the Civil War, the glass industry changed in Sandwich and New England. The coal country

of Pennsylvania, Ohio and West Virginia had a cheap and ready supply of fuel for the Midwestern glass furnaces (Sandwich had converted from wood to coal furnaces in 1836). These companies were able to produce cheaper pressed tableware using soda-lime glass, thereby squeezing out the New England pressed glass competition. In 1888 the Boston & Sandwich Glass Company was forced to close due to economic constraints. There were several attempts to re-establish glassmaking, but by the 1920s, the entire glass industry in Sandwich had come to a complete halt. The factory buildings were slowly torn down and dismantled. By 1944, there was barely a trace of a factory building near the marsh.

But the mantle of Sandwich's glass industry was absorbed by The Sandwich Historical Society. Founded in 1907, The Sandwich Historical Society had its first glass exhibit in 1925, commemorating a century of Sandwich glass. They produced many other exhibitions and came to focus primarily on interpreting the glass industry of the town in its Sandwich Glass Museum.

Despite the lack of existing glass factories in Sandwich, the glass industry is still alive and well. Numerous studios exist in Sandwich and on Cape Cod. Reflecting the region's vibrant and successful glass trade, the Sandwich Glass Museum has expanded its collection to include contemporary works of prestigious glass artists from the town, state and country. Positioning itself as the region's glass repository, contemporary glass exhibitions have broadened the scope and demonstrated the versatility of the medium. Collaborations with cutting edge artists, like those featured in *A Cut Above: A Tribute To Edward Poore*, provide an opportunity for visitors to experience glass in new ways. We are grateful for these partnerships and look forward to exploring the imagination of glass artists for years to come.

*Cover: **Framed Dragonfly Vase.***

Original engraved design by Ed Poore. Vase made by McDermott Glass Studio, Sandwich. Courtesy of Carl Carter.

*Back cover: **Devine Light Heart Paperweight.***

David Graeber and Ed Poore. Courtesy of Carl Carter. Photo Credit: Ron Sarina.





**SANDWICH GLASS MUSEUM  
SANDWICH HISTORICAL SOCIETY**

129 Main Street, P.O. Box 103  
Sandwich, MA 02563  
[www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org)

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Die Modlin Hoxie, Graphic Design