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
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Ed Poore at the Cutting Wheel. Museum Collection.
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.
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.
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.

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.
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.


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


*Right: Miniature Glass Bible.* Ed Poore was inspired by the book paperweights manufactured at the Boston & Sandwich Glass Company. Courtesy of Jim Poore.
Left: Restoration of a Cut Glass Bowl. Ed Poore re-cut the top of the bowl and restored the piece. Courtesy of Debbie Tarstano.


Inset: **The Crystal Workshop Logo.**

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."


Opposite top right: **Worksheet for Lighthouse Sculpture.** 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.

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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.


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


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


RAY BANFORD


BILL BURCHFIELD


JOHN GOODERHAM

**Opposite above:** Pink Overlay Basket. John Gooderham and cut by Ed Poore. 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.


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.

DAVID GRAEBER


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.


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.

CHARLES KAZIUN, JR.

JAMES C. KONTES
PAUL J. STANKARD

DEBBIE TARSITANO
DEBBIE TARSITANO


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


DEBBIE TARSITANO


Left: Kristallnacht, Memorial Light. Debbie Tarsitano and Ed Poore. Cut to center punties 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.

DELMO TARSITANO


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 Tartsitano.
Above: **Miniature Bowls.** Francis Whittemore 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 Whittemore 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 glass-workers, 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: Ed with grandson Ben.
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.

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.

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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.*
SANDWICH GLASS MUSEUM
SANDWICH HISTORICAL SOCIETY

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