EARL PARDON’S PORTABLE ART
JEWELRY & DESIGN

HIGH MUSEUM OF ART, ATLANTA
Dedicated to Martha Connell
(1936–2014)
Earl Pardon’s “Portable Art”: Jewelry and Design is organized by the High Museum of Art, Atlanta.

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eight:
Bracelet, ca. 1960
Sterling silver, mixed metals, and gemstone
6 x 1 x 1/16 inches
Courtesy of Clarissa Harms

cover:
Bracelet, ca. 1989
Sterling silver, 14K gold, enamel, abalone, and gemstones
8½ x 1⅜ x ⅜ inches
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.644

frontispiece:
Necklace, ca. 1990
Sterling and pure silver, 14K gold, enamel, abalone, peridot, ruby, rhodolite, citrine, blue topaz, and amethyst
17⅝ x 3⅛ x ⅜ inches
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.635

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I am delighted for the High Museum of Art to celebrate and bring to the limelight Earl Pardon, an important twentieth-century artist, craftsman, teacher, and designer. We are proud to present this exhibition and catalogue illuminating this great creator and educator’s significant work. I was keen to support further scholarship and studies on Earl Pardon—a Memphis artist and World War II veteran—and his contributions as an artist, jeweler, and teacher. Though highly valued by all he reached through his work and in the classroom over thirty-seven years at Skidmore College in upstate New York, Pardon’s impact deserves larger recognition and study—long overdue for such an important contributor to the reemergence of American craft following WWII.

Martha and Pat Connell, long-term supporters of the High Museum of Art who facilitated more than sixty acquisitions to our collections over the last many decades, were invaluable in the support of this exhibition. Their representation of Pardon at their Atlanta-based Great American Gallery (later known as Connell Gallery) spread enthusiasm and knowledge of his work throughout the region, including to many of the Museum’s great supporters who have generously agreed to lend their treasured Pardon works of “portable art” to this exhibition. The Connells’ impressive collection of Pardon’s jewelry was central to this project’s inception, furthered by their intimate knowledge of his work, process, and personal stories as both artist and educator. I am grateful for the Connells’ guidance and generosity in gifting us much of their collection as well as their inestimable knowledge culled over years of affiliation and friendship with Pardon and his family. Each of Pardon’s works is a unique creative expression, but when seen en masse they reveal his undeniable artistic excellence.

Michael E. Shapiro
Nancy and Holcombe T. Green, Jr., Director
High Museum of Art

The idea for this exhibition first came to me by way of Martha Connell, a longtime Atlanta gallerist and friend of the High Museum of Art. To our great sadness, Martha passed away during the final stages of this project. Martha and Pat, her husband and business partner, have been fixtures in the Atlanta contemporary craft community for the last thirty years. Passionate collectors from early in their relationship, the Connells purchased Great American Gallery in 1985, when the original owners decided to relocate. For Martha and Pat, it was simply too important that Atlanta have a significant space for contemporary American craft to allow its closure. They took over leadership in 1985, learning the business of running a gallery as they went, in the process building lifelong relationships and contributing to the growth of a dedicated craft community in Atlanta. In addition to facilitating the acquisition of more than eighty examples of contemporary studio craft to the High’s Decorative Arts and Design collection, their efforts have brought much deserved attention to Southern craft and important makers such as Ed Moulthrop, Rude Osolnik, and Wini McQueen.

The Connells represented Earl Pardon at Great American Gallery—later, Connell Gallery—but they were first introduced to his work as patrons, in 1975, when Pat purchased an Earl Pardon ring from Great American Gallery for Martha’s birthday. When the Connells acquired the gallery, Martha and Earl bonded right away, developing a deep friendship through, as Martha claimed, their Southern accents but also through a working relationship built on mutual trust and respect. It was through Earl’s connections and guidance that they first began showing the work of other studio jewelers, ultimately developing an annual November–December jewelry show that would feature such celebrated former Pardon students as Helen Shirk, Arline Fisch, and Sharon Church.

Reminiscing about Earl, Martha shared that he “was really not interested in the marketing aspect of his work. He really wanted to teach and create, and that’s all he wanted to do; the rest was extraneous.” Though often remembered as a beloved figure of the art department at Skidmore College, where he taught for thirty-seven years, and recognized by major institutions as a working artist up until his death at the age of sixty-four, Earl Pardon has never achieved the same level of renown as many of his contemporaries. His work belongs to numerous important collections, including The Metropolitan Museum of Art, the Smithsonian Institution’s Renwick Gallery, and the High Museum of Art (thanks to Martha and Pat). However, among other factors, his disinterest in promotion and relative isolation from other studio jewelers, combined with the deep satisfaction he gained from the success of his students, have all contributed to Earl Pardon’s remaining underappreciated.

It is with these thoughts in mind—and Martha’s encouragement, advocacy, and invaluable assistance—that we have staged this exhibition. Earl Pardon’s Portable Art: Jewelry & Design explores Pardon’s work dating from the 1950s through the early 1990s as well as the brief but significant time he spent with Tewe Silver-smiths as their Assistant Director of Design in the 1950s. For this exhibition, we’ve gathered almost ninety works of jewelry and more than twenty examples of industrial design, spanning forty years of Pardon’s prolific and inventive career. It is my hope that, through this exhibition and accompanying catalogue, we can bring new recognition to an important but often overshadowed designer.
I extend my gratitude to Michael E. Shapiro, Nancy and Holcombe T. Green, Jr., Director, and David Brenneman, Director of Collections and Exhibitions, for their support and for the opportunity to craft this project and to Philip Verre, Chief Operating Officer, for encouraging me to disseminate this important scholarship.

I would also like to sincerely thank my friends Martha and Pat Connell, who welcomed me into their home and shared their collection, their memories, and their expertise, without which this exhibition would not have been possible.

Special thanks and recognition must also be given to Tod Pardon and the entire Pardon family. As a working artist and Earl’s former apprentice, Tod provided valuable insight into the materials and techniques Earl used in his designs. As Earl’s son, Tod graciously allowed me to explore the family home in Saratoga Springs, built by Earl and his wife, Bunice, in 1960. In addition to contributing rare works from his family’s collection to the exhibition—including a number of designs from Earl’s tenure with Towle Silversmiths—Tod shared a wealth of personal writings, sketches, family photographs, paintings, and sculptures. His support and assistance have been invaluable.

I also extend grateful acknowledgment to those who have helped us piece together this exhibition detail by detail. I would like to thank the many collectors whose works have enriched this exhibition: Linda C. Alexander, Betsy Baker, Tamara and Ken Bazzle, Lucinda W. Bunnen, Kim and Alberto Eiber, Nena Griffith, Clarissa Harms, Wanda S. Hopkins, Lisa Fritsinger-Pittman and Peter Pittman, Ronald C. Porter and Joe Price, Andrea Strickland and Jerry Cohen, Adair White, and others who have chosen to remain anonymous. We are grateful for your participation and for all of the support and genuine affection for Earl Pardon in the Atlanta community.

For their willingness to offer information, instruction, expertise, time, and assistance to our cause, I extend my gratitude to historians Jewel Stern, Rosanne Raab, Josephine Withers, Alan Rosenberg, and Cindi Strauss; to archivist Bob Brown; Department of Special Collections librarian Wendy Anthony and Shick Gallery curatorial assistant Rebecca Shepard at Skidmore College; librarian Jessica Shaykett and the American Craft Council; Program Manager Monica Hampton at the Society for North American Goldsmiths; Brian Schleif, Marketing Director of Lifetime Brands; and Susan C. S. Edwards, Executive Director of the Historical Society of Old Newbury. Special thanks to Michael McKelvy for the principal photography used in this catalogue and to Stephen Bodnar for making the custom mounts used to display the jewelry.

This research was generously supported by a Craft Research Fund grant from the Center for Craft, Creativity, and Design. We are grateful for their support, which made this publication possible.

My thanks also go to the entire staff at the High Museum of Art, who function effortlessly as a team working in support of bringing great art and new scholarship to the public. Special acknowledgment goes to Berry Lowden Perkins, Decorative Arts and Design Curatorial Assistant, who crafted a wonderful essay for this publication in addition to the continual commitment, professionalism, and thoughtfulness she offers on a daily basis. Special recognition goes also to Melissa Maichele, Decorative Arts and Design Research Assistant, who tirelessly investigated, collated, and cross-checked repeatedly to assure that the information and scholarship found here were exemplary.

My thanks also go to the following departments and individuals: Exhibitions (Amy Simon, Jim Waters, Larry Miller, Leslie Petooff, and Maria Kelly), Creative Services (Angela Jaeger, Ewan Green, Heather Medlock, and John Paul Floyd), Registrar (Frances Francis, Becky Parker, Paula Haymon, and Laurie Kind), Education (Virginia Shearer, Julia Forbes, Erin Dougherty, Lisa Hooten, and Virginia Sweeney), Development (Ruth Richardson, Anika Madden, and Ashleigh Hagan), Finance (Rhonda Matheison), Marketing and Public Relations (Kristen Delaney, Marci Tate, and Adam Fenton), Preparators (Gene Clifton, Edward Hill, Brian Kelly, Caroline Prinzivalli, and Thomas Sapp), and the entire Security team. Special thanks are due to Elizabeth Riccardi, exhibition coordinator for the project, and to Susan Aspinwall, Elizabeth Bixby, Mike Jensen, Margaret Wilkerson, and Decorative Arts and Design interns Mary Katherine Keiser and Kimber Lawson for all of their assistance with this project.

Lastly, a special thank you to Michael, Zuzu, and Vaughn.

Sarah Schleuning
Curator of Decorative Arts and Design
High Museum of Art
A dynamic explorer of new ideas, techniques, and materials, Earl Pardon exuded restless curiosity and inventiveness. He rarely repeated himself. Most notable for his use of color, form, pattern, and texture, Pardon created intriguing, enigmatic works, whether adorning the body or table or standing alone as decorative objects. He made use of the full range of colors available through enameling and incorporated various other materials, including gold, silver, ivory, and ebony, to create these dimensional art objects. His works are known for their intricate detail—attention was given to every aspect of each piece, from the clasp of a necklace to the tip of a serving spoon—and their intimate relationship with the wearer, often the only one to experience certain elements of the design.

THE FORMATIVE YEARS: FINDING HIS VOICE

Born in Memphis in 1926, Pardon served in World War II and then attended the Memphis Academy of Art for his undergraduate degree in painting. He began teaching immediately and years later earned his MFA from Syracuse University, also in painting. Pardon credited much of his design aesthetic to his strong early background in this genre, as he noted in a 1980 lecture:

“My formal training and background [were] primarily in the area of painting, more specifically European painting, its history and its influences on American Art. . . . My interest in metals and jewelry was secondary at the time, which was just as well, since it was almost impossible to find a study program of quality anywhere in this country. . . . I have devoted [time and energy] to self-directed study and the quantity of work I have produced in metal—much of which has been accomplished through the eyes of a painter.1

While he was at the Memphis Academy, he also received introductory training in metalsmithing as part of the G.I. Bill. The studio craft and design movement, to which Pardon belongs, owes a great deal to the establishment of the G.I. Bill and its benefits for returning World War II veterans. The government supported workshops, training, and funding in the making of art, including metalsmithing, ceramics, and textile design. Although Pardon attended two six-week metalsmithing workshops and had earned bachelor’s and master’s degrees in the fine arts, as a jeweler he was largely self-taught, a distinction of which he was continually aware.

Despite his early focus on painting—which he continued to practice throughout his career, along with sculpture—metalsmithing captivated Pardon, and he quickly capitalized on the government-sponsored workshops, creating pieces that he began exhibiting. Despite his relative inexperience, he began winning competitions with his metal-work, including two awards—excellence in non-precious metals and a purchase prize—at the Huntington Galleries’ 1955 show.

“I find [that] designing is a problem-solving affair. It could be a problem of color, texture, or it could be the very material you’re working with. And design is nothing more than finding the solution to the problem. I continue to learn in making my jewelry and will probably continue until the day I die.”

—Earl Pardon

FIG. 3. Pardon at his desk, surrounded by his designs. Hank Schellerstein, Newburyport, MA, 1954. Image from the Pardon Family Collection.

THE CRAFT OF EARL PARDON

SARAH SCHLEUNING
Pardon began working at Skidmore College as an assistant professor of art in 1951, the year after receiving his BFA, while continuing to build his reputation as a designer through competitions, commissions, and other projects. After a few years of teaching, he became restless and wanted to make what he thought of as meritorious designs for Towle (as seen in plates 89–97, 99–101, and 104–108) came early in this period, 1954–1955, and reflect the materials (enamel, wood, ceramics) and shapes of that era (figure 1). Even his Jade flatware pattern articulates the implementation of enamel as an accent to the work. A combination of stainless steel and silver, the pieces were meant to be mixed and matched between a version with lined silver handles and one with plain handles (figure 2). This idea of fun, casual flatware that mixed the elegance of stainless with the durability and practicality of silver was a response to finding and retaining new markets for silverware in the 1950s.

Although Pardon designed several pieces for Towle, from serving sets to warming pots, his primary focus was helping introduce enameling techniques into high-end production silver. In the 1950s and ’60s, a large influx of Scandinavian designs incorporated colorful enamels and natural woods into silverwares, creating fresh, vibrant looks in the postwar era and spurring international competition in the American market. Pardon’s designs for Towle (as seen in plates 89–97, 99–102, and 104–108) came early in this period, 1954–1955, and reflect the materials (enamel, wood, ceramics) and shapes of that era (figure 1). Even his Jade flatware pattern articulates the implementation of enamel as an accent to the work. A combination of stainless steel and silver, the pieces were meant to be mixed and matched between a version with lined silver handles and one with plain handles (figure 2). This idea of fun, casual flatware that mixed the elegance of stainless with the durability and practicality of silver was a response to finding and retaining new markets for silverware in the 1950s. It is evident that, although his time at Towle was brief, Pardon had an impact on the designs produced there, and his work during that period spilled over into his later art. Although it is not clear how many works during his tenure at Towle were his alone versus those influenced by his aesthetic and techniques, his sketchbooks offer insight into the forms and shapes he was exploring at the time. Some of his drawings found here are more literal workings of ideas, such as the minimalist hourglass shape with elegant ripped waists (figure 3), which found form as the salt and pepper shakers (plates 100–101) and candlesticks he designed for Towle.
Over the course of his career, Pardon worked in several media, from oil paints to production silver, and in a range of scales, from cufflinks to large sculptures (such as the 1958 wall for the Prudential Insurance Company building in Newark, New Jersey, figure 6). While he painted and produced sculpture throughout his career, his primary focus in both his own work and his teaching was on the making of jewelry. One of his greatest talents (and most defining qualities) was as an enamellist. His enamel work is one of his most significant contributions to the field. Prior to World War II, enamel was a dying art form that required much skill; in the post war moment, it had a reputation as being used for making works that were either very dated or cheap. Pardon was recognized in his own time as an appreciator of the historical craft and technique but who incorporated a fresh, new approach and aesthetic into this traditional method of making.
Pardon often credited his strong underpinning in fine art as a primary source of inspiration, a guiding principle for his design philosophy and taste. For him, each work was an exploration and unique creation. Although his jewelry (as well as a legion of students who carry on his legacy) was what made his mark, Pardon’s artistry and eye were what made his work unique:

Underlying all my Art is a structural attitude shaped by many influences, including studies of periods and masters in history. Cézanne and Picasso were mentors for me in recent European painting. In addition, investigations into the work of Zen painters helped form this attitude and spatial philosophy. [My] primary motivation may be due to a kind of magic that transforms awareness and thoughts into new visual forms.

The spectrum of work and variety of techniques Pardon used in his jewelry are impressive. Despite the wide-ranging nature of his pieces, all are characterized by a mastery of craft, a meticulous attention to detail, and a curiosity about form and function. Pardon was not particularly interested in show-stopper pieces; instead, he was driven to create objects with a beauty that was wearable and approachable yet unique and mysterious. He loved mixing colors, textures, and materials to create meditations on form. While he never duplicated a work, he sometimes would make the reverse or inverse of a piece—a longstanding tradition in inlaid or marquetry work (plates 34–35).

Pardon’s abstractions were rooted not only in geometry but also in the human form. The body fascinated Pardon. Anthropomorphic forms seem to infiltrate his pieces, which he explored in depth, often repeating, refining, and revisiting. An early pin featuring a stylized figure (figure 7, plate 11) foreshadows this interest in abstracting the human form. While this was a singular figure, Pardon also created compositions of figural groups. For instance, he created a series of jewelry featuring frieze-like designs (plates 80–81) as well as more articulated and defined groups of shapes (plates 79 and 82). These figural compositions also appeared in his sketchbooks (figure 8) as he continued to play with and translate these fascinations into finished works. As the curatorial text in one of Pardon’s exhibitions stated, “Progressively, the abstract forms are remindful of people—in groups, crowds, and assortments. It is not Pardon’s intention to represent people, . . . but he finds that the human form lends itself to a greater variety of abstractions than any other.”

The Etruscan fibulae (ancient safety pins) that Pardon saw during his travels to Italy in the 1980s are another historical form that inspired significant bodies of work. He began making a series of pins whose looping clasps or pinning mechanisms became integral to his designs (plates 24–30). As always, he carefully crafted and considered every aspect of these pieces, from the clasp to the back. Pardon’s growth, however, was circular: he continued to revisit and explore the same techniques, materials, and forms over time but in different ways. Commenting on his work for a retrospective exhibition, he noted:

My search has always been, and will remain, exploratory in nature, an unending quest for a multitude of new aspects of the visual phenomena. The work seems to progress in a series of studies which are generally activated by a new image, or a new technique, perhaps a material or indeed a new tool.8

This non-linear development speaks to his curiosity as a designer—it also can make some of his work difficult to date.

As with his visual inspiration, Pardon’s technique merged historical revitalization—plique-à-jour (transparent enamels with no backing, plate 98) and granulation (plate 74)—with experimentation and variety (material, technique, color) within a singular work (plate 86). As he commented, “My work must contain an honesty...
of construction which is consistent with the nature of the materials and tools being used." Pardon often experimented with enamel (whether it was individual shapes that he used to create dimensional mosaics or enamel he painted with to create flowing, abstract designs), ebony and ivory stripes, and gold rivets. He was so noted for his prowess in this method that the American Craft Council commissioned him in 1959 to create a modular wall sculpture for the Museum of Contemporary Craft exhibition (figure 9). Although a master of technique, Pardon believed in never letting technique be the driver. Instead, skill was a tool that allowed him to continue to create new works. Color and material were of paramount importance. Pardon’s works convey his great love of and feel for color. During an interview in the mid-1980s, he reflected on this pull to color: “As an artist, I feel a need for color. Right now I’m working on a series of bracelets using enameling and abalone with silver and gold. I like elusive color, such as the shell suggests.” Pardon’s use of material—specifically, “natural” material, as he referred to it—sets him apart from other artists. The materiality and expressive nature of media that were naturally hard—metal, stone, wood, ivory—were of greater interest to him:

I get a certain kind of enjoyment out of each material. But you’ve got to handle the materials with as much honesty as the techniques. I find that where you get into trouble is when you try to make them do something they don’t want to do. I personally like the materials that resist me rather than give in to me. I guess that’s one of the reasons I could never be a weaver. Pardon’s use of material—specifically, “natural” material, as he referred to it—sets him apart from other artists. The materiality and expressive nature of media that were naturally hard—metal, stone, wood, ivory—were of greater interest to him:

“PORTABLE WORKS OF ART”

Though Pardon’s craftsmanship—from unique and intriguing clasps to hidden rattles in hollowed elements—is exemplary, it is in his enamel work specifically that we see some of his most notable approaches, from his mosaic technique of setting and composing small shapes with gold pins to painting with enamel, which resulted in miniature abstract paintings. Pardon himself expressed this idea: “At one point I was a painter. I still draw forms in metal the same way.” In some of his jewelry, the painted enamel elements are then framed with the enamel shapes (plate 52) in order to create mobile, wearable works of art. This was an important idea to Pardon—to him, these works, though categorized as jewelry, were more than decorative; they were handcrafted, unique works of art.

This distinction was significant. Jewelry as a format provided an ideal platform for Pardon to grow and explore creatively. He wrote, “One of the most intriguing and fascinating aspects of jewelry is that it allows an individual to literally wear, take along anywhere, or be with, at any time, a work of Art.” These “portable works of art,” as he often referred to them, are amazingly detailed and full of vibrant colors and multiple techniques that dazzle the eye. This equating of jewelry with art was also what drove him to continue to create new pieces rather than replicate past successes. He never wanted to duplicate or remake a design; he was driven by the process of making and the discovery that led him to the next phase of ideas:

Exploration of a new image, or a new material, or technique can be the catalyst for this phenomenon. A major essential is that each work be sufficiently intriguing and challenging to warrant further investigation. And above all, the work at hand must possess a quality of mystery for me in its very existence—a spiritual reality—a kind of life of its own. Pardon left no part of his pieces, regardless of function or visibility, unadorned or unnoticed. He also felt that the meaning found in his mostly abstracted work was something to be discovered—and potentially created—by the wearer. As abstractions, Pardon’s works of jewelry allow the wearer to create a personal interpretation and form of expression. Pins, for example, could be worn a variety of ways, but the intricacies of his work went far beyond this. One of the greatest qualities of Pardon’s work is this sense of mystery, which offers an element of surprise and lends a unique sense of intimacy. Only the wearer of the work knows of the small drawing on the back of the pendant or the versatility of a ring that can be worn two ways depending on one’s mood (plate 84).

For Pardon, the wearer’s participation was integral to the work itself. The wearer was more than just the model for Pardon’s works; he shared their secrets. This unexpectedness created a lasting bond between Pardon and his clients:
I don’t like absolutes. I love the surprise element. I have some pieces that have hidden stones or rattles inside so they make noise. Maybe even the technical aspect can be a surprise. There are a lot of ways of achieving it. I love the things you don’t expect. This comes, in large part, from my belief in certain forms of Zen philosophy, that you lead the horse to water but you don’t tell it to drink. And it’s a mystery. If art doesn’t have a mystery to it, I question whether it’s art.  

Pardon’s artistry, however, is no mystery. His evocative work challenges, and ultimately privileges, the wearer. Ever the teacher, Pardon invites the wearer to move from mere spectator to participant. Noted historian Toni Greenbaum referred to it as “Earl’s wonder at the ‘planned unpredictability’ of his own output. . . . [He was] thrilled by the covert as well as what was evident.” His best works seem to be those on the most intimate scales. While his paintings, sculptures, and production work illustrate his talent, it is the sheer depth, breadth, and range of his more “portable” artworks—as well as his championing of enameling itself—that demonstrate his drive and creativity.

Pardon devoted a great deal of his time and energy to mastering a technique that had been largely written off; in so doing, he discovered a way of expressing himself that was a perfect match for his natural inclinations and carefully honed skills. Enameling and his use of materials suited his interest in patterning and color theory, while his compositions ranged in style from graphic to painterly. He was a maker who was relentless in his pursuits—always learning, always teaching, and always making magic.
Earl Pardon dedicated his professional life predominantly to instructing and mentoring his students. His influence and success as a teacher arguably overshadowed his career as the important modernist that he was, though in no way did it diminish his work. In fact, Pardon felt that his teaching elevated his techniques and propelled him to constantly experiment and learn. He encouraged his students to find their individual artistic voices, which in turn helped him to strengthen his own.

Pardon viewed his work holistically; he felt that all aspects of his creative output worked together and were interconnected: “All my work involves an evolutionary process.” His endeavors outside of teaching ranged from designing for major industry firms, creating commissions, participating in art competitions, exhibiting at galleries and museums around the country, and of course, making his hand-crafted jewelry.

Educational Background in Fine Art

Pardon’s rich foundation in the fine arts informed the development of his style, career, and passions for creating the distinctive modernist jewelry, production silver designs, and enameling that are his creative legacies.

Pardon earned his BFA in painting from the Memphis Academy of Art in 1950 through the G.I. Bill following his service during World War II. Through this bill, the U.S. government played an important role in the future of American craft, including through its influence on Pardon’s career and creative life. As did many other veterans returning from the war, Pardon had access to valuable educational opportunities following his return from Germany. He decided to become an artist during a time when he claimed that artists “weren’t so plentiful.” His time at the Memphis Academy of Art provided an important foundation for his artistic style, as there he was introduced to making jewelry through a required craft course taught by Dorothy Sturm, a Memphis artist who specialized in enameling and painting in both oil and watercolor. Sturm’s teaching of enameling (which was almost a lost art at that time) alongside collage and painting left a visible and lasting influence on Pardon’s body of work. He also taught at the Memphis Academy from 1950 to 1951, which began his lifelong career as an art educator.

Though already an assistant professor at Skidmore College by 1953, Pardon felt the need to earn his MFA, as so many of his colleagues had done, “just in case someone should question my authenticity.” Following his return to Skidmore after a two-year stint at Towle Silversmiths, Pardon went on to receive his MFA in painting from Syracuse University (“the nearest and most convenient university”) in 1959. This furthered his expertise and understanding in fine art and fostered a new appreciation for and perspective on teaching, which he took from instructors such as Josef Albers, the influential visual artist, designer, writer, and teacher. This

“The truly creative artist never stops being a student.”

—Earl Pardon
strong artistic educational base provided him with an understanding, appreciation, and love of modernist principles and free experimentation with form and color. Gleaning color inspiration from Pablo Picasso, Joan Miró, and Paul Klee, Pardon learned to freely interpret and express himself with these ideals, a skill that translates throughout his catalogue of work and across media, including the innovative enameling techniques and jewelry for which he is lauded. As Pardon stated, “I treat jewelry like a painter would a painting. They are color statements more than anything else.”

INTRODUCTION TO METALSMITHING
While still a college student under the G.I. Bill, Pardon was awarded attendance at the 3rd and 4th National Silversmiths Conferences, held at the School for American Craftsmen in Rochester, New York, and sponsored by metal refinery Frederick A. Miller, and John Paul Miller are a CEO of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

As a Regular Member of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2), he further developed the marriage of Margret Craver to Towle President Charles Withers, which further developed the important connections Pardon had made at the National Silversmiths Conference into influential work years 1954–1955, Pardon took a leave of absence from Skidmore to accept the position of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

The appointment was facilitated by the 1950 marriage of Margret Craver to Towle President Charles Withers, which further developed the important connections Pardon had made at the National Silversmiths Conference into influential work years 1954–1955, Pardon took a leave of absence from Skidmore to accept the position of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

During Pardon’s tenure as department chair, Skidmore became a charter member of the National Association of Schools of Art and Design (NASAD), and the department doubled in faculty size from ten to twenty. He also oversaw the installation of the first kilns and jewelry studio on campus and was deeply involved with the design and subsequent move to the new facility for the department, the Saisseil Art Building, in 1978.

TENURE AT TOWLE SILVERSMITHS: 1954–1955

For the years 1954–1955, Pardon took a leave of absence from Skidmore to accept the position of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

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Tenure at Towle Silversmiths: 1954–1955

For the years 1954–1955, Pardon took a leave of absence from Skidmore to accept the position of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

The appointment was facilitated by the 1950 marriage of Margret Craver to Towle President Charles Withers, which further developed the important connections Pardon had made at the National Silversmiths Conference into influential work years 1954–1955, Pardon took a leave of absence from Skidmore to accept the position of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

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In 1980, the Skidmore Faculty Committee on Research Grants selected Pardon to deliver the Edwin M. Moseley Faculty Research Lecture, the highest honor that can be bestowed upon a Skidmore faculty member by his colleagues. This privilege was accompanied by the exhibition Earl Pardon—A Retrospective Exhibition, which featured over three hundred works, including drawings, paintings, sculpture, enamels, and jewelry.

While still a college student under the G.I. Bill, Pardon was awarded attendance at the 3rd and 4th National Silversmiths Conferences, held at the School for American Craftsmen in Rochester, New York, and sponsored by metal refinery Frederick A. Miller, and John Paul Miller are a CEO of Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts (figure 2). The possibility of his designs being disseminated to a wider audience through American homes through the power of production was intriguing to Pardon, who called it “the golden opportunity.”

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During this period at Towle, Pardon and Craver periodically collaborated. One of their most noted projects was designing a silver and enamel bowl for presentation to Queen Elizabeth II and an ebony and enamel cigar box for Sir Winston Churchill during the Ancient and Honorable Artillery Company of Massachusetts’s first visit to London in 316 years (figures 3–5). Thomas J. Tibbs, founding director of the Museum of Contemporary Crafts in Manhattan (later named the American Craft Museum and today called the Museum of Arts and Design), recalled in a 1996 interview his introduction to Pardon and his experience with one of his Towle silver services:

... a young silversmith whose name was virtually unknown at the time (although he had just joined the faculty of Skidmore College), Earl Pardon walked off with all the top honors in that exhibition [a silversmith competition run by Tibbs while directing The Huntington Galleries, West Virginia]. And as a result, his reputation flourished, and Margret Craver-Withers, who was married to Chuck Withers, who was the president of Towle Silver Company [sic], persuaded her husband to have Towle produce the first contemporary silver service by an American company, and they commissioned Earl Pardon to do it. And so his reputation became established through that, and he became one of the best known and much loved teachers in that field. He spent his entire career at Skidmore doing that.17

Though Pardon departed on good terms, he left Towle in favor of teaching, claiming that:

Somehow I felt this was not the life I wished to lead—it was far too restrictive at the time and I had to face the fact that the segment of society which was the primary market for silver was just too conservative for my kind of art. And then, too, the industry had to be economically oriented even at the expense of good design. It was best that I return to the classroom. Here I knew what I was about, and the realm of good taste was always a possibility. Fortunately, Skidmore did welcome me back into its academic ranks; after all, I had survived in the real world of complex industry and this was most unusual and educational.18

Pardon continued to work as a freelance designer for Towle for many years and also served as a design consultant to traditionally hand-wrought silver firm Old Newbury Crafters (also located in Newburyport, Massachusetts) in the 1960s.19

INFLUENCE OF CULTURAL TRADITION

Also influential throughout Pardon’s career as both artist and educator were his appreciation and study of various cultures’ artistic heritages and influences on Western art and design. In particular, he cultivated a love for primitive art and Chinese, Japanese, and Zen painting throughout his lifetime, which provided him with a strong appreciation of their social and historical influences on the history of art. He explored how to relate these influences to contemporary western painting and design and imparted this correlation to his students. He was also fascinated with the sense of scale and spatial philosophy in early forms of visual expression.

Pardon always sought to expand his knowledge and believed that “Central to forming a foundation for insights... is having a grasp on tradition and continuity in our own time.”20 His particular appreciation for primitive art heavily influenced his early work in the 1950s. He later became fascinated with Aztec, Incan, and Mayan expression and spent his 1967 spring sabbatical in Mexico and other Central American countries studying pre-Columbian and contemporary art, architecture, and crafts from that area.21

During the fall of 1964 and spring of 1965, Pardon attended a cooperative college faculty seminar on Far Eastern art and culture and was exposed to some of the finest scholars of Chinese culture in the country.22 Pardon then received a grant to research brush paintings from China and Japan during the summer of 1966.23 Later citing Six Persimmons by Muqi Fachang (a late thirteenth-century Chinese Zen artist), seen in Kyoto, Japan, as one of his favorite paintings (figure 6).24 He wanted to convey his appreciation and understanding of Eastern visual expression to his students and emphasized the Chinese tradition of “fine craftsmanship and unique, inventive forms.”25

The clear admiration Pardon felt for the abstract, economical Zen expression and intimate studies of subjects such as a blade of grass, a grasshopper, or a stalk of bamboo through a minimal number

FIGS. 3–5. Pardon and Craver’s designs for Sir Winston Churchill and Queen Elizabeth II. Images from the Pardon Family Collection.

FIG. 6. Muqi Fachang (Chinese, ca. 1210–ca. 1269), Six Persimmons, ink on paper, 14½ inches wide, Daitoku-ji Temple, Kyoto, Japan.
of paint strokes can in many ways be felt in his jewelry. His "portable art" (as he called his jewelry) is intimate—worn and experienced by a single person—and Pardon most often utilized natural materials with secret, surprising details known only to the wearer. As Pardon explained when discussing his fascination with Zen painters: "Other notable differences—scale, materials, techniques, function, and tools—support the very philosophy of the art itself. . . . The paintings were small by Western standards . . . and meant to be viewed by a very small audience or even one person." 24 The Zen philosophy is further evident in Pardon’s perceptions of the world:

The aesthetic value of a small drawing or statement in jewelry can be of a degree of importance equal to a large painting or sculpture. In Nature and its awesome wonderment I find this equally true—a growth of moss can be visually more significant than a forest; a singular stone can be more interesting than a mountain. 25

African objects and, later, Etruscan relics that Pardon saw during a trip to Italy in the early 1980s all provided him with new perspectives on form, creative discovery, materials, and techniques known only to the wearer. As Pardon explained when discussing his fascination with the Skidmore Presidential Medallion and Chain for then-retiring President Palamountain in 1987, "the thread linking her diverse work [including both representation and abstraction in oil and watercolor painting, enameling, fabric collage, and medical illustrations] is a commitment to excellent composition, vivid coloration and the attempt to elicit the utmost creative qualities from the medium" (ed. Karen Blackman Carrier and Donna Riso Leathermen [Memphis: Cobalt Publishing: 1998], 15).

As Pardon stated in the Memphis Academy commencement speech he gave in 1972:

There is sheer magic in observing a young student acquire the necessary skills and knowledge in order to solve a particular problem. . . . To see [him] grow over a long period of time into a mature, confident artist is something only a teacher can comprehend. . . . It is also a stimulant to my own needs and aspirations. Teaching has also afforded me that most valuable commodity—time. Time to become involved in my own production. . . . I feel certain that my so-called success as a teacher would not exist if I did not have this strong dedication as an artist. 26

Teaching allowed him to learn from the daily, unique challenges of each student, providing valuable insights from a variety of disciplines and affording him the time to dedicate to his own creativity, whether jewelry, painting, or working in his home or garden (figure 8). 28 Former student, metalsmith, and educator Sharon Church stated that "the burst of creative output that accompanied his return to full-time teaching" in the 1970s allowed Pardon to emerge as "a mature artist." 29

Notes
2. Earl Pardon, "My earth serves also others / my world is mine alone" (commencement address, Memphis Academy of Art, Memphis, TN, 1972), 1.
5. Pardon, "My earth serves also others," 3.
6. Ibid.
While the professional relationships cultivated at the Handy and Harman conferences did affect Pardon’s trajectory with Towle Silversmiths, it is also important to acknowledge William DeHart’s role in Pardon’s career with Towle. DeHart, Pardon’s former instructor at the Memphis Academy of Art, became Director of Design at Towle Silversmiths in the early 1950s and offered Pardon a position within his department (Pardon, “My earth serves also others,” 2; Jewel Stern, Modernism in American Silver: Twentieth Century Design [New Haven: Yale University Press with Dallas Museum of Art, 2005], 236–237).

Pardon, “My earth serves also others,” 3.

Though few records exist identifying which of their lines were specifically designed by Pardon, one confirmed example is the Elan five-piece setting (plate 103). In Silver in Service, the American Craftsmen Series, an exhibition and accompanying catalogue produced in 1987 by Castle Gallery, scholar Rosanne Raab dates the patterns to 1959, while Pardon himself, in the 1980 catalogue for his retrospective at Skidmore College, suggests it was designed as early as 1957.

Using the designer’s sketches and images from the manufacturer’s catalogue, Raab most recently attributes the design to 1962, as seen in the pamphlet for her 2008 exhibition Palmette Maestro and in “Old Newbury Crafters: Master Silversmiths,” printed in Silver Magazine (May/June 2008): 15. The Encyclopaedia of American Silver Manufacturers suggests that this particular set was produced at an even later date. All work produced by Old Newbury Crafters after 1965 should bear an individual maker’s mark as well as stamps reading “O.N.C. HANDWROUGHT” and “STERLING,” which are in evidence. A few additional links exist between Old Newbury Crafters and Towle. Old Newbury Crafters was founded by Elmer Senior and Albert MacBurnie, a polisher who worked with Towle Silversmiths simultaneously before leaving to work full time with Senior. More significantly, in 1955, the company was purchased by Joseph C. Barton, a businessman who had been involved with marketing at Towle Silversmiths from 1948 to 1955. He sold it in 1979, but while under his leadership the product line had grown “from seven flatware designs to more than twenty custom patterns commissioned by corporate and family clients.” The timeline suggests that Pardon was involved with Old Newbury Crafters at a time when it was thriving and new flatware designs were in demand and that he could have been brought in as a consultant by someone he knew and worked with at Towle Silversmiths (Rosanne Raab, “Old Newbury Crafters: Master Silversmiths,” Silver Magazine [May/June 2008]: 15).

Pardon, “My earth serves also others,” 5.

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Pardon, “My earth serves also others,” 5.
Pardon belonged to the first generation of studio jewelers. Typically fine artists with little training in metals, the early studio jewelers looked to themes in contemporary art for inspiration and often experimented with non-traditional materials. Pardon’s jewelry pieces combined the simple, biomorphic forms of the 1950s and ’60s with cost-effective sterling silver. Well crafted and cleverly designed, many of his works also feature chains and clasps of his own creation.

**PLATE 1**
Bracelet, ca. 1960
Sterling silver, mixed metals, and gemstone
Courtesy of Clarissa Harms

**Opposite page**

**PLATE 2**
Necklace, ca. 1955
Sterling silver and amethyst
Collection of Martha and Pat Connell
PLATE 3
Necklace, ca. 1955
Sterling silver, amethyst, and peridot
Collection of Martha and Pat Connell

Opposite page
PLATE 4
Necklace, ca. 1955
Sterling silver and ebony
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.628

PLATE 5
Bracelet, 1951
Sterling silver, copper, brass, ebony, and ivory
Pardon Family Collection
PLATE 6
Brooch, 1948
Sterling silver
Pardon Family Collection

PLATE 7
Brooch, ca. 1972
Sterling silver and amethyst
Collection of Martha and Pat Connell

PLATE 8
Brooch, ca. 1952
Sterling silver
Pardon Family Collection

PLATE 9
Ring, ca. 1960
Sterling silver and pearls
Collection of Martha and Pat Connell

PLATE 10
Ring, ca. 1965
Sterling silver, ebony, and pearl
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.629

PLATE 11
Brooch, 1952
Sterling silver and coral
Courtesy of Kim and Al Eiber
Pardon incorporated ebony and ethically sourced ivory into his jewelry as early as the 1950s. Although he favored the classic black-and-white combination, he also experimented with other materials—the opalescence of abalone and the elegant grain of walnut—to create dynamic juxtapositions. His now characteristic use of banding became more prevalent after a trip to Siena, Italy, in 1981. Pardon was inspired by the way Siena Cathedral’s striped exterior interacted with its stained-glass windows and gold accents.

PLATE 12
Bracelet, ca. 1959
Sterling silver, 14K gold, abalone, ebony, ivory, ruby, and spinel
Courtesy of an anonymous collector

PLATE 13
Cuff Links, ca. 1985
Sterling silver, 14K gold, abalone, ebony, and ivory
Courtesy of an Atlanta collector

PLATE 14
Ring, ca. 1955
Sterling silver, ebony, ivory, and coral
Collection of Martha and Pat Connell

PLATE 15
Ring, ca. 1965
14K gold, ebony, ivory, and black pearls
Courtesy of Tamara and Ken Bazzle

PLATE 16
Ring, 1988
Sterling silver, 14K gold, abalone, ebony, and gemstone
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.631

PLATE 17
Ring, ca. 1965
Sterling silver, ebony, and ivory
Porter-Price Collection

PLATE 18
Ring, ca. 1950
Sterling silver, ebony, ivory, and blue agate
Collection of Martha and Pat Connell
PLATE 19
Brooch, ca. 1986
Sterling silver, 14K gold, enamel, pāua shell, ebony, ivory, and peridot
Courtesy of Wanda S. Hopkins

PLATE 20
Brooch, ca. 1989
Sterling silver, 14K gold, ebony, ivory, and ruby
Courtesy of an anonymous collector

PLATE 21
Brooch, ca. 1986
Sterling silver, 14K gold, enamel, abalone, ebony, ivory, and peridot
Collection of Martha and Pat Connell

PLATE 22
Brooch, ca. 1987
Sterling silver, 14K gold, walnut, ebony, and black pearl
Collection of Martha and Pat Connell

PLATE 23
Brooch, ca. 1985
Sterling silver, ebony, ivory, and gemstone
Pardon Family Collection
African objects and, later, Etruscan relics provided Pardon with new perspectives on form, creative discovery, materials, and interpretation. During a trip to Italy in the early 1980s, Pardon saw Etruscan fibulae (ancient safety pins) in a museum and created wonderful bodies of work inspired by the form. Over the course of his career, he made numerous pins whose looping clasps or pinning mechanisms became an integral part of the design.

**PLATE 24**
Brooch, 1980
Sterling silver, 18K gold, mixed metals, ebony, and jade
Pardon Family Collection

**PLATE 25**
Brooch, ca. 1980
Sterling silver, 18K gold, ebony, black pearl, carnelian, and amethyst
High Museum of Art, Atlanta, gift of Martha and Pat Correll, 2014.737
PLATE 26
Brooch, ca. 1983
Sterling silver, enamel, ebony, and coral
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.642

PLATE 27
Brooch, ca. 1985
Sterling silver, mixed metals, wood, ebony, ivory, and carnelian
Collection of Lisa Fitzinger-Pittman and Peter Pittman

PLATE 28
Brooch, ca. 1981
Sterling silver, 14K gold, ebony, ivory, onyx, coral, and amethyst
Collection of Martha and Pat Connell

PLATE 29
Brooch, ca. 1975
Sterling silver and blue lace agate
Collection of Martha and Pat Connell

PLATE 30
Brooch, ca. 1985
Sterling silver, enamel, and black pearl
Collection of Martha and Pat Connell
At first glance, these works appear to be painted enamel, a technique Pardon employed extensively in his jewelry making. Closer scrutiny reveals that the small, clustered, circular shapes are actually mixed metals or pieces of colored enamel inlaid in an ebony or ivory surface. The apparent simplicity of Pardon’s technique demonstrates his tremendous skill as a craftsman. While Pardon never duplicated a work, he sometimes made the inverse of a piece, as in some of his brooches (plates 34–35)—a longstanding tradition in inlaid or marquetry work.

PLATE 31
Bracelet, 1974
Sterling silver, mixed metals, ebony, ivory, and black opal
Pardon Family Collection

PLATE 32
Brooch, 1985
Sterling silver, 14K gold, enamel, abalone, ebony, and gemstones
Pardon Family Collection

PLATE 33
Brooch, 1974
Sterling silver, 14K gold, ivory, and gemstones
Pardon Family Collection

PLATE 34
Brooch, ca. 1987
Sterling silver, 14K gold, ebony, ivory, and ruby
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.630

PLATE 35
Brooch, ca. 1987
Sterling silver, 14K gold, ebony, ivory, and gemstone
Courtesy of Kim and Al Eiber
Instrumental in revitalizing the enamel technique, Pardon created mosaic compositions with enameled tiles that combine historical methods with a fresh aesthetic approach. He used geometric shapes and movable golden rivets to create colorful works of art, implementing materials for their expressive qualities rather than their value. Pardon’s skill and unerring instinct for composition are evident throughout his work.

PLATE 36
Bracelet, ca. 1987
Sterling silver, 14K gold, enamel, shell, ebony, ivory, and gemstones
Courtesy of Kim and Al Eiber

PLATE 37
Necklace, 1989
Sterling silver, 14K gold, enamel, abalone, gemstones, and beads
Collection of Martha and Pat Connell

PLATE 38
Earrings, ca. 1985
Sterling silver, 14K gold, enamel, abalone, and gemstone
Courtesy of Adair White

PLATE 39
Brooch, ca. 1987
Sterling silver, 14K gold, enamel, abalone, ivory, and rhodolite
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.647
PLATE 40
Necklace, ca. 1990
Sterling silver, 14K gold, enamel, abalone, and gemstones
Courtesy of Linda C. Alexander

PLATE 41
Necklace, 1987
Sterling silver, 14K gold, enamel, abalone, amethyst, ruby, rhodolite, aquamarine, cubic zirconia, and hematite
Collection of Martha and Pat Connell

PLATE 42
Earrings, 1989
Sterling silver, 14K gold, enamel, abalone, and rhodolite
Collection of Martha and Pat Connell
PLATE 43
Brooch, 1990
Sterling silver, 14K and 22K gold, enamel, abalone, and gemstones
Pardon Family Collection

PLATE 44
Brooch, 1991
Sterling silver, 14K gold, enamel, abalone, and gemstones
Pardon Family Collection

PLATE 45
Earrings, 1990
Sterling silver, 14K gold, enamel, abalone, and gemstones
Pardon Family Collection

PLATE 46
Brooch, ca. 1985
Sterling silver, 14K gold, enamel, abalone, and gemstones
Courtesy of Adair White

PLATE 47
Brooch, 1988
Sterling silver, 14K gold, enamel, shell, abalone, ebony, ivory, and rhodolite
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.633
Pardon made use of traditional enameling techniques, like plique-à-jour and cloisonné, but is most celebrated for painting with enamel. He commented: “At one point I was a painter. I still draw forms in metal the same way.” With this technique, he created miniature abstract paintings, often framed with enamel shapes, to create mobile, wearable works of art.

PLATE 48
Necklace, ca. 1968
Sterling silver, 24K gold, enamel, ebony, and black coral
Collection of Martha and Pat Connell

PLATE 49
Necklace, ca. 1990
Sterling and pure silver, 14K gold, enamel, obsidian, peridot, ruby, chalcedony, citrine, blue topaz, and amethyst
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.655

PLATE 50
Ring, ca. 1990
Sterling silver, 14K gold, enamel, and gemstone
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.654

PLATE 51
Ring, ca. 1990
Sterling silver, 14K gold, enamel, and blue topaz
Collection of Martha and Pat Connell
PLATE 52
Brooch, 1990
Sterling silver; 14K, 22K, and 24K gold; enamel; abalone; and gemstones
Pardon Family Collection

PLATE 53
Brooch, ca. 1990
Sterling silver, 14K and 22K gold, enamel, abalone, amethyst, and citrine
Courtesy of Andrea Strickland and Jerry Cohen

PLATE 54
Brooch, 1988
Sterling silver, 14K gold, enamel, and blue topaz
Collection of Martha and Pat Connell

PLATE 55
Brooch, 1990
Sterling silver; 14K gold, enamel, abalone, and gemstones
Courtesy of Betsy Baker

PLATE 56
Brooch, ca. 1990
Sterling silver, 14K gold, enamel, and blue topaz
Collection of Martha and Pat Connell

PLATE 57
Brooch, ca. 1990
Sterling silver, 14K gold, enamel, abalone, and gemstones
Porter-Price Collection

PLATE 58
Brooch, 1990
Sterling silver; 14K, 22K, and 24K gold; enamel; abalone; and gemstones
Pardon Family Collection

PLATE 59
Brooch, 1992
Sterling silver, 14K gold, enamel, abalone, and gemstone
Courtesy of Betsy Baker

PLATE 60
Brooch, ca. 1990
Sterling silver, 14K and 24K gold, enamel, abalone, rhodolite, blue topaz, and amethyst
Collection of Martha and Pat Connell
Pardon often combined historical techniques with innovative technologies to achieve a variety of different textures. His works make use of oxidization, granulation, etching, scratching, and mill rolling to create contrast and dimension on metal surfaces. While many effects relied on the properties of different metals, tools also inspired elements of Pardon’s designs. The advent of the micro-torch, for example, made it possible for him to nest pins and set mosaic pieces with gold rivets.

PLATE 61
Necklace, ca. 1975
14K gold, ivory, and emerald
Collection of Martha and Pat Connell

PLATE 62
Brooch, ca. 1985
Sterling silver and gray pearl
Collection of Luisa Fritzinger-Pittman and Peter Pittman

PLATE 63
Necklace, ca. 1975
Sterling silver, white jade, coral, and onyx
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.636
PLATE 64
Necklace, ca. 1975
Sterling silver, 14K gold, and black pearl
Collection of Martha and Pat Connell

PLATE 65
Belt Buckle, ca. 1985
Sterling silver and 14K gold
Collection of Martha and Pat Connell

PLATE 66
Brooch, ca. 1989
Sterling silver, 14K gold, and gemstones
Courtesy of Wanda S. Hopkins

PLATE 67
Brooch, ca. 1982
Sterling silver, 14K gold, and jade
Collection of Martha and Pat Connell

PLATE 68
Earrings, ca. 1989
Sterling silver, 14K gold, and gemstones
Courtesy of Wanda S. Hopkins
PLATE 69
Brooch, ca. 1986
Sterling silver, 14K gold, enamel, abalone, and gemstone
Collection of Martha and Pat Connell

PLATE 70
Brooch, 1988
Sterling silver, 14K gold, enamel, abalone, rhodolite, and blue topaz
Collection of Martha and Pat Connell

PLATE 71
Brooch, ca. 1986
Sterling silver, 14K gold, and rhodolite
Collection of Martha and Pat Connell

PLATE 72
Brooch, ca. 1981
Sterling silver and 14K gold
Collection of Martha and Pat Connell

PLATE 73
Bracelet, ca. 1986
Sterling silver, 14K gold, enamel, abalone, and gemstones
Courtesy of Lucinda W. Bunnen

PLATE 74
Ring, ca. 1973
14K gold
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.641

Middle row
PLATE 75
Ring, ca. 1973
Sterling silver, 14K gold, and black opal
Collection of Martha and Pat Connell

PLATE 76
Ring, ca. 1965
Sterling silver and gemstone
Collection of Martha and Pat Connell

PLATE 77
Ring, ca. 1965
Sterling silver, 14K gold, and amethyst
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.640

Bottom row
PLATE 78
Ring, 1988
Sterling silver, 14K gold, enamel, and blue topaz
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.459

PLATE 79
Brooch, 1988
Sterling silver, 14K gold, enamel, abalone, and gemstone
Collection of Martha and Pat Connell
Pardon believed that the human figure could be abstracted in an endless variety of forms. Though the figural groupings seen in these frieze-like designs are similar in composition, a close look reveals each one to be unique, with the forms positioned in distinct arrangements and postures. Pardon also experimented with singular, stylized forms, as in his anthropomorphic brooches (plates 8 and 11).

**PLATE 79**
Necklace, ca. 1965
14k gold and black pearls
Collection of Lisa Fritzinger-Pittman and Peter Pittman

**PLATE 80**
Necklace, ca. 1955
Sterling silver
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.638

**PLATE 81**
Ring, ca. 1973
14K gold
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.637

**PLATE 82**
Bracelet, ca. 1967
Sterling silver and gemstone
Courtesy of Nena Griffith
Pardon felt that the meaning found in his work was something to be discovered—and potentially created—by the wearer. Consequently, the participation of the spectator is integral to the work itself. Only the wearer knows about the small drawing on the back of the pendant or the hidden stone that rattles when moved. The role of the wearer was more than just the model for Pardon’s works—it became a part of their secrets.

PLATE 83
Necklace, ca. 1975
Sterling silver, 14K gold, and black pearls
Collection of Martha and Pat Connell

PLATE 84
Ring, ca. 1955
Sterling silver, 14K gold, ebony, and ivory
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.646

PLATE 85
Ring, ca. 1965
Sterling silver, silver wire, pearls, and amethyst
Collection of Martha and Pat Connell

PLATE 86
Bracelet, ca. 1989
Sterling silver, 14K gold, enamel, abalone, and gemstones
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.644
PLATE 87
Necklace, ca. 1975
Sterling silver, 14K gold, enamel, ebony, and amethyst
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.645

PLATE 88
Necklace, undated
Sterling silver, 14K gold, mixed metals, enamel, and ebony
Courtesy of Kim and Al Eiber
Pardon was interested in creating designs for the home, especially early in his career. As with his jewelry, he experimented with many forms, materials, and techniques. From 1954 through 1955, Pardon served as Assistant Director of Design at Towle Silversmiths in Newburyport, Massachusetts. The possibility that his designs would be disseminated to a wider audience through the power of production intrigued Pardon. His main focus at Towle was to introduce enameled elements into high-end production silver, but he also produced works such as warming pots (plate 107). Pardon’s designs for Towle reflected the materials and shapes of that era and offered the consumer fun, casual dining sets that mixed the elegance of silver with the durability and practicality of stainless steel.

Pardon also worked as a consultant for Old Newbury Crafters, a firm that produced hand-wrought silver, where he designed the Elan place setting (plate 103).
Top and side view

PLATES 94–95

Tazza Bowls, 1955
Silver plate and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.13.7–8

PLATE 96

Tazza Bowl, 1955
Silver plate and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.13.6
PLATE 97
Bowl, 1955
Silver plate and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.14

PLATE 98
Bowl, 1956
Sterling silver and enamel
Pardon Family Collection
PLATE 99
Salt and Pepper Mill, 1955
Sterling silver, enamel, wood, and ebony
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
Pardon Family Collection

PLATE 100
Pepper Mill, ca. 1954
Sterling silver and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
Pardon Family Collection

PLATE 101
Salt and Pepper Mill, 1955
Sterling silver, enamel, wood, and ebony
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.16

PLATE 102
Condiment Jar, ca. 1955
Sterling silver, glass, and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.8.a–d
PLATE 103
Elan Place Setting, 1962
Sterling silver and stainless steel
Old Newbury Craftsmen (Amesbury, Massachusetts, established 1915), maker
Pardon Family Collection

PLATE 104
Contempra House Bar Service, 1955
Sterling silver, stainless steel, wood, and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.17.1–3

PLATE 105
Contempra House Cheese Knife, 1955
Sterling silver, stainless steel, and enamel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.20

PLATE 106
Contempra House Carving Set, 1955
Sterling silver and stainless steel
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.18.1–3
PLATE 107
Warming Pot and Lid, 1954
Sterling silver and black china
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
Pardon Family Collection

PLATE 108
Lighter, 1954
Sterling silver, wood, and ebony
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
Pardon Family Collection

PLATE 109
Cigarette Box, 1954
Sterling silver, wood, and ebony
Towle Silversmiths (Newburyport, Massachusetts, established 1690), manufacturer
Pardon Family Collection
PLATE 110
Enamel Box, 1954
Enamel and mahogany
Pardon Family Collection

PLATE 111
Enamel Plaque, 1954
Silver, copper, enamel, and wood
Pardon Family Collection
### EXHIBITION CHECKLIST

| Plate 1 | Bracelet, ca. 1960 Sterling silver, mixed metals, 6 x 3 ½ x ¾ inches Courtesy of Claire Harms |
| Plate 2 | Necklace, ca. 1955 Sterling silver and amethyst 17 x 1 ¼ x ½ inches Collection of Martha and Pat Connell |
| Plate 3 | Necklace, ca. 1955 Sterling silver, amethyst, and pearl 15 x 2 x ⅜ inches Collection of Martha and Pat Connell |
| Plate 4 | Necklace, ca. 1955 Sterling silver and ebony 20 x 1 x ½ inches High Museum of Art, Atlanta, gift of Martha and Pat Connell |
| Plate 5 | Brooch, ca. 1951 Sterling silver 7 x 2 x ⅛ inches Pardon Family Collection |
| Plate 6 | Brooch, 1948 Sterling silver 3 x 1 ½ x ⅜ inches Pardon Family Collection |
| Plate 7 | Brooch, ca. 1972 Sterling silver and amethyst 2 x 1 ½ x ⅜ inches Collection of Martha and Pat Connell |
| Plate 8 | Brooch, ca. 1952 Sterling silver 1 ¼ x 1 ¼ x ⅜ inches Pardon Family Collection |
| Plate 9 | Ring, ca. 1960 Sterling silver and pearls 1 ½ x ⅛ x ⅝ inches Collection of Martha and Pat Connell |
| Plate 10 | Ring, ca. 1965 Sterling silver, ebony, and pearl 1 ¼ x ⅜ x ⅝ inches High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.629 |
| Plate 11 | Brooch, 1952 Sterling silver and coral 3 ½ x ⅛ x ¼ inches Courtesy of Kim and Al Eiber |
| Plate 12 | Bracelet, ca. 1989 Sterling silver, 14K gold, abalone, ebony, ivory, ruby, and opal 7 ½ x 2 x ⅛ inches Courtesy of an anonymous collector |
| Plate 13 | Cuff Links, ca. 1985 Sterling silver, 14K gold, abalone, ebony, ivory, and opal 3 x 1 x ⅛ inches Courtesy of an anonymous collector |
| Plate 14 | Ring, ca. 1955 Sterling silver, ebony, ivory, and coral 1 ¼ x 1 x ⅛ inches Collection of Martha and Pat Connell |
| Plate 15 | Brooch, ca. 1987 Sterling silver, 14K gold, enamel, abalone, ebony, ivory, and opal 3 ½ x 1 ½ x ⅛ inches Collection of Martha and Pat Connell |
| Plate 16 | Brooch, ca. 1990 Sterling silver, 14K gold, enamel, abalone, ebony, ivory, and coral 1 ¼ x 1 x ⅛ inches Pardon Family Collection |
| Plate 17 | Ring, ca. 1965 Sterling silver, ebony, and ivory 3 x 1 ½ x ⅛ inches Porter-Price Collection |
| Plate 18 | Ring, ca. 1950 Sterling silver, ebony, ivory, and coral 3 x 1 x ⅛ inches Collection of Martha and Pat Connell |
| Plate 19 | Brooch, ca. 1986 Sterling silver, 14K gold, enamel, paisa shell, ebony, ivory, and coral 2 ½ x 1 ¼ x ¼ inches Courtesy of Wanda L. Hopkins |
| Plate 20 | Brooch, ca. 1989 Sterling silver, 14K gold, ebony, ivory, and pearl 3 ¼ x 1 ¼ x ⅛ inches Courtesy of an anonymous collector |
| Plate 21 | Brooch, ca. 1986 Sterling silver, 14K gold, enamel, abalone, ebony, ivory, and pearl 1 ¼ x 1 x ⅛ inches Collection of Martha and Pat Connell |
| Plate 22 | Brooch, ca. 1987 Sterling silver, 14K gold, walnut, ebony, and black pearl 2 ½ x 1 ½ x ⅛ inches Collection of Martha and Pat Connell |
| Plate 23 | Brooch, ca. 1987 Sterling silver, 14K gold, ebony, ivory, and gemstones 5 ½ x 1 ½ x ⅛ inches Pardon Family Collection |
| Plate 24 | Brooch, 1980 Sterling silver, 14K gold, mixed metals, 3 ½ x 2 x ¼ inches Pardon Family Collection |
| Plate 25 | Brooch, ca. 1980 Sterling silver, 14K gold, ebony, black pearl, carnelian, and amethyst 3 x 1 ½ x ⅜ inches High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.643 |
| Plate 26 | Brooch, ca. 1983 Sterling silver, enamel, ebony, and coral 3 x 1 ¼ x ⅜ inches High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.642 |
| Plate 27 | Brooch, ca. 1985 Sterling silver, mixed metals, 4 x 1 ½ x ⅜ inches Collection of Martha and Pat Connell |
| Plate 28 | Brooch, ca. 1981 Sterling silver, 14K gold, ebony, ivory, onyx, coral, and amethyst 7 ¼ x 1 ½ x ¼ inches Collection of Martha and Pat Connell |
| Plate 29 | Brooch, ca. 1975 Sterling silver and black lace agate 3 x 1 ¼ x ½ inches Collection of Martha and Pat Connell |
| Plate 30 | Brooch, ca. 1980 Sterling silver, 14K gold, black pearl, 3 ½ x 1 ¼ x ½ inches Collection of Martha and Pat Connell |
| Plate 31 | Brooch, ca. 1985 Sterling silver, enamel, and black pearl 3 ½ x 1 ¼ x ½ inches Collection of Martha and Pat Connell |
| Plate 32 | Brooch, ca. 1974 Sterling silver, mixed metals, 5 x 1 ¼ x ⅜ inches Courtesy of Adair White |
| Plate 33 | Brooch, 1985 Sterling silver, 14K gold, enamels, 3 x 1 ¼ x ⅜ inches Pardon Family Collection |
| Plate 34 | Brooch, ca. 1987 Sterling silver, 14K gold, enamel, ivory, and coral 1 ½ x 1 ¼ x ½ inches Collection of Martha and Pat Connell |
| Plate 35 | Earrings, 1987 Sterling silver, 14K gold, enamel, and coral 2 x 1 ¼ x ⅛ inches Pardon Family Collection |
| Plate 36 | Earrings, 1991 Sterling silver, 14K gold, enamel, 1 ½ x 1 ¼ x ⅜ inches Pardon Family Collection |
| Plate 37 | Earrings, ca. 1985 Sterling silver, 14K gold, enamel, 1 x 1 ¼ x ⅜ inches Pardon Family Collection |
| Plate 38 | Earrings, 1990 Sterling silver, 14K gold, enamel, and coral 1 ¼ x 1 ¼ x ⅜ inches Pardon Family Collection |
| Plate 39 | Earrings, 1991 Sterling silver, 14K gold, enamel, and coral 1 ¼ x 1 ¼ x ⅜ inches Pardon Family Collection |
Decorative Arts and Design, 2013.13.8
Plate 98
Bowl, 1955
Silver plate and enamel
7¼ x 1¼ inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.13.6

Plate 101
Pepper Mill, 1955
Sterling silver, wood, and enamel
1¼ x 4 inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.13.6

Plate 102
Condiment Jar, ca. 1955
Sterling silver, glass, and enamel
Jar with Lid and Plate (3½ x 4 inches), Spoon (4½ x 1 x ¾ inches), Teaspoon (¾ x ¾ inches), Teaspoon (7⅞ x 2 x ⅝ inches), Teaspoon (8½ x 2 x ⅛ inches)
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
High Museum of Art, Atlanta, gift of Martha and Pat Connell, 2014.8.a–d

Plate 103
Elea Place Setting, 1962
Sterling silver and stainless steel
Saled Fork (7¼ x 1 x ¾ inches), Salad Fork (7½ x 1⅛ x ⅝ inches), Dinner Fork (7 x 1⅛ x ¾ inches), Soup Spoon (7⅛ x 2 x ¾ inches), Teaspoon (6½ x 1⅛ x ¼ inches)
Old Newbury Craftsmen (Amesbury, Massachusetts, established 1955), maker
Pardon Family Collection

Plate 104
Contemporary House Bar Service, 1955
Sterling silver, stainless steel, wood, and enamel
Iced Tea Spoon (6 x 1⅛ inches), Knife (6½ x 1⅛ x ½ inches), Muddler (6½ x 1 x 1 inches)
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
Pardon Family Collection

Plate 105
Contemporary House Cheese Knife, 1955
Sterling silver, stainless steel, and enamel
7¼ x 1 x ½ inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
Pardon Family Collection

Plate 106
Contemporary House Carving Set, 1955
Sterling silver and stainless steel
Fork (9 x ¾ x 1½ inches), Knife (10 x ½ x 1¼ inches)
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
High Museum of Art, Atlanta, purchase with funds from the Friends of Decorative Arts and Design, 2013.20

Plate 107
Warming Pot and Lid, 1954
Sterling silver and black china
8½ x 1⅝ inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
Pardon Family Collection

Plate 108
Lighter, 1954
Sterling silver, wood, and ebony
1¾ x 4 inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
Pardon Family Collection

Plate 109
Cigarette Box, 1954
Sterling silver, wood, and ebony
3⅜ x 3⅜ x 1¼ inches
Towle Silversmiths (Newburyport, Massachusetts, established 1650), manufacturer
Pardon Family Collection

Plate 110
Enamal Box, 1954
Enamel and mahogany
4 x 3 x 1½ inches
Pardon Family Collection

Plate 111
Enamel Plaque, 1954
Silver, copper, enamel, and wood
3⅛ x 3⅛ x ½ inches
Pardon Family Collection

Wright, Peg Churchill. "Smithsonian Exhibit Contains Jewelry by Pardon." Brushmarks, Schenectady Gazette, August 1, 1996.
"Young Americans 1952." Craft Horizons (September 1952): 29.

Books


### CHRONOLOGY

This document has been culled from a variety of primary sources, exhibition catalogues, biographical information on file at Skidmore College, and many copies of Pardon’s resume with his own handwritten notations. As such, we have documented Pardon’s career over the course of his lifetime as holistically and accurately as possible.

**Earl Pardon**

Born Memphis, Tennessee, 1926

Died Saratoga Springs, New York, 1991

**Education**

1950

Bachelor of Fine Arts, Painting, Memphis Academy of Arts, Memphis, Tennessee

1959

Master of Fine Arts, Painting, Syracuse University, Syracuse, New York

**Selected Professional Positions**

1950

Instructor, Memphis Academy of Arts, Memphis, Tennessee

1954–1955

Assistant Director of Design, Towle Silversmiths, Newburyport, Massachusetts

1959

Commission, Sculptural Metal Wall, (Suspended Forms), for the exhibition Enamels, Museum of Contemporary Crafts, New York, New York

1960

Commission, Sculptural Metal Wall, Design Competition hosted by Maria Bergson Associates, Prudential Insurance Company, Newark, New Jersey

1970

Commission, Sculptural Metal Wall, Green Mountain College, Poultney, Vermont

1976

Commission, Presidential Chain and Medallion, Skidmore College, Saratoga Springs, New York

1987

Commission, Presentation Bowl for Queen Elizabeth, Cigar Box for Winston Churchill, Towle Silversmiths, Newburyport, Massachusetts

1991

First Prize, Jewelry, Los Angeles County Fair, Pomona, California

1992

Purchase Award, Fiber, Clay and Metal, St. Paul Gallery and School of Art, St. Paul, Minnesota

1994

Purchase Award and First Prize for 'Excellence in the Use of Non-precious Metal,’ American Jewelry and Related Objects, Huntington Galleries, Huntington, West Virginia

1995

Commission, Sculptural Metal Wall, Green Mountain College, Poultney, Vermont

1996

Award in Metal, Young Americans, American Craftsmen’s Council, New York, New York

1997

Award in Metal, Young Americans, American Craftsmen’s Council, New York, New York
Solo Exhibitions
1950
Solo exhibitions at Little Gallery, Chiku-Rin Gallery and Circle Gallery, Detroit, Michigan
1960
Earl Pardon, State University of New York at New Paltz, New York
1979
Earl Pardon: Works in Gold, Aaron Faber Gallery, New York, New York
1980
Earl Pardon: Retrospective Exhibition, Skidmore College, Saratoga Springs, New York
1982
Earl Pardon: Sculptor as Jeweler, Aaron Faber Gallery, New York, New York
1986
Earl Pardon: American Studio Goldsmithing, Aaron Faber Gallery; New York, New York
Earl Pardon: Recent Work, Great American Gallery, Atlanta, Georgia
1987
Cross Creek Gallery, Malibu, California
Earl Pardon: The Dean of Contemporary Jewelers, Great American Gallery, Atlanta, Georgia
1988
Earl Pardon: One-Man Exhibition, Aaron Faber Gallery, New York, New York
Small Craft Warning! Earl Pardon, Gallery 500, Elkins Park, Pennsylvania
1990
Earl Pardon: New Work, Aaron Faber Gallery, New York, New York
1991
Susan Cummins Gallery, Mill Valley, California
Select Exhibitions
1952
Young Americans, American Craftsmen’s Council, New York, New York
7th National Decorative Arts Exhibition, Wichita Art Association, Wichita, Kansas
1953
Contemporary Silverwork and Ceramic Sculpture, University of Wisconsin, Madison, Wisconsin
Invitational Exhibition, St. Paul Gallery and School of Art, St. Paul, Minnesota
1954
Eight Top Silversmiths, Philadelphia Art Alliance, Philadelphia, Pennsylvania
Fiber, Clay and Metal, St. Paul Gallery and School of Art, St. Paul, Minnesota
1955
Third National Exhibition of Contemporary Jewelry, Walker Art Center, Minneapolis, Minnesota
Jewelry and Related Objects, Huntington Galleries, Huntington, West Virginia; Smithsonian Institution traveling exhibition, 1955–1958
21st Annual Artists of the Upper Hudson, Albany Institute of History and Art, Albany, New York
1956
1957
Variations in Media, Museum of Contemporary Crafts, New York, New York
1959
Enamels, Museum of Contemporary Crafts, New York, New York
1959
Art Fifty-Nine, James Graham and Sons Gallery, New York, New York
1960
The Pursuit and Measure of Excellence, Weatherspoon Gallery, Women’s College of the University of North Carolina, Greensboro, North Carolina
1961
Six Sculptors, Albany Institute of History and Art, Albany, New York
Imperial Exhibition, Chrysler Automobile Salon, New York, New York
1962
Scripps Annual, Scripps College, Claremont, California
1964
Jewelry '64: An International Exhibition, State University College, Plattsburg, New York
1966
24th Ceramic National: A Survey of Contemporary Ceramics of the United States and Canada, Everson Museum of Art, Syracuse, New York
1970
Ceramics 70 Plus Woven Forms, Everson Museum of Art, Syracuse, New York
1971
Invitational Exhibition of Enamels, Memphis Academy of Arts, Memphis, Tennessee
1972
Skidmore College Fiftieth Anniversary Exhibition, Trinity College, Hartford, Connecticut; Munson Williams Proctor Institute, Utica, New York; Schenectady Museum, Schenectady, New York
Syracuse National Ceramics Show, Everson Museum, Syracuse, New York
1975
Earl Pardon and Eunice Norton Pardon, Hathorn Gallery, Skidmore College, Saratoga Springs, New York
1980
Couples in Craft Invitational, Craftsman’s Gallery, Scarsdale, New York
1981
Figurative Art Invitational, Aaron Faber Gallery, New York, New York
1983
Enamels 50/80, Brookfield Craft Center, Manchester, Vermont; Worcester Craft Center, Worcester, Massachusetts
1984
1984
Neo Constructivism: Earl Pardon, Eric Russell, Carolyn Strieb, Aaron Faber Gallery, New York, New York

1985

1986
Victor Liguori and Earl Pardon, Schick Art Gallery, Skidmore College, Saratoga Springs, New York
Fine Art Jewelry in America, Cross Creek Gallery, Malibu, California
Chicago International New Art Forms Exposition, Chicago, Illinois (represented by Great American Gallery, Atlanta, Georgia)

1987
Celebrate: Premiere Showcase, Sheila Nussbaum Gallery, Millburn, New Jersey
Art: On the Move, An Invitational Exhibition of Contemporary Jewelry, Artwear and Furniture, Chattahoochee Valley Art Association, LaGrange, Georgia
Polychrome, Aaron Faber Gallery, New York, New York
Six from Skidmore, Works by Skidmore College Art Faculty, Sheila Nussbaum Gallery, Millburn, New Jersey
Fine Art Jewelry in America, Cross Creek Gallery, Malibu, California

1988
Extraordinarily Fashionable, The Columbia Museum of Art, Columbia, South Carolina
Chicago International New Art Forms Exposition, Chicago, Illinois (submissions by Aaron Faber Gallery, New York, New York, and Great American Gallery, Atlanta, Georgia)
Fine Jewelry: Bruce Anderson, Ross Coppelman, Earl Pardon, Wita Gardiner Gallery, San Diego, California

1989
Artful Objects: Recent American Crafts, Fort Wayne Museum of Art, Fort Wayne, Indiana
Five Contemporary American Jewelry Artists, Franklin Parrasch Galleries, Washington, DC
Chicago International New Art Forms Exposition, Chicago, Illinois (represented by Aaron Faber Gallery, New York, New York)
Bellas Artes 1989 Invitational, Chicago, Bellas Artes Gallery, Santa Fe, New Mexico
Bewitched by Craft Benefit Auction, American Craft Museum, New York, New York

1990
American Contemporary Art Jewelry, A National Invitational Curated by Earl Pardon, Connell Gallery, Atlanta, Georgia
Earl and Tod Pardon, Two Generations, Aaron Faber Gallery, New York, New York

1991
A Tribute to Earl Pardon, Connell Gallery, Atlanta, Georgia
Chicago International New Art Forms Exposition, Chicago, Illinois; represented by Aaron Faber Gallery, New York, New York
SELECTED MUSEUM COLLECTIONS

Arkansas Art Center, Little Rock, Arkansas
Dallas Museum of Art, Dallas, Texas
High Museum of Art, Atlanta, Georgia
Huntington Museum of Art, Huntington, West Virginia
Metropolitan Museum of Art, New York, New York
Mobile Museum of Art, Mobile, Alabama
Museum of Arts and Design, New York, New York
Museum of Fine Arts, Boston, Massachusetts
Museum of Fine Arts, Houston, Texas
Museum of Fine Arts, Montreal, Canada
Newark Museum, Newark, New Jersey
Racine Art Museum, Racine, Wisconsin
Smithsonian American Art Museum, Washington, DC
Yale University Art Gallery, New Haven, Connecticut

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