

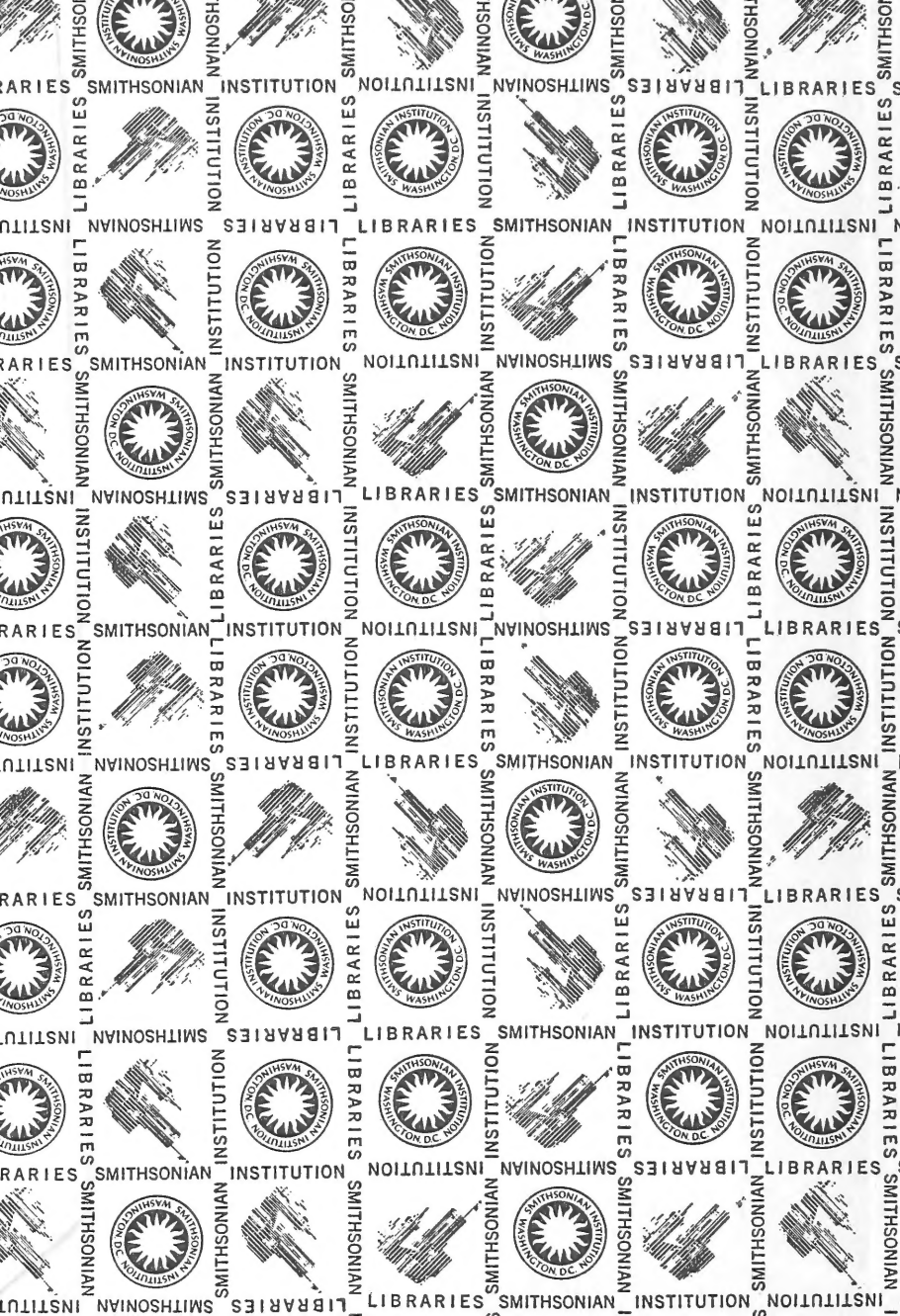
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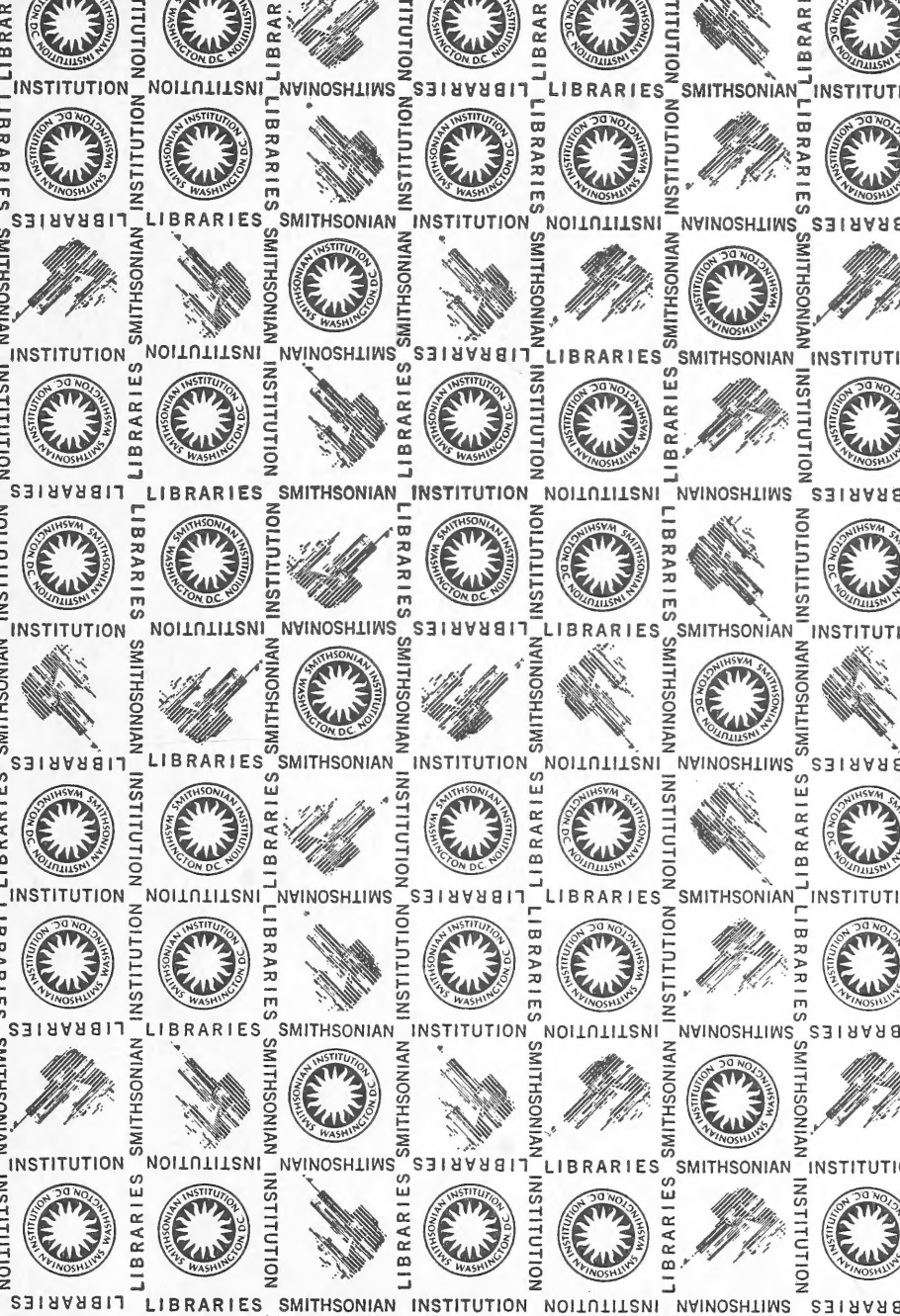
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# **SHELLS AND DECORATION**



*AN EXHIBITION AT THE COOPER UNION  
MUSEUM FOR THE ARTS OF DECORATION  
COOPER SQUARE AND SEVENTH STREET,  
NOVEMBER 19th THROUGH DECEMBER 24th,*

1940



# SHELLS AND DECORATION

THERE IS MUCH IN THE NATURE OF SHELLS to capture the imagination. The variety of forms, the endless combinations and patternings of colors, the durability of the material, have appealed to artists and craftsmen throughout the ages. The Museum's exhibition calls attention to some representative uses to which shells and their attributes have been applied; it makes no claim to completeness, but aims to provoke an increased interest in the shell as an element in decorative art.

"Shell," as here used, refers to the outer covering of animals called mollusks which live in the sea, in fresh water, and on the land. Formed of lime secreted by the mollusk, the shell in practically all instances is an external skeleton that shields the soft body of the animal within. Very few of the eighty thousand species known to science have found their way into the decorative arts. The layman recognizes them as belonging to one of two groups: univalves, such as the cowry, conch, nautilus, and snail; or bivalves, as represented by scallops, oysters, and clams.

A distinction may be made between the uses of shells themselves, and the application of their forms in design. As a medium for primitive craftsmen, they have been used throughout the world. The Aurignacians of France probably were the first to use them, for necklaces and armlets which appear to date back 25,000 years. Of less antiquity but equal interest are the carved and worked ornaments unearthed in Tennessee, Texas, and the highlands of Mexico. The manufacture of wampum for money and mnemonic beadwork was once a flourishing native industry along the Atlantic coast, particularly in the environs of New York. A number of articles in the exhibition reveal a striking affinity

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## Shells and decoration

between the shell ornaments of the Pacific Islands and the costume jewelry on display along Fifth Avenue. Not only primitives and moderns have recognized the suitability of shell as a material. Adornments from Egyptian tombs, nautilus cups from Renaissance Italy, and domes of artificial flowers from our own Victorian parlors testify to that.

The other side of the picture concerns the conversion of the shell form, or its elements, into painted, carved, woven, or other adaptations. An early and common example is the argonaut emerging from the shell, as depicted upon Minoan pottery. Another illustration is furnished by the distinctive volute of the Ionic capital, which has been shown to have a relationship to the three-dimensional spiral of the whelk. It has been demonstrated that without geometrical instruments, this volute can be drawn by a pencil attached to the free end of an unwinding cord wrapped in the spiral of the slowly rotating shell.

The most marked development in the use of the shell as a motif originated in France during the eighteenth century, when the rococo style grew out of the heavy baroque. The conventionalized curves of the shell served as a basic model for the extravagant and playful lines that characterize the rococo. A specific term, *coquillage*, was coined to designate this influence upon the decoration of the times. From picture frames to coaches, jewels to fountains, no article upon which ornament could be expended escaped this imaginative adaptation of the shell.

What place has our subject in the world of today? Let us remember that in the evolution of ceramic wares, the whiteness of the *porcellana* cowry of Italy offered a long unattainable goal for color, texture, and delicacy. So today it seems that new materials, new techniques, and a new concept of design should bring out qualities in shells which never have been adequately expressed. The Museum's exhibition presents a number of modern articles in a variety of materials, with the desire that they may suggest new possibilities for decorative art and personal adornment.

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