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THE GIFT OF
GARABED DER BOHANNESIAN

INSPIRATIONS

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Twenty-four plates, with  
128 compositions

by  
ANDRÉ DURENCEAU

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Published by
H. C. PERLEBERG
WOODSTOCK
NEW YORK

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INSPIRATIONS

Printed by
BIRNBAUM-JACKSON CO.
COLOR PRINTERS
PHILADELPHIA, PA.

INTRODUCTION



IN THE intense time through which we are passing quick perception of purpose is of first consideration: we have no time to enter into intricate and difficult problems, in word or in color. A poster, a design must be conceived in utter directness, to nothing else but its purpose of advertising, or modernly decorating. Mystical allegorical time-wasting efforts are passed by, and their purpose is lost. The blending of color, the indistinct effects compelling close scrutiny, or long contemplation to loosen in us consent and admiration, have no longer a place; we do not even stop to delve into the mystery, the change from time-taking conception to the terseness of modern expression—we see at a glance, or not at all.

Color, like musical tone, is either harmonious to us, strikes our emotions according to our innermost nature, or it fails in its purpose. Half-tones, indecisions, we have no patience for, they do not command. Our attention must be arrested, strikingly, unavoidably. We can do it in tone, by discord, or by the note of fully and immediately felt harmony; in color, by primitive crudeness, simplifying the effect to its most incisive expression by the use of fewest direct colors. The old-time printing, soft effect, blending, had no place anymore, in comparison to the terse color expression of the modernist and his palette.

All this was felt, at first in France, where artistic phenomena lighten the skies faster than anywhere in this world, and the remedy was provided as fast as the "manque" was discovered. Saudé reincarnated, blew

modern life into the mediaeval stencil process and struck home to our artistic likings and acceptance. The great change took place; everywhere the terser, more intense immediate color purpose became evident, and sank into the conception of the public. Color attracted and sold; so did simplicity of form.

The change entered, naturally enough, into book publishing. The great French publishers took it up, produced books like *Variations—Floreale—Formes et Couleurs—Kaleidoscope* and electrified by the striking effects of their plates. One could not get away from them, they gripped without compromise!

Here in America, we have been conservatively slow, as usual, in our acceptance of the new. We admired, asked curiously what it was all about, how it was done—but continued to buy the French patterns and the French books. There were a few who went farther, and still a few others who spent time and effort in a pioneer way to create in the artistic tastes of this country. It needed the combined efforts of endowed artist, idealistic printer and ever on the lookout publisher to do it, and it was a difficult thing to accomplish. However, the book is proof of how successfully it could be done, in this country of possible efforts and achievements.

The designer, Andre Durenceau, was born in Paris in 1904. He studied art, specializing on modern decorative art. He was called, about five years ago, to America; he has learned here to apply American conceptions to his exceptionally beautiful and practical work, to his decorative textiles and otherwise.

The printers, Birnbaum-Jackson Company in Philadelphia, since years have spent endless creative efforts in building and developing a plant which could successfully use an advanced method of screen printing; and now produce the most striking and beautiful work.

The publisher and undersigned has made, since a number of years, efforts to help the American designer and manufacturer, often, nay, mostly delightfully helped by a receptive and willing to go along clientele.

Here we stand with our combined efforts; the book is good; it is the first American publication for the needs of the modern industrial worker; printed all in color, of lasting artistic inspirative value. The name of the book gave cause to contemplation and calculation—it is conceived to inspire, and so the title is self-evident

“INSPIRATIONS”.

H. C. PERLEBERG.



The Outstanding Feature OF THIS BOOK

IS THE FACT THAT THE DESIGNS SHOWN THEREIN EMPLOY IN NO CASE MORE THAN SIX COLORS. THE DESIGNER, WITH THE HELP OF EVEN AS FEW AS TWO AND THREE TONES, WAS ABLE TO PRODUCE THE STRIKING EFFECTS WHICH EQUALLY DELIGHT AND IMPRESS BY SIMPLICITY OF APPLICATION—A POINT OF PRIMARY CONSIDERATION TO DESIGNER, PRINTER AND MANUFACTURER IN ALL BRANCHES OF INDUSTRIAL DESIGNING.















































