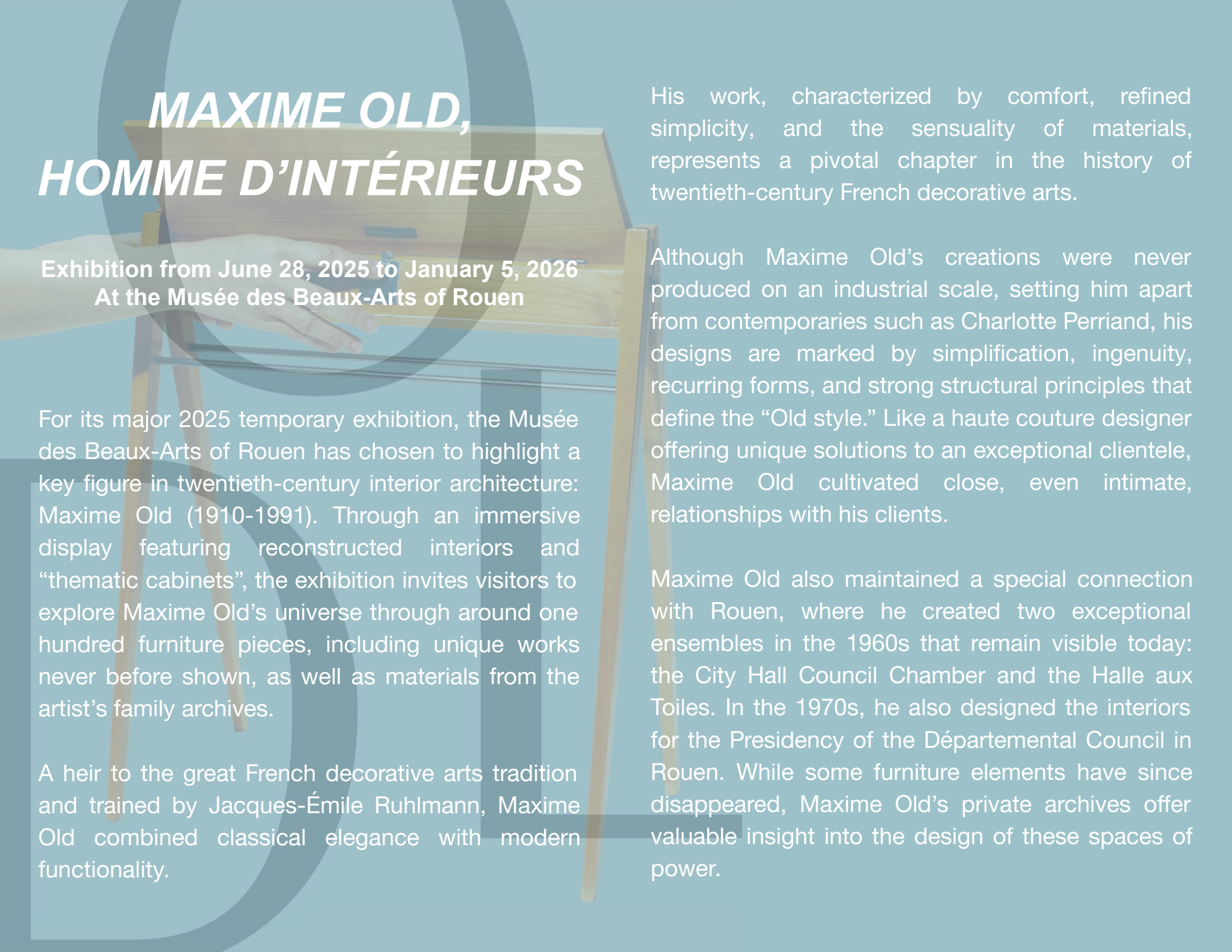




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MAXIME OLD



MAXIME OLD, HOMME D'INTÉRIEURS

**Exhibition from June 28, 2025 to January 5, 2026
At the Musée des Beaux-Arts of Rouen**

For its major 2025 temporary exhibition, the Musée des Beaux-Arts of Rouen has chosen to highlight a key figure in twentieth-century interior architecture: Maxime Old (1910-1991). Through an immersive display featuring reconstructed interiors and “thematic cabinets”, the exhibition invites visitors to explore Maxime Old’s universe through around one hundred furniture pieces, including unique works never before shown, as well as materials from the artist’s family archives.

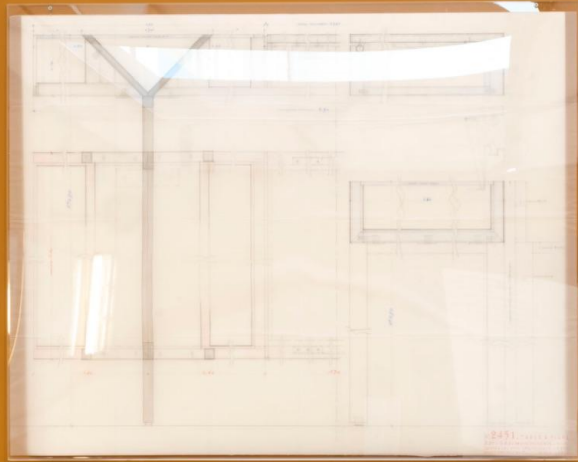
A heir to the great French decorative arts tradition and trained by Jacques-Émile Ruhlmann, Maxime Old combined classical elegance with modern functionality.

His work, characterized by comfort, refined simplicity, and the sensuality of materials, represents a pivotal chapter in the history of twentieth-century French decorative arts.

Although Maxime Old’s creations were never produced on an industrial scale, setting him apart from contemporaries such as Charlotte Perriand, his designs are marked by simplification, ingenuity, recurring forms, and strong structural principles that define the “Old style.” Like a haute couture designer offering unique solutions to an exceptional clientele, Maxime Old cultivated close, even intimate, relationships with his clients.

Maxime Old also maintained a special connection with Rouen, where he created two exceptional ensembles in the 1960s that remain visible today: the City Hall Council Chamber and the Halle aux Toiles. In the 1970s, he also designed the interiors for the Presidency of the Départemental Council in Rouen. While some furniture elements have since disappeared, Maxime Old’s private archives offer valuable insight into the design of these spaces of power.

UE DE L'ŒUVRE





L'APPARTEMENT PARISIEN

« Le fil à plomb régit l'archite-
de ses meubles, mais non les
Entre la droite et l'arc de cer-
ce que l'on appellerait, si l'on
de paraître prétentieux, un n
Maxime Old ne réveille pas l
avec un respect assuré, évite
de s'appesantir sur elle, et l'o
qu'il l'épure [...]. »

Gaston Poulain, 1947



ne voyons rien qui puisse évoquer la mode
sous son aspect capricieux et éphémère [...].
Nous sommes tout d'abord frappés par
la sobre beauté du décor. Tout est à sa place.
Les lignes sont pures, les proportions justes.
Aucune faute de goût, ni dans le choix
des formes, ni dans celui des couleurs.»
Bernard Chagnygaux, 1958



VENDRE L

« Ensemble, ils aimaient un portrait de Dürer à Gênes, une Madone à Venise, l'église de Saint-Benoit-sur-Loire et de Sienne, la voûture d'un arc romain, un coin de cheminée à Raizeux, un livre

Michel Cossa, ami du couple Old, 2004





Quérillon, 1961

Table de salle à manger, 1974

Quérillon, c. 1955

Salon en bois vernis noir et quérillon bas, c. 1945 (photographie)

Quérillon, c. 1943

LA TABLE RONDE

MAXMINE OLD INVENTORY

We're pleased to present this "Focus on Maxime Old," in connection with the major exhibition dedicated to him at the Musée des Beaux-Arts in Rouen.

Although Maxime Old wasn't initially part of the generation of French designers we set out to highlight, he quickly stood out to us as a pivotal figure in mid-20th century French modern decorative arts. Belonging more to the pre-war generation, Old began his career in the early 1940s and came into full prominence during the 1950s and 1960s. He also maintained professional ties with designers we've long admired—such as Jacques Dumond, André Renou, Jean-Pierre Genisset, Maurice Pré, and Gustave Gautier.

Old's work was almost exclusively created for private and public commissions, never for mass production. As a result, his pieces are rare and often difficult to find.

What we admire most in his work is the refined balance between classical heritage and modern sensibility, underpinned by a deep mastery of craftsmanship. His furniture isn't about ostentation but about comfort, precision, and material excellence—whether it's the selection of exquisite wood veneers, finely crafted bronze or nickel-plated brass hardware, or the purity of proportions. His style reflects a distinctly "French classicism" reinvented through a modern lens, creating the kind of quiet tension we find especially compelling in his work.

Our current selection includes particularly rare pieces originally designed for the *SS France* (1961–1962), including a unique pair of armchairs and two low tables we've only had once before. We're also excited to feature, for the first time in our collection, a 1959 pair of armchairs previously produced solely for private or institutional clients.

The pieces are displayed in reverse chronological order—from the early 1960s back to the late 1930s—offering a view of Maxime Old's evolving vision and enduring legacy.

SS France, 1961-1962

Maxime Old

Pair of Armchairs, c. 1962

Aluminum, foam, fabric

33.86 H x 26.77 x 33.46 inches

86 H x 68 x 85 cm

(MO22)

Provenance:

Model designed for Salon Fontainebleau (le Grand Salon
des premières classes), SS *France* (1961)







Maxime Old

Cocktail Table, c. 1961

Aluminum, brass, glass

19.88 H x 44.02 Dia inches

50.5 H x 111.8 Dia cm

(MO19)

Provenance:

Model designed for Salon Fontainebleau (le Grand Salon des premières classes), SS

France (1961);

Private collection, New York.

Literature:

Ollivier, F., Perroy, A., Sénant, F., À bord des paquebots, 50 ans d'arts décoratifs, Éditions

Norma, Paris, 2011, p. 375 (for a period photograph of the model shown in the Grand

Salon).





Maxime Old

Low Table, c. 1962

Chromed steel, lacquered wood with silver and gold

17.6 H x 66.93 x 23.23 inches

44.7 H x 170 x 59 cm

(MO23)

Provenance:

Model designed for Salon Fontainebleau (le Grand Salon
des premières classes), SS *France* (1961)







SAD 1959

Maxime Old

Pair of Détente Armchairs, c. 1959

Varnished mahogany, foam, fabric

35.43 H x 33.86 x 30.31 inches

90 H x 86 x 77 cm

Seat height: 16.9 inches (43 cm)

(MO0021)

Model featured in the VIP Salon, Marseille-Marignane Airport, 1961;

Reproduced with metal legs for the first-class lounges, SS France, 1962.

Exhibited:

41st Salon des Artistes Décorateurs. 1959, Grand Palais, Paris.

Literature:

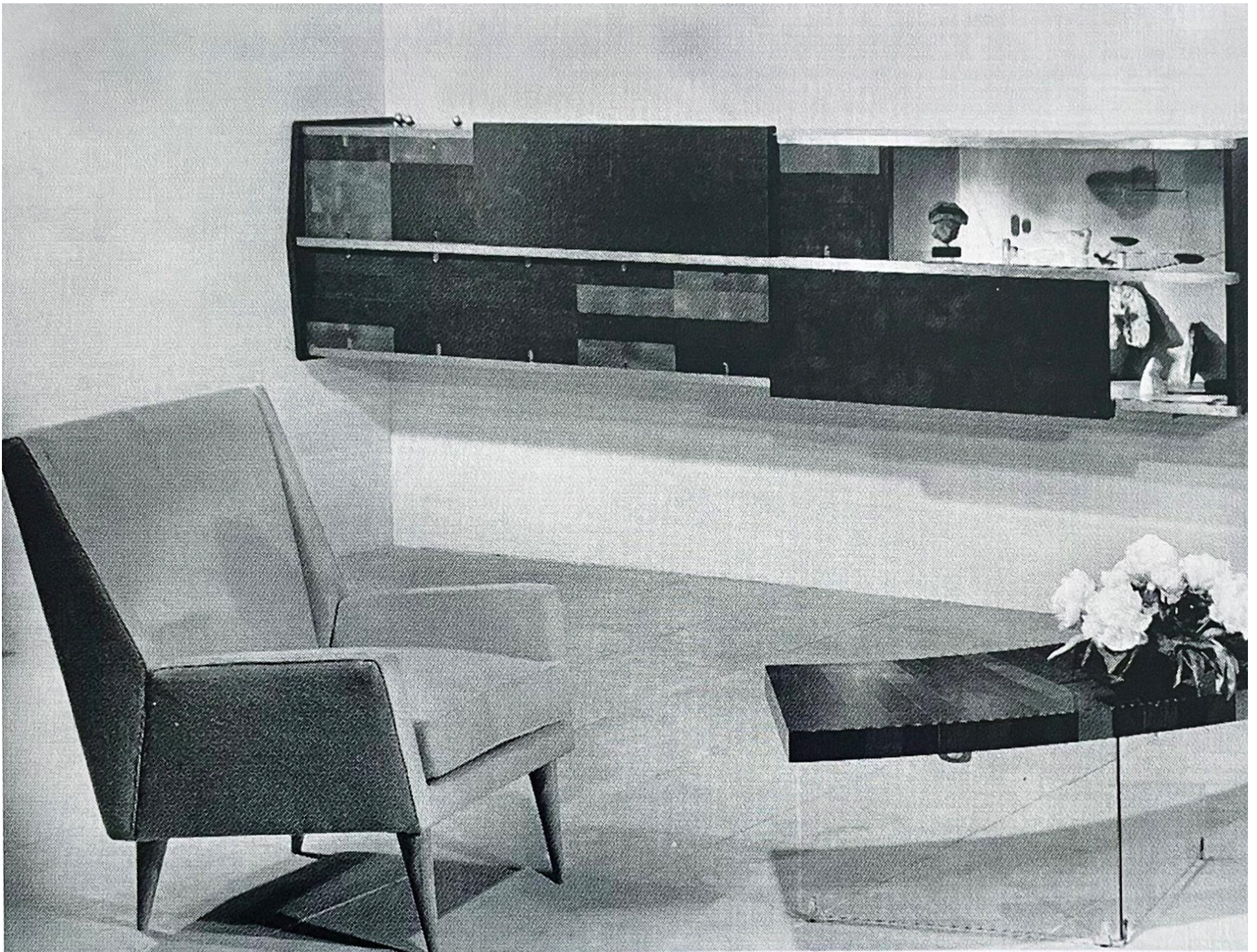
Badetz, Yves. *Maxime Old: Architecte-Décorateur*.

Paris, Norma, 2000, Similar models reproduced pp.

242-243, 250, 253-254, 256-257. Print.









Le salon des premières classes du Paquebot "Ancerville" .1961



Marignane Airport. Marseille 1961 . VIP lounge

Maxime Old

Dining Table, c. 1951

Oak, stained wood

29.92 H x 59.45 x 32.28 inches

76 H x 151 x 82 cm

Iron stamped on underside "Maxime Old"

(MO0012)

Provenance:

Acquired directly from Maxime Old;

Private collection.

Literature:

Badetz, Yves. *Maxime Old: Architecte-Décorateur*. Paris, Norma, 2000, Variant model reproduced p. 216. Print.









Maxime Old

Two of a Set of 4 Chairs, c. 1951

Oak, caning, stained quarter round

34.45 H x 17.13 x 21.26 inches

87.5 H x 43.5 x 54 cm

Seat height: 18.2 inches (46.3 cm)

Iron stamped on underside "Maxime Old"

(MO0011)

Provenance:

Acquired directly from Maxime Old;

Private collection.

Literature:

Badetz, Yves. *Maxime Old: Architecte-Décorateur*. Paris, Norma, 2000, Variant model reproduced p. 179. Print.





Maxime Old

Set of 4 Armchairs, c. 1947

Stained oak, foam, fabric

38.58 H x 21.26 x 23.23 inches

98 H x 54 x 59 cm

Seat height: 17 inches (43 cm)

(MO0013)

Literature:

Yves Badetz, « Maxime Old architecte-décorateur »,
Norma Editions, Paris, 2000, pour la variante en chaise
au modèle reproduite page 147





Maxime Old

"Grasshopper" Side Table, 1946

Mahogany, glass

23.62 H x 15.5 x 9.84 inches

60 H x 39.4 x 25 cm

(MO0018)

An example of this model is in the permanent collection of the Musée des Arts Décoratifs, Paris.

Exhibited:

19th Salon des Arts Ménagers. 1950, Grand Palais, Paris.

Literature:

Badetz, Yves. *Maxime Old: Architecte-Décorateur*. Paris, Norma, 2000, Similar models reproduced p. 180. Print.







Maxime Old

Set of 3 Nesting Tables, 1939

Oak, glass, patinated brass

18.11 H x 21.46 x 18.11 inches

46 H x 54.5 x 46 cm

1 - 41 H x 47.5 x 43.6 cm

1 - 36.5 H x 40.7 x 42.5 cm

(MO0009)





ABOUT DEMISCH DANANT

Demisch Danant was founded in 2005 by Suzanne Demisch and Stephane Danant. The gallery specializes in twentieth-century French design with an emphasis on the late 1950s through the 1970s and represents the work of Maria Pergay, Pierre Paulin, Jacques Dumond, Joseph-André Motte, Pierre Guariche, Michel Boyer, Antoine Philippon & Jacqueline Lecoq and René-Jean Caillette. Curated exhibitions on historical work are presented within environments that reference architecture and interiors of the era.

The gallery also features exhibitions concerning the intersection of architecture, design and art, including the work of Sheila Hicks and César.

Demisch Danant is dedicated to research and scholarship on French design and has published and authored monographs including *Antoine Philippon and Jacqueline Lecoq*, *Maria Pergay: Complete Works 1957-2010*, *Maria Pergay* by François Halard, and *Maria Pergay: Sketch Book*. Current projects include a comprehensive monograph on seminal designer Joseph-André Motte and a new book about works by Sheila Hicks commissioned for architectural projects.

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