

PIERRE PAULIN

Organic, audacious forms



ligne roset®

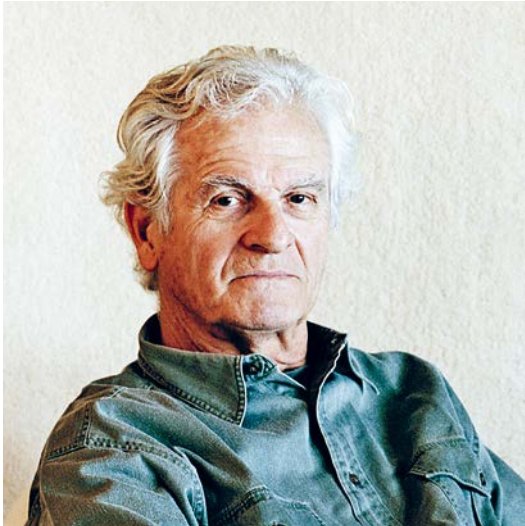
depuis 1860

**«I am at the service of the public.
I have never done anything to shock.
I like things which are well done,
and they must be pleasing to me»**

Pierre Paulin

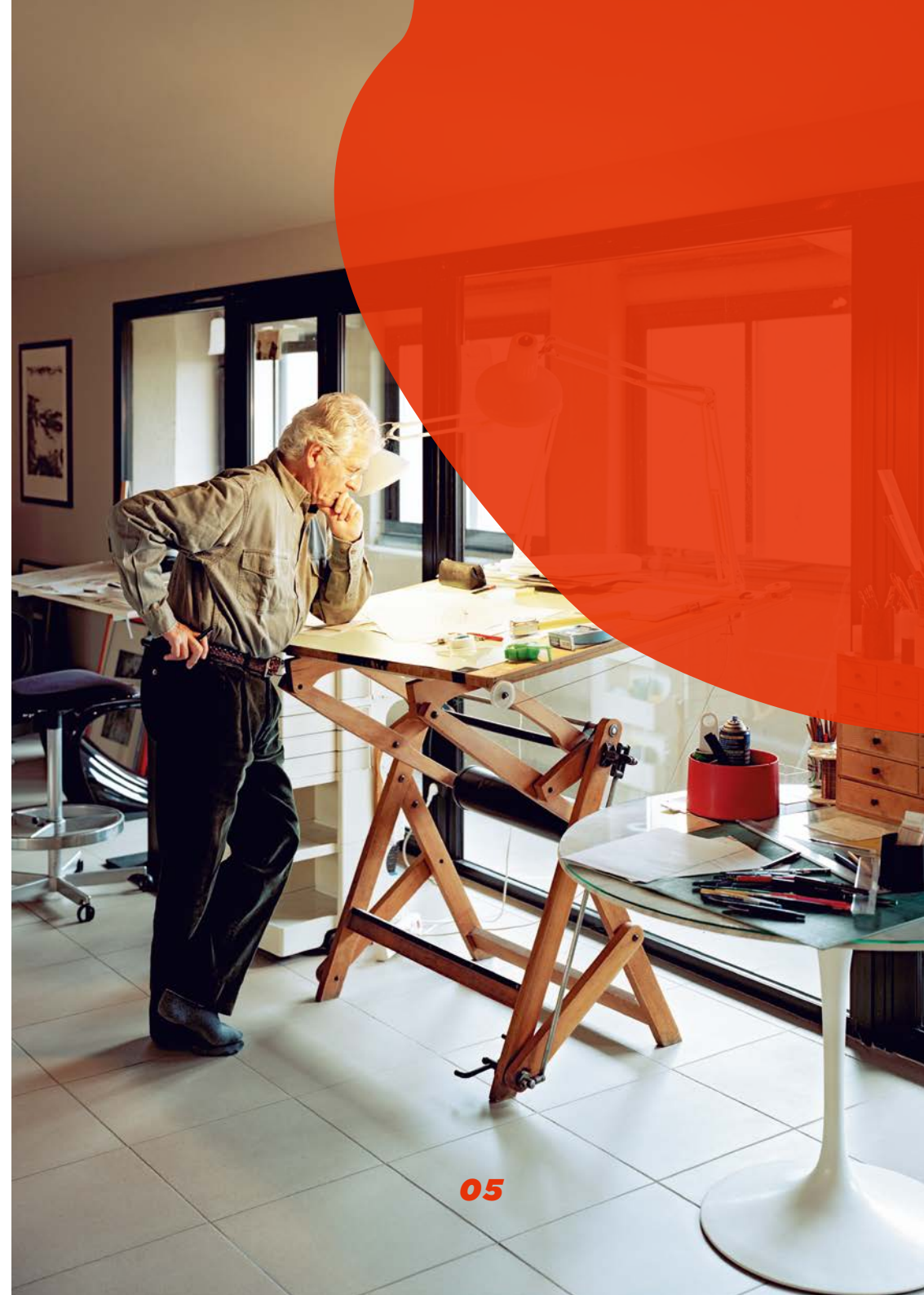
Born in Paris in 1927, *Pierre Paulin* spent his childhood in Laon. His taste for creativity and design came to him at a very young age when he was excited and inspired by the work of his uncle, *Georges Paulin*, an automotive designer. Most notably, the latter was the creator of the Éclipse retractable automobile roof. His uncle showed him that design has huge potential for development through creativity. *Pierre* was just as inspired by the work of his great-uncle, the sculptor *Fredy Balthazar Stoll*, a pupil of *Rodin* who was to awaken his appreciation of art.

His desire to create his own furniture arose during the 1950s. Finding himself without a manufacturer, he decided to self-publish with financial input from his father. He displayed his creations at the Salon des Arts Ménagers would catch the eye of *Thonet-France*, with whom he later collaborated.



A major actor in the story of Design, *Pierre Paulin* always displayed remarkable personality, ceaselessly questioning both himself and his craft, standing up for the principles of work and honesty, the requirements of the material, ergonomics and a commitment to usage and function. His determination enabled him to compile an unprecedented body of work from the 1950s until the present.

Pierre Paulin





2008.

By January 2008, the fortuitous meeting of *Pierre Paulin* and *Michel Roset* in 2006 had translated into the simultaneous launch of the *Pumpkin* settees and armchairs – a reinterpretation of seating originally designed by *Paulin* in 1971 for the private apartments of *Claude* and *Georges Pompidou* in the *Élysée*

Palace – and that of *Tanis*, the reissue of the hugely popular *CM 141* desk, originally produced by *Thonet France* in 1954. *Pierre Paulin*, faithful as ever to his original convictions, was delighted to (again) put his creations into the service of the greatest possible number of people.

From 1953, *Pierre Paulin* has brought us objects designed to be close to the human body. Very quickly, he invented rounded, melodious forms on a metal structure, clad in foam and covered in stretchy fabric. With *Pumpkin*, he revolutionized the appearance of seating.



Pumpkin settees and armchair



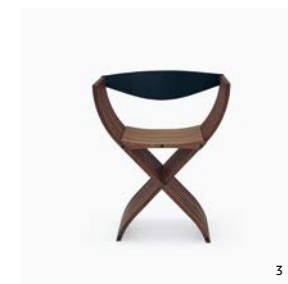
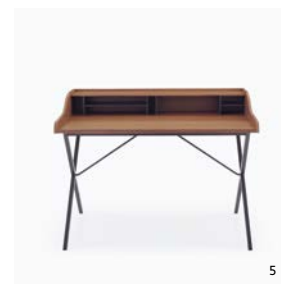
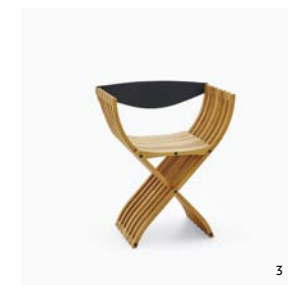
2009.

Delighted with this initial collaboration, *Pierre Paulin* and *Michel Roset* decided to deepen it, bringing out a further six pieces in 2009: the reissues of the *TV* chair (1953) (2), the *Archi* armchair (1955) (1), the *Ursuline* desk (an adaptation of a « ladies' writing desk » from 1958) (5) and the *Curule*

folding chair (1982) (3), along with the first edition of one of his designs from 1953 – the *Lupo* low table (4) – and the *Anda* small armchair (6), which he designed in 2007 for a Marriott Hotel project in Paris which was never built.

Archi (1) is a reissue of the *CM 194* HD fireside chair and the *CM 195* HD armchair (designed by *Pierre Paulin* in 1955), which pay homage to their timeless design and the perfection of their comforting curves which hug the user's body perfectly.

The seat section seems to be suspended on an airy base. Between seat and base, one finds the inverted symmetry so beloved of *Pierre Paulin*. The overall effect is one of nervy, aerodynamic modernity.



Gavrinis rug



2011.

Following the death of *Pierre Paulin* on 13th June 2009, the friendly relations established between *Michel*, *Pierre Roset* and *Maïa Paulin* led to the latter working on projects with *Ligne Roset* in 2011 and 2012: the launch of fresh reissues such as the seating from the smoking room-library and the trolley from the dining room of the *Élysée* Palace, which were designed especially for

the *Élysée* in 1971, along with two new creations: the graceful *Thot* pedestal table (a design from the *Paulin* archives which never went into production) and the *Gavrinis 2* rug, based on sketches *Paulin* made of the *Gavrinis* dolmen in the 1990s, which he reckoned looked just like the rocks on his property in the Cévennes mountains.



Élysée armchairs



A revolutionary piece on the French market since the beginning of the 1950s, the minimalist elegance of the *Daybed* banquette has every chance of being even more successful today when our gaze has been trained in this economy of forms over decades.



2015.

In 2015, *Ligne Roset* became the leading manufacturer of *Pierre Paulin's* 1950s-designed furniture. In 2015, *Maïa Paulin* and their son *Benjamin Paulin* worked with *Michel Roset* on the reissue of the principal pieces of the very first *Pierre Paulin* collection which was first shown in the

Foyer d'Aujourd'hui section of the Salon des Arts Ménagers. There, he presented his 'ideal apartment' aimed at young post-war households: furnished with wooden pieces, it was clever, economical, with an elegantly Nordic inspiration.

Andy needed no more than the imprint of *Pierre Paulin* to become a great classic. In 1962, *Paulin* reinterpreted the *Florence Knoll* settee (1954), softening its contours, scaling back the buttoning and doing away with the metal structure which ran right around the base, retaining only the four legs. He thus created a domestic settee which was both sensual and distinguished. As a precious refinement, *Pierre Paulin* made the chromed steel legs run upwards within the armrests at the front and rear. This elegant touch, visible from both front and back, necessitated the highest possible standard of sewing and upholstery to create a perfect finish.



Speaking of his *CM 131* chair,
Pierre Paulin whispered proudly
into the ear of *Michel Roset*:
« At that time, this was the chair
with the best butt on the market »...



Ligne Roset was able to develop
the reissued version of the
Bonnie seating (models 500
and 500/2 – design 1975) using
one of the very rare examples
available found on the collectors'
market. From the outset, the
Bonnie seating offered striking
visual and actual comfort: the
way in which they hugged the
contours of the human body
which rested upon them was
radical. The *Bonnie* seating is at
once extremely comfortable
and clever, without
being excessive.



2018.

In 2018, *Michel Roset* decided to
reissue the mythical *CM 131* chair
and bridge, designed by *Pierre
Paulin* in 1953. The seat shells of
the chair and bridge have been
reproduced by *Pagholz* using the
original moulds. *Michel Roset*
and *Paulin, Paulin, Paulin®* are

continuing their commemorative
efforts on the works of *Pierre
Paulin* by reissuing seating first
produced by *Artifort* in 1975,
seating as voluptuous as it is rare:
the models 500 (armchair) and
500/2 (settee), a variant of which
in jersey has been named *Bonnie*.



20



Oyster CM 137 armchair

2023.

In 2023, *Ligne Roset* reissued four new *Pierre Paulin* pieces. First, the *Oyster CM 137* armchair first designed in 1952, a model with enveloping comfort which translates visually. The *CM 145* bridge, designed in 1954, has been able to be enhanced with the use

of new technologies and materials. Finally, *Ligne Roset* is reissuing two *Pierre Paulin* models from 1954 to complement the *Tanis* desk: the *F061* desk and *F181* sofa end/bedside table, which are available in the same choice of finishes as the *Tanis* desk.



CM 145 bridge, a reissue of a model designed by *Pierre Paulin* in 1954.
CM 202 stool, a reissue of a model designed by *Pierre Paulin* in 1950.

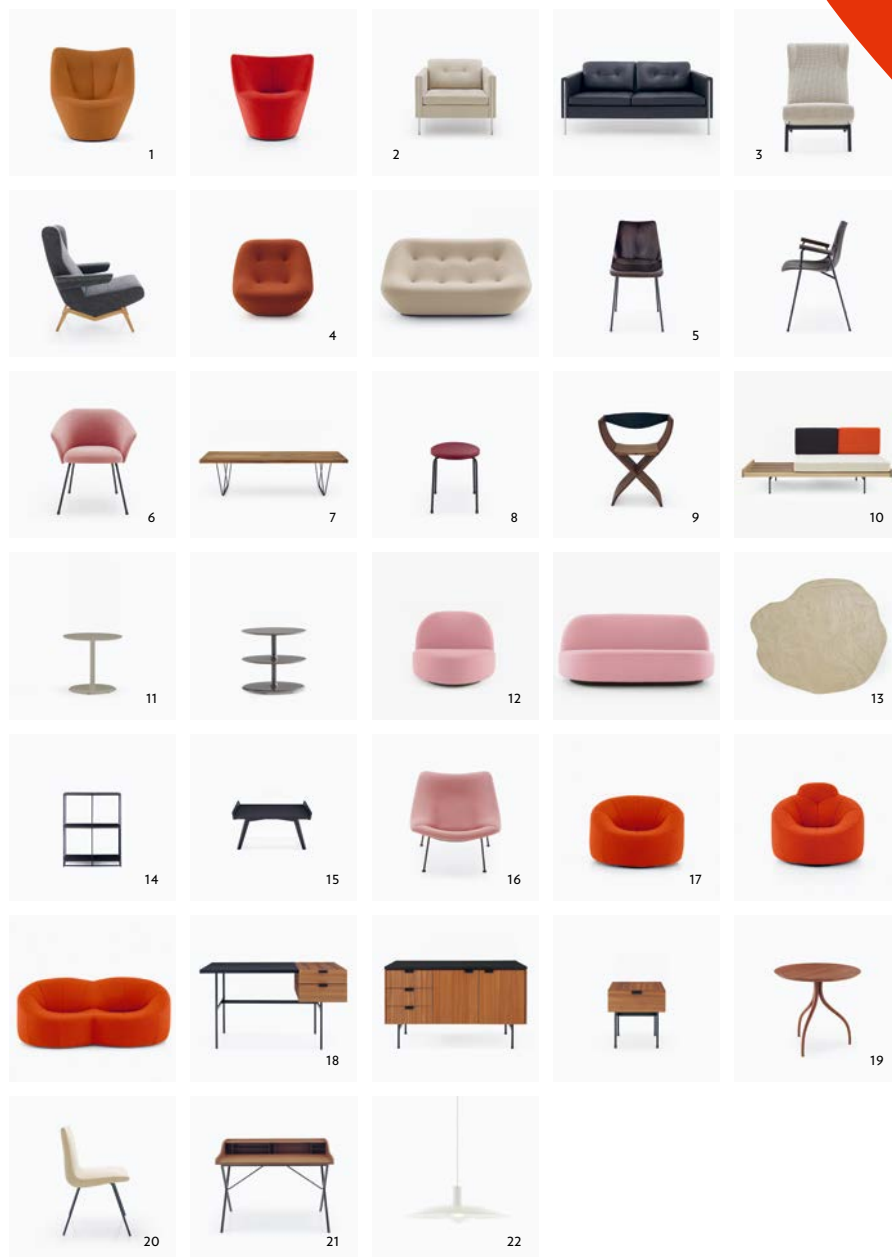


3080 suspended light, designed in 1950 and reissued in 2023 by *Ligne Roset*. A signed and numbered piece.



In 2023, following the reissue of the *Tanis* desk in 2008, *Ligne Roset* reissued two *Pierre Paulin* models designed in 1954 to complement the desk. The first was the *F061* sideboard and the second, the *F181* bedside table.





1. Anda. low-backed armchair (available in rotating version). H 79 W 87 D 77 seat height 47 – high-backed rotating armchair, H 99 W 99 D 85 seat height 47 – footstool, seat height 42 Ø 45.

2. Andy. armchair H 73 W 83 D 83 seat height 42 – medium settee H 73 W 152 D 83 seat height 42 – large settee H 73 W 221 D 83 seat height 42.

3. Archi. fireside chair H 96 W 64 D 91 seat height 42 – armchair H 96 W 88 D 91 seat height 42 – footstool W 63 D 36 seat height 41, available with base finished in satin black lacquer, black-stained ash, cherry-stained ash.

4. Bonnie. armchair (available in rotating version) H 80 W 96 D 94 seat height 36 – settee H 80 W 161 D 94 seat height 36 – footstool W 72 D 62 seat height 36. 5. CM 131. chair H 79 W 40.5 D 51 seat height 45.5 – bridge H 78.5 W 54.5 D 55.5 seat height 46.

5. 6. CM 145. bridge H 73 W 64 D 59 seat height 47.

7. CM 191. low table H 37 W 140 D 47 available in a range of wood species and finishes.

8. CM 202. stool H 45 W 35 D 35 seat height 45.

9. Curule. chair H 70 W 54 D 42.5 seat height 44.5 available finished in natural oak, black-stained beech and walnut.

10. Daybed. bed-settee H 84.5 W 205 D 82 seat height 43.

11. Élysée. 2-deck pedestal table H 44.8 Ø 50 – 3-deck pedestal table H 46.3 Ø 50 available in argile, éléphant, moutarde and chocolat lacquer.

12. Élysée. armchair H 70 W 90 D 77 seat height 35 – small settee H 70 W 170 D 80 seat height 35 – footstool W 90 D 65 seat height 33.

13. Gavrinis. rug 230 x 270, available in beige, mustard, grey blue or with dimensions to choice.

14. La bibliothèque fil. module H 88 W 70 D 33 – module H 170 W 70 D 33 several modules may be joined together.

15. Lupo. low table H 39 W 72 D 50.

16. Oyster CM 137. large armchair H 90 W 92 D 82 seat height 41 – footrest H 51 W 75 D 50 seat height 41.

If designing pieces capable of standing the test of time is the true measure of a great designer, *Pierre Paulin* surely meets that definition. And if his pieces have been democratised today, arousing unfeigned passion in a wide audience, this would certainly have given him great pleasure.

17. Pumpkin. low-backed armchair (available in rotating version) H 70 W 105 D 83 seat height 37 – high-backed armchair (available in rotating version) H 83 W 105 D 83 seat height 37 – small settee H 70 W 178 D 83 seat height 37 – large settee H 70 W 250 D 83 seat height 37 – footstool Ø 74 seat height 37.

18. Tanis. desk H 74 W 130 D 60 – sideboard H 72.8 W 122 D 53.3 – bedside table H 45.3 W 42 D 43.6.

19. Thot. pedestal table H 55 Ø 74.

20. TV. chair H 83 W 48 D 57 seat height 48, available with base finished in satin black lacquer, brilliant chrome, natural ash, ash-grey ash or cherry-stained ash.

21. Ursuline. desk H 89.9 W 120.2 D 65 available in white lacquer and European walnut.

22. 3080. suspended light H 221 Ø 5

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depuis 1860