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Autumn 2026

The little black book for the City



Arts and crafts

Darlings of design at PAD London • The City's inspirational women • Reflecting on a disruptor decade
Paul Smith's book of life • The buzz about Vespa • One alpinist and his all-terrain watch

Made you look

The premier PAD London fair showcases objets d'art and contemporary design that we covet

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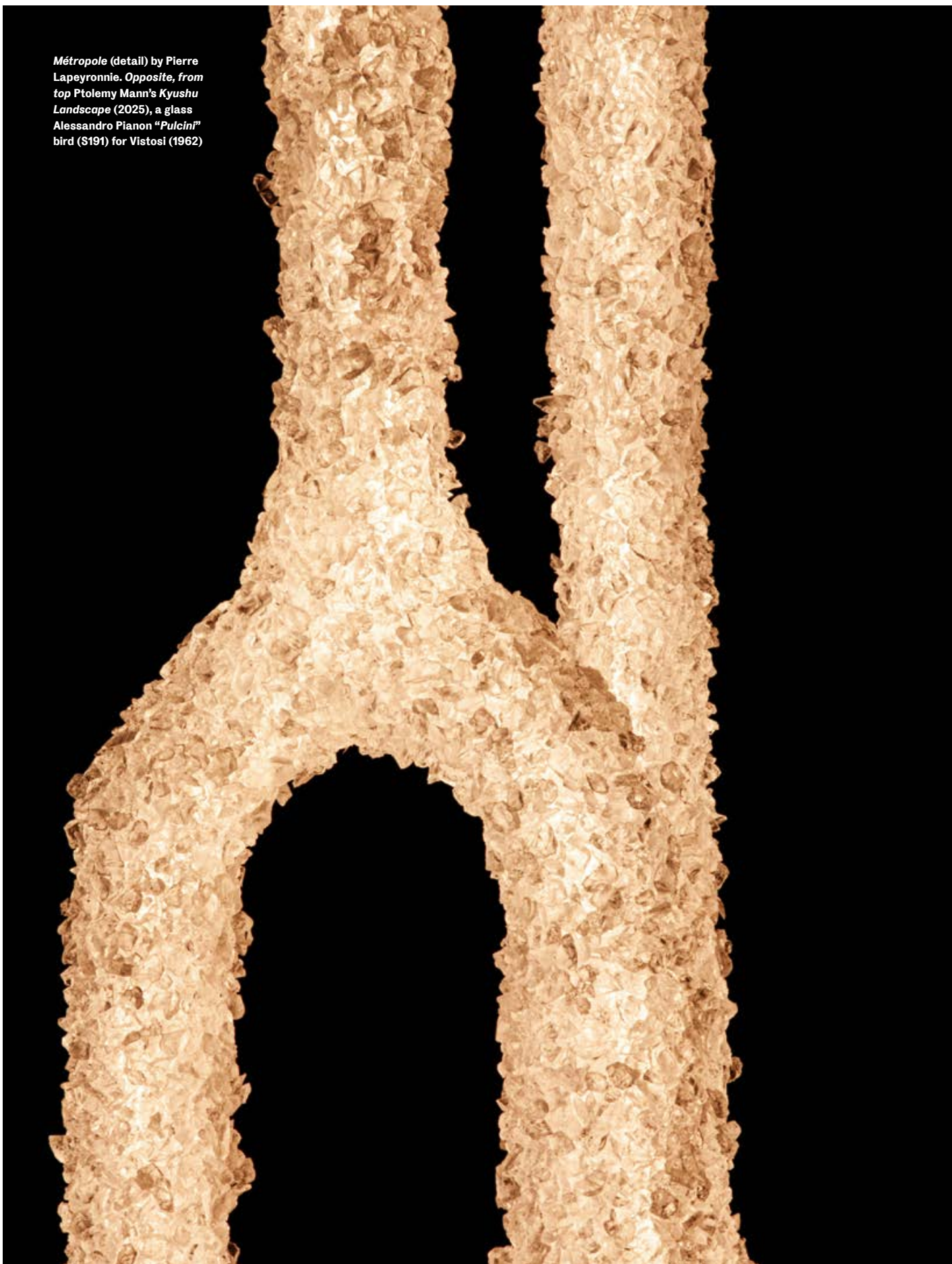
The "Rio" rocking chaise longue by Oscar and Anna Maria Niemeyer (c.1978)



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Métropole (detail) by Pierre Lapeyronnie. Opposite, from top Ptolemy Mann's *Kyushu Landscape* (2025), a glass Alessandro Pianon "Pulcini" bird (S191) for Vistosi (1962)





When Patrick Perrin, a fourth-generation Parisian antique dealer, launched PAD Paris in the Jardin des Tuileries in 1998, he saw a gap in the market – no other fair was exclusively dedicated to 20th-century and contemporary design. In 2007, he launched PAD London in Berkeley Square and over almost two decades it's become an integral fixture during Frieze, embracing design and craft alongside historical works that wouldn't be out of place in a museum. It's the antithesis of the periodically maximalist aesthetic of Frieze; a place of calm and contemplation for those who know their design history. Or, frankly, for those who appreciate the value of thoughtful curation when so many art fairs barely disguise their capitalist greed.

This year's PAD London, which will present 66 exhibitors from 15 countries, looks to be its most alluring yet. There's a series of brightly coloured mid-century "*Pulcini*" (Italian for "chicks") birds by Alessandro Pianon, handcrafted from Murano glass and perched on metal legs and, on a much grander scale, *Reclining Figure*, a stunning Henry Moore conceived in 1969 and cast in 1975. For those who prefer their sculptures in miniature, the fourth-generation family-run jeweller Hemmerle, founded in Munich in 1893 and celebrated for its use of innovative materials and dedication to craftsmanship, will be presenting a series of earrings. Made from metals including white gold and aluminium and high-quality stones ranging from sapphires and emeralds to magnesite, the earrings often feature at auction.

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Fans of Josef Albers, one of the most influential abstract painters and foremost art teachers of the 20th century, will have the chance to see one of his intricately hand-woven wool tapestries, dating back to approximately 1970. With its concentric squares in yellow and orange, *2 Ogres Jaune et Orange*, is immediately recognisable as one of Albers' *Homage to the Square* series, which started in 1950 and continued until his death in 1976. Ptolemy Mann, who is exhibiting at PAD London for the first time, is a British artist who studied at the Royal College of Art and works in hand-dyed textiles, paintings and hybrid woven constructions. Her use of colour is breathtakingly vibrant and reminiscent of both Albers and the late Howard Hodgkin; the large-scale *Kyushu Landscape*,

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inspired by a trip to the Japanese island, will sit alongside another work, *Yellow Violet Dynamics*, both dating to 2025.

Also made in 2025, Myungtaek Jung's *Anchored Void* is a modular bronze dining table with a split-top configuration. Its components can be arranged as a single or separate tables, a playful take on asymmetry and form embracing function. Jung, a leading figure in Korean art furniture, assimilates the principles of Korean architecture, namely *muhyung* (the absence of shape).

It's impossible to avoid the influence of architecture on design. A case in point is the rare sideboard by Italian architect Gio Ponti, made around 1950. Composed of ash wood, Formica, brass and painted metal, it comes with a certificate of authenticity from Gio Ponti Archives. His furniture and lighting are often imitated, though never with the same high standards or detail.

Architects always seem to have a soft spot for designing chairs. Alvar Aalto's 1932 "Paimio" armchair, conceived for a sanatorium the architect designed, used bent laminated birchwood and plywood to offer comfort for tuberculosis patients. In 1934, the French designer, architect and engineer Jean Prouvé invented the metal-and-wood "Standard Chair". The front legs are made of thin, tubular steel and the back legs of larger hollow sections that support the weight of the upper body, the seat and backrest of wood. During the war, when there were shortages of metal, it was made entirely of wood. The chair still looks shockingly modern, nearly a century later.



From the traditional to the brilliantly *outré*, there is something for everyone at PAD



In 2010, when the Brazilian architect Oscar Niemeyer was 102, he said that he still found time to sketch every day. As well as designing some of the most memorable buildings in the world – the HQ of the French Communist Party in Paris, the National Congress building in Brazil – Niemeyer started creating modernist furniture with his daughter Anna Maria in the '70s. As an architect, he famously rejected straight lines in favour of curves – 'curves make up the entire Universe' – and Niemeyer furniture, produced on a small scale, was made to embrace the human body. The "Rio" rocking chaise longue, originally designed in 1978 by father and daughter, is handcrafted from black lacquered moulded plywood, a cane seating surface and leather cylindrical neck cushion.

Timeless artworks and furniture are nothing without lighting. The unexpectedly large "Vorr" floor lamp, designed by May Maylis and Charles Tassin and with customisation upon request, has a patinated bronze base with gold leaf inside the globe. The late Marina Apollonio, commissioned by Peggy Guggenheim early in her career and later one of the key figures in Optical and Kinetic Art, is celebrated as part of the fair's nine new galleries and designers whose 'conceptually rigorous and audacious creations [were] produced outside of the design world's established centres'. From the traditional to the brilliantly *outré*, there is, then, something for everyone at PAD London. ● *PAD London runs from 13-18 October in Berkeley Square, Mayfair; padesignart.com*

Courtesy of Gallery LYS; courtesy of Charles Burnard Gallery; courtesy of Hemmerle. All courtesy of PAD London

Opposite, from top Myungtaek
Jung's *Anchored Void* table
(2025); emerald, bronze
and white-gold earrings by
Hemmerle. This page Jaik Lee's
Transition Crescens (2026)



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