

ELITE
TRAVELER

PAD London 2026: The Standout Highlights Worth Your Attention

Elite Traveler hit PAD London to share what's worth a closer look at.

WORDS

Bethan Ryder

OCTOBER 14, 2026



There was a buoyant mood in the air at the collectors' preview, ahead of PAD (Pavilion of Art & Design), which opens to the public on Thursday, October 15.

As fair attendees go, this is probably the most stylishly attired cosmopolitan crowd you'll see bar Design Miami – Chanel tweed jackets, LVMH handbags, Dior capes – you get the picture. Yes, you probably did just stroll past Raf Simons and is that Nick Rhodes from Duran Duran? Most likely.

This is the 18th edition of the fair, which takes over London's Berkeley Square, the huge tree trunks becoming part of the furniture inside, where 67 gallerists from 18 countries vie for attention. Sartorial distractions aside, there's a host of design treasures to peruse, from museum-quality historical works to contemporary pieces by international talents – the PAD jury awarded Marc Newson's Chop Top Table (c.2006) at Galerie Kreo the contemporary design prize.

There are twelve new galleries this year, including Buccellati with an installation created by designer Chahan Minassian, Lloyd Choi Gallery with some exquisite ceramics and Bessa Pereira celebrating Brazilian modernist design. Here's our highlights from PAD London, which is on until October 18.

Sarah Myerscough Gallery

"There's usually one piece that gives me inspiration for my booth," says Sarah Myerscough, "this year it was Nic Webb's huge Ash Kumo Pendants and then Laura Ellen Bacon's willow piece (Leaning In) — they tell stories of the natural world and with Chris Kurtz's console there is something summery and ethereal and delicate about it." As

Myerscough says, she's all about wood and timber is presented in a wide spectrum of forms, from Kurtz's softly carved pebble-like console to Webb's paper-thin lighting and the reassuring angular solidity of Frank Murphy's Sceilg Table carved from a 300-year-old tree.

A pleasing anomaly in the mix is Ori Orisun Merhav's vessel, Morphogenesis, formed from 3D-printed insect polymer (shellac), the Centre Pompidou has already snapped an edition up and you can see more of her work currently on show at the Sarah Myerscough Gallery. "These pieces really show so beautifully the botanical mastery and intelligence of plant life," says Myerscough, "what if insects and nature were the future architects of the world?"



Voena

Making its PAD debut with one of the most compelling, inky-black installation (it won Best Booth) is this Italian gallery specialising in Italian Old and Modern masters and international contemporary art. The space is designed around a large-scale 1957 painting by Argentinian-Italian artist and Spatialism-founder Lucio Fontana, fixed to the ceiling. New York-based interior designer Martin Brûlé says he created an “easy, casual salon style space, kind of between a nightclub and a boudoir,” which was composed to encourage people to recline on the central seating area and gaze upwards.

The pieces sing against the noir backdrop. Look out for the striking pastel and charcoal sketch of a cacomixtle on newspaper (the *LA Examiner*) by Mexican modernist Alfredo Ramos Martinez and the Syrie Maugham screen flanked by 1930s modernist wall sconces are super glam – also very covetable (but sadly not for sale) are the large quilted cushions upholstered in archive Fortuny fabric to encourage lounging.



Rademakers Gallery

“Last year I was so inspired by the trees of Berkeley Square,” says Pien Rademakers, founder of the Amsterdam-based gallery, “that I decided to collect together Dutch artists and designers with an Overgrown theme, as if nature has taken over.” Initially focusing on empowering female creatives when she started the gallery 25 years ago, Rademakers says she has shifted in the past eight years to focus on recycling and sustainable design. “I don’t believe in borders and like the mix between art and design, and I always want to introduce new young artists,” she says.

Look out for the tactile mossy green wall hangings, mirrors, and a stool by textile artist Alfheid Sarah Külper’s, ex-head of design at Viktor & Rolf, she now creates tufting and three-dimensional pieces from leftover wool sourced from India, Nepal, and the Netherlands. Enhancing the fairytale, into-the-woods theme are pieces by two Eindhoven graduates: Ono Adriaanse, whose sculptural walnut furniture combines a rigid, functional simplicity with expressive, organic forms, and Tieman Harder, whose walnut veneer, porcelain, and aluminium Blossom lighting and oak and stoneware table appear to have sprouted on the spot.



Charles Burnand Gallery

This London-based gallery's booth feels remarkably harmonious, despite featuring works by a variety of different creators in varied textures. Creeping Midnight, a sculptural sycamore, walnut and cherry veneer lighting sconce, was a 600-hour endeavour by British artist Ian Milnes and displays an extraordinary painterly quality created by shellac lacquer washed off by alcohol. Equally arresting is Korean artist Kyeok Kim's Revealed Memories giant copper wire chandelier, the white kasu powder coating (usually used to ferment sake) lending it a crochet-like quality.

Jan Waterston's Strata sofa, carved from warm sapele mahogany and inspired by geological formations, is a sculptural counterpoint to Peter Lane's monumental wall piece that anchors the booth — resembling cork it is actually ceramic burnished with a bronze glaze. "It really feels like PAD gallerists are going the extra mile this year," says Simon Stewart, co-founder of the gallery, "the art market may have dipped, but people still need furniture and lighting, and the fact things are functional means they can often justify that spend more."



Maison Jaune Studio

If you're looking to create a naturalistic, '70s vibe in your home, look no further than Maison Jaune Studio, founded by husband-and-wife Julien and Élodie Meunier, and now joined by their daughter Jeanne. This Paris-based gallery mixes vintage '60s and '70s pieces (Ducaroy, Crespi, Maurer) with art and also new contemporary designs, albeit with a vintage feel in natural materials of timber, bamboo, and rattan.

Bringing their tapestry A-game this year with several sisal and wool wall-hangings, their hero piece is an expansive 1970s weaving by American artist Romeo Reyna, who was inspired by Native American techniques. Created in league with interior designer Steve Chase it was designed for the Hollywood home of screenwriter Bill Bowers.



Galerie Mélissa Paul

A daring, predominantly solo show of Erwan Boulloud, called Cosmic Impulse. The French designer who favors bronze, stainless steel, and brass takes inspiration from “mysterious organisms and minerals, like stones, fossils, corals, meteorites, insects... anything that invites reflection, meditation, and wandering,” he says. The standout piece is a tall oak and bronze cabinet with the internal opening mechanism as much a feature as the facade, which appears as though the wood is as fluid as fabric, constrained by tightly bound bronze thread.



Yves Salomon Éditions

Historic furniture by Italian designer Carlo Bugatti (1856-1940) is the focus as Yves Salomon Éditions makes its PAD debut. Founder of the eponymous fashion brand Yves and his wife, artistic director Tamara Taichman have been collecting for 15 years and this is their personal collection of pieces, with some chairs upholstered in luxurious Salomon fabrics, such as astrakhan. Bugatti was a leading figure of the decorative arts and a multidisciplinary artist producing pieces from his workshop based in Turin. He was also the father of sculptor Rembrandt Bugatti and car maker Ettore Bugatti

The pieces date from between 1890-1910 and demonstrate an extraordinary combination of materials – parchment-clad surfaces, timber, copper, bone and inlays of pewter brass and mother-of-pearl – with cross-cultural influences. “They look a little Arabic, Asian, a mix of Asia and the Middle East, and he had a sense of humor too, look he added that little guy,” says Salomon pointing to an primitive inlaid figure at the top of a mantelpiece. Craftsmanship aside, what does he like particularly about Bugatti? “I like that it’s always unbalanced, there’s no symmetry.”



Gallery FUMI

Longstanding PAD exhibitors, British gallerists Sam Pratt and Valerio Capo sprinkle a couple of teasers – a chair and cabinet – from their Hay Hill (do take a detour) gallery show *Companions* featuring work by Berlin-based couple Lukas Wegwerth and Corinna Dehn, part of their ongoing two-year-long *Armadillo* series. The colorful collection of timber furniture (a birdhouse, dining table, screen, and cabinets) are animated by a shell of hand-finished shingles (applied from the ground up) salvaged from the renovation of the pair's family home, forests, and old buildings, these vernacular elements are most notably present in the Vogelsberg region of Germany where they have a second studio.

"I work on the shaping and staining of the shingles with natural pigments like tannin, linseed oil, lime, and water" Dehn explains, toddler in tow at the exhibition preview, "then Lukas applies them, creating the structure and patterns organically as part of the process." The artists's work highlights how humans are part of nature, drawing parallels with the structural logic of shingles in man-made architecture and in nature, beautifully embodied in a wall piece which Dehn colored and constructed for a female group show,

