

Fair

## At PAD London, the Flashiest Works Aren't the Ones Commanding the Attention

Indeed, a dark corner booth with craft-based works was crowned best stand

By Tom Morris  
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The Carpenters Workshop Gallery installation.

Photo: Francis Amiard

In England, it's hardly the best of weeks to be standing in a tent. Almighty rainstorms descended on London on Monday, putting something of a damper on the proceedings at PAD London, the art, design, and decorative arts fair that takes place each year in Berkeley Square. While torrential downpours happened outside, collectors remained undeterred: The mood inside was buzzing and buoyant amid the sometimes deafening sound of pitter-patter on the roof.

Now in its 13th year, PAD London is well in its groove, with the likes of Carpenters Workshop Gallery returning for each iteration. The 68 galleries on show this year come from 14 countries with, as always, a particularly large presence of dealers from Paris, Milan, and London. The Parisian dealerships Matthieu Richard and Alexandre Guillemain had particularly strong presentations of midcentury pieces. London-based AD100 interior decorator and dealer Rose Uniacke had a wonderfully focused lineup of woody, utilitarian designs. A delicately embroidered screen by Claude Flight and Edith Lawrence and a jardinière made for a sanatorium in Vienna by Josef Hoffmann were standouts in the mix.

Elsewhere, Dimoregallery's edit included Gio Ponti and Osvaldo Borsani creations, as well as a mahogany-and-cognac-colored leather piece made by Frits Henningsen during the 1930s. Britt Moran, cofounder of Dimorestudio, was pleased. "I don't know if the rain is going to help, but PAD is always really fantastic for us," he tells AD PRO.



AD100 designer Rose Uniacke's PAD London offerings.

Photo: Francis Amiard

There were 11 galleries showing at [PAD London](#) this year for the first time, which helped breathe new life into the show. "It's great to be able to see existing clients and to also meet a whole host of new, extraordinary collectors who understand what we're doing and are excited by it," Trevyn McGowan, cofounder of Cape Town-based dealership [Southern Guild](#), which predominantly sells work by South African artists, says to AD PRO. Their lineup was a stellar one, and included wonderful wall works by [Chris Soal](#) made of toothpicks and golden beer bottle tops paired with ceramics made by [Andile Dyalvane](#) and Zizipho Poswa. A Kassena chest inspired by the mud houses of Burkina Faso by design duo [Dokter and Misses](#) was another highlight, as was a Picasso-inspired leather bull cubby by Porky Hefer. McGowan reports it sold immediately. "We'll definitely be back," he comments to AD PRO.

Another debut was [Side Gallery](#) from Barcelona, with a show dedicated to Brazilian midcentury designer [Joaquim Tenreiro](#). A star piece was a rare coffee table made out of five types of wood, each one representing a different race or region of the people of Brazil. "It was his most philosophical piece," gallerist Luis Sendino explains to AD PRO. Four key items were sold at the opening of the fair. "The energy here is very different to Basel or Miami. It's super exciting here; people want to buy," says Sendino.



A ceramic piece by Andile Dyalvane, on view at Southern Guild.

Photo: Courtesy of Andile Dyalvane

It was noticeable but not necessarily surprising, then, that amid the shiny showcases and ritzy dazzle quintessential to PAD London, a dark, quiet corner booth won best stand. London-based [Sarah Myerscough Gallery](#) deals in the luxury craft category. This year, the gallery had a considered display featuring handsome wooden urns by [Loewe Craft Prize](#) winner [Ernst Gamperl](#) and knotty vessels by [Eleanor Lakelin](#). “We’re delighted to have received this award—a recognition of craftsmanship in contemporary design, which the gallery champions,” Myerscough tells AD PRO.

In addition to winning best stand, two chairs sold by Myerscough made of scorched oak by [John Makepeace](#) won best contemporary design. With the making its noisy presence known through the rain outside (not to mention the tree trunks that pepper the tent), the humbly beautiful wooden chairs felt somehow fitting. “Design is so often about complying with something, rather than analyzing what’s actually needed and how to make it beautiful,” Makepeace says to AD PRO, when asked why he thinks he won the award. “These chairs are all about texture and materials.” His creations are one of many such works—understatedly elegant, meticulously made, and craft-forward in nature—to grace the PAD floor this year.



Sarah Myerscough Gallery's step up, where two winning chairs by John Makepeace can be seen, center.