

THE QUARTERLY

Here & Now

PENS

HIS NIBS

Acclaimed industrial designer **MARC NEWSON** on the making of Montblanc's M - its first writing instrument created by an outsider



I'd thought for years about designing pens, because I use them all the time - fountain pens, specifically. Learning what was required didn't take a huge amount of time because it was one of those objects - of which there probably aren't many - that I use every day. I'm almost umbilically connected to my pen, whichever it happens to be at the time.

Even if I'm not actually designing something at that moment, if it interests me, I'll be thinking about it and, somewhere at the back of my mind, will have started to solve potential problems. That's why, when I began work on the Montblanc M, I could hit the ground running.

That said, I could never have imagined just how many parts there are in a pen. There were bits everywhere. And, of course, Montblanc makes pens and does it better than anyone else, so it's safe to say there are probably more parts in a Montblanc pen than in most others.

We didn't get involved in how the ink is fed through the pen, but we did have to modify the mechanism in order to fit it in, so, to a degree, our design affected it, although the principle was already established.

When you design, you're never starting from scratch; in fact, you could never start from scratch, because there just wouldn't be the time to develop everything from the get-go; you have to have some concrete parameters. When I designed the Atmos clock for Jaeger-LeCoultre, for example, we used the Atmos movement, but modified it.

If the client has a strong design language of its own, a project will be both easier and more difficult, as you're working with a smaller window of opportunity. If you have limited scope in which to express yourself, you're even more determined to do so.

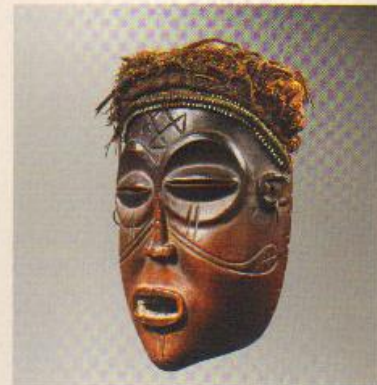
At Montblanc, there is a level of technology and a strand of DNA associated with the brand that had to be carried through the process - it couldn't simply be ignored. However, at the same time, my brief was to create a pen that hadn't existed before, particularly at this price point, because the M will be the most accessible pen the company has produced to date.

This project isn't about me; it's about Montblanc. It's about trying to create an object that speaks not only to Montblanc customers, but also to potential future customers who don't already own a Montblanc pen. From £270 for a ballpoint pen; montblanc.com

COLLECTIBLES

FAIR TRADE

Museum-quality miscellany for art and design aficionados



PAD, London's leading 20th-century art, design and decorative-arts fair, is taking over Mayfair's Berkeley Square from 14 to 18 October. This year, 13 new international galleries are joining the roster, showcasing eclectic museum-quality pieces vetted by experts to guarantee authenticity.

One of the major newcomers in 2015 is Siegelson, a third-generation American business established in 1920 that will be displaying carefully sourced Art Deco masterpieces, including bracelets and timepieces from late-1920s Paris, as well as other rare pieces of jewellery, objets d'art and gemstones.

Also exhibiting at PAD for the first time is interior designer Rose Uniacke, who will be presenting 1920s and 1930s pine furniture by Swedish designer Axel Einar Hjorth, and Tomasso Brothers Fine Art, whose stand will feature European bronze sculptures from the Neoclassical and early Renaissance periods. pad-fairs.com

Clockwise from top left
The Montblanc M; a 19th-century Angolan mask from Galerie Lucas Ratton, and Hervé Langlais' Op Art chest from Galerie Negropontes, both of which are being exhibited at PAD

