

INTERIOR DESIGN Toma Clark Haines, the Antiques Diva & Co, Europe's largest antiques touring company



Revival Murano chandeliers from the 70s will be on trend

"First of all, trends are out. Homeowners in 2016 want a one-of-a-kind unique find that reflects their personalities. Antiques and handmade goods will dominate the interior design scene next year allowing consumers to express their unique sense of style. Mid-century modern will be replaced by finds from the 80s will be on trend including bold Italian designers. Ettore Sottsass and Michele De Lucchi, will come to the fore with their shocking geometric motifs, a trend that will be reflected in furniture, textiles, tabletop decor, and even jewellery. Clients will be clamouring for colour – the

more intense the better including fuchsia, orange, and azure. Mantiques, Grand Tour and country house accessories will be hot. Chunky leather-clad pieces from the 1930s to the 70s, including antique trunks, globes, maps and vintage cartography are giving homes a well-travelled feel.

Also in 2016, size will matter. Bigger is better. Especially when it comes to lighting. Look out for vintage Italian Murano chandeliers (especially pieces from the 70s and 80s often reclaimed from hotels). However, one of the biggest trends in antiques currently has nothing to do with style – but quality. Clients want period pieces with provenance and they are willing to sacrifice to make these purchases – it is better to invest in one quality piece instead of several lower-end reproductions. And finally brown is the new black. For the last decade whitewashed woods and shabby chic has dominated the interior design scene, in 2016 discerning buyers are picking up highly-polished pieces. Interior design magazines will be full of clean-lined Empire commodes used as a backdrop modernist rooms."



ENGLISH POTTERY, John Howard, English antique pottery specialist

"For the last five years the English pottery market has been more polarised than ever. The low-end and middle-range market has dropped in value, while the top end is increasingly strong and will continue to develop for the foreseeable future.

The English pottery market comprises mainly of British and USA sales. This dual market place has been a traditional feature for many years and as yet the burgeoning growth of Chinese collectors has been of no significance. The market is led mainly by serious and long-established collectors. Despite dealers' best efforts demand for British antique pottery among the young is virtually nonexistent – with just to the odd exception.

Established collectors are discriminating and knowledgeable, generally only wishing to acquire rare and special pieces. The quest for these items is strongly driven and given extra momentum by the power of the internet which engenders a competitive global force resulting in high prices. The market has split quite strikingly, pre 1840 being by far the strongest area. Pieces from this date up to the end of the Victorian

period have suffered hugely in both the UK and USA.

Good and rare pieces pre-1840 in English delftware, creamware, slipware, saltglaze and pearlware figures represent the desirable and hot end of the market, often commanding spectacular prices. The 'Victorian market', comprising of majolica, ironstone and Staffordshire figures, is very weak and must have

bottomed out ready for revival. There are many real bargains in this area, where very keen prices are the dominating factor. This Victorian period pottery is significantly undervalued mainly because of the current fashion and the perception that collecting isn't 'cool'. This notion is re-enforced by minimalism in home décor. The scarcity, rarity, condition and commercial appeal of a piece is likely to drive prices for the best early British pottery continually higher."



FOLK ART, Robert Young, Robert Young Antiques

"The Tate Britain's first exhibition of British Folk Art in the summer of 2014 raised the profile of this healthy but niche area of the art/antiques market, at a time when general interest and prices were already on the rise – a trend that has continued ever since.

Regarding specific trends for next year, I'm delighted to say that

there is a marked steer away from re-painted furniture and a growing understanding and appreciation of original surface, both in English and European works, (particularly Swedish).

The other trend is for sculptural pieces, case furniture is less popular than it used to be and there is increased interest in primitive chairs, cricket and tavern tables. Pieces that can free stand and be seen in the round, making a strong graphic statement will be

popular. With folk art works, colour is becoming more sought after, bright fairground pieces, game boards and trade signs, as long as the paint is original! The best early (18th-century and 19th-century) primitive and naïve art has been growing in understanding, popularity and demand for several years now and again there is very limited supply of fresh exciting material, so I expect that will continue as well.

“ There is a marked steer away from re-painted furniture ”

Another field, which to some extent runs alongside folk art, is 'outsider' art, which is growing in international popularity after it featured prominently in the 2013 Venice Biennale. In the UK it is still a very new market, but I think it reflects the interest and taste for authentic primitive and naïve works and their compatibility with contemporary thinking, concepts, art and taste. There is often an aesthetic overlap with folk art and it may be 'one to watch'. My personal tip for 2016 is vintage and vernacular art by children. I think it is a fascinating area, very hard to source but can be very exciting."