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DEPARTMENT OF FASHION & TEXTILES

"A STUDY OF 1970'S DOMESTIC INTERIORS
THROUGH GOLDEN HOMES"

BY

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ACKNOWLEDGEMENTS

I would like to thank Catherine Dunphy, for providing me with such a rich source in the form of Golden Homes, Interior Magazine.

Also thanks to my Thesis Tutor, Hilary O'Kelly for her help and encouragement.

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INTRODUCTION

This thesis aims to examine domestic interiors in the 1970s, by looking at interiors in Golden Homes. This is an interior magazine published from 1972 to 1977, by Marshall Cavendish, London. It is a very comprehensive magazine covering interior styles, crafts, do-it-yourself, and handy hints to home maintenance.

The most interesting aspect of the 1970's Interior was the pluralism in interior styles. The other important aspect to mention is the opening up of the Interior, and how rooms merged, whereas in earlier Twentieth Century houses, rooms had specific functions.

I am also using a particular Case Study, domestic interior as another way of exploring trends in 1970's Interiors. The Case Study No. 34 Auburn Road, will be examined through photographs, taken during the 1970's, and through looking at elements of No. 34, that still survive from the 1970's.

No. 34 Auburn Road (my parent's house) is a relevant Case Study as the woman of the house took Golden Homes magazine through much of the 1970's. It is not clear whether the Interior was directly influenced by this magazine alone, but one will see some definite evidence of domestic trends of the 1970's illustrated and promoted by Golden Homes that are also seen in the Case Study.

The main source for this thesis was the examination of Golden Homes magazine with other reading about Twentieth Century Interiors to set this in context.

The Case Study forms a Chapter on its own, but elements of the Case Study will be referred to throughout the thesis.

SECTION 1

General Introduction to 1970's Interiors

Interior Magazines - Golden Homes

SECTION 1

General Introduction to 1970 Interiors

The 1970's were characterized by a multiplicity of design approaches. The inclusiveness of the 1960's was more widespread than ever, and was called Pluralism The new appeals were to accustomed function, to a respectful humanism, and to the continuity of historical context.

(Ref. Tate, 1986, p504)

The 1970's Interior took a lot from the 1960's Interior, for example, furniture with innovative shapes and materials like brightly coloured inflatable plastic chairs (Figs. No. 1 & 2). Although many styles and particular furnishings of the 1970's carry similarities to those of the 1960's, there seemed to be an even greater choice of Interior Styles for people in the 1970's.

Design focuses on the needs of people. Saving space was of paramount importance in Interiors. Space-saving, dual-purpose furniture was extremely important. Pieces like sofa beds, built in kitchen units, and wall to wall storage units were very popular.

Generally Seventies style interiors were designed as Open Plan floors. Golden Homes gives some good examples of open plan rooms, but these are generally student residences, Scandinavian examples of Interiors, and homes that look somewhat upper-class. So, in effect open plan design did not feature strongly in normal middle class suburban residences. Take the Case Study for example, most rooms have a specific function, somewhere to entertain, and somewhere to watch television specifically, but generally, one room is used by all members of the family. From the 1960's and through the 1970's the family was completely interactive. Kitchens for example were no longer specifically for cooking and eating. It became another room for generally activity. Bedrooms became somewhere to read, to watch television, to work. Unit furniture in bedrooms provided space to extend its function.



Fig. No. 1 1976

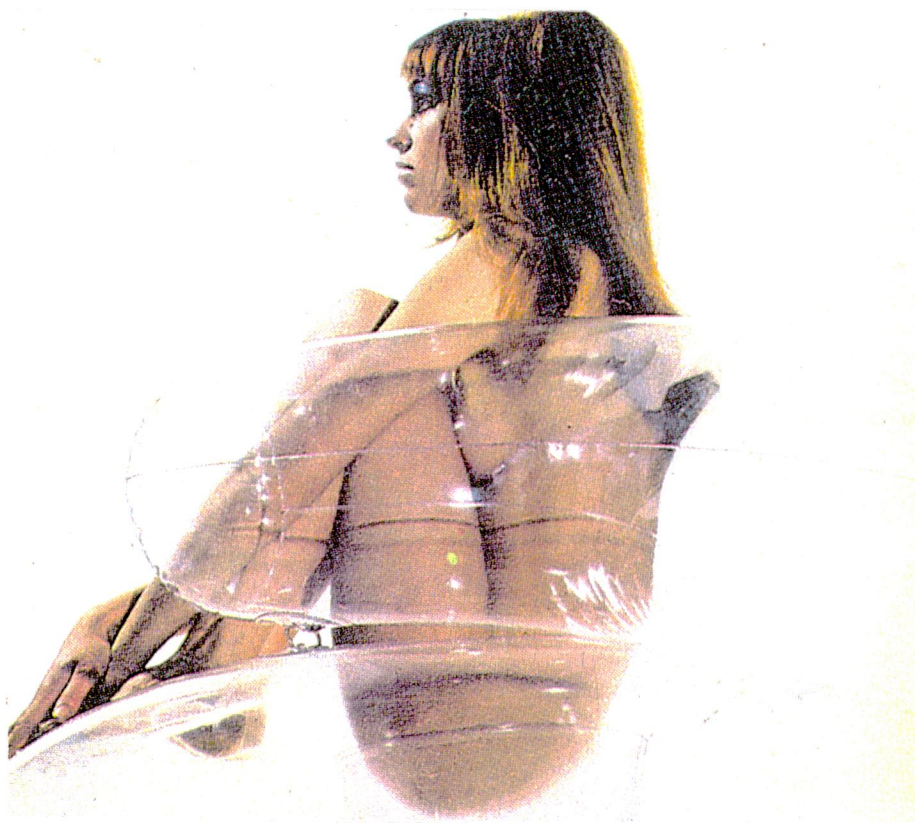


Fig. No. 2 1965



So a number of different styles were offered by designers and interior magazines during the 1970's, and people seemed to draw their own interpretations from these options. One could blend old styles with new, for example, the Victorian Style and the Italian style, or one could chose a complete look of one style alone, - the natural interior for example.

When Ireland joined the EEC in 1973, there was increased communication and awareness between countries and cultures, and not surprisingly, people were influences by this. A desire to take a piece of International living was prevalent. Perhaps it began by taking back souvenirs from fashionable package holidays. These souvenirs were popular furnishings in themselves in the 1970's. It was impressive to see artifacts collected from around the world, even more impressive to furnish an interior in a foreign style. Soon "foreign" influences became widespread and were cheaply produced for the mass market. (These influences are dealt with in more detail in Section 3).

In Architecture recycling and renovation were two important activities that also influence interiors. The oil embargo of 1974 brought a series of energy crises that pushed up energy costs for interiors.

Because of this groundswell of concern for conservation - of energy resources, of endangered wildlife species - and for pollution - of the air and water, and of the landscape by solid wastes - the 1970's became known as the Environmental Decade. (Ref. Tate, 1986, p504)

There was less building construction than before, old buildings were restored and refitted, and old and new buildings were put side by side.

Interior Magazines

From the 1860's onwards there was an increase in the level of literature published on Interiors. Ideas of domestic correctness have undergone major changes since then. Ever since in 1920's more efficient designs and new domestic features have meant a reduction in housework. Design Ideas were increasingly made available to the public through Interior magazines.

Before the twentieth Century the profession of "Interior Decoration" did not exist. The employment of an Interior decorator was and still is an expensive luxury. Interior decoration became an acceptable new profession for women before the First World War. It was an acceptable pastime that allowed women more control over their environment. In 1936 Elsie de Wolfe (1865 - 1950) stated in her book The House in Good Taste that,

"It is the personality of the mistress that the home expresses. Men are forever guests in our homes, no matter how much happiness they may find there".

(Ref. Massey p126 1996)

Periodicals such as Home Chat (1895-1968) as well as various home manuals advised on the selection of furnishings, and decoration techniques such as stencilling. Interior decoration became more recognised as a profession, and the word "decorator" was dropped and was replaced with "designer". America was the first country to produce an Interior magazine, Interior Design and Decoration in 1937. Britain was later to publish The World of Interiors (Domestic) in November 1981 and Designers Journal in 1983.

The magazine that I am using to look at 1970's Interiors is Golden Homes, published by Marshall Cavendish in London (Fig. No. 3). It was a weekly magazine sold in Easons in Dublin and could be subscribed to from most small Newsagents. For an annual subscription it cost £20.28.. Its circulation seemed to be relatively large as it advertises the availability of back issues from address in Ireland, England, South Africa, Australia, and New Zealand. Unfortunately I was unable to find much information from the publishers, as publishing stopped at the end of 1970's. People at Marshall Cavendish said as no one was left there who worked on the magazine and all that was available at considerable cost were back issues.

Golden Homes

Volume 2 Part 15

A Marshall Cavendish
Encyclopedia
in weekly parts

United Kingdom 35p
Australia 95c New Zealand 95c
South Africa 85c Singapore S2.80



Ideas for the room that's 'all angles'
Two-in-one toolbox and sawhorse
Restoring the glow to old furniture

Fig. No. 3



The Content of the magazine is very board, covering all aspects of furnishing the domestic interior and detailed instructions of Do-It-Yourself. It provides a very comprehensive guide to 1970's Interiors themselves, covering a number of different looks from a Victorian bathroom, to a ultra-modern living room.

Each issue has a series of numbered projects, and the information is subdivided under different headings each week (Fig. No. 4).

All of these Sections are included each week, and give a great range of "tools" to the reader. What is also nice is that jobs are not specified for men or women. It is extremely clear in its layout with full colour photographs, clear analytical drawings, and well-paragraphed information under sub-headings.

To take a brief look at its content;

Home Fabrics: deals with handcraft techniques such as Embroidery or Applique. Golden Homes Sister magazine Golden Hands gives a more indepth guide to handcraft techniques.

Home Engineer: provides tips on internal and external building, i.e. internal maintenance and housing exteriors.

Professional Touch: deals with added benefits in the home and ways of modernising the Interior.

Home Designer: takes a look at design ideas in the home, interior plans, and exterior design.

Home Carpenter: deals with Do-It-Yourself, tips on professional finish, and the materials needed to achieve this.

Home Decorator: deals with Colour schemes, furnishings, and room decoration.

Golden Homes

Golden Homes is published by Marshall Cavendish Ltd., 58 Old Compton Street, London W1V 5PA, England. Telephone 01-734 6710. Telex 23880.

Subscription Rates

U.K. and Overseas: For six months (26 parts) £10.14. For one year (52 parts) £20.28. These prices include postage and packing. Orders should be sent with payment, to Subscriptions Department, Marshall Cavendish Ltd., 58 Old Compton Street, London W1V 5PA. Be sure to state from which weekly part you wish your subscription to begin.

Back Numbers

Copies of any weekly part of Golden Homes can be obtained from these addresses:

U.K. & Eire: Golden Homes Back Numbers, Dept. BB (M/C Ltd.), P.O. Box 80, Slough SL3 8BN. Cost 35p.

South Africa: Golden Homes Back Numbers, Central News Agency Ltd., Federal Packing Division, P.O. Box 613, Cape Town. Please send 85c for each part.

Australia & New Zealand: Back Numbers are available through your local newsagent at 95c each.

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© Marshall Cavendish Ltd., 1972, 1974, 1976

Cushions, bolsters, and squabs—the all-in-one way

Whether you need just a scatter cushion or two, or a big squab for a chair base or window seat, next week's Home Fabrics article is for you. For all boxed cushions—plain square ones, buttoned round ones, long bolster 'sausages' and all sorts of fancy ones—are made by the techniques on which this article gives clear, detailed instructions. (And the same techniques, incidentally, are the first stage in making loose covers!) So be sure to get next week's issue for easy ways to add glamour—all round the house. Also in next week's issue:

Modernizing old rooms—how to give pre-war and earlier rooms that slimmed-down, modern look, without major alterations and with a minimum of effort.

Choosing surface finishes—what you can do with paints, wallpapers, tiles, laminates and other finishes, including some unusual ideas to spark your imagination.

Roofing construction—how to complete your garage with either a flat or gabled roof, plus some ideas on fitting out the workshop half of a double garage.

Building basics—an 'Identikit' picture of your house, its major components, and what keeps it together.

Picture frames—a light 'n' easy carpentry project that uses cheap, standard mouldings to make frames as elaborate as you like (and introduces the mitred joint).

Binders: convert your weekly parts of Golden Homes into attractive, permanent volumes for years of pleasure and reference value. All you do is remove the outside covers from each issue and slip the inside pages into the binder. Each binder holds 14 parts. So week by week you build up a magnificent seven-volume encyclopedia.

How to buy your binders for Golden Homes:

U.K. and countries not covered below: Send £2.00 plus 40p postage and packing for each binder to Golden Homes Binders, Dept. 230 (M/C Ltd.), P.O. Box 80, Slough SL3 8BN.

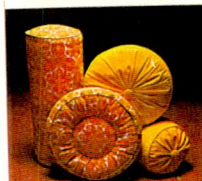
Eire: Send £2.00 plus 40p postage and packing to Golden Homes, Binder Department, Marshall Cavendish Ltd., 58 Old Compton Street, London W1V 5PA.

Australia: Binders are available at your local newsagent at \$5.00 each, or in case of difficulty from Gordon and Gotch Ltd., P.O. Box 767G, Melbourne.

New Zealand: Send \$4.50 each binder to Golden Homes Binders, Gordon and Gotch (N.Z.) Ltd., P.O. Box 1595, Wellington.

South Africa: Binders are available at R5.00 from any branch of Central News Agency. If you have any difficulty in obtaining your binders please write to Group O.S.P. Division, Central News Agency Ltd., P.O. Box 613, Cape Town, enclosing a postal order for the cost of binder plus 35c postage cost.

Golden Homes



Watch for next week's issue

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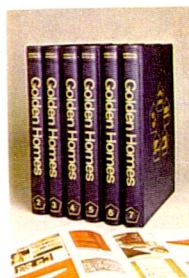
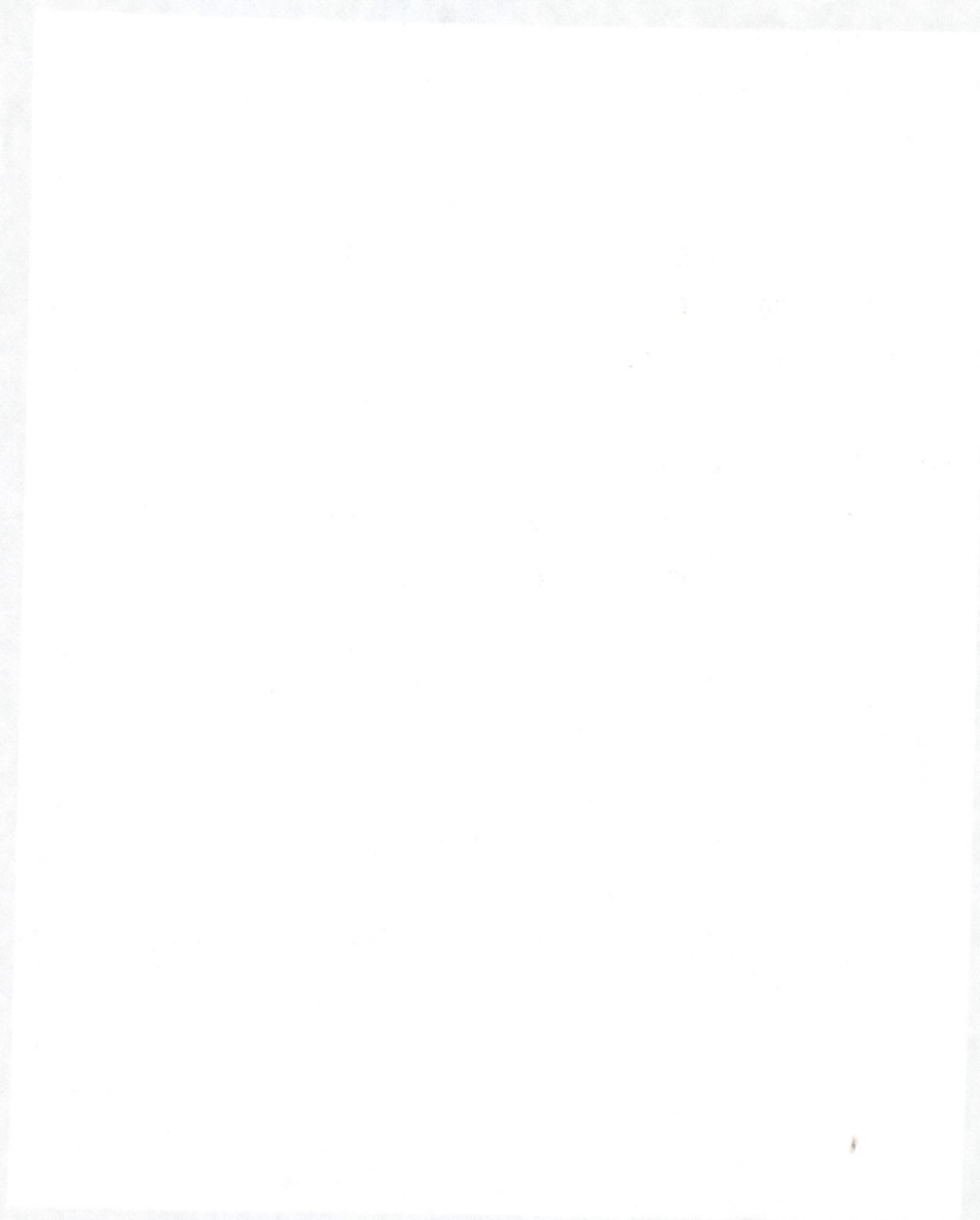


Fig. No. 4



Ingenious ways of saving money on aspects of decorating and furnishing, give the reader the opportunity to be and think creatively, and to stimulate ideas.

Do-It-Yourself was coming into its own as early as the 1950's. A Do-It-Yourself magazine called the same, was founded in 1957 which encouraged home-owners to prove themselves as interior designers.

The chain Texas Homecare began in Britain in 1911 as a family-owned business. In 1954 several shops later, they began to sell paint and wallpaper. In 1972 they opened the warehouses that we know today, and stocked a large range of home improvement materials.

Men identified with the act of Do-It-Yourself it gave them a sense of worth away from the office. This was the male contribution to the domestic affairs. Golden Homes among other magazines opened Do-It-Yourself up to both sexes.

In 1969 The Readers Digest published a Complete D.I.Y. Manual. It is a guide to the skills and equipment of Do-It-Yourself. It again promotes the satisfaction in making with ones own hands. The manual is divided into two books one for techniques and one for projects. This is very much a "manual". It seems to promote the idea of gendered jobs.

"Two pairs of hands make lighter work of concreting. If you wife will help, she can take car of levelling and compaction, while you see to mixing and barrowing".

(Ref. The Readers Digest Association, 1969, p191)

SECTION 2

Exteriors of 1970's Houses

Open Plan Interiors

SECTION 2

Exteriors of 1970's Houses

There is a dual basis to urban life, the private domestic home, family unit, and how this works within a communal social group.

Golden Homes promotes a very communal way of living (Vol. 4 Part 50). It is encouraged that decoration and repairs should be shared among a communities inhabitants.

"Almost invariably, terrace housing benefits from the integrated look. A street of houses that looks tidy, cared for and elegant has an aesthetic appeal".
(Ref. p 1390, Vol. 4, Part 50)

Drive-ways, swimming-pools, washing lines, even garden sheds are some of the amenities that Golden Homes suggests to share among neighbours. The result of these sharing habits are less expense in upkeep and more space.

Whether these ideas promoted in this volume reflected community values in the 1970's, these said ideas have much in contrast to modern day communities in the 1990's.

Middle Class housing estates in the 1970's were built to withstand wear. A typical estate was built up around a green belt. This area may house a church or school, to facilitate the surrounding communities. Traditionally roads within a middle-class estate are tree-lined, planted at the development stage to reinforce privacy and to contribute to the character of the estate.

Golden Homes features the importance of a good neighbourhood scheme (Vol 4 Part 50).

Your home and its accompanying garden is one of the few places where you can express your individuality. A "good neighbour" Scheme, however, where you get together with your neighbours to agree on a shared plan of decoration and repair, can accentuate the architectural distinction of your home and street. A scheme of this kind will also save you money and provide many other benefits.
(Ref. p 1380, Vol. 4, Part 50)

This article in Golden Homes promotes an aesthetically friendly neighbourhood, with important considerations being identical frontages in a row of house, the planting of trees and flowers, and good external lighting.

On a smaller scale, there are plenty of outdoor lights designed for low level illumination; these are useful not only where low walls or uneven ground surfaces might cause visitors to trip in darkness, but also to illuminate street or house numbers or names - especially the sort stuck on small signs in the front garden.
(Ref. p 1382, Vol. 4, Part 50)

One other issue of Golden Homes (Vol. 6 Part 82) gives a guide on how to achieve outdoor lighting in ones own garden, from a technical perspective.

A sense of community as promoted in this article provides benefits to the community itself, and the individuals.

"For anyone who puts a real good neighbour scheme into action, benefits can be considerable. Security arrangements can be tighter if organised co-operatively than if carried out on an individual basis".
(Ref. p 1382, Vol. 4, Part 5)

Sometimes it is difficult to identify a house built in the 1970's, but there are some key features associated with these houses. One important feature was wood cladding featured in Volume 5 Part 70.

Even the most featureless house exterior can be transformed and distinguished by the addition of wood cladding. Timber can be shaped and arranged in distinctive patterns more successfully than any other building material, and can provide that touch of individuality which modern homes so often lack.
(Ref. p 1948, Vol. 5, Part 70).

As a general rule horizontally fitted cladding can make a square house exterior appear longer, while vertically fitted cladding which may be roughly cut and misshaped gives an illusion of height. The types of timber used varied, but plywood, hardboard, burma teak, and most popular rough sawn weatherboard, were the most hardwearing. Golden Homes in this issue (Vol. 5 Part 70), gives us a step by step guide on the best materials to use to achieve this.

The range of cladding now available is so wide that few houses cannot be enhanced by a suitable cladding material. Of all the modifications that can be carried out on a house exterior, few lend as much character or transform its appearance as the application of an attractive exterior cladding.

(Ref. p 1951, Vol. 5, Part 70)

Golden Homes shows such houses and there are many examples of this taste in house exteriors around Auburn Road. Extensions are a very important feature in Golden Homes. Garages were being converted to playrooms, family rooms, and kitchens and television rooms were being extended. These became extra recreational spaces. The Case Study, No. 34 Auburn Road was extended at the back in 1973. The space was to facilitate a formal dining area, allowing a space for entertaining, and special occasions (See Fig. No's 5 and 6) and this was exactly what this area was used for. With the owners of the house being somewhat younger at this time it was not unusual to have friends over once or twice a week for drinks, etcetera. It was a fashionable way of keeping in touch with friends. Meals were often of foreign flavour like Chinese or Indian for example, which of course was very impressive.

Front porches were another popular addition to the home. It was a kind of reception area to the home, somewhere for one to put some greenery, and of course to stay dry ! Home owners had a huge choice in the styles of their front porches; one could have coloured glass, patterned glass, and any size of porch desired.

Golden Homes encourages people to create a harmonious effect when extending, by using the same materials, as the original house, or by keeping a porch and garage at the same level or height for example.

"One of the most important guidelines is to keep the number of different materials in any new work to a minimum. Nothing looks more unprofessional than a fumble of unrelated materials introduced "to avoid monotony".

(Ref. p 250, Part 9)



Fig. No. 5

The Extension of No. 34 Auburn Road



Fig. No. 6



Doors

As already stated, porches were an important feature of the house frontage. Sliding doors had the edge over hinged doors as the problem of draughts was eliminated according to the magazine. Sliding doors fit very close to the frame and so heat loss is kept to a minimum.

Golden Homes gives a two part guide to choosing and installing a sliding door, externally and internally. All equipment required apart from the type of door could be found at a D.I.Y. store.

"You can get all three varieties of top hung track in complete sets to suite a given door width, from most D.I.Y. dealers and builders merchants. They also come in handy pre-paced kits".

(Ref. p 1962, Vol. 6, Part 71)

Part two (p 2004 Vol. 6 Part 72) tells one how to fit the sliding door and advises on what type of sliding door gear you should choose. Of course, indoors sliding doors can be used as partitions in a room, which was an important option in the 1970's.

"Take a serious look at the doors in your house, There are probably many instances where the substitution of sliding doors will create more living space for you and your family".

(Ref. p 2006, Vol. 6, Part 72)



Fig. No. 7



Fig. No. 8



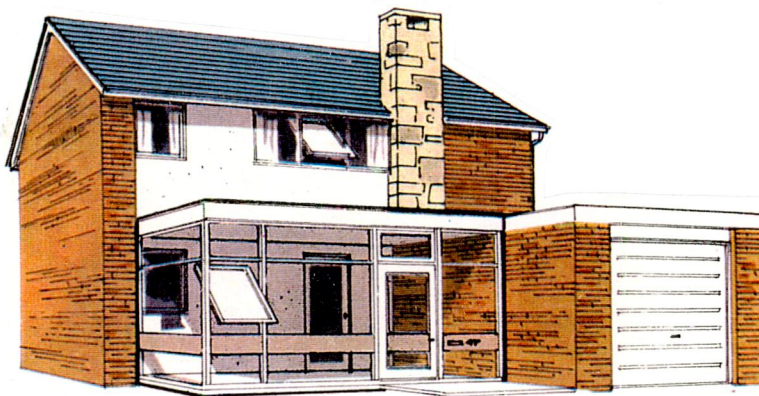
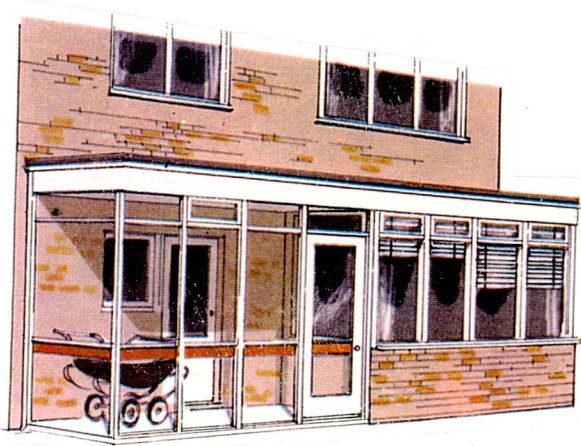
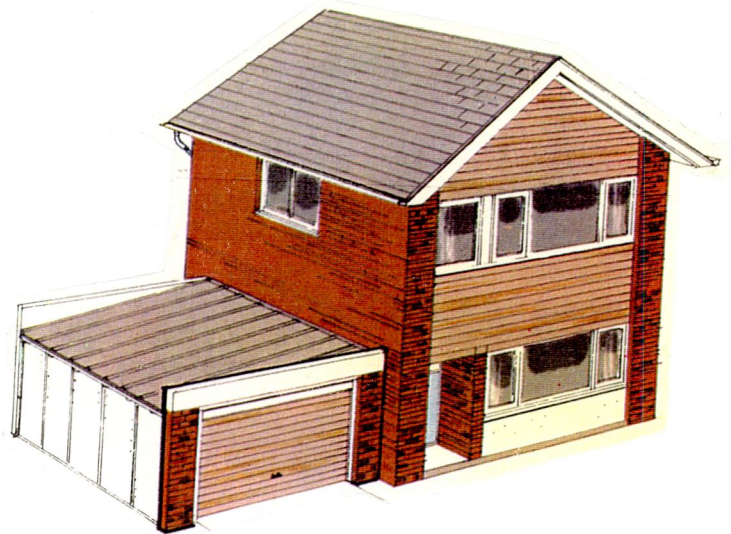
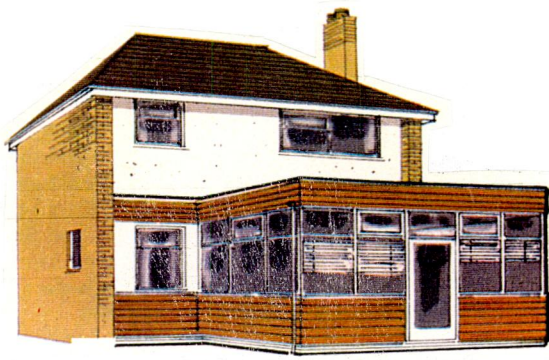


Fig. No. 9

1970's Style House Exterior as Shown in Golden Homes

(p 250/251 Part 9)



The illustrations of 1970's style houses given in Part 9 of Golden Homes show many different styles (Fig. No. 9). However there are many similarities between some of these styles and those in the photographs (Fig No's 7 and 8). These photographs were taken in an estate neighbouring Auburn Road built in 1972. All the characteristics discussed in Golden Homes are evident, wood cladding, porch extensions, stone cladding, and window frames set right in underneath the eaves. This was a cost effective way of putting windows in.

In Figs. No. 7 and 8 there is an obvious harmony in materials used on the frontage. There is no hallway in this type of house. One walks immediately into a large living area (the stairs is just visible through the glass in the front entrance). This would suggest that the house has some reference of aspiration to an open-plan design. However, apart from this multi-purpose, room-type hall, the rest of the house is organised into separate rooms.

The houses are four bedroom to cater for a large family. The two chimneys tell us that there is a fireplace in the main living area, inside the door and one in the room on the right. This room could be a den, family room or study.

Fig. No. 7 has a front porch which has been glassed in as an extension onto the original frontage. The dark grain wood on the front provides a unity in its appearance.

Golden Homes advice is,

"Ready-to-build extensions often look out of place because they do not match the original house. One remedy is to use, along the wall of the house, a small area of the same cladding that is used for the extension".

(Ref. p 248, Part 9)

In both of the large houses (Fig. No's 7 and 8) the owners have chosen a garage door that again, importantly harmonises with the frontage of the house. By Golden Homes terms these frontages are successful.

Garages are often prefabricated structures bought in large pieces. Here, it is not a question of your own design, but of choosing a type of garage that goes with the house. Most of them are fairly ugly, but for a traditional brick house a timber garage is nearly always more successful than one made of concrete or asbestos panels.

(Ref. p 252, Part 9)

Windows

Many home-owners have changed their windows from wooden and metal to PVC since the 1960's and 1970's, as damage to wood and metal is caused by wet rot and rust.

Windows are among the most troublesome of problems in home maintenance. They can be difficult to open or close; glass may become loose and need replacing or refixing. A badly fitted window can be a source of draughts and discomfort, as well as making the home less secure.

(Ref. p 244, Part 9)

The positioning of windows in the house exterior is also an important consideration. The window was set in right beneath the eave of the roof. This was a more cost-effective way of building the house, as the concrete block which is normally between the window and eave is eliminated. The upstairs window may be separated by wood or stone-cladding as an exterior finish, again running right up underneath the eave.

How to fit a bow window is a feature of the Home Carpenter Section in Vol. 4 Part 50. (The extension of the Case Study referred to previously, featured a bay window (Fig. No. 5), in which the curve of the window frame is continued in the wall). Both bay windows and bow windows give more light and space to a room which was a vital consideration in Spatial design (see Fig. No. 10).

"A bow window does a lot for your home. The smaller panes give a house character in this age of functional picture windows, and it makes the room behind it brighter, and gives an illusion of spaciousness".

(Ref. p 1396, Vol. 4, Part 50).

Inevitably that is what happened with Case Study, when the windows in the new extension were changed to PVC, double-glazed panels in the late 1980's. Lack of maintenance is the usual cause of deterioration in softwood timber and metal casement windows. The only dealing Golden Homes has with exterior windows is in their repair, and replacement.

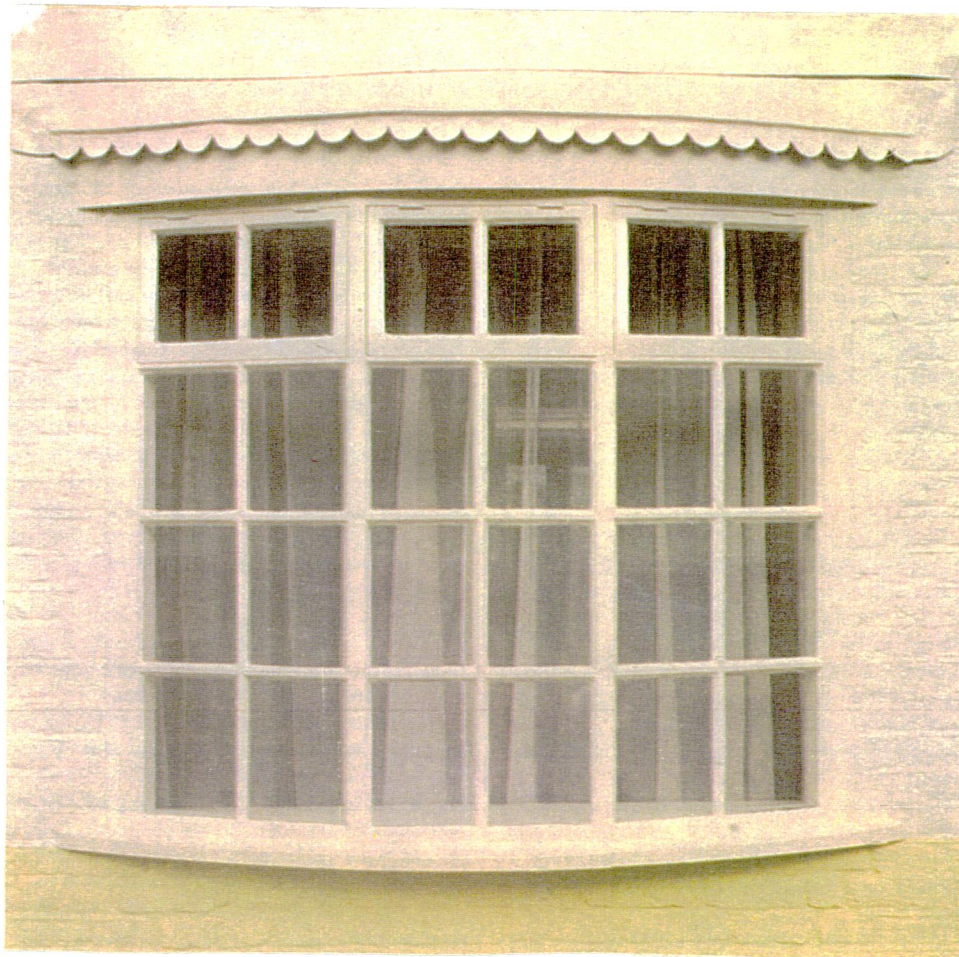


Fig. No. 10

"This bow window was installed as shown below, and completely transforms a small terraced house.
(p 1397 Vol. 4 Part 50)



5



6

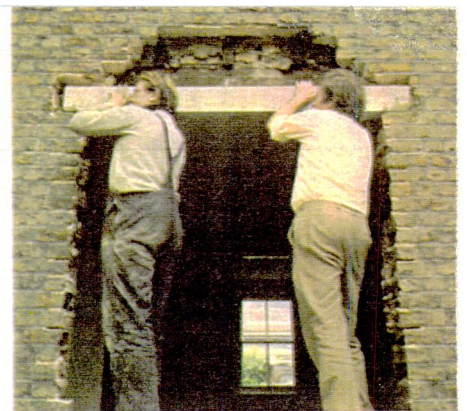


Fig. No. 11



Open Plan Interiors

Large open plan rooms with no distinct function have become very important in the modern Interior. We begin to see this trend as early as the 1950's. The living room, or living area becomes a type of common room where all functions take place like eating, recreational activities, where children and adults can be together. No function, or indeed family member was confined to a particular room or place. Large open kitchens with fixed storage facilities and work units provided an area with extra floor space for children and so on. The family becomes completely interactive. There was a time in the 19th Century when women were sectioned from men, and children from adults.

Golden Homes gives some good examples of open plan interiors. In the magazine these types of interiors are promoted for their comfort, easy cleaning, and efficiency,

If you're relaxing in one of the chairs or couches, you can easily keep track of anything brewing on the stove".

(Ref. p 2378, Vol. 7, Part 85)

On a practical level, open plan interiors really suited newly wed couples, or someone living alone. One needs to consider how this idea of open plan would work with children present or fussy flatmates. A true open-plan interior would not provide a practical living space for a family of six, where different living habits easily clash.

An illusion of an open plan interior for a large family is given in some middle class interiors. This illusion is created when one walks directly into a large living space from the front door. This design is featured in the interior of the 1970's style exteriors examples given earlier in this chapter (Ref. Figs No. 7 & 8). In actual fact, the remainder of the rooms in this type of house are designed conventionally. Most of the other rooms hold specific functions to an extent, and then there is this large open room which becomes a general living space for the whole family.

In one particular open plan style home featured in Golden Homes private rooms like the bedroom and bathroom are the only two areas that are partitioned off. The front door opens up into the area seen in Fig. No. 12. There is a bohemian feel to this interior, with the large, colourful, moveable velvet cushions on the floor. Golden Homes tells us

The beauty of this room is the ease with which it can be re-arranged. The four velvet cushions on top of the steps can be removed altogether to make room for a large party. These cushions can also double up as a bed for an over-night guest.

(Ref. p 2379, Vol. 7, Part 85)

This interior obviously belongs to a young person, and there is a feeling of creativity within the space. The walls and shelves are decorated with an array of knick-knacks and collected items, which gives a personal touch to this interior.

The free-standing shelf unit leading into the dining area provides some definition of this space. The floor is also divided into the "fireside" area and the "Sunken" area. This article tells us also that there is a variation in wall texture from smooth plaster, to a rough finish, and finally into brick in the "Sunken" area, and that this effect also creates a division. On the other hand, a unity is created through each room through the use of white walls and colour in the fabrics of the floor-cushions, the chair throw, the patterned fabric on the seat in the "Sunken" area, and the bedspread and curtains in the bedroom.



Fig. No. 12 "The Fireside Area"

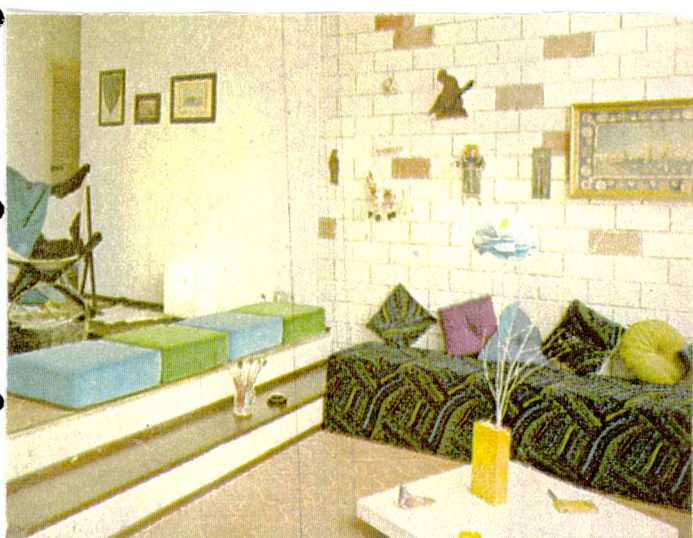


Fig. No. 13
"The Sunken Area"

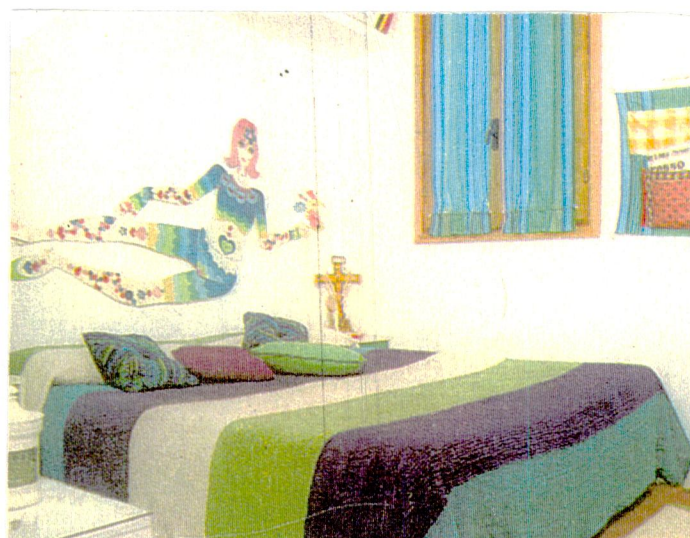
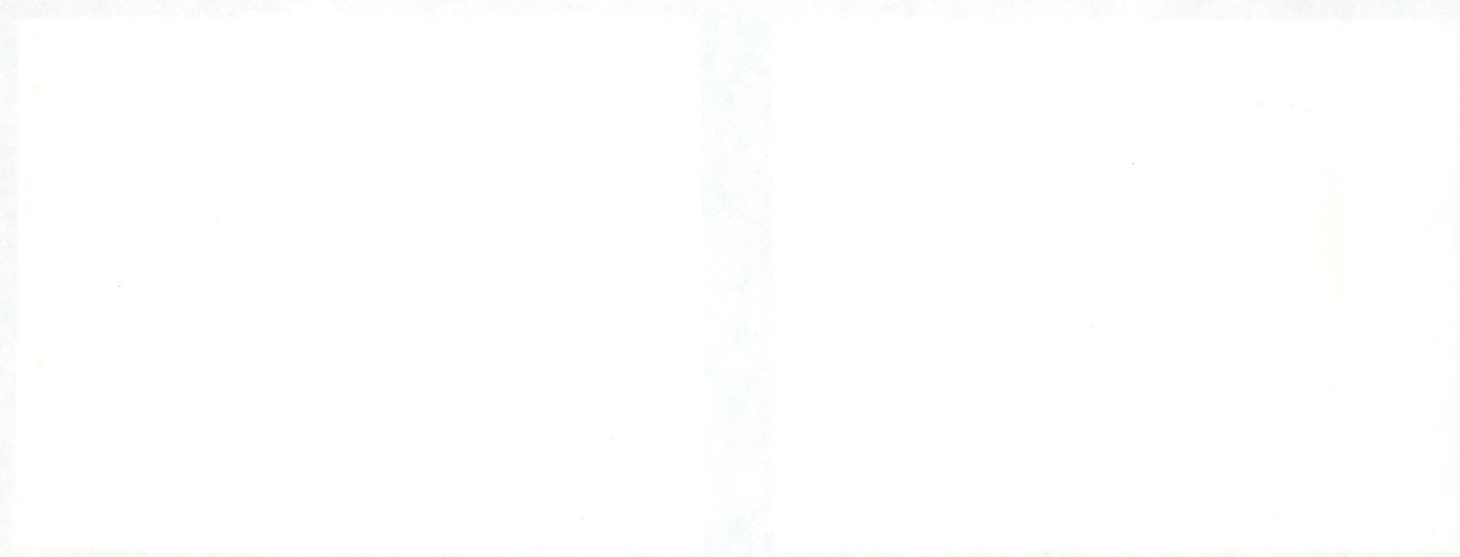


Fig. No. 14
"Bold strips set the tone for this fresh looking bedroom"



Originally in the Case Study No. 34 Auburn Road there were louvre doors (the remainder of which can be seen in Fig. No. 15), which divided a "sitting room" with a fireplace from the television cum living room. When the extension on the living room was built in 1973, the owners removed the louvre doors to create one long space incorporating the three rooms. This did not actually change the functions of any of these rooms, but just gave less privacy between them.

It did, however, create the fashionable open plan feel. The fashionable feel was made possible by the fact that numbers living in the house were reduced to only parents and one child.



Fig. No. 15

The remainder of louvre doors that were removed in the Case Study.



SECTION 3

Elements of 1970's Decoration as Seen Through Golden Homes

1. Colour in 1970 Interiors
2. Functions & Furnishings of Service Rooms i.e. Bathroom & Kitchen

Colour in the 1970's Interior

While browns and oranges are particularly associated with the 1970's, another use of Colour that is associated with this period was its use in pure forms, more boldly than it is today. Scale and lighting were also taken into consideration when painting an interior, similarly, how colour affects the human was considered. As space and spacial illusions were a key element in an interior paint was used to aid this illusion. Painting rooms in a single colour for example was one way of achieving this.

Pattern could be introduced with paint but not texture. Fancy effects were the fashionable thing in the 1970's room. But if sense of space was of primary importance then using a single colour plainly was recommended.

Pattern and texture play an essential part in 1970's Interiors. Again, there is an association between the 1970's and large brown and orange geometric patterns. Pattern and texture can be introduced into a room by a carpet, upholstery, wallpapers, curtains, lamps and cushions.

In Volume 6, Part 9 of Golden Homes we are given a brief Section on how to use colour in the home. One's own tastes combined with careful judgement is the crucial factor. The Section goes on to discuss the properties of Colour and the terminology related to Colour, like hues, and chromatic densities for example.

When considering Colours for an interior Golden Homes suggests;

"The view from the window may suggest the dominant colour for a particular room. A picture, or the patterns in a set of curtains may lead to a starting off point..... Always start with what you have and build from there."

(Ref. p 2207, Vol. 6, Part 79)

These points given in this Section are basic rules of Colour planning which,

"Will allow you to experiment more ambitiously."

(Ref. p 2207, Vol. 6, Part 79)

Golden Homes not only tell us how to achieve the best results with Colour, but educates it's readers about Colour psychology and how it affects us as people. Part 10 of the magazine deals with the facts about colour and its use.

"Rooms that can be categorized as 'trendy' or 'go-ahead' will usually contain some primary Colours, stimulating and young in effect. Formal quiet rooms need a dignified and limited palette".

(Ref. p 260, Part 10)

This discussion is accompanied by photographic examples of, muted Colour in a living area, warm-toned seating in a neutral setting, and the strong use of Colour in a young persons' bedroom.

The Home Decoration Segment, in Vol. 2, Part 17, gives us something different. A fun idea to influence the entire atmosphere of a room was to paint some unusual visual effect (one's own motifs, which could be completely self-expressionistic). Hard edge painting was one such technique. It is achieved by painting against strips of masking tape, and when the tape is removed a hard edge remains (see Fig. No. 15). These bands of Colour are put around a door frame, window or pictures frame, so that nice clear right angles are created. This Section of this issue gives step-by-step instructions of how hard edge painting is achieved.

Freehand designs are another decorative feature. These are very suitable for nurseries, bathrooms, childrens bedrooms, and the effects that can be achieved are numerous.

"You might try using 'Sparkle' paint for special effects - to make a fire engine look especially colourful, or to add a glow to a clown's nose. Other textures can be created by mixing small amounts of sand with the paint".

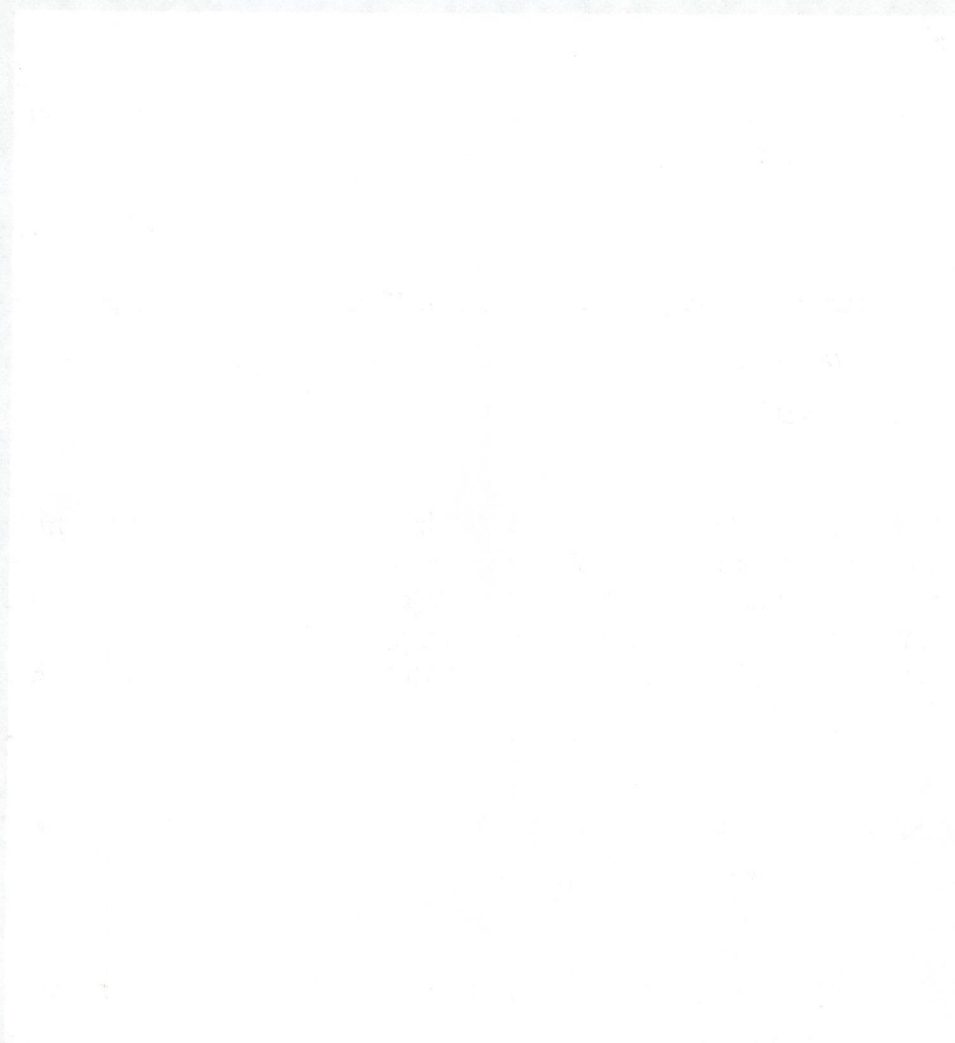
(Ref. p 463 Vol. 2 Part 17)

Freehand designs seem quite an elaborate decorative feature to be encouraged by Golden Homes (see Fig. No. 16). In contemporary homes today, stencilling is probably the closest decorative feature to those in the 1970's. Certainly one would need to have a certain amount of creativity and confidence. Stencilling itself is featured in "Home Decorator" in one issue. The same methods are used as today's, however the patterns are definitely more garish.



Fig. No. 15

"A simple entrance way can look unusually elegant with several wide bands of colour framing the door.
(Ref. p 460 Part 17)



Pattern and texture played an essential part in most interior decorative Schemes, and while plain flat colours were also effective, pattern and texture were introduced to give contrast and extra visual interest. Co-ordination in an interior was very important where fabric was concerned. Small areas of pattern become co-ordinated when repeated on different pieces of furniture and furnishings throughout the room.

"A bold pattern, which looks fine in relatively small areas - in curtains or for a bedspread - can be overwhelming in a wall or floor covering.

However, there are occasions when strong pattern and texture can actually complement each other if one is used as a focal point and the other is the background".

(Ref. p 319 Part 12)

The strong-coloured geometric pattern in Fig. No. 17 is the most prominent feature of the room visually. However the addition of obvious texture through the tumble-twist carpet is used to provide contrast.

Plate glass, stainless steel, marble, silks, satins, velvets and polished rosewood are examples of "formal" textures. Casual or even "rustic" ones are cork, brick, earthenware tiles, pine or oak furniture, felt, and fibreglass, "rough" fabrics like hessian or tweed, shaggy and cord carpets. Vinyl and leather, which might seem sophisticated textures, in fact team better with the more casual ones.

(Ref. p 20 Part 12)

Golden Homes advised, that the point of using these texture groups together is to provide contrast, and therefore create interest in an Interior.

The recommend rustic textures naturally are in keeping with current influences in Interiors such as the Country Influence, and the Scandinavian Influence (discussed in Section 3).



Fig. No. 16

"A landscape in the bathroom - walls and ceiling camouflaged as a background for dreaming while relaxing in the bath".
(Ref. p 259 Part 10)

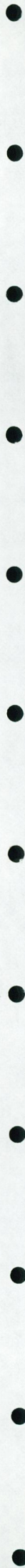




Fig. No. 17

"Strong Pattern and texture normally "kill" each other when mixed, but when are in the focal point and the other is the background, they can be complementary".

(Ref. p 319 Part 12)

General Functions & Furnishings of Service Rooms i.e. Kitchen and Bathroom

The Kitchen

Cooking and eating in the same room was much easier to manage than ferrying food from one room to another. However, serving hatches did facilitate food being passed from the kitchen to the dining room or living room

A booth style table and seating arrangement was yet another efficient space-saving feature within a kitchen (Fig. No. 18). Plain P.V.C or leather upholstery was easy to keep clean, as were cork, vinyl, and linoleum flooring.

Patterned tiles and vinyl wall coverings were also easy to maintain.

As now, work space in the kitchen was extremely important. Work and storage systems provided increased efficiency and hygiene,

"Kitchens are the busiest part of any home, and consequently their layout and fittings need to be planned and chosen with great care".

(Ref. p 2421, Vol. 7, Part 87)

The complete kitchen unit (Fig. No. 19) comprises a recessed sink and hob unit which butts onto a glass fronted oven unit.

"If you fit a glass-fronted oven, a glance tells you if a meal is ready or not".

(Ref. p 2421, Vol. 7, Part 87)

Rooms in the 1970's were designed around convenience. Modern gadgetry was designed to make one's life easier in the home, but Golden Homes' advice is not to be too impulsive,

There is no point in having an automatic dishwasher merely to deal with the dirty dishes of two people - and it is certainly not a good idea to buy such an expensive item just to cope with the occasional dinner party. Similarly, an electric foodmixer will be wasted if there are only two of you to cater for. An ordinary hand whisk should be perfectly adequate.

(Ref. p 2450, Vol. 7, Part 88)



Fig. No. 18

"This combined kitchen/dinner has been fitted into a tiny space. The result is a compact, but practical room, in which the cook can reach most areas without walking far".

(Ref. p 849, Vol. 5, Part 67)





Fig. No. 19

"One beautifully matched kitchen unit combines an eye-level oven, hob and recessed sink with a large work surface and ample space for storage".

(Ref. p 2421, Vol. 7, Part 87)



It is obvious from this message that being economically sensible was an important consideration, and that the conveniences and furnishings should be suitable relative to the size of one's home, and of course, one's family.

The kitchen in Fig. No. 20 is a typical size and layout for a smart 1970's home. It is designed around the storage and convenience principle yet again, and has well-lit work surfaces. One feature to be noted here is the similarity between the pendant lamp over the kitchen table in the Golden Homes example, and the light shown in the Case Study photograph (Fig. No. 21).

In both photographs the light is used to identify the focus of activity in the room, which is the dining table. The light and lampshade differs from the other lighting systems in the rooms and acts as a means of creating atmosphere and a sense of style. It was particularly fashionable to have the light hang low onto the table, creating a "bistro" type of ambience.

One can see the rustic, Country influence in the Case Study interior, (which is the extension dining room) through the brick surface on the back wall, the Scandinavian G-Plan designed table and chairs, and the hanging macrame basket and spider plant in the foreground.



Fig. No. 20



Fig. No. 21



Bathrooms

"Service rooms such as bathrooms are there for specific purposes, and are not just extra living areas".

(Ref. p 415, Vol. 2, Part 15)

As we have seen in previous examples the living room is probably the most public area in the home. Bathrooms are generally the most quite, and a space in which to retreat. Careful arrangement of fittings in a small bathroom preserved valuable floor space.

These fittings were usually a bath and shower, some sort of storage cabinet, often mirrored, a toilet and a wash hand basin.

The warm atmosphere suited the ferny type plants that were fashionable then. Single-colour tiles and furnishings added a calmness to the room. Four-inch square tiles were a trend in bathrooms then. Pastel shades of yellow, green, pink and blue were used as they were colours that did not tire, and that one could live with in this type of room (see Fig. No. 23).

Flooring was either carpeting or sheeting such as linoleum. Tumbler-twist or shag-pile rungs were an added luxury, which was available in small pieces and could be removed and washed in the washing machine.

The Case Study bathroom (see Fig. No. 22) was a very fashionable look in bathrooms during the 1970's. This is all the original tiling, and one can see the neat appearance of the four-inch tiling, and the calming colour that is used in the furnishings. The tiled area is interrupted by a long mirror and a popular hanging basket which holds a fern-type plant suitable for the bathroom.



Fig. No. 22

Case Study Bathroom





Fig. No. 23

"The blue bathroom featuring double sinks and a bidet. Soft colouring creates a restful and elegant atmosphere".

(Ref. p 2482, Vol. 7, Part 89)



A common sight in a 1970's Interior is the bottle garden. This decorative feature could also survive in a bathroom atmosphere.

Golden Homes features an article on bottle gardens in Vol. 5, Part 69 (see Fig. No. 24). The Case Study No. 34 Auburn Road also had a bottle garden on the landing for years during the late 1970's and into the 1980's. The advantage of the bottle garden was that it could be left unattended for years, and added a modern natural feature to an interior.



Fig. No. 24 1997

"If well planted, a bottle garden will thrive unattended and last for years. If you have no real garden, it is an excellent substitute for cut flowers, and brings plant life and colour to your home".

(Ref. Vol. 5, Part 69)



SECTION FOUR

Influences on 1970's Interiors, looked at through
Golden Homes and Case Study No. 34 Auburn Road

As I have stated in Chapter 1 Golden Homes promoted a number of different Interior styles. These were generally historically influenced Styles, and also Styles influenced by other Countries. It was extremely fashionable to have souvenirs from foreign countries as furnishings, and thus, a trend for Scandinavian Styles, Rustic, Country Styles and so on was prevalent.

A Victorian influence was prevalent in the 1970's. People sometimes took the option of living completely surrounded by Victorian items, or combined this look with new styles which was another alternative.

One issue of Golden Homes gives a history of the Victorian Interior design looking at the work of Pugin and Morris as well as historicism in Interiors (Ref. Vol. 7 Part 94). This Chapter is illustrated with actual Victorian Interiors that had survived. The last paragraph of this four page history tells us;

The next Chapter (i.e. next issue) tells you how to get the best from Victorian furnishing ideas. You don't have to produce a dim and religious atmosphere, made depressing by too many bottle green draperies. Get the right touch and you will be able to use these ideas to create added interest in your home.

(Ref. p2608 Vol. 7 Part 94).

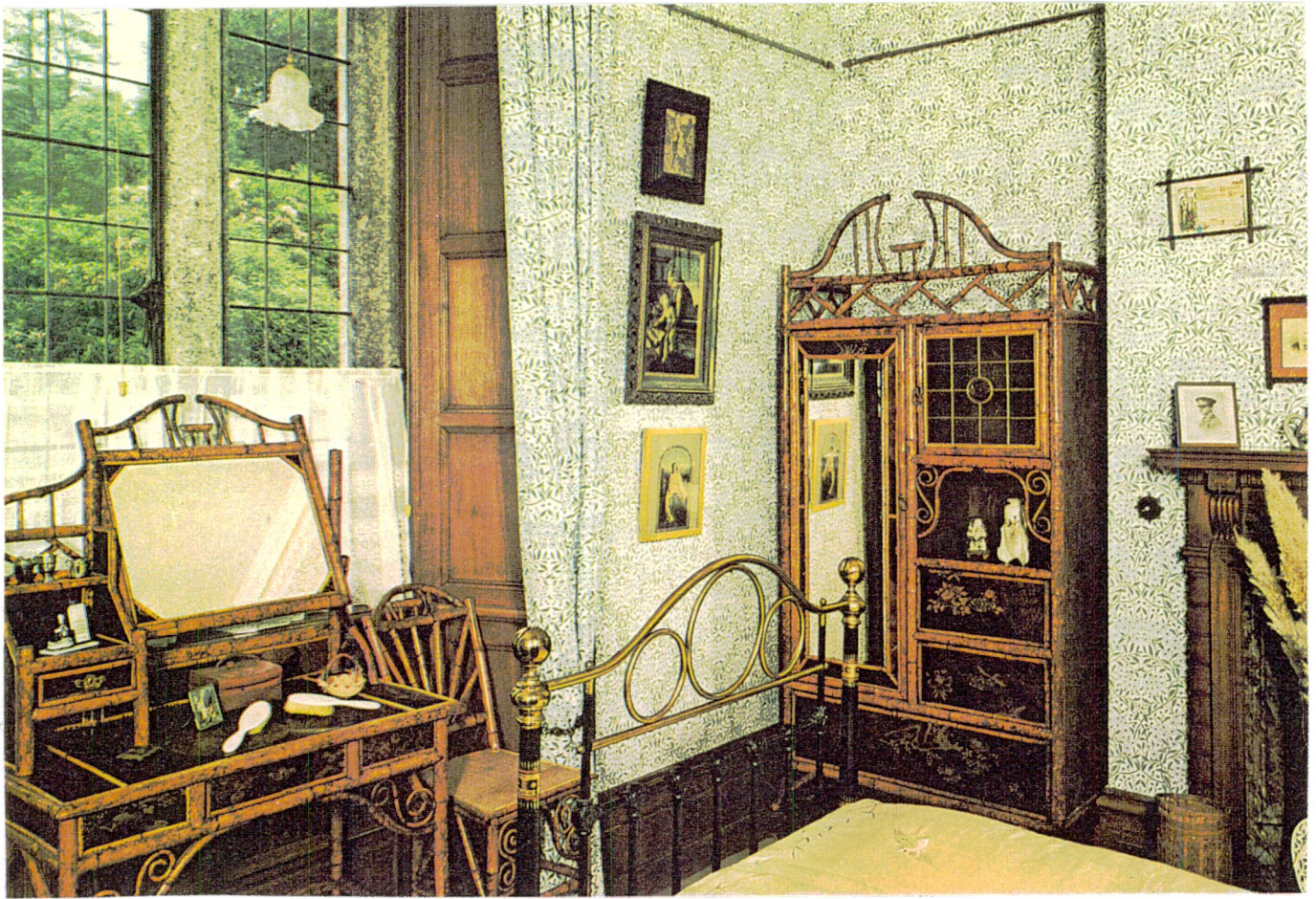


Fig. No. 25

"This late Victorian bedroom is made distinctive by the Suite of rattan furniture. The Wallpaper and Curtain fabric are to a design by William Morris." (Ref. Vol. 7 Part 94)



Fig. No. 26

"A small living room with many details characteristic of the mid-nineteenth Century. Note the reading chair with swivel backrest, patchwork table cloth and embroidered firescreen." (Ref. Vol. 7 Part 94)

p. 2608 Vol. 7, Part 94.

When the ...

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p. 2608 Vol. 7, Part 94

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That next Chapter attempted to define a 1970's version of Victorian taste

Rooms decorated in several different patterns and colours were popular. The modern translation of this idea is to decorate a room with several different patterns, but all based on one single Colour theme.

(Ref. p2633 Vol.7 Part 95)

In a modern Interior a feeling of this era can be obtained by adding typical furnishings, draperies and accessories. Many of the illustrative examples given in this Section of Golden Homes have an extremely Victorian appeal even though these examples are modern interpretations. These Interiors really hope to achieve an accurate recreation of a Victorian room. However these Golden Homes interiors are given a somewhat modern and calm feel through walls decorated in single-colour paint finishes.

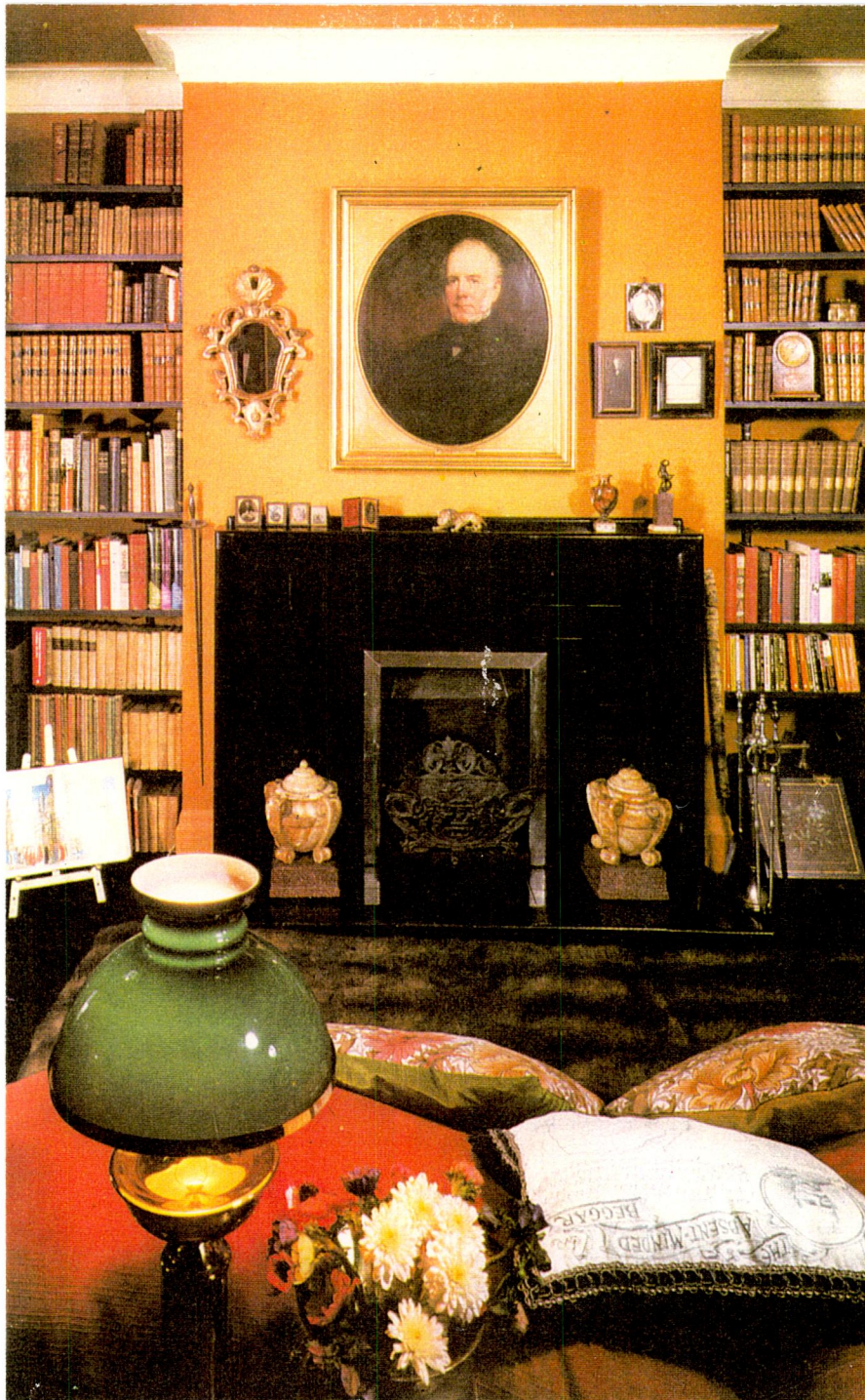


Fig No. 27

"Many characteristic features give this living room a cosy Victorian touch. Note the oil lamp, knick knacks displayed on the mantelpiece, and the closely grouped pictures"
(Ref. Vol. 7 Part 95)



For the Bedroom

Choose a brass bed, or an old-style carved mahogany or oak one with a half tester, which can be decorated with a plain or frilled valance to match the bed hangings. Complete the effect with a patchwork bedspread. Choose a fitted carpet in a period style pattern. A marble topped wash stand would be another good piece of furniture to choose, and small round bedside tables covered with tartan or patchwork cloths. Make large cushions with filled edges to decorate the bed, and easy chairs which can be covered with loose covers of chintz fabrics.

(Ref. p2636, Vol. 7, Part 95).

The accompanying illustration (Ref. Fig. No. 29) is a good example of a predominantly Victorian-style bedroom with clear indications of having been erected in the 1970's.

The room contains real Victorian furniture in the shape of a brass bed, papier mache chair, and what looks like an antique side table.

It contains mock Victorian elements like the bedside lamp and the flower-print fabrics.

However, the whole room is made clearly 1970's through the chocolate-brown painted walls, and the bold modernist stripes on the pelmet and blind.

To create a Victorian feel in the living room, Golden Homes suggest;

Choose clear colours for the furnishings that tone with the wallpaper and curtains Add another gilt-framed mirror above the mantelpiece - this would have been marble or white-painted wood..... Other small accessories that would look attractive would be a firescreen, a needle-work box, and a small rosewood writing table.... Pictures crowded on the walls were popular in the 19th Century. There is no need to clutter all the walls of a room with pictures in the same way as the Victorians did, but you can get the feeling well in a living room by treating just one wall as a Victorian picture gallery.

(Ref. p2635/36, Vol. 7, Part 95)

The colours in the illustrated modern translation of a Victorian living room, (Fig. No. 28) are more harmonious than in the previous weeks true Victorian rooms. Dark browns and tones of brown on the painted walls and in the plain furnishing fabrics are what give a calming and modern unity to the room. The illustrations on the wall, even though the concept is Victorian, are arranged in a very modern uniform manner in contrast to the sporadic way that the Victorians arranged their pictures.



Fig. No. 28

"Many authentic touches give this modern living room the period flavour. The arrangement of pictures, ornaments on the mantlepice, and the fireplace with its brass fender are all reminiscent of a Victorian era".
(Ref. Vol. 7 Part 95)

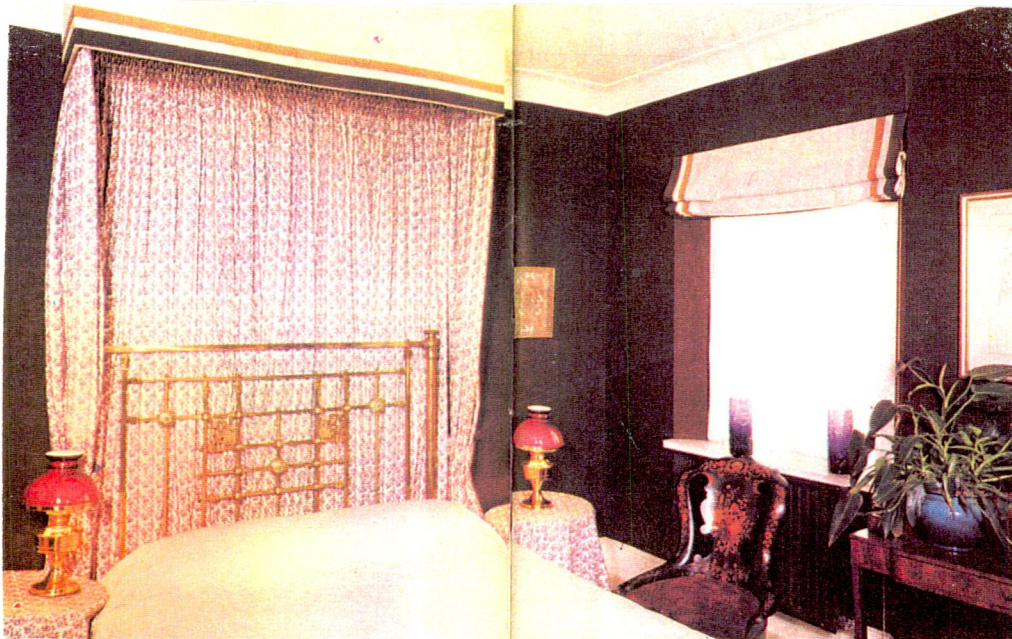


Fig. No. 29

"The chocolate brown walls, half tester bed, oil lamps and papier mache chair all combine to give this modern bedroom a delicate and feminine Victorian feeling".
(Ref. Vol 7 Part 95)

2634/35 Vol 17 12/1/95

10/1/95

2634/35 Vol 1 12/1/95

10/1/95

Another use for Victorian furnishings envisaged by this article in Golden Homes was to use them to create interest in a modern Interior.

One or two pieces of Victorian furniture, like an elaborate mahogany-framed chaise lounge or a button back chair, contrast well with ultra-modern furniture and go a long way towards softening the whole look of what could otherwise be a stark room scheme". (Ref. p2633, Vol. 7, Part 95).

A good example of such a use for Victoria furnishings can be seen in a separate issue where the whole article focuses on the blending of antique elements in modern Interiors..... It tells us,

The designer, Mary Gilliatt, employed Elizabethan, Tudor, 17th Century, early and late 18th Century and a good deal of Victorian and Edwardian..... After a time, it seemed obvious that what was needed to give the finishing touches to a room full of squashy Italian leather seating units, for example, was a tall, sever-looking 17th Century oak cupboard and massive refectory table. It was one example of how the old and the very modern can sometimes look as if they were made for each other !

(Ref. p 843, Vol. 2, Part 18)

The article is illustrated with a perfect example of this influence (Fig. No. 30). The button backed chesterfield and odd Victorian-style ornaments, (teapots) on the shelving are combined with ultra-modern 70's style items, like the tumble-twist rug on a paralleled floor (Scandinavian Influence), the distinctly modernist standing lamps on the left of the picture, and the build-in storage unit and plain shelving system for books etcetera.

This Section of the magazine discussing the blending of old with new, goes onto what styles work best with what, and under a subtitle Contrasts & Compliments tells us that.....

For those that can afford it, the most dramatic contrasts, and the best to look at, are those made by mixing furniture of the 17th Century and even earlier with the best of the present Century. On the other hand, up until the mid-1960's, top quality modern furniture had a sparseness and economy of line that had much in common with the darker sparseness of the 18th Century, and the two can often compliment each other. Similarly, the best current upholstery - usually Italian - looks sloppy, but is very comfortable and affords a pleasing contrast to the straight lines of much of the 18th Century furniture. (Ref. p 483, Vol. 2, Part 18)



Fig. No. 30

"A predominantly modern Interior given an added sense of plush luxury by the addition of a deeply-padded Chesterfield. It contrasts with and compliments the room".

(Ref. Vol. 2, Part 18)



The illustration shown with this article (Fig. No. 31) combines all white room and low Italian-style furniture with a dark 18th Century Armoire, and cane-backed chairs. Apart from the contrast of furnishings, the contrast in colour is quite stylish. The small cluttering of pictures in the corner, and books and ornaments on the shelving enhances the antique feeling of the room. Golden Homes always concentrates on ideas that work within a budget and this Section ends with this tip,

"It is a cheering fact that it is usually cheaper to mix periods than it is to assemble a room of carefully chosen good pieces all of the same date, whether current or not".

(Ref. p485, Vol. 2, Part 18)



Fig. No. 31

"An all-white room enhances the deep tones of old wood - of both the Armoire and the Spindly cane-backed chairs. These antiques "live" perfectly with new pieces"

(Ref. Vol.2, Part 18)



The Scandinavian Influence

The Scandinavian Countries have a long tradition of craftsmanship which contributes to the high quality of Scandinavian furnishings. The cool, professional designs of the Scandinavians, with their sleek uncluttered homes and their love of natural surfaces has had a huge impact on house designs all over the world. Walls with natural textures like brick and wood provided a restful and practical Interior.

"Teak furniture in sleek 1970's styles and beautiful folkweave fabrics giving a totally modern approach in design and colouring are two examples of how Scandinavian ideas have made their mark".

(Ref. p2701, Vol. 7, Part 97)

The Scandinavian interior and the "natural" interior were two different influences with very similar characteristics. Pine floors with colourful rugs and narrow pine tongue and groove panelling on walls are common to both influences. There is an organic character in both these interiors, although a Scandinavian interior tends to be more stylish and refined, and the "natural" interior more rugged and sometimes clumsy.

Wooden panelling was a most important feature of both styles. Wall-to-wall panelling gave a very strong effect of warmth and cosiness to an interior.

Golden Homes in Volume 9 describes how to construct a timbered feature wall. The exploration gives tips on what wood is best for this purpose for example,

"When choosing a wood for timber lining, it is important to consider the moisture content of the wood, timber which has a high water content will shrink and warp in a heated room".

(Ref. p229, Vol. 9)

It gives a comprehensive five page guide of how to construct panelled walls in all parts of the home, and how to match grains and colours.

"All natural timbers vary in colour, grain and figuring, so there may be some slight variation from plank to plank. To get the most pleasing effect, stand the boards against the wall and arrange them to suit your own taste before cutting and fixing them".

(Ref. p233, Vol. 9)

The Scandinavian Interior



Fig. No. 32

"A characteristically stark Scandinavian-style interior, with plain wood floor and ceiling, bold colours, modern pictures, and sparse furnishings.

(Ref. Vol.7, Part 97)

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This panelled look could be achieved with another material, Beautiboard. Beautiboard was one of the great materials of the 1970's, and was developed to attempt to create this natural, warm look, but in an inexpensive, and quick way. It was the common domestic answer to the Scandinavian trend of panelling.

Unfortunately I could find very little information on the origins of Beautiboard. However I did find another material that was introduced to the consumer market, Luxwood. This was a photographically produced wood grain. Effectively it was a Formica laminate with a wood grain surface, available in every shade and colour. It was extremely popular in the 1950's, and was instantly popular as it evoked ideas of tradition and nature.

One illustration of Scandinavian-inspired timber panelling in Golden Homes (Fig. No. 33) (Ref. Vol. 2 Part 15) is combined with a rustic stone fireplace. The fire itself is old fashioned in a period when central heating was the norm. The Country feel is enhanced with the ornaments in the interior like the old kettles, horse bits, and green plants. At the same time modernity is introduced in an African mask, and these specimen ornaments are widely distributed over the area of the panelling.

This combination of panelling and stone was distinctly fashionable. A version of this fashion can be clearly seen in a photograph of 1970's Interior (photo 1984) of the Case Study. The fireplace which was built with the house, was made of granite laid in an irregular pattern. This modern feature would have been a selling point in a late 1960's house.

Originally, the wall above the fireplace was plastered, but in accordance with 1970's taste and perhaps in response to Golden Homes that wall was given a panelled look in 1974.

Beautiboard was used to create the panelled effect, and it was similarly decorated with specimen ornaments, in this case, "hand-crafted" windmills which came from a holiday in Amsterdam.

Both examples have a mahogany capped top on the fireplace to hold ornaments and plants. Both have small niches in the stonework (through this is not clear in the Case Study example) to hold any knick-knacks.



Fig. No. 34



Fig. No. 33

"Take care, when using irregular shaped stones, to arrange them to fit together without large gaps, and also try to achieve an even balance between small and large stones.

(Ref. Vol. 2, Part 15)



Golden Homes in this section, gives tips on how to construct a stone surround like in the examples. It provides an exercise in Do-it-yourself, and shows how easy it is to achieve this look professionally.

A fireplace should be decorative as well as functional - often it is merely a "hole in the wall". Building a new stone or brick surround around an existing fireplace, or providing a mock fireplace along a bare wall, is a simple task, requiring little more than a basic knowledge of bricklaying.

(Ref. p40, Vol. 2, Part 15)

This look of stone and wood together bring to mind a natural interior, a country, rustic look.

Country furniture appeared as a spin-off effect from the natural Scandinavian Interior. Cane-backed and seated chairs were immensely popular through the Seventies in "Country" Interiors and modern Interiors.

Country furniture is inevitably sturdy. This sturdiness has been a characteristic of British, and British-influenced, furniture with the exception of the 18th Century and the first part of the 19th Century. But ladderback, spindle and wheelback chairs anything in pine heavy refectory tables and dressers good plain cupboards and wardrobes - all this unassuming furniture of past centuries looks well with the unassuming furniture of our own day.

(Ref. p 484, Vol. 2, Part 18)

This look was relatively inexpensive when one thinks of some of the more extravagant styles of the 1970's, the Italian look for example. Much of this type of furniture was easy to come by in Junk Shops, and even without real furniture, homes were accessorized with patchwork quilts, old and new, woven baskets and dried flowers.

Country Furniture is popular in most parts of the world, where styles are based on the simple rustic ideas of the past. In America, country furnishing ideas are often reminiscent of American Colonial days, while in France, the rustic styles of the French Provinces are the inspiration.

(Ref. p 2702, Vol. 7, Part 97)

Golden Homes pays attention to handcrafts in every issue. These handcrafts are synonymous to this Country look, and in their appearance give a feeling very much of "home".

The Natural Interior



Fig. No. 35

"The house is landscaped to merge into the natural surroundings. The sloping rafters in the living room are anchored in the hillside outside".

(Ref. Part 9)





Fig. No. 36

"Despite the period flavour of this settle, its eye-catching good looks will make it the focal point of any living-room".

(Ref. p 2245, Vol. 6, Part 81)

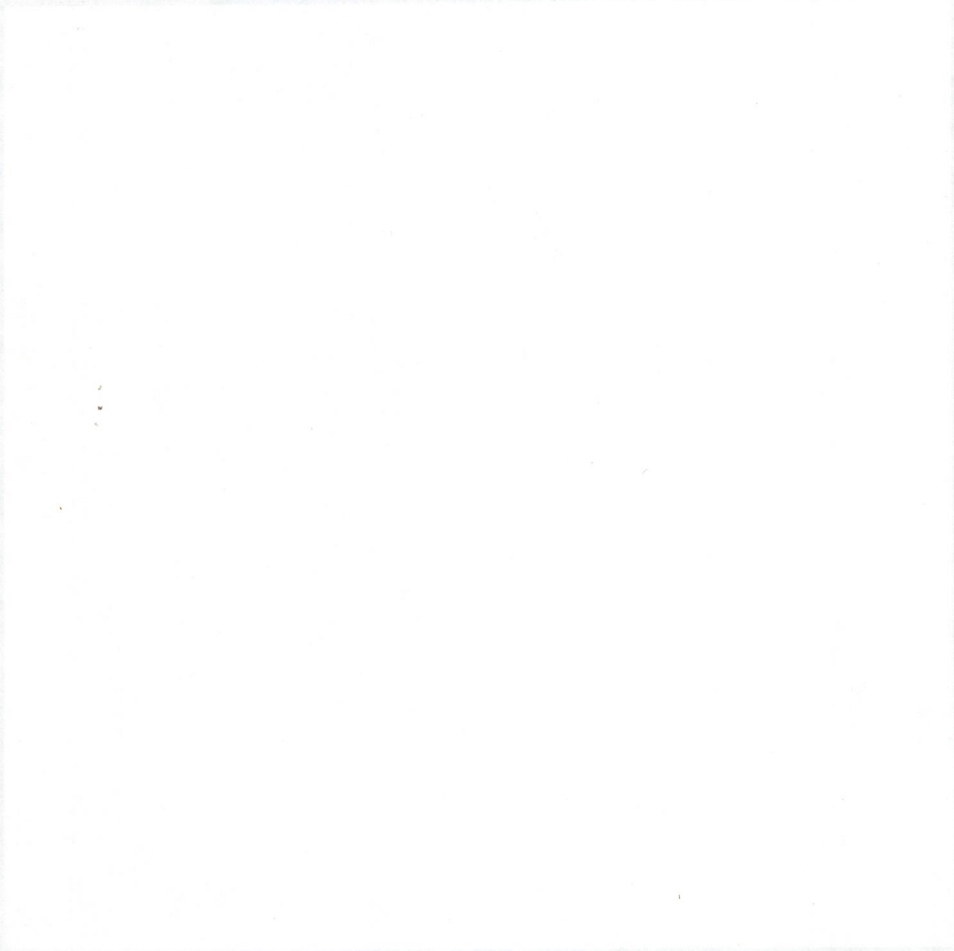




Fig. No. 37

"This spinning stool is useful both as a attractive ornament and an occasional seat. The gouged surfaces simulate the adzed finish of earlier times and provide striking contrast to most modern finishes".

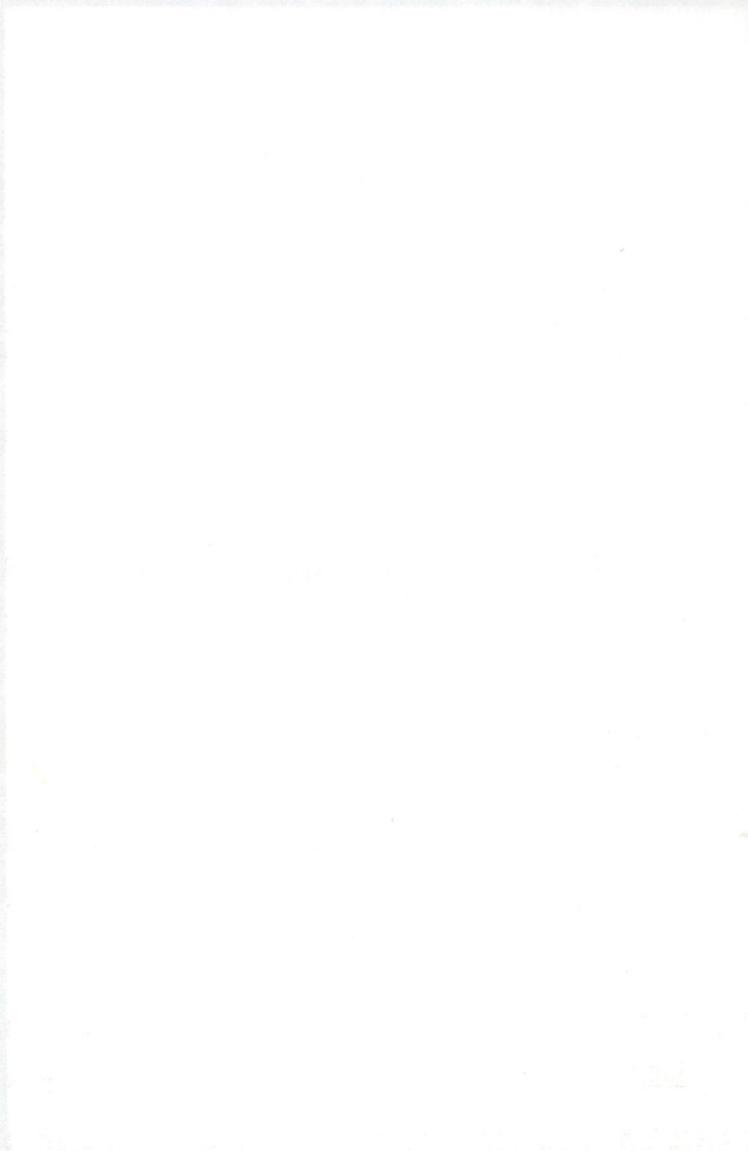
(Ref. p 2248, Vol. 6, Part 81)





Fig. No. 38

Case Study example of "Rusticated Furniture"



One project in an issue of Golden Homes looks at "Rusticated Wood Furniture" (Ref. Vol. 6 Part 81 p 2244). Again the aspiration is to achieve a handcrafted look in a piece of furniture. It is a two-part explanation of how to make a hard-finished looking item at a fraction of the cost. All the illustrative examples given, (Fig. No. 36 and Fig. No. 37) are a 1970's simulation of the original pieces. Golden Homes gives a small introductory of this handcraft,

What were the characteristics of this antique furniture? Firstly, it was comparatively rough finished. Sophisticated tools, such as the smoothing plane were unknown and carpenters finished their work with an adze. The tool - which consists of a long handle to which is fitted a large chisel blade - was use to chip away the surface of the work to give a comparatively level finish. In the hands of a skilled craftsman the adze could produce an almost plane surface, but most household furniture was left in the rough, with the distinctive cuts by the adze showing.

(Ref. p 2244, Vol. 6, Part 81)

Between two issues these projects describe how to make a high-backed bench seat, which has a very medieval flavour, a stool, a magazine rack, a coffee table, and a plant holder.

The adzed effect is created by

..... striking the work surface with a short, round-headed mallet, to gouge out small scoops of wood.

(Ref. p 2245, Vol. 6, Part 81)

I have discovered a similar seat in the domestic Case Study, to the Spinning Stool depicted in this exercise in Golden Homes. Both are intended to give an effect or an impression of an original handcrafted stool. Unfortunately, this stool is a little unstable, so it was never really used as a seat, but as a potted-plant holder. It was purchased in Spain in 1972 very inexpensively.

The fashionable rustic feel that was expressed in the sitting room fireplace of the Cast Study is clearly enhanced by the "rustic" stool which stood in the landing. The stool had a further benefit in that it was an obvious souvenir of a fashionable Spanish holiday.

CONCLUSION

Golden Homes has provided a very rich source for this exploration. It is particularly interesting because it covers both the Interiors and Styles that can be aspired to by middle-class, who made up the majority of its readership, and also gives us a sense of the actual interiors owned by these middle-classes. This makes it a more real way of examining the interiors of a period rather than simply focusing on purely aspirational periodicals.

One other interesting aspect of Golden Homes is its dictatorial voice within some of the text. It uses direct command words like, "buy", "choose" and "put". When advising on particular interior styles, it is saying that in order to achieve this "look" totally, you must adhere to the given instructions. Take a piece on achieving Victorian Styles as an example.

Start with a brown geometrically patterned carpet..... Add plain white or beige curtains..... choose loose covers in a brown fabric with a small pattern.... Now add lots of cushions in as many different brown-patterned fabrics as you can collect..... Cover round occasional tables with long patchwork or plain cloths, and add popular 19th Century knick-knacks in the form of stuffed birds or artificial flowers under a glass dome, and an aspidistra in a large pot. (Ref. p 2633, Vol. 7, Part 95)

While Golden Homes had a dictatorial approach very often, most people who read it probably did not take this strict advice, but used it as a source of ideas for their own needs and wants.

It is clear throughout the Study how ideas were generated by Golden Homes, by the examples given. During the 1970's the Subscriber waited with eager anticipation for the weekly arrival of her Interior magazine, Golden Homes, to see the week's new ideas and additions to the home. As this was the only Interior magazine that the woman of the house subscribed to, it proves that this Case Study No. 34 Auburn Road was influenced by Golden Homes.

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