

Iqra Bhatti

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Golden Harvest

The design object I chose to write about is Golden Harvest. It was designed by Althea McNish. She was recognized internationally as an artist through her works. Golden Harvest, one of her most important works, helped to establish her as one of the most under-appreciated pioneers of 20th-century textile design. “To create her painterly style, she developed new techniques for screen printing that set her apart from her contemporaries.” (Randall). The fact that McNish's parents supported her decision to study instead at the London College of Printing and Graphic Arts is so impressive. McNish's story calls to mind the idea that Design is the process of planning the form or structure of something before it is manufactured. Parents are incredibly important in our lives. In her essay The Glow of Althea McNish, Kimberly Randall states “Her hand-drawn flowers and tropical plants with colorful backgrounds were already a trademark style of her design work when she began submitting materials for publication.” (Randall). Her most

successful and iconic design, Golden Harvest, was inspired by the glowing wheat fields in Essex, England, not the tropical vegetation of Trinidad. Golden Harvest is an item of textile design. It's made as a furnishing fabric or there are a couple of ways to list it. We should be aware, though, that it's a screen print that is described in Cooper Hewitt's website that is on cotton. It's an example 57 by 49 inches. It was produced in the late 1950s and actually, another site says it was created in the early 1960s.

Bruno Munari, in *Design as Art*, states, "A leaf is not beautiful because it is stylish, but because it is natural." A designer tries to make an object naturally, as a tree puts forth a leaf he's not talking literally about designers and trees. It would be a very useful quote to use in this sort of design because it deals with trees, nature, and the sorts of objects that seem organic. The quotation is relevant to this reading since this reading describes the drawing as natural and demonstrates its characteristics as trees. Another quotation from Bruno Munari, from *Design as Art*: is "The functions of art have in the past been given a formal importance which has served it from our daily life." he points out Historically significant art can tell us about life hundreds of years ago. Our understanding of the culture that produced a work of art is largely based on its symbolism, colors, and materials. Additionally, on page 26 *Design as art*, the designer discusses how artists learn what they should be doing in art school. Since life changes so quickly during these times, students must have that mentality their entire lives. McNish's also spent more than seven years studying in London, where she completed her post-graduate studies at the Royal College of Art in her final year of study, where she decided to specialize in textile design.

The author of "Who we are" states that "Engineers with art and artists with technology" The artists imagined a future for art where it will be stronger and more effective than what we can imagine in our minds. In their view, technology plays a significant role in shaping the future of art and everyone. Althea also expressed interest in "buildings, colors, and designs" at Long, but she planned to study architecture. Aleksandr Rodchenko also explains that instead of being self-expressional, he wants art to have a greater social purpose. That art, as well as your artistic ability, must be employed for the benefit of society rather than for personal gain. Even now, design is used to help society and other people. Despite her strong connection to Trinidad, Althea McNish's most iconic and successful design is based on the glowing wheat fields of Essex, England, rather than the lush tropical vegetation of her native country. The author talks about the importance of adapting to a changing world in the readings. The author also believes that a past rejection hinders the growth and adaptability of future generations due to its influence over past generations.

In the article "Course Of General Linguistics", the plants become signs and signifiers. Designers say language elements are like paintbrushes in the hands of painters, and they are the best creative tools. Different language elements are used by designers, as well as combining them with other elements to create a more diverse work. Althea McNish's imagery is weed stocks in that she depicts it in this drawing piece but the golden harvest is a weed in that it also depicts a golden harvest. There are some mysterious signs there, and it's powerful since they are referencing the reality of the situation, but they are also conceptualizing her personal life in a way. Rather than following the pop and op art influences so prevalent in Pop Art, McNish deliberately chose to focus on the vibrant colors and plants of Trinidad.

"The Theory and Organization of the Bauhaus" by Walter Gropius discusses how artists use light, shading, color, and other elements to express themselves. This article seems very relevant. A very relevant point that the author discusses from pages 311 through 314 is the "organic life" of design. The work of Althea McNish is an excellent example of how artists "give form to space" or how virtual space can take on a physical form through artistic expression, on page 311. Also, Althea McNish's design work evolved into her signature style of hand-drawn flowers and tropical plants against a backdrop of vibrant, bold colors as she graduated in the late 1950s. Interestingly, Althea McNish's most iconic and successful design, Golden Harvest, was not inspired by the lush vegetation of Trinidad but rather by the glowing wheat fields of Essex, England.

Work cites:

<https://www.cooperhewitt.org/2022/02/22/althea-mcnish/>

Bruno Munari, Design as Art,

Who We Are, by Rodchenko et al.

Walter Gropius, Bauhaus,

Course Of General Linguistics