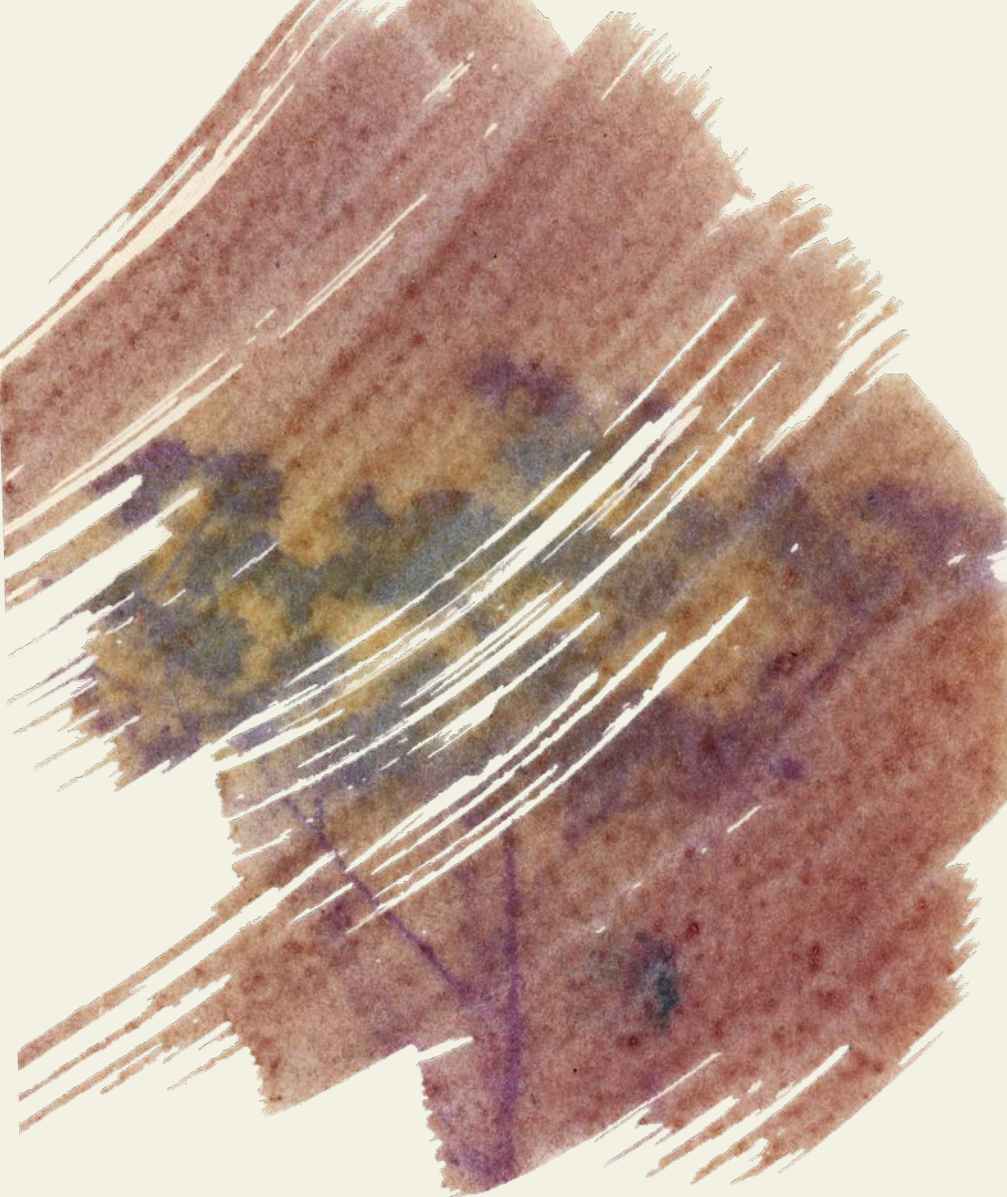
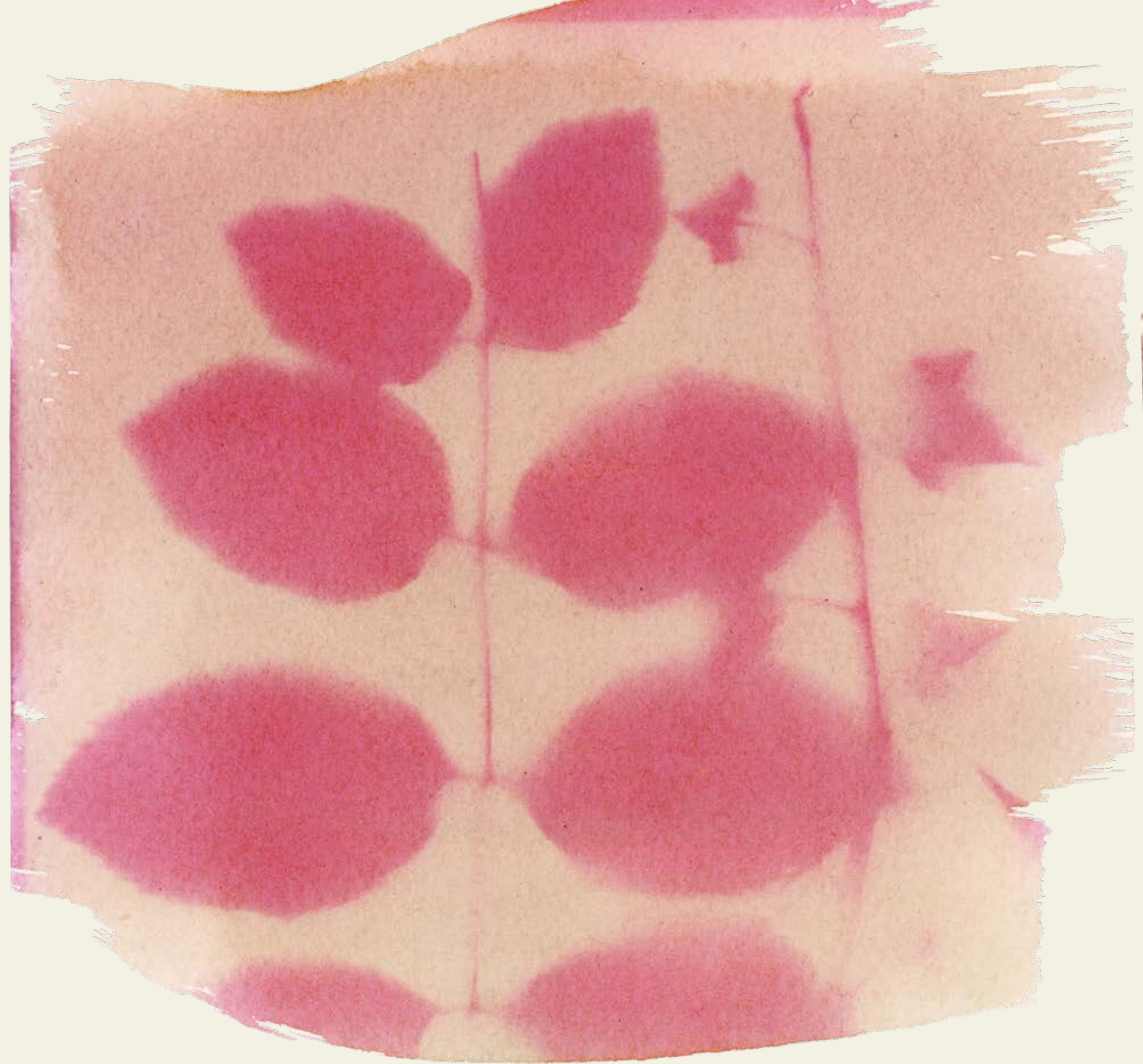




HARVEST is a free programme organised by Cat Rossi, Charles Holland and Steffi Klenz from UCA Canterbury School of Architecture, Art and Design. Timed to celebrate the end of the Folkestone Triennial 2025 and the changing seasons, it looks at the reconnection with growing and harvesting materials, with resources and seasonality, and with the earth amongst architects, artists, and designers. What do we gather, collect, and give thanks for today? The programme includes a salon conversation and artworks tour scheduled for Harvest Sunday (5th October 2025), and a poster series.

How to Make a Red Flag
By Freddie Yauner

Red flags are a general warning that things are not OK. They are flown at beaches to warn of poor water quality, by the military to signal the use of live ammunition, waved to stop car races after a big crash or for union strikes protesting at work conditions. They are also increasingly used in the digital realm to flag inappropriate online behaviour or language that hints at unfolding problems.

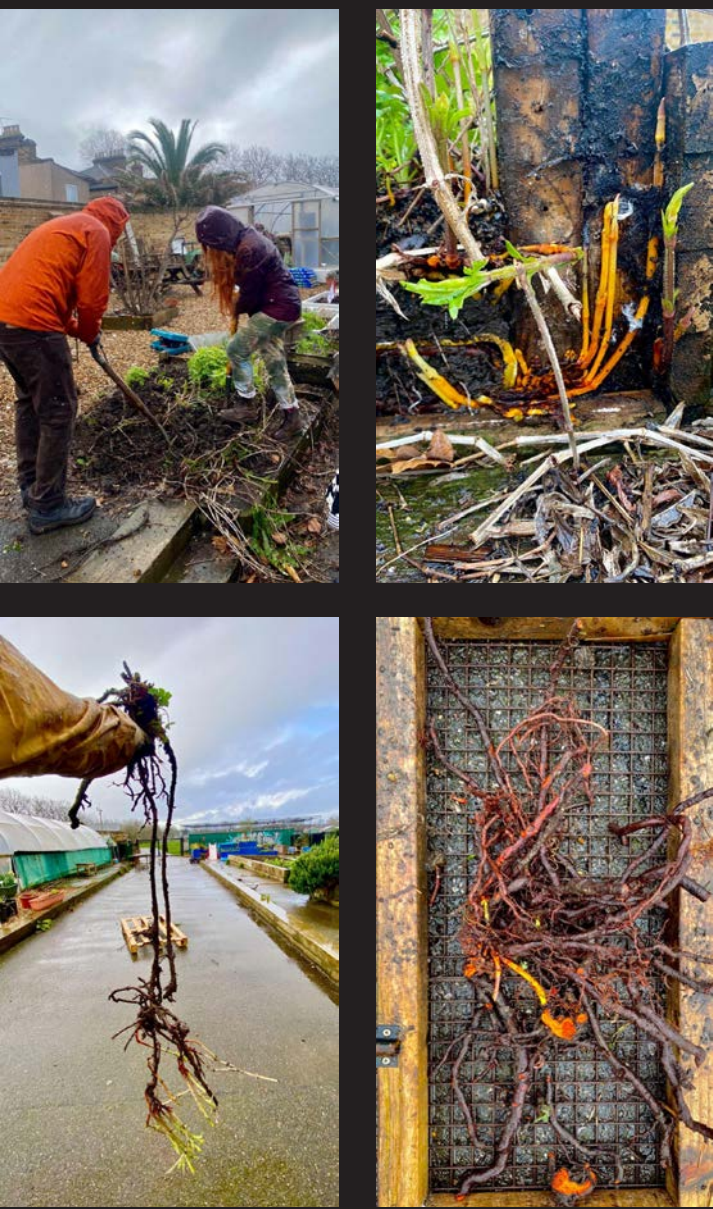
My interest in red flags came from thinking about William Morris, the nineteenth century Arts and Crafts movement polymath. Morris was more than his highly decorative, floral patterns that seem to be everywhere at the moment; he was a social reformer and forerunner of the modern green movement. Through his writing and activism he presented an alternative vision of how we might live. Morris was a socialist and natural dye obsessive and would often give talks with a madder dyed red flag by his side. For Morris, working with natural and grown materials such as the madder plant was part of his interest in a more environmental and ethical way of working - it was a response against chemical and machine production. It is also, as I've discovered, a necessarily slower, meditative, and less consistent way of working, that involves constant attention and a willingness to embrace variation and chance - skills and qualities quite different to your average art or product design project.

Long interested in questions of politics and production in design, I made my first red flag in 2024. I did so in collaboration with local communities in East London, using silk dyed with madder root and flown at the William Morris Gallery in Walthamstow. In 2025 I made a monumental red flag that flew across the central London skyline at Somerset House for three months, emblazoned with the message SOS (Save Our Soil). I have developed this into an ongoing red flag making project, where I have been talking to both the public and climate researchers, and encouraging them to record their own red flags on a simple worksheet I share. This on-going list of human made issues of our time - what many might refer to as a poly-crisis - represents a collection of red flags, 'bunting' if you like, which is the collective noun for flags. The idea of 'bunting' with its connotations of birthday parties or village fetes, is at odds with the devastating list of red flags I have harvested from the public - but creates a humorous and absurd way into the many issues we face.

Things are not OK. We need more warning signs from the people to power holders. Here is how to harvest colour from the earth, advocate for change today and make your own madder dyed red flag.

1. Find a patch of Madder plant (*Rubia tinctorum*) and harvest its roots.

The madder plant is fairly easy to grow - but not that common in the UK - it's the roots that hold the colour. I was lucky enough to have access to the diminutive but wonderful dye garden at Leyton Boundary Community Gardens in London. If you don't have access to mature madder plants near you there are two options - a) plant madder seed and wait 3 years for mature roots (yes, working with plants can be a slow process) or b) order madder root from the internet.



2. Prepare your roots for the dye bath.

You get stronger reds if you dry your roots and use it the following year (no shortcuts here). But I love seeing the fresh root oxidise as you snap it - magically changing from bright turmeric yellow to deep orangey red before your eyes.

I first cut the roots down, then whizz them up into a pulp (in the family smoothie maker, much to my kids' annoyance!). This pulp is then tied into squares of fabric to make individual 'bouquet garni' that are popped into the dye bath (I use a large saucepan).



3. Bring the dye bath up to temperature and dye your material.

I was taught to dye with madder by the late Susan Dye (yes that was her name and she wore it wonderfully), a renowned master of natural dyes. The key elements, as I have come to understand them, are a) make sure your fabric is scoured and mordanted - this exposes the fibres of the material so that it will take the dye b) ensure your water is adequately alkaline, add chalk if needed c) bring the bath up to temperature very slowly d) once the bath is at 80 degrees or so, keep the bath at that temperature with your fabric in for 1-2 hours (if it goes above boiling the colour will turn muddy) e) move the fabric around while in the bath to get even colour d) remove fabric, rinse and dry.

Changing any of these elements, from temperature through to quantity of root and especially the amount of time the fabric is in the dye bath, will give you different shades from bright orange, through traditional madder rose and into deeper medieval reds. The more I've worked with madder root and that deliberate connection with the soil and slow cycles of perennial harvest the more comfortable I have become with the variation of colour. Afterall a red flag in the contemporary context isn't always red...



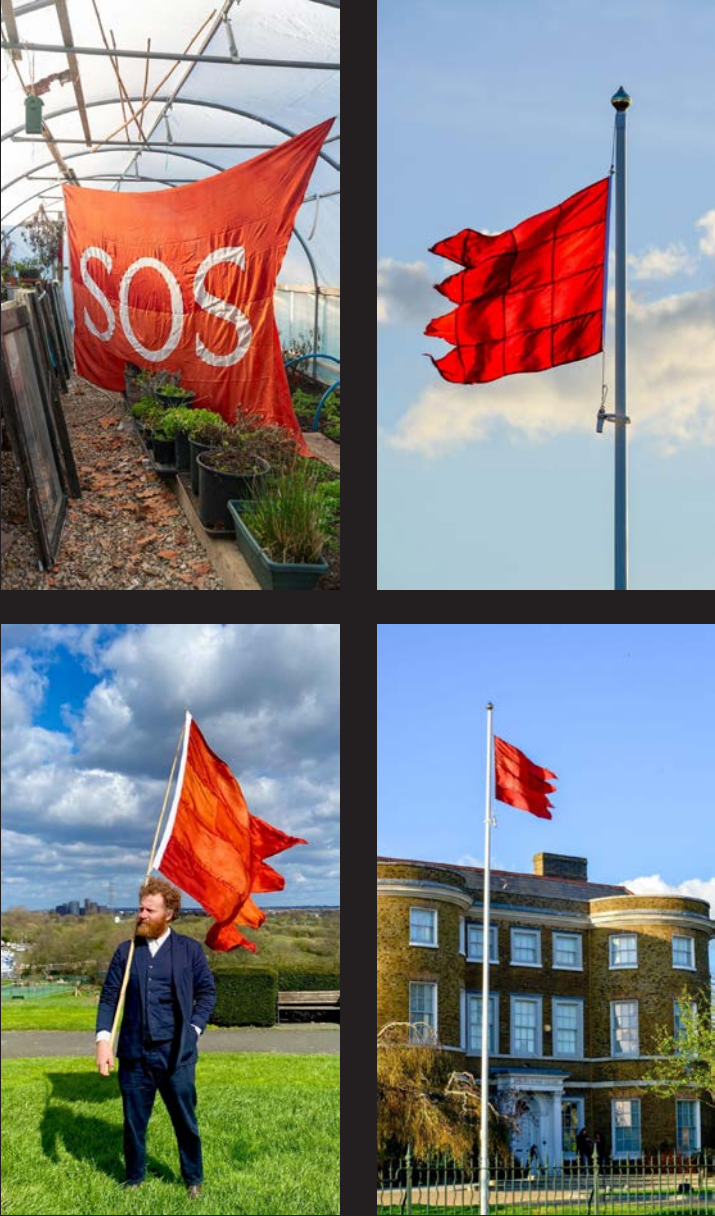
4. Sew your flag.

Due to my obsession with William Morris I like the romantic notion of a medieval shaped flag, the sort of thing you can imagine a knight or bard carrying in a tapestry! But why not experiment, think about where and how it will be flown and add appropriate toggles, fixings and rope.



5. Fly your flag somewhere prominent.

It might be your bedroom window, a lamppost or on the top of a public building. This is your flag and it carries the message of what your own personal 'red flag' is.



If you don't have the time or energy to dive into the joys and nuances of natural dying - but love the idea of flying a red flag then go for it. Cut up a pillow case or buy a ready made flag - we need your voice and your flag as much as we need to re-think the ways we make.

Antho/Opology This newly created poster uses locally foraged flora to explore the deep-rooted connection between place and plant through the anthotype process; a form of camera-less photography. A plant-based emulsion is created, applied to paper, and exposed to sunlight, with objects placed on top to create a print where the sun bleaches out the exposed areas, leaving the protected areas in colour. The images shown here are created with spinach, beetroot and locally foraged cherries. This creates a silhouetted shape surrounded by colour from the foraged materials from Folkestone and the Kent coast, combining the photographic image and the material together. This piece goes beyond simply mapping local flora; it explores the sensory and symbolic knowledge deeply ingrained in local earth and the things that grow there. It invites viewers to perceive natural materials not merely as pigments, but as carriers of place, narrative, and identity.

Katie Jolin is an artist based in Kent whose work explores alternative analogue photography techniques, including RA4 colour reversal, paper negatives, and chemigrams. Her practice is driven by a deep fascination with the tangible, alchemical qualities of these chemical processes, and she fully embraces the unpredictability and nuance inherent in their experimentation.

Rob Roach is a mixed media practitioner and graphic designer based in Kent. Rob's work explores themes of accessibility and inclusion, using layered materials and bold visual language to break down barriers between art and audience.

Freddie Yauner is a London-based artist who explores how the human drive for continual growth has impacted people and planet.