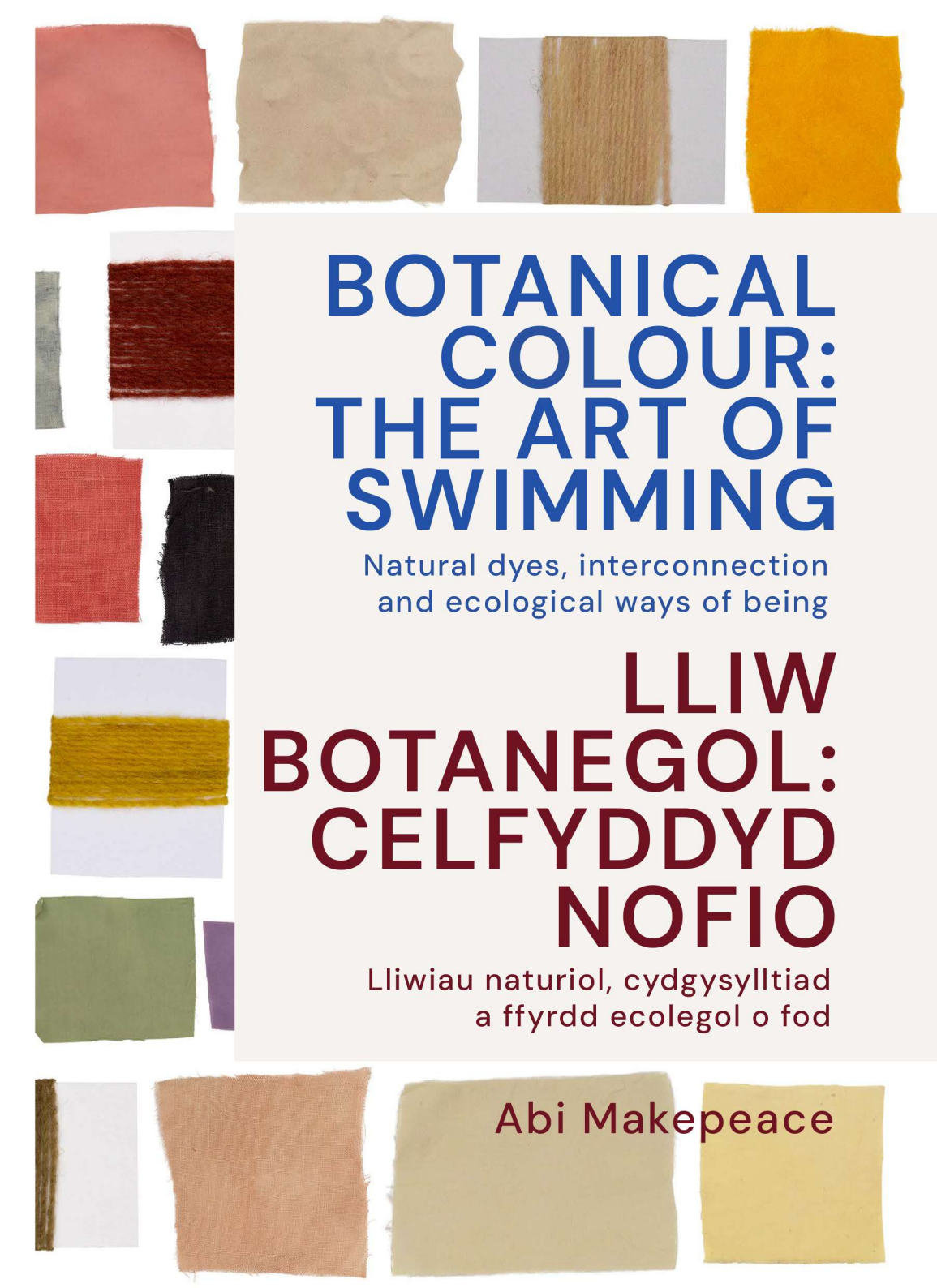




BOTANICAL COLOUR: THE ART OF SWIMMING

Natural dyes, interconnection
and ecological ways of being

LLIW BOTANEGOL: CELFYDDYD NOFIO

Lliwiau naturiol, cydgysylltiad
a ffyrdd ecolegol o fod

Abi Makepeace

This printed publication is designed to be experienced alongside an accompanying audio essay and soundscape. As you move through the pages, listen to the audio at the same time and let the voices, music and images unfold together.

Best experienced with headphones in a quiet space. To access the audio essay, scan the QR code or visit: www.peoplescollection.wales/collections/3023706

Mae'r cyhoeddiad printiedig hwn wedi'i gynllunio i gael ei brofi ochr yn ochr â thraethawd sain a sainlun.

Wrth i chi symud drwy'r tudalennau, gwrandewch ar y sain ar yr un pryd a gadewch i'r lleisiau, y gerddoriaeth a'r delweddau ddatblygu gyda'i gilydd.

Argymhellir gwrandeo gyda chlustffonau mewn lle tawel. I gael mynediad i'r traethawd sain, sganiwch y cod QR neu ewch i: www.peoplescollection.wales/collections/3023706



CYFLWYNIAD INTRODUCTION



Margaret and David Redpath, Wallis Woollen Mill in Ambleston, Pembrokeshire
Margaret a David Redpath, Melin Wlân Wallis yn Ambleston, Sir Benfro

And to David and Margaret Redpath it's not just a family home but a hive of cottage industry too. Joan Webb tells how they brought an old woollen mill back to life



le of the tiny hamlets
of wild Wallis moor

mill going into decline, and hoping to persuade them to take it on. Gradually,

[illegible]

Then, the owner of the mill's had dinner in the girl's room when he heard some they had walked for two old back. When had dinner waiting for show the cold started up again.

"We were delighted to see her," David. "She gave us the boost of confidence we needed to get production the ground."

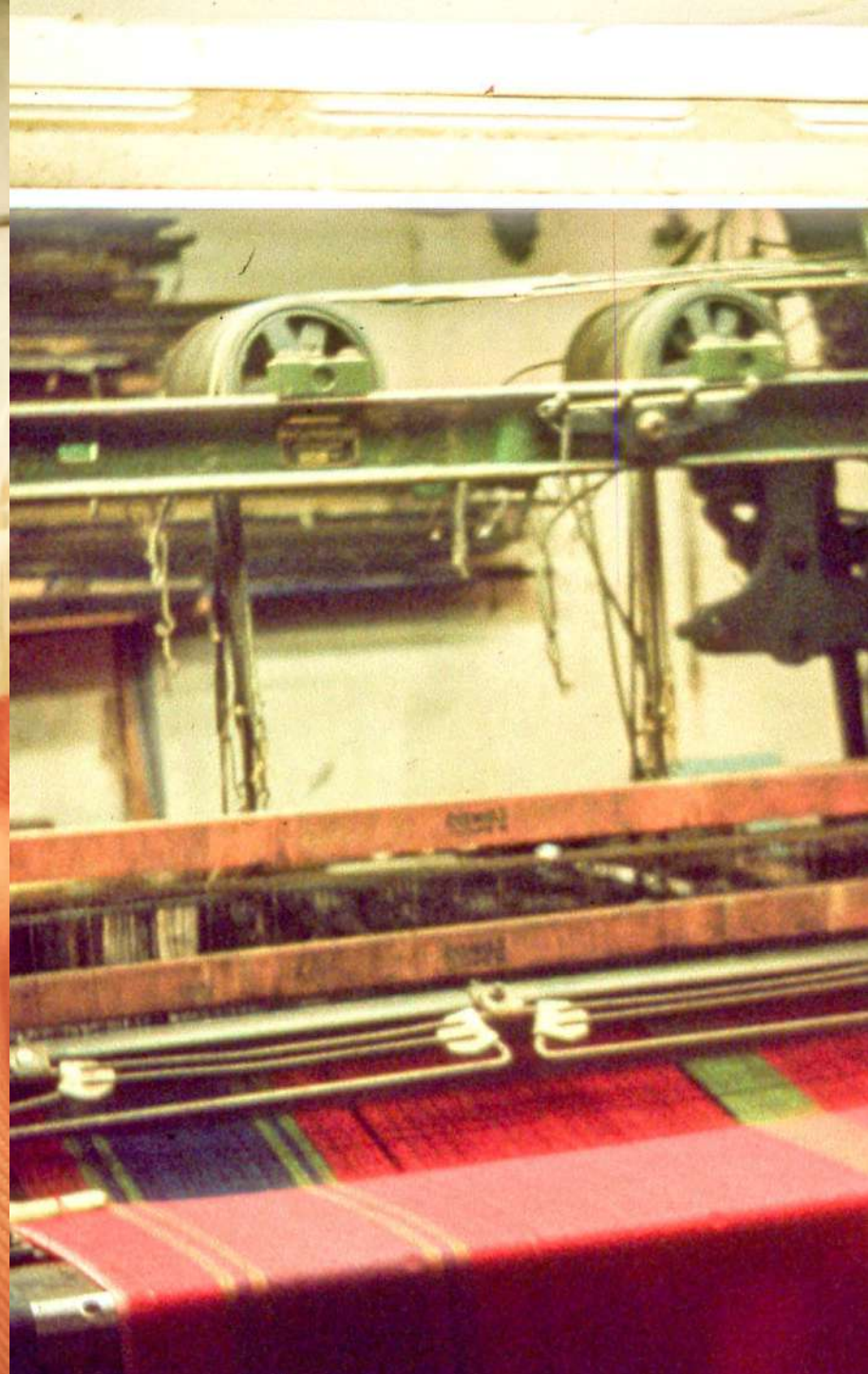
They soon found they needed a people on the spot, in spite of putting sewing out to women at home. So took on a skilled local lady and her down to Bristol to train as instructor. When she came back taught a couple of local girls (I've never seen a sewing machine before) how to make up garments from the woven in the Redpaths' own back-

Margaret has always been interested in colour and design—now she combines the job of being the family textile designer and colourist with running a showroom attached to the mill, acting as a sales rep by touring sales all over the country with samples.

Like several of the staff, she is on a training course at technical college and now has the kind of confidence about colour, for instance, that she can argue authoritatively with Yorkshire dyers and send back material that she thinks is off key.

'I get my inspiration from the real colours around me—the sea, heather and grasses,' she says. 'I think the best way to convey what I want is to send the actual object that inspires me—pebbles washed with soft Pembrokeshire colours, a lily cup petal, or a colour concocted from the children's paintbox.'

She pointed to a great mass of



Carol winding embroidery wool in the winding room, Wallis Woollen Mill. 1995.
Carol yn dirwyn gwlân brodwaith yn yr ystafell ddirwyn, Melin Wlân Wallis. 1995

we gathered 'Dye' plants and took them to her 'booth'. There we lit the fire in the old Victorian grate and I began to learn the art of extracting colour from plants and imparting it onto wool & cloth. She left me to collect & experiment. At intervals I was summoned for homemade soup or a freshly made sponge. In the evening after supper shared round the kitchen table in her comfortable kitchen we'd retire to the log-fired living room and have long and deep discussions on spiritual matters and the meaning of life.



Marjorie was a Methodist lay preacher and had a deep & personal faith. I had been brought up as a Methodist but had been a Quaker for the last 30 years. We had a great deal to share.

And so the weekend continued and I returned home refreshed & recharged in all senses and with a new sense of direction.

All the successes and ^{many} adventures we've had with our Natural Dyeing stem from that one weekend, many years ago, spent with a kind, loving, sensitive and generous lady (teacher)

She has enriched all our lives

Margaret



Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025
Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025.



Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025
Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025.

colour	dye
pink	
red	cochineal, madder
blue	indigo
yellow	weld
seabury	
green	weld plus indigo
purple	cochineal or madder plus indigo
orange	weld



LLIW
COLOUR



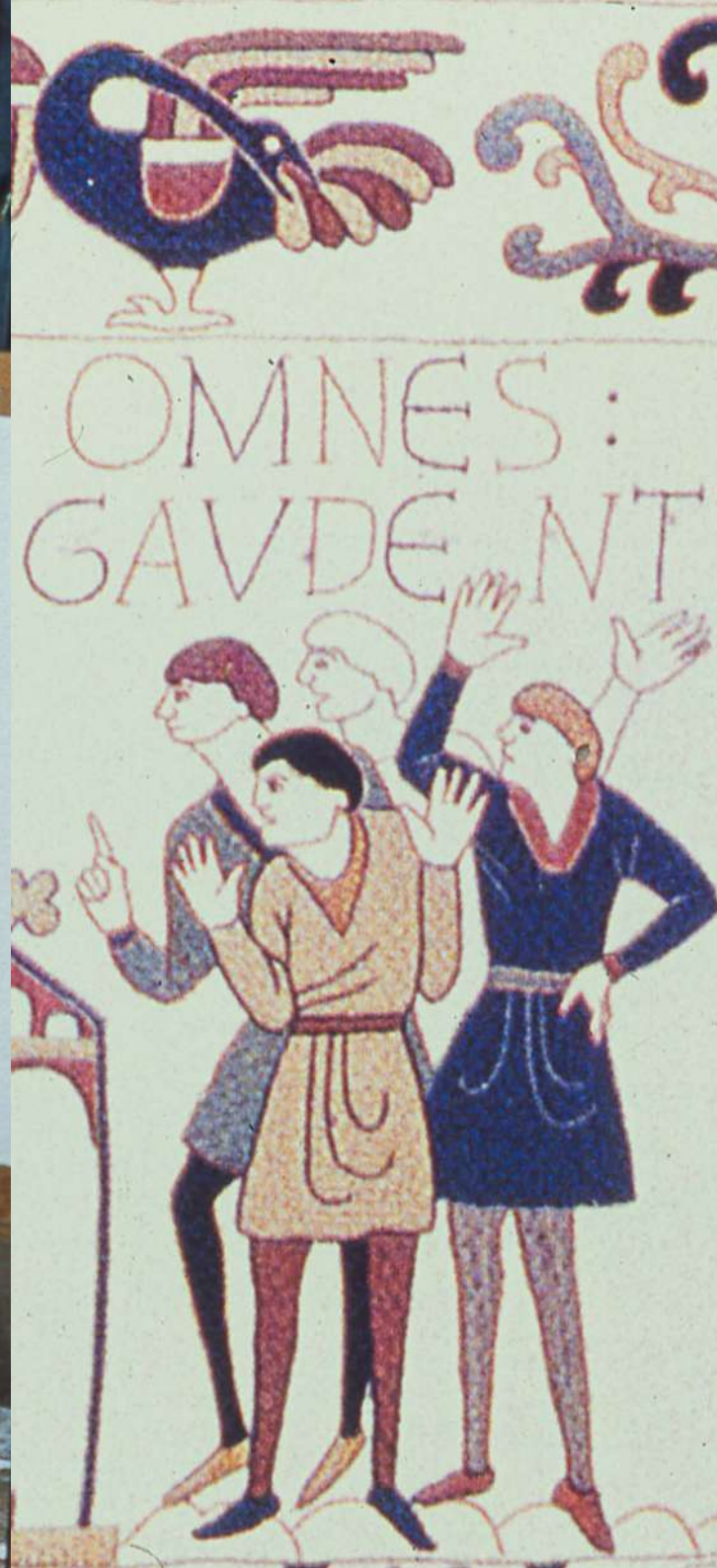
Elizabeth Haines with Marjorie Haines' natural dye swatch book.
 Right page: Elizabeth Haines in her studio, Maenclochog, Pembrokeshire

Elizabeth Haines gyda llyfr samplau llifynnau naturiol Marjorie Haines
 Tudalen dde: Elizabeth Haines yn ei stiwdio, Maenclochog, Sir Benfro.



Yarn for Odyssey (BBC): weld and logwood. September 1996.

Edafedd ar gyfer Odyssey (BBC): weld a logwood. Medi 1996.



8 *The Art of Dying.*

and then rince it in River Water, and you will have a beautiful Red.

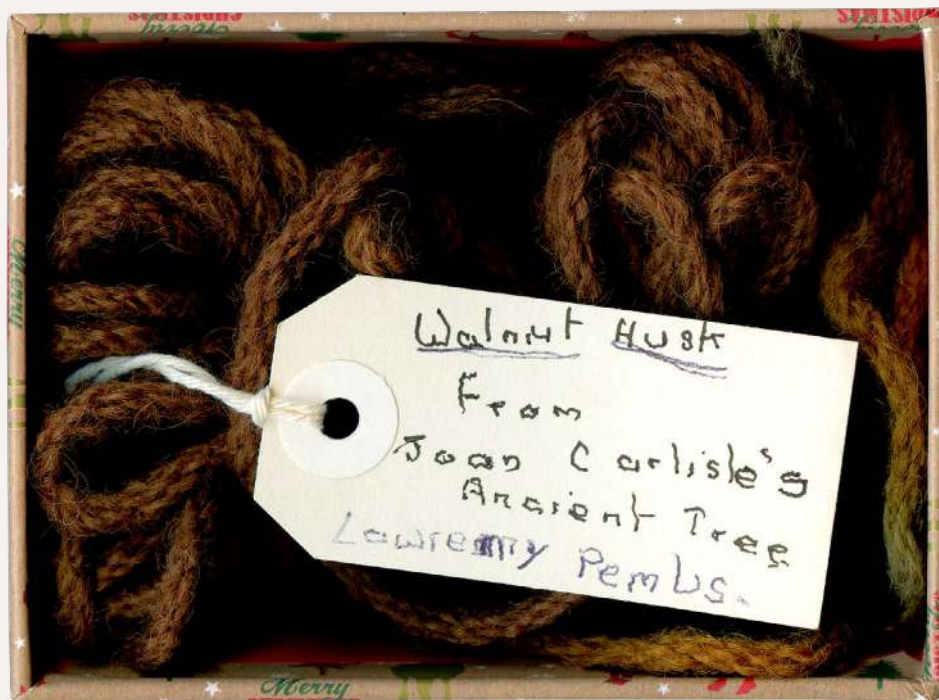
Madder-Red.

The Preparatory Liquor made as for the Crimson.

PUt half a Pound of Madder into the quantity of a Pail of River Water, boil it a full Hour, and take particular Care that it doth not boil over; decant it into a Fat, adding half an Ounce of Turmeric, and stirring it about with the Silk; when it is cold put in the Silk, and when you take them out, rince them very well and beat them upon the Block; then take half a Pound of good Brasil Wood, and boil in about a Pail full of the Preparatory Liquor, a full half Hour, then pour it off into a Fat, into which put the Silk, and after cleanse or scour it as with Sope, then rince it in River Water, &c. according to Art.

Another Madder Red.

CLean the Kettle very well and put into it clean Rain-water, and the Silk being first Allowed and prepared as above, to every Pound of Silk, take one Pound of Madder, four Ounces of Galls, and put them with the Silk into the Suds, not suffering it to boil; and after it hath remained half an Hour in the mentioned Liquor, rince it, beat it and hang it upon the Sticks; then rince it in a Tub of cold Water with a few



Walnut-dyed yarn sample from Margaret Redpath's archive. Labelled "Walnut husks from Joan Carlisle's ancient tree, Lawrenny". Date recorded as October 1922.

Right page: Joan Carlisle with walnut tree, Lawrenny, Pembrokeshire. 2026



Sampl o edafedd wedi'i liwio â chnau Ffrengig o archif Margaret Redpath. Wedi'i labelu: "Walnut husks from Joan Carlisle's ancient tree, Lawrenny". Cofnodwyd y dyddiad fel Hydref 1922.

Tudalen dde: Joan Carlisle gyda choeden cnau Ffrengig, Lawrenni, Sir Benfro 2026.

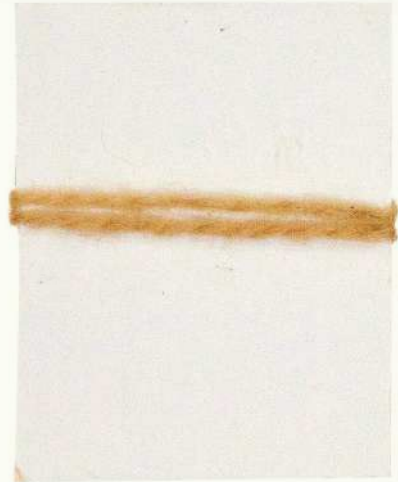


Willow

In 1838 chemists identified salicylic acid in the bark of White Willow. After many years it was synthesised as acetylsalicylic acid, now known as aspirin



Onion



Held in high esteem by Galen and Hippocrates
antibiotic, expectorant,
anti-inflammatory, diuretic.



Bright water

haloed, a dandelion clock
she leans back
lets pink granite hold her,
the warmth of worn madder

light shifting like
lace in her hands; says
the colours, the colours –
how the weather comes in –

the indigo water,
improbable hills
the warp of bog myrtle,
the weft of the heather

and colour is rapture
I picked up this pebble
and colour is rapture
all streaked with green marble

and colour is rapture
she says, weld

gives a pure bright yellow, likes disturbed soil
someone called us once, said there were
oceans of it, beside the new road;
well, we jumped up, hired a van, cut swathes of it –

nobody stopped us –

we were new to dyeing then;
wondered if we'd got the wrong plant, but when
I washed my hands
the water ran yellow

and I knew –

Poem by Hana Wilde, Margaret and David's granddaughter.





ALCEMI AC
ARLOESI
ALCHEMY
AND
INNOVATION



David Redpath operating a skein winder.
David Redpath yn gweithredu peiriant dirwyn sgeiniau.







make peace

RECIPE CARD

SHADE 50

DATE 21/8/25

BATCH 1

PROJECT Redpath Botanical dyes			MATERIAL SUPPLIER Monksore wool M+M	
MORDANT Protein - alum Cellulose - oak gall tannin talcum			MATERIAL TYPE wool cotton silk linen	
INGREDIENT			WT. OF BATCH	47g
mint flowers.	% 51	WT 26g	METHOD Hot dye bath extraction	

INSTRUCTIONS

TIME	OPERATION
11.00	Add mat to 80° water
12.00	Drained Vat
12.10	Added fabric to vat
13.30	took fabric out

NOTES

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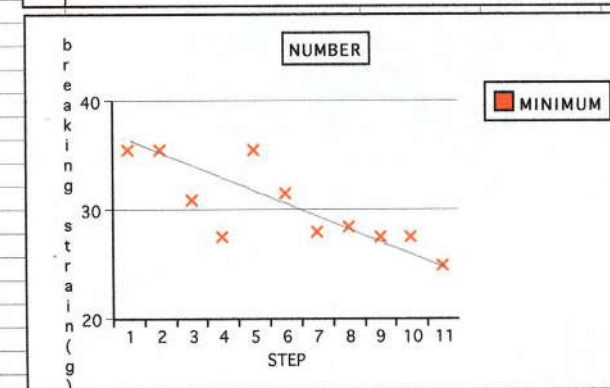
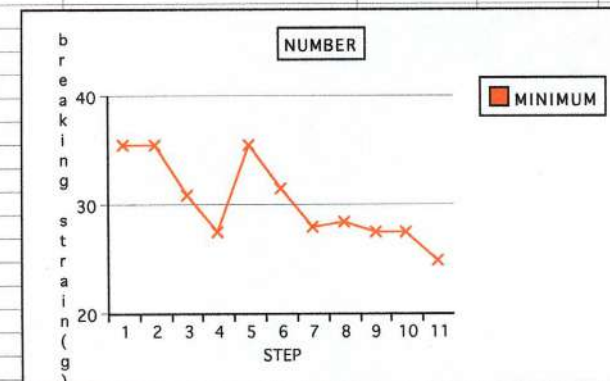
Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025
Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025.



David Redpath in a field of *Polygonum tinctorium* (indigo), Pembrokeshire. 18 August 1989.
David Redpath mewn cae o *Polygonum tinctorium* (indigo), Sir Benfro. 18 Awst 1989.

Indigo Exp 14/3/99

	A	B	C	D	E
1	STEP	ACTION	MEAN	NUMBER	MINIMUM
2	A	untreated	39.9	1	35.5
3	B	scoured	43.4	2	35.5
4	C	indigo first dip	37.8	3	31
5	D	indigo second dip	35.3	4	27.5
6	E	indigo third dip	40.6	5	35.5
7	F	indigo fourth dip	37.8	6	31.5
8	G	indigo fifth dip	34.5	7	28
9	H	indigo sixth dip	36.5	8	28.5
10	I	vinegar rinse	38	9	27.5
11	J	soap wash	34.4	10	27.5
12	K	Comfort rinse	34.7	11	25



Wool strength testing graph by John Rattenbury. 1999
Graff profi cryfder gwlân gan John Rattenbury. 1999.

They went to sea in a sieve they did,
In a sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day
In a sieve they went to sea!
And when the sieve turned round and round
And everyone cried "You'll all be drowned!"
They called aloud,
'Our Sieve ain't big, But we don't care a button!
We don't care a fig!
In a sieve we'll go to sea!"
Far and few, far and few,
O'er the lands where the Jumbies live;
Their heads are green and their hands are blue
And they went to sea in a sieve

Edward Lear,
The Jumbies, 1872



'UN I GYD'
'ALL ONE'





Reverend Andrew Johnson in Pencoed Community Garden, Lawrenny. 2025.
Y Parchedig Andrew Johnson yng Ngardd Gymunedol Pencoed, Lawrenni. 2025.



Detail of naturally dyed quilt, Iowa.
Manyllyn o gwilt wedi'i liwio'n naturiol, Iowa.



Cope for St Michael at the North Gate, Oxford. 1992. Cloth and yarn dyed by Margaret and David Redpath
Côp ar gyfer St Michael at the North Gate, Rhydychen. 1992. Brethyn ac edafedd wedi'u lliwio gan Margaret a David Redpath.

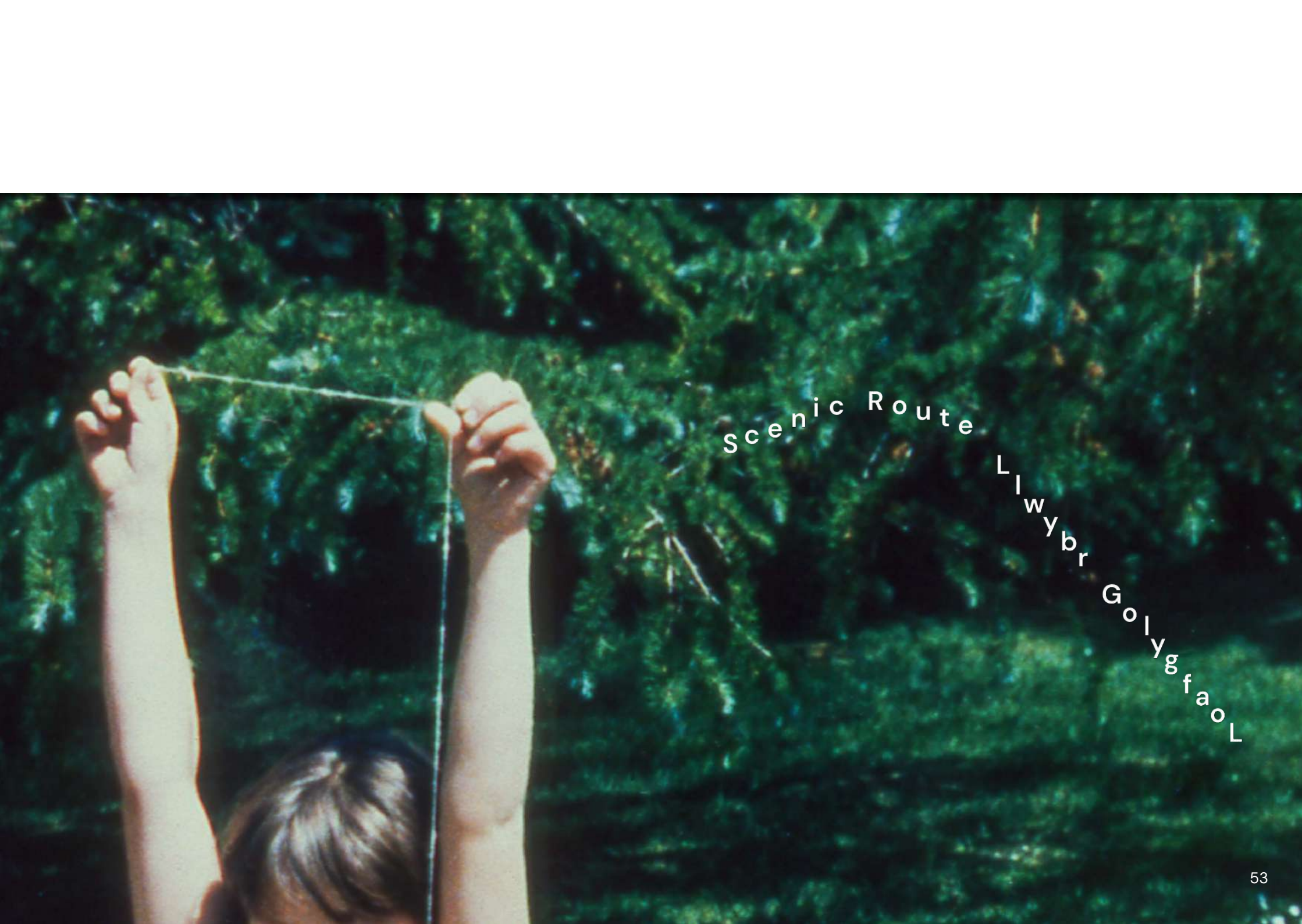




*Volunteers creating woven textile sculpture from naturally dyed cotton cordage.
Botanical Colour: The Redpath Way, 2025. Workshop facilitated by Daisy Buckle.*

*Gwifoddolwyr yn creu cerflun tecstilau gwehyddu o gordyn cotwm wedi'i liwio'n naturiol.
Botanical Colour: Ffordd y Redpaths, 2025. Gweithdy dan arweiniad Daisy Buckle.*



A photograph of a person's arms and hands holding a thin, light-colored string taut against a dense, green, textured background. The person's head is visible at the bottom left. Overlaid on the right side of the image is the text 'Scenic Route' in a white, sans-serif font, followed by 'Llwybr Golygfaol' in a similar font, arranged in a curved path.

Scenic Route

Llwybr

Golygfaol



Foraging Card

Plant Name, Material:

leaves, barks, roots, flowers, berries

Reed Plumes

Purple flowering shoots of flowers.



Dye Shade:

Vibrant Green

119 & 120

Date Harvested:

27/8/25

Location: Stackpole Estate Lily Ponds

Additional notes, story:

The heritage lily ponds are being choked up by reed beds due to the silt run off from surrounding land. The National Trust attempted to clear the lakes of the reeds 15 years ago but have not got the resources to repeat this. The reeds flower end of Aug to Sept. These were the early flowering when they were still purple

www.makepeacestudio.com





Crotle (Parmelia) (or CROTAL)

Gathered off the rocks one evenings. Only the pieces that were already lifting from the rocks & would have been blown away by the wind were collected.

Next day a peat fire was lit under the iron cauldron. (Smaller version of the one we had at the mill). Pot was balanced on four large stones. Firelighters poked inbetween the gaps, followed by sticks, followed by peat & then lit. Needed constant attention & stoking (all morning) // Smaller stones put in bottom of pot to prevent wood from coming into contact with base. Layer of crotle, layer of Slesce & so on, up to the top ($\frac{3}{4}$) ending with layer of crotle.



COVER CLAWR : Volunteer-dyed swatches from locally foraged plants and species grown in the community dye garden, Pembrokeshire, 2025–26. Recipes available at redpathcolour.com Samplau wedi'u lliwio gan wirfoddolwyr gan ddefnyddio planhigion a gasglwyd yn lleol a rhywogaethau a dyfwyd yn yr ardd liwio gymunedol, Sir Benfro, 2025–26. Ryseitiau ar gael yn redpathcolour.com

02. Margaret and David Redpath outside Wallis Woollen Mill holding weld and weld-dyed yarn. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. Margaret a David Redpath y tu allan i Felin Wlân Wallis yn dal weld a sgein o edafedd wedi'i liwio â weld. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

03. Wallis Woollen Mill. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. Melin Wlân Wallis. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

04. Margaret and David Redpath with family at Wallis Woollen Mill. Living Magazine, 1972. Redpath Family Archive. Digital copy: People's Collection Wales. Margaret a David Redpath gyda'u teulu ym Melin Wlân Wallis. Living Magazine, 1972. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

05. Weld-dyed cloth drying for Canterbury Museum Roman display. 1993. Redpath Family Archive. Digital copy: People's Collection Wales. Brethyn wedi'i liwio â weld yn sychu ar gyfer arddangosfa Rufeinig Amgueddfa Caergaint. 1993. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

06. Carol winding embroidery wool in the winding room, Wallis Woollen Mill. 1995. Redpath Family Archive. Digital copy: People's Collection Wales. Carol yn dirwyn gwlân brodwaith yn yr ystafell ddirwyn, Melin Wlân Wallis. 1995. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

07. Loom, Wallis Woollen Mill. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. Gwehyddu (loom), Melin Wlân Wallis. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

08 & 09. Polaroids of Margaret and David Redpath working in the dye house, and naturally dyed yarns. Date unknown. Handwritten text by Margaret Redpath recalling Marjorie Haines. Redpath Family Archive. Digital copy: People's Collection Wales. Polaroidau o Margaret a David Redpath yn gweithio yn y tŷ lliwio, ac edafedd wedi'u lliwio'n naturiol. Dyddiad anhysbys. Testun llawysgrif gan Margaret Redpath yn cofio Marjorie Haines. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

10. Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025. Photograph: Chloe Saleh. Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025. Ffotograff: Chloe Saleh.

11, 12 & 13. Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025. Photograph: Chloe Saleh. Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025. Ffotograff: Chloe Saleh.

14. John Rattenbury natural dye journal notes, 1999. Nodiadau dyddiadur llifynnau naturiol gan John Rattenbury, 1999.

15. Indigo-dyed cloth drying for Canterbury Museum Roman display. 1993. Redpath Family Archive. Digital copy: People's Collection Wales. Brethyn wedi'i liwio ag indigo yn sychu ar gyfer arddangosfa Rufeinig Amgueddfa Caergaint. 1993. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

16. Elizabeth Haines with Marjorie Haines' natural dye swatch book. Botanical Colour: The Redpath Way, 2025. Photograph: Abi Makepeace. Elizabeth Haines gyda llyfr samplau llifynnau naturiol Marjorie Haines. Botanical Colour: Ffordd y Redpaths, 2025. Ffotograff: Abi Makepeace.

17. Elizabeth Haines in her studio, Maenclochog, Pembrokeshire. Botanical Colour: The Redpath Way, 2025. Photograph: Abi Makepeace. Elizabeth Haines yn ei stiwdio, Maenclochog, Sir Benfro. Botanical Colour: Ffordd y Redpaths, 2025. Ffotograff: Abi Makepeace.

18 & 19. Yarn for Odyssey (BBC): weld and logwood. September 1996. Redpath Family Archive. Digital copy: People's Collection Wales. Edafedd ar gyfer Odyssey (BBC): weld a logwood. Medi 1996. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

20 & 21. Margaret Redpath wearing a madder-dyed cape, 1994. Bayeux Tapestry restoration project, 1997. Redpath Family Archive. Digital copy: People's Collection Wales. Madder text extract from The Whole Art of Dyeing in Two Parts, anonymous author, 1705. Margaret Redpath yn gwisgo clogyn wedi'i liwio â madder, 1994. Prosiect adfer Tapestri Bayeux, 1997. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru. Detholiad testun o fadder o The Whole Art of Dyeing in Two Parts, awdur dienw, 1705.

22. Walnut-dyed yarn sample from Margaret Redpath's archive. Labelled "Walnut husks from Joan Carlisle's ancient tree, Lawrenny". Date recorded as October 1922. Redpath Family Archive. Digital copy: People's Collection Wales. Sampl o edafedd wedi'i liwio â chnau Ffrengig o archif Margaret Redpath. Wedi'i labelu: "Walnut husks from Joan Carlisle's ancient tree, Lawrenny". Cofnodwyd y dyddiad fel Hydref 1922. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

23. Joan Carlisle with walnut tree, Lawrenny, Pembrokeshire. Botanical Colour: The Redpath Way, 2026. Photograph: Abi Makepeace. Joan Carlisle gyda choeden cnau Ffrengig, Lawrenni, Sir Benfro. Botanical Colour: Ffordd y Redpaths, 2026. Ffotograff: Abi Makepeace.

24 & 25. Plant illustration and volunteer-dyed swatches. Botanical Colour: The Redpath Way. Illustration: Aurelia Lange. Darluniad botanegol a samplau wedi'u lliwio gan wirfoddolwyr. Botanical Colour: Ffordd y Redpaths. Darlun: Aurelia Lange.

26. Bright Water. Poem by Hana Wilde, 2022. Bright Water. Cerdd gan Hana Wilde, 2022.

27. Reseda luteola (weld) self-seeded outside Wallis Woollen Mill. 2000. Redpath Family Archive. Digital copy: People's Collection Wales. Reseda luteola wedi hadu ei hun y tu allan i Felin Wlân Wallis. 2000. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.

28 & 29. *Graham Wilson in the dye house, Wallis Woollen Mill. 1995. Redpath Family Archive. Digital copy: People's Collection Wales. Graham Wilson yn y tŷ lliwio, Melin Wlân Wallis. 1995. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

30 & 31. *David Redpath operating a skein winder. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. David Redpath yn gweithredu peiriant dirwyn sgeiniau. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

32. *David Redpath mordanting cloth with alum, RCA Sainsbury. Sept 1997. Redpath Family Archive. Digital copy: People's Collection Wales. David Redpath yn mordantu brethyn ag alwm, RCA Sainsbury. Medi 1997. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

33. *Margaret Redpath preparing madder, RCA Sainsbury. Sept 1997. Redpath Family Archive. Digital copy: People's Collection Wales. Margaret Redpath yn paratoi madder, RCA Sainsbury. Medi 1997. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

34 & 35. *Preparing dye equipment. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. Paratoi offer lliwio. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

36 & 37. *Community indigo workshop with Ffion Taverner, Pencoed Community Garden, Lawrenny. Sept 2025. Photograph: Chloe Saleh. Gweithdy indigo cymunedol gyda Ffion Taverner, Gardd Gymunedol Pencoed, Lawrenni. Medi 2025. Ffotograff: Chloe Saleh.*

38. *David Redpath in a field of Polygonum tinctorium (indigo), Pembrokeshire. 18 August 1989. Redpath Family Archive. Digital copy: People's Collection Wales. David Redpath mewn cae o Polygonum tinctorium (indigo), Sir Benfro. 18 Awst 1989. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

39. *Wool strength testing graph by John Rattenbury. 1999. Graff profi cryfder gwlân gan John Rattenbury. 1999.*

40. *Opening lines from Edward Lear's The Jumblies (1872), handwritten by Aurelia Lange. Llinellau agoriadol The Jumblies (1872) gan Edward Lear, wedi'u hysgrifennu â llaw gan Aurelia Lange.*

41. *Graham Wilson indigo dyeing at Wallis Woollen Mill. 1996. Redpath Family Archive. Digital copy: People's Collection Wales. Graham Wilson yn lliwio ag indigo ym Melin Wlân Wallis. 1996. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

42 & 43. *Community felt-making, Marjorie Haines Dye Bothy, Caeraeron. 1983. Redpath Family Archive. Digital copy: People's Collection Wales. Gweithdy gwneud ffelt cymunedol, Dye Bothy Marjorie Haines, Caerfyrddin/Aberaeron (i'w gadarnhau), 1983. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

44. *Reverend Andrew Johnson following oral history interview. Botanical Colour: The Redpath Way, 2025. Photograph: Abi Makepeace. Y Parchedig Andrew Johnson yn dilyn cyfweiliad hanes llafar. Botanical Colour: Ffordd y Redpaths, 2025. Ffotograff: Abi Makepeace.*

45. *Sulphur Cosmos (Cosmos sulphureus), Pencoed Community Garden, Lawrenny. 2025. Photograph: Chloe Saleh. Cosmos sulphureus, Gardd Gymunedol Pencoed, Lawrenni. 2025. Ffotograff: Chloe Saleh.*

46. *Detail of naturally dyed quilt, Iowa. Redpath Family Archive. Digital copy: People's Collection Wales. Manyllyn o gwilt wedi'i liwio'n naturiol, Iowa. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

47. *Cope for St Michael at the North Gate, Oxford. 1992. Cloth and yarn dyed by Margaret and David Redpath. Redpath Family Archive. Digital copy: People's Collection Wales. Côp ar gyfer St Michael at the North Gate, Rhydychen. 1992. Brethyn ac edafedd wedi'u lliwio gan Margaret a David Redpath. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

48 & 49. *Tapestry weaving workshop, Bishops Stortford School. 1988. Redpath Family Archive. Digital copy: People's Collection Wales. Gweithdy gwehyddu tapestri, Ysgol Bishop's Stortford. 1988. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

50 & 51. *Volunteers creating woven textile sculpture from naturally dyed cotton cordage. Botanical Colour: The Redpath Way, 2025. Workshop facilitated by Daisy Buckle. Gwirfoddolwyr yn creu cerflun tecstilau gwehyddu o gordyn cotwm wedi'i liwio'n naturiol. Botanical Colour: Ffordd y Redpaths, 2025. Gweithdy dan arweiniad Daisy Buckle.*

52 & 53. *School workshop participant holding dyed yarn. Date unknown. Redpath Family Archive. Digital copy: People's Collection Wales. Cyfranogwr gweithdy ysgol yn dal edafedd wedi'i liwio. Dyddiad anhysbys. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

54. *Reed plume gathering. Redpath Family Archive. Digital copy: People's Collection Wales. Accompanied by volunteer foraging record, Botanical Colour: The Redpath Way, 2025. Casglu plu cyrs. Archif Teulu Redpath. Copi digidol: People's Collection Wales. Ynghyd â chofnod chwilota gan wirfoddolwr, Botanical Colour: Ffordd y Redpaths, 2025.*

55. *Reed plume-dyed linen and wool samples created by project volunteers, 2025–26. Recipes available at redpathcolour.com. Samplau lliain a gwlân wedi'u lliwio â phlu cyrs gan wirfoddolwyr y prosiect, 2025–26. Ryseitiau ar gael yn redpathcolour.com.*

56. *Weld gathering, York. 1993. Accompanied by Margaret Redpath's Harris Island residency notes, 2002. Redpath Family Archive. Digital copy: People's Collection Wales. Casglu weld, Efrog, 1993. Ynghyd â nodiadau preswyl Margaret Redpath ar Ynys Harris, 2002. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

57. *Margaret Redpath collecting crottle lichen. 1994. Redpath Family Archive. Digital copy: People's Collection Wales. Margaret Redpath yn casglu cen crottle. 1994. Archif Teulu Redpath. Copi digidol: Casgliad y Werin Cymru.*

DIOLCHIADAU CREDITS

Diolch i deulu'r Redpath am ymddiried yn yr archif a chefnogi rhannu eu hanes.

Diolch i'r holl wirfoddolwyr y mae eu hegni, eu gofal a'u hymrwymiad wedi siapio'r prosiect drwy gydol ei ddatblygiad. Cymerodd dros 65 o bobl ran.

With thanks to the Redpath family for entrusting this project with their parents' archive and supporting the sharing of their story.

With thanks to all volunteers whose energy, care and commitment shaped the project throughout. Over 65 people took part.

Project Lead

Arweinydd y Prosiect

Abi Makepeace /
Makepeace Studio CIC

Volunteer Coordinator

Cydlynnydd Gwirfoddolwyr

Daisy Buckle

Sound design & audio essays

Dylunio sain a thraethawd sain

Sam Bardsley

Sound mastering

Meistroli sain

Ulrich Janczyk
& Sam Bardsley

Publication design

Dylunio cyhoeddiad

Aurelia Lange

Website design

Dylunio gwefan

Alice Morey

Crëwyd fel rhan o Botanical Colour: The Redpath Way, gyda chymorth gan Gronfa Treftadaeth y Loteri Genedlaethol.

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Atgynhyrchir delweddau archifol gyda chaniatâd teulu Redpath. Mae'r hawlfraint yn y deunyddiau hyn yn parhau gyda'r deiliaid hawliau gwreiddiol.

Ymholiadau ynghylch caniatâd: abi.makepeace@gmail.com

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Abi Makepeace is an artist and director of Makepeace Studio CIC, a not-for-profit based in Pembrokeshire that uses textiles to support health, wellbeing, and ecological thinking. Her work brings together art, community, and material practices, exploring how creative processes can help shape more connected, world-building approaches to social and ecological futures.

Mae Abi Makepeace yn artist ac yn gyfarwyddwr Makepeace Studio CIC, sefydliad dielw sydd wedi'i leoli yn Sir Benfro ac sy'n defnyddio tecstilau i gefnogi iechyd, lles a meddwl ecolegol. Mae ei gwaith yn dod ag ymarferion celf, cymuned a deunyddiau ynghyd, gan archwilio sut y gall prosesau creadigol helpu i lunio dulliau mwy cysylltiedig a byd-adeiladol o ymdrin â dyfodol cymdeithasol ac ecolegol.

Mae Botanical Colour: The Redpath Way yn bosibl diolch i Gronfa Treftadaeth y Loteri Genedlaethol. Diolch i chwaraewyr y Loteri Genedlaethol, rydym wedi gallu datblygu prosiect dan arweiniad y gymuned sy'n archwilio arferion llifynnau naturiol ac etifeddiaeth Margaret a David Redpath.

Botanical Colour: The Redpath Way is made possible with The National Lottery Heritage Fund. Thanks to National Lottery players, we have been able to develop a community-led project exploring natural dye practices and the legacy of Margaret and David Redpath.



Botanical Colour – The Redpath Way

is a community heritage project celebrating the life and work of Pembrokeshire natural dyers Margaret and David Redpath, the last owners of Wallis Woollen Mill in Ambleston. Led by artist Abi Makepeace and developed by Makepeace Studio CIC, the project explores their pioneering approach to natural dyeing, which produced over 160 recipes used in major restoration projects including the Bayeux Tapestry and textiles for Shakespeare's Birthplace. Rooted in strong ecological and social values, the Redpaths worked with materials, place, and process with a deep respect for resourcefulness and innovation. Their philosophy of "All One" continues to shape the project's workshops, gardens, artworks, and an open-access archive of over 186 natural dye recipes created by the people of Pembrokeshire. Through community participation and engagement with the Redpaths' archive, the project becomes a living continuation of their legacy — connecting past and present through colour, land, and shared making.

Mae Botanical Colour – The Redpath Way

yn brosiect treftadaeth gymunedol sy'n dathlu bywyd a gwaith y lliwyrwyr naturiol o Sir Benfro, Margaret a David Redpath, perchnogion olaf Melin Wlân Wallis yn Ambleston. Dan arweiniad yr artist Abi Makepeace ac wedi'i ddatblygu gan Makepeace Studio CIC, mae'r prosiect yn archwilio eu dull arloesol o liwio naturiol, a gynhyrchodd dros 160 o ryseitiau a ddefnyddiwyd mewn prosiectau adfer pwysig, gan gynnwys Tapestri Bayeux a thecstilau ar gyfer Tŷ Geni Shakespeare. Wedi'i wreiddio mewn gwerthoedd ecolegol a chymdeithasol cryf, roedd y Redpaths yn gweithio gyda deunyddiau, lle a phroses gyda pharch dwfn at ddyfeisgarwch ac arloesedd. Mae eu hathroniaeth "All One" yn parhau i lywio gweithdai, gerddi, gweithiau celf y prosiect, yn ogystal ag archif agored o dros 186 o ryseitiau lliwio naturiol a grëwyd gan bobl Sir Benfro. Trwy gyfranogiad cymunedol ac ymgysylltu ag archif y Redpaths, mae'r prosiect yn dod yn barhad byw o'u hetifeddiaeth — gan gysylltu'r gorffennol a'r presennol drwy liw, tir a gwneud ar y cyd.

