

I see my work as a three-dimensional scrap-book coming from both memories of my childhood and from my response to the experiences brought about through research in books, rummaging through bric a brac, antique fairs, old photographs and magazines. I'm always on the lookout for items that I might use in my work, both for inspiration and for direct practical use. I'm drawn to decorative items. Even as a child I had favourite buttons from my mum's button box that I played with. There were some beautiful green glass dishes that were brought out for parties and the best china laid out when the minister was coming for tea. These are very strong memories for me. But alongside this finery there was the informal, natural world of my surroundings living on a rural farm in Cumbria. The hedgerows where we found birds nests with the treasured little eggs of wild birds, which we watched until they hatched and finally fledged.

I find that nature itself seems too perfect to try to reproduce. I tend to explore the work of craftsmen of the past who themselves might have been first inspired by the natural world. I appreciate the finery of the costumes of bygone eras, and the distinctive qualities of their production. The more limited and yet still lavish colour palette of Elizabethan times, the retro styles of the 1950s and 60s. It's quite an eclectic cocktail of inspiration stored in my mind and continually re-visited