

**What is it about the natural world that inspires you?**

I'm inspired by the dynamics of the animal kingdom. I love getting inside an animal's head and then getting my interpretation out through sculpture.

Inspiration can come from anywhere but in my mind the more time spent outside the better. An important part of my work is observing wildlife in its natural habitat to gain a greater understanding of animal behaviour.

I want to communicate the inner core, the essence of the animal, not merely a photographic representation of the subject and there is nothing better than working from life in the great outdoors.

Otters are one of my favourite subjects, so much so that we named our youngest daughter Otterlie! They are such an agile animal and are wonderful to watch in the wild if you are lucky enough to see one.

**Goodman's Field Horses are stunning, how did you start the process of creating the award-winning sculpture?**

I made a series of scale maquettes to show my concept. I wanted to reflect the history of the area known as Goodman's Fields, which in the 16th and 17th Century was grazing land for horses.

Of course, horses have always been an intrinsic part of the life of the whole City of London. I chose a variety of breeds for different reasons - the Andalusian as the epitome of horse strength and pride with its head down in defiance; the Irish Cob as a breed used as a general workhorse through the ages; the Warmblood and the Arab reflect the variety of cultural influences in the capital; and the Thoroughbred and Thoroughbred x Shire running together bring an unbridled sense of the free spirit of London.

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The idea is they have broken loose and are stampeding through the streets until brought to a stop by the traffic on Leaman Street. The Andalusian will eyeball you as you go past on a double decker bus.

**Your sculptures really capture the movement of the horses, how do you achieve this?**

I've spent a lot of time studying the movement and anatomy of horses. The first stage of making a bronze is to make a steel and aluminium anatomical skeleton known as an armature, over which I sculpt the original in clay, plasticine or wax.

Getting the armature right is key, particularly for equine sculptures. I make my armatures so that they articulate on the joints. When correct, a horse looks fluid and balanced whether in motion or standing.

**Are there any parts of a horse's anatomy that you find particularly tricky to get "right"?**

The area covering about a foot above the breast muscle is complex and so varied between breeds. The platysma myoides in this area are two very expressive muscles.

**Your passion for horses really comes across in your pieces, do you ride yourself?**

Not anymore. The last time I rode was 20 years ago in Colorado where we took 400 Herefords up to the summer pastures, I loved it.

