



'Field and Stream' oil on panel, 44cm x 82cm



'Peaches and Champagne' oil on panel 52cm x 61cm



Paul after his successful stalk

The following day's stalking was more fruitful and the painter took a successful shot. The antlers of this royal stag became the centrepiece for the "Royal" composition, one of the finest examples of work in Paul's exhibition.

While inspiration is found from as far afield as France, implementation occurs firmly at home in the studio as compositions accumulate into still lifes. "Depicting food in a painting is often harder, and after Brie has been in the studio for a week it can begin to smell!" On occasions his studio will be a mass of masterpieces at differing

stages of progression, some complete in hours, while others take months as he meticulously adds layer upon layer of oil to the canvas, each allowed to dry before the next brush stroke falls. "I'll often be painting right up until the day before the opening of a new exhibition." He laughs.

When visits to friends in the countryside allow, Paul enjoys days on the bank with friends, a return to his childhood. "I was always intrigued with fly fishing when I was at home but it wasn't until I came to Britain that I first

tried it. It's very different to the kind of fishing I was used too, where I was pole fishing for cat and bass fish." He admits that he has been tempted by the lure of a salmon, on the rod and canvas. "I'd love to paint a salmon one day, but until I have caught one myself I won't. It would not be the same to go and get one from the market, you need to experience something first before you can paint it."

The tools of this trade, particularly the delicate flies that dance across the water seducing the trout, have pirouetted onto the canvasses →

same mines as the ones that painted the Sistine Chapel."