

those of the big shapes she first put down. It's essential to keep the paper wet to make her technique work. "Watercolor is the workhorse here," she admits. She repeats this process until she builds to a crescendo of energetic combinations of transparent watercolor and heavily pigmented pastel. "I want the pastel to ooze," she laughs, "as it increases the opacity, allowing it to match the value of the watercolor." The pastel is fixed with water but, if the paper begins to dry, she stops immediately to soak it again before reapplying more paint and more pastel. She can repeat this procedure over and over until she achieves the results she's after. Because the pastel is immured into the paint, it won't come off.

Capturing a moment in time

Central to Gill's work is the conviction that "a single place at a single moment of time is a

unique experience. This piece of landscape, my response to it, the color and the light are the issues that concern me."

She begins by planning her design with a small value sketch, an abstract composition of shapes and values. According to Gill, good design is "movement within a defined shape, where the eye can easily and simply move across the paper like a dancer across the stage." She aims to make that movement immediate and clear, going from shape to shape and value to value, keeping a focus in mind. To find that focus she asks herself, "What do your eyes go to that speaks to you?"

Painting for Gill is far more than a technical process. Her intention never wavers. "I want the painting to be strong emotionally as well as aesthetically. The insights I gain as I work always generate new images with new marks and new symbols."

Harmonic color

Catherine Gill mixed watercolor and pastel in different amounts in different areas. The sky shape is completely watercolor; the water shapes are a mixture of lots of watercolor with some pastel; the landmasses contain even more pastel in *Lake's Entrance* (mixed media, 24x30).

