



**FINALIST BEV RODIN, Ontario, Canada, *Backyard in Summer*, acrylic, 40 x 60" (101 x 152cm)**

### MY INSPIRATION

Canada is a very beautiful country with diverse scenery, prairies, rugged coastlines, mountains, glacial rock formations, vineyards, orchards, forests, icebergs and pristine inland lakes. Much of my inspiration for painting comes from exploring this landscape. *Backyard in Summer*, was developed after paddling a canoe with my husband, Jim, around the shorelines of Neighick Lake, an inland lake connected to Ahmic Lake in Ontario. These lakes are part of the 40 mile Magnetewan River system, much of which is navigable, with long stretches of the shoreline being totally natural, wild and undeveloped.

Paddling along the shoreline gives me an opportunity to see lots of interesting small inlets, shafts of light, shadows, ripples and reflections, that would not be noticed if we raced by in a powerboat. Soaking up the spirit of the scenery takes time and my inspiration is usually found in careful observation.

### MY DESIGN STRATEGY

In a series, my design decisions begin with the concept, and one or two words on what attracted me to the scene. The layouts in this series change to suit different sizes of canvas, which can be observed in other examples of mine, at Canada House Gallery in Banff and West End Gallery, in Edmonton. I decided to bring out the rocky point to the far left and to make the trees appear very cool and lush, by having them extend well beyond the boundaries of the canvas. This strategy focuses on the patterns in the water and the light shimmering between the rocks. Color is an important element of the design, and I often refer to the Munsell colour wheel. I selected a gradation of blues, ranging from a purple blue to a blue green, in order to give perspective to the scene and depth to the water. The blues are then repeated in the rocks, alongside the complementary color.

### MY WORKING PROCESS

Firstly, I laid out the scene in a monochromatic underpainting. At this stage, I was interested in setting up a good overall design, establishing the division of space between foreground and background layers, blocking in the large elements, and establishing the focal point. All of these decisions are based upon the essence of the painting; in this case, the tranquility of the water and the vast calm and undisturbed space.

Step two is to apply thin washes of color, establishing local color areas and creating luminosity. Acrylic glazes allow each color to glow through. I proceeded to alternate between painting positive areas, such as leaves, and painting negative areas, like the holes between the branches, or the deep water patterns. I often unify an area with a thin glaze of color. I like to experiment and play with the reflection and the foliage in an abstract way, which makes the painting much more vibrant and painterly, than if I had copied a photograph.

### MY CONTACT DETAILS

[bevrodin@gmail.com](mailto:bevrodin@gmail.com)  
[www.bevrodin.com](http://www.bevrodin.com)