

Diptych '*Blink*'.

Encaustic and Cera Wax Paint on wood panel—each panel is (or will be) 14 x 11 unframed—Only Images 1 & 2 are finished so far—seen together as a Diptych in first attachment.

Shape was my main focus here.

Texture was a close second.

Learning about building **texture** with wax (accretion) was the inspiration for beginning this series.

I had worked with these and similar **shapes** before, but without **texture** the results just seemed bland. Trying to keep a hard edge using hot encaustic paint was daunting for me so I tried working with Carbon Black (unheated) Wax paint by Cera applied with a smallish palette knife.

At first the **texture** peaks just melted back down, but I discovered Cera Molding Paste and that gave stiffer peaks and more strongly featured **texture**, (though it did dim the richness and **value** of the black paint. A second coat of Cera with only the liquid medium brought some of the richness and strong **contrast** back again).

Image #1 and 2 were easily manipulated to seem to be in conversation when placed side by side— even when separated in black frames. Even though the other 4 images in the series looked like they belonged to the series (because all shared bold **shapes** and strong focal interest as well as **texture**), I'm still trying to decide if # 3, 4, 5 or 6 (which are just digital images of studies at this point) could work with Images #1 and 2 to create a triptych.

If so I would use a similar dry brush 'accretion scuff' on top to enhance the texture in select areas, as I did with the first two but in a rich, **saturated green color**—similar to the **saturated** Cad Red Deep and Cerulean **colors** used in #1 and 2. This also allowed me to offset the **curvilinear shapes** by painting **rectilinear shaped color** on top.

Another question that came up has to do with **dominance**.

In the diptych, I treated #1 and 2 as individual images with element **dominance** pertaining only within the images individual frame —not spilling over to its partner half.

In other words each image has a **Papa, Mama and Baby(s)**.

But I didn't feel the image on the left needed to be more (or less) **dominant** in any of its elements vis a vis the image on the right.

But should I have?

For example the red and blue (warm vs. cool) **colors** are pretty balanced left image compared to right. And I was cognizant of both when I used **repetition with variation** re the rectangular **shapes** in the two pieces.

Did I miss an opportunity to make, **shape, color, temperature** or **texture** more **dominant** in one side of the diptych than the other?

Maybe I could have, but I also wanted the flexibility to sell these separately if need be. (Meaning if just half the diptych is the only purchase offer I get!)

I would really appreciate any comments on whether to 'add a third image to the '*Blink*' diptych' making it a triptych. And if so, please mention if you think one of my other 4 images would work best to complete the trio.

Or, should I just leave it as one diptych and 3 or 4 single images?

Thank you so much Pam for giving me the discernment in the use of **visual elements** to attempt this series. The other 4 JPEG attachments show the original Diptych with a different option possibility from the series for adding a third image to make '*Blink*' a triptych —or not.