

# LESSON PLAN

**Lesson Title:** Simple Encaustic

**SC Visual Arts Standards:**

5-6: 5-1.3, 4.3, 5.1, 6.1; 6-1.3, 4.2, 5.1, 6.2  
7-8: 7-1.3, 4.2, 5.1, 6.2; 8-1.3, 4.2, 5.1, 6.2

**Grade Level:** Adaptable 5-8

**Length of Lesson:** Three to Five 45-minute class periods

**Instructional Objectives:**

Students will create a wax composition in the style of encaustic painting using non-traditional materials.

**Vocabulary:**

Encaustic  
Pigment  
Wax  
Color  
Shape

**Materials:**

Pencil  
5 x 7 Canvas Panel (one per student)  
Soft Decorating Wax (two pkgs per class)  
Creativity Street Wax Works, 50 piece (one or two pieces per student)  
Sharpie Marker, Black, Fine Point (one per student, or shared)

**Florence County Museum Connections:**

*Smoked Ring*, 2016, Encaustic Painting on Panel  
*Strings*, 2016, Encaustic painting on Panel  
*Evidence: The Art of Terry Jarrard-Dimond, 1987-2017*, Special Exhibit Gallery

**Questioning:**

- Encaustic painting is an ancient Greek painting process that has been used since the 5th Century BCE. This process involved heating pigments with wax over burning charcoal. The colored wax was then painted onto a suitable surface. What do you think some of the dangers of this process could be? Why do you think an artist would want to use this process instead of other painting techniques? Do you think the advantages outweigh the challenges?

**Instructional Procedures:**

- Introduce students to the traditional encaustic process. When possible:
  - Show images of encaustic paintings, including the works currently on exhibit at the FCM by Terry Jarrard-Dimond.
  - Show video of an artist preparing encaustic for painting and applying the technique to their own work.
  - Explain the basic process of encaustic and the advantages and disadvantages of use.
- Students will begin by lightly sketching their composition onto the canvas panel with pencil. The subject of the composition can be defined by the Teacher or left to the discretion of the student. Each composition should have bold lines without fine details, as the process doesn't lend itself to incredible detail.
- Students will choose one or two colors of Wax Works Sticks. Carefully press wax sticks onto the canvas following the lines of the composition. Wax will soften and become more pliable as it is handled. For sharp curves, warm wax in hands before pressing onto canvas.
- After the major lines have been created in wax, Students warm small amounts of decorating wax by rolling between hands. Press wax onto the canvas to fill in areas of the composition. Colors may be blended during the hand softening process or layered to create other colors or textural effects.
- If additional layers of wax are desired, students may soften the surface of the composition with a hair dryer on low heat. This will allow additional layers to adhere to the surface.
- Students complete the composition by adding small details or areas of contrast with Sharpie markers, drawing directly onto the wax.

**Closure and Critique:**

- How do you think the process you have used differs from the traditional Encaustic painting process? Do you think it is safer? Why or why not?
- How does creating a work of art with wax differ from using paint? Do you think that encaustic is more versatile than paint?

Video Tutorial for this process can be found at: <https://www.youtube.com/watch?v=rTAmPb1-OsU&t=11s>



Florence County Museum  
111 West Cheves Street  
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# PEE DEE CONNECTIONS

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## ABOUT THIS POSTER

Terry Jarrard-Dimond grew up in Greenville County, SC. She was one of 27 students who attended a small rural school, which emphasized traditional conservative educational principles. Art was a recreation, rather than a practical part of her education. Dimond's parents ran a hardware store in the small town of Marietta. During one of her father's frequent visits to a supplier for the merchandise in his shop, Dimond convinced her father to buy her some oil paints and supplies. This encounter with paint was her first mature venture into a life of art for art's sake.

Ms. Jarrard's first academic exposure to fine art came while attending painting and drawing classes at the Winthrop College. It was then that she began to notice a distinct difference between her approach to creating art and that of her classmates. At that time, Winthrop College was an all-girls school, although many of its teachers were men. Although the art faculty recognized Jarrard's talent, the school never encouraged their female students to pursue post-graduate work in art, with one exception; in the last months of her final year attending Winthrop, Terry was introduced to an instructor who had been newly appointed to fill a temporary teaching position in the department. He supported Jarrard's artistic vision and suggested that she consider continuing her art education. His name was Tom Dimond.

Jarrard soon graduated from Winthrop, and when Dimond finished his term of teaching, the two young artists became married. The couple moved to New York City, where they lived for almost two years. After the birth of their first child, they moved back to South Carolina, while Tom Dimond taught art in public school and later at the Lee Gallery at Clemson University.

Over the past thirty years, Terry Jarrard-Dimond's use of overlapping marks, layered materials, and literal woven elements, has explored continuous themes of interconnectedness.

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Florence County Museum | 111 West Cheves Street | Florence, South Carolina | 843.676.1200 | [flocomuseum.org](http://flocomuseum.org)

Tuesday - Saturday: 10:00 am - 5:00 pm, Sunday: 2:00 pm - 5:00 pm





*Smoked Ring*  
2016  
Encaustic painting on panel



*Strings*  
2016  
Encaustic painting on panel