

MARGRIT JÜNEMANN ON  
BLACKBOARD  
WORK

First make sure that the board is clean. In the upper classes there is a tendency to make a mess.

Chalk: there are not many good ones now. Pelikan are best. Ulman are round and are quite good. Mona Lisa (French) are too weak. They need to function so that the laws of color function.

Steiner's designs for things are gradually being published. Only one is shaded. There is no dogma in the method, but when one workman said that a projector would be easier than making a sketch Steiner said: "No, you have to accompany it with your thought". Do your drawing while they watch. Many children who see a ready-made picture by the teacher are overwhelmed. They have more to imitate if you do it, and they work while you work. Teachers are timid, and we need to encourage them in the training courses; writing today also needs exercises because most people have awful writing. Frau Jünemann had Mrs. Baravalle for English, she was English and wrote full of form which inspired neat work in the book. Baravalle wrote his math like art.

Spacing: In composition give them indications.

Chalk technique: Shading is used a lot outside Germany. In Frau Jünemann's time in the Waldorf school Wolfhügel was involved: he was an artist till the age of 40, taught black and white in 9th grade. She had religion lessons with him in 3rd grade and his pictures on black paper have been preserved. "Wolfhügel had a strong religious feeling and let us draw what we liked with no indications of technique". His technique was according to the material: you need a flat area and press so the black area doesn't dominate. He used the colors in many different angles and color flames up. This is what is inspiring, the Schmelz - the Bloom! Mix the colors with yellow to give a lighter quality, or mauve or blue to play with the richness of the possibilities.

There is a danger of being too exact: it is not necessary to put in eyes, shoes etc. A sketch is enough, except in science..

The main lesson book must be something they can develop thoughts in, often too much is written in it and they never read it again and mistakes don't get corrected. Shaped phrases are more important. It needs a logical thread: beginning, introduction, picture, text. Waldorf alumni took their main lesson books to the Second World War with them. Form was rejected because the old forms were empty, now there is no form at all. Steiner says (in other lectures, not pedagogical) to pay attention to form as it affects the etheric in the next life. Compare the bow, the handshake and our "Hi!"

Young schools spend a lot of time decorating the books, but the children can't read. Don't shade over it, be economical, be sparing with the decorative element. Keep it simple. Varying the colors of letters in the word does not cultivate taste.

How should a titlepage look? Not à la Goetheanum! If the teacher does not paint regularly with them there is a hunger for color and they put it all over the place. They like to have a beautiful impression on the board, but they also like to do their own thing too. Up and down shading is all right to loosen the rigid ones, but do not use the downward stroke shading with the younger ones.

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Charcoal in 6th Grade: Give them a chance to experiment in a free way. Tell of the origins of charcoal and put actual objects in front of them. Demonstrate on the blackboard in greys with your white chalk, in surfaces not in lines. Do everyday for several weeks and then stop. Then you could go to once a week. In 6th the other subjects give a lot of form.

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