

The following text was originally published in *Prospects: the quarterly review of comparative education* (Paris, UNESCO: International Bureau of Education), vol. XXIV, no. 3/4, 1994, p. 471–485.

©UNESCO: International Bureau of Education, 2000

This document may be reproduced free of charge as long as acknowledgement is made of the source.

# OTTO SALOMON

(1849–1907)

*Hans Thorbjörnsson*<sup>1</sup>

Otto Salomon was born in Göteborg, Sweden, to fairly wealthy Jewish parents. After grammar school (matriculation, 1868), he spent four months at the Technological Institute in Stockholm and eight months at Ultuna Agricultural Institute near Uppsala; he did not complete either course of study.

As a teacher and educator, Salomon was self-taught; he acquired teaching experience at the vocational school for boys at Nääs, a manor about twenty miles east of Göteborg. There Salomon's uncle, the rich businessman August Abrahamson, owned a large estate. Together, these two men founded a vocational school for boys in 1872, a vocational school for girls in 1874 and a teacher-training school for *slöjd* (craftwork) teachers in 1875. From 1882 onwards Salomon concentrated his activities on the teacher-training school, lecturing and organizing for the further training of elementary school-teachers. This training scheme was designed so that serving teachers could obtain handicraft teaching skills, in addition to the ability to teach theoretical or academic subjects.

## What is slöjd?

Salomon coined the following definition: *Slöjd* is an old Scandinavian word having as its origin the adjective *slög* that means 'handy'. *Slöjd* means 'craft' or 'manual skill'.

Up until the end of the nineteenth century, country dwellers in Sweden very often spent their evenings spinning, weaving or working in wood, making rakes, hammer handles, benches, tables, spoons, etc.—appliances needed in everyday household and farm activities. This domestic activity was called 'home crafts' or 'handicrafts'. Selling these products provided an important supplement to the family income.

About 1885, Salomon used the expression *pedagogisk slöjd* (educational sloyd or craft), defining it in the school and educational context in the sense described above. Nowadays, it is more appropriate to say *skolslöjd* (schoolcraft).

Sloyd or handicrafts is the non-professional production of small objects made of wood or metal. There are important differences between such handicrafts and trades such as, for example, carpentry. In Salomon's time no machines were used in handicrafts. The craftsman or woman, when making their products, used different tools and a different approach to the work compared to that of a carpenter (i.e. while the craftsman uses a knife, the carpenter prefers the chisel). In commercial carpentry there is a division of labour; in handicrafts, none whatever.

## Contemporary Swedish society

The Swedish State in the period 1870–1910 was remarkably conservative and dominated by farmers, who held a privileged position since they had been granted the right to vote. King Oskar II—a very conservative ruler—held a strong position and played a dominant role in politics. The

government of the country was not controlled by the parliamentary system until 1917—a change connected with the introduction of universal suffrage for men in 1909, and for women in 1918.

The farmers dominated local communities. The priest invariably held the position of chairman on the local school board. The farmers, as well as the rest of the board, were not in the least interested in change, especially if innovations were expensive, and they often had to be persuaded by teachers if it was desired, for example, to introduce handicrafts as an additional subject. For this purpose, the best arguments were to call attention to the results of school work, that is to say to display the handicraft products made by the pupils themselves.

If the Swedish Parliament adopted measures to improve (or not to improve) the elementary school, the directives were given final shape by the elementary school office in the Ministry of Ecclesiastical Affairs and Public Instruction. The leading officials in that office were conservative and dogmatic Lutheran-Christians.

Otto Salomon had conservative leanings in politics, but as an educator he was progressive, even radical. He did not display this radicalism publicly, yet, even so, the leading officials in the elementary school office looked upon him and his work with suspicion.

This background is of significance in view of Salomon's and Abrahamson's roles in society and their achievements in education. These two Swedish Jews gave an important boost to in-service training at a time when no other further education was available for teachers. This occurred in a society that was dominated by the Lutheran church and its clergy, which, by controlling the elementary school system, looked upon it as a means of building up the realm in the Christian faith.

Handicrafts became the focus of attention. Salomon convinced the teachers who studied at Nääs that handicrafts were a crucial medium to transform the elementary school and to move away from mass education, that tended to place too much emphasis on superficial knowledge. He aimed at individualized education adapted to the needs and interests of every child. Abrahamson maintained good relations with the king and had many other influential friends; this undoubtedly prevented the most conservative and religiously prejudiced groups from frustrating his activities in the field of education. Abrahamson and Salomon were sincere royalists and patriots, very anxious to demonstrate that they were good Swedish citizens. Both had ancestors who had been forced to migrate to Sweden seventy or eighty years earlier. Salomon's method of educational instruction could be interpreted in some respects as undermining the ruling conservative view of the elementary school's purpose. He taught the course participants to think and act independently, to develop their own lessons and their self-confidence. These partly concealed intentions on Salomon's part were soon discovered, however, especially by educators abroad; and therefore it was no mere coincidence that the museum of education in Fribourg, Switzerland, wrote to Salomon after having received a set of handcrafted objects:

It seems to us that nothing could be more persuasive than to be able to show our numerous visitors—with a view to influencing the teaching of manual work in Swiss schools—the complete collection of Swedish handicraft models executed at Nääs, the very centre of this movement that is transforming the popular school of both the Old and New Worlds.<sup>2</sup>

## **Salomon's basic educational ideas**

Otto Salomon was able to read in their own languages the works of the great educators and philosophers who had approved of physical activity as a means of formative education. He drew his basic ideas from Comenius, Locke, Rousseau, Salzman, Pestalozzi, Fröbel, Cygneus and Spencer. Their essential ideas were gradually blended with Salomon's own experiences and adapted to the needs of his own time. Converting their theoretical ideas into educational practice, Salomon built up a system of efficient educational crafts that has been recognized as an important contribution to education.

Salomon looked upon the contemporary elementary school as being too theoretical—and even that in a most insubstantial way since factual knowledge was learned by heart and repeated. This rote learning of pure facts led to the children adopting negative attitudes towards the school and towards each another: vanity, arrogance and bullying behaviour were commonplace. The children also suffered from being seated for long periods without any physical activity.

A child has a desire for both knowledge and activity. These needs are met when manual work is introduced into the conventional school curriculum.

If practical manual work is introduced, the matter is changed, for many who are dull when the head works without the hand, excel when the use of the hand is required as well as that of the head, as in handicrafts. Children who are naturally skilful and dexterous when hand and head work together, although slow when the head works alone, have often more self-respect after discovering their power and skill; and if only one in 500 be so affected, even then the course would be worth introducing.<sup>3</sup>

It is crucial for the child to enjoy such labour. This educational aim can be achieved if the instruction is made interesting and varied. The child is improved by this activity and is motivated by the esteem of work done well. For small children, playing and working should develop together but, in the higher classes at school, handicraft activity should assume the character of real work.

Salomon was intrigued by the idea of making physical work an element in general education. He considered any person who did not have a sound training in general dexterity as only half-educated. We learn most effectively by activity—by doing things with our hands—and this knowledge should be acquired through self-education. Manual labour at school should provide an all-round education to everybody. Man is born with a number of undeveloped latent powers, aptitudes and qualities, that should be nurtured in a comprehensive and systematic way. As Salomon pointed out:

Education consists of the development of the powers and capabilities (psychical and physical) that have been given to man . . . The best educated man is he who has the greatest possible range of these powers (but especially the most essential and important among them) harmoniously developed to their utmost extent.<sup>4</sup>

According to Salomon, the will is more important than memory; moral and religious feelings are more important than muscular strength. The teacher must pay attention to achieving an appropriate balance between these powers in any individual's development. This balance changes from one phase of development to another.

The core of education is not limited to learning as such, but rather consists of developing the child *through* his or her own learning.

Salomon separated material education from formative education. The former can be acquired by knowledge and skills learned during the teaching of a school subject. The latter implies developing mental and physical powers, with the student receiving material instruction in a utilitarian way.

Real cultivation of the mind has nothing to do with learning vast amounts of facts. 'Education, cultivation of the mind, means what is left when we have forgotten what we learned in school.'<sup>5</sup>

As a logical consequence of this, Salomon wanted to reduce the number of subjects taught at school—he used the expression 'concentration of teaching'. His idea was that competence or profound knowledge is much more important than learning large quantities of facts and figures. What he sought to attain was development of the will, of morality and of interests. Development implies that the child is capable of solving problems at higher and more complex levels. If the child only learns large quantities of facts at school, he/she will be left with the same level of skills as before.

The teacher who concentrates on large amounts of factual knowledge during lessons will become neither an educator nor a teacher, but merely an instructor, filling up memories with facts like stuffing meat into sausages. Salomon tried to express what the child should become: 'For the cultivation of your mind, it is more important *what you are* than *how much you know*.'<sup>6</sup>

## The training college at Nääs

Between 1880 and 1907 Salomon held courses in further education that were attended by about 4,000 Swedish teachers and 1,500 teachers from forty other countries. Each course lasted six weeks and four courses were arranged during the year. In the daily programme, there were six to seven hours of practical handicraft work and one or two hours of theoretical lectures and discussions. According to Salomon, the theory was more important than the craftwork. He lectured on educational history, crafts and handicraft teaching methods, but also on psychology, morals, hygiene and other subjects.

The remainder of a course-day was filled up with folk dancing, games and singing. There were cheerful parties and excursions. The combination of hard work and pleasant distractions, together with the beautiful scenery of the surroundings and the kind hospitality, formed the 'Nääs spirit' and often left happy memories of that event that remained with participants for the rest of their lives.

Salomon created what he called Swedish educational sloyd or Nääs-*slöjd*. Most important was *the system*—a number of principles or aims that should not to be changed.

The system of educational handicrafts included the following aims (numbers 1 to 8 are of a formative character, numbers 9 and 10 can be classified as utilitarian):

1. To instil a taste for and an appreciation of work in general.
2. To create a respect for hard, honest, physical labour;
3. To develop independence and self-reliance.
4. To provide training in the habits of order, accuracy, cleanliness and neatness.
5. To train the eye to see accurately and to appreciate the sense of beauty in form.
6. To develop the sense of touch and to give general dexterity to the hands.
7. To inculcate the habits of attention, industry, perseverance and patience.
8. To promote the development of the body's physical powers.
9. To acquire dexterity in the use of tools.
10. To execute precise work and to produce useful products.

Many, perhaps most, people never get an opportunity to do dovetailing, but every human being, man or woman, may acquire from it the habit of doing well whatever he/she is called upon to do.<sup>7</sup>

Salomon looked upon a 'method' as a regular and rational process for attaining a certain end. Because educational handicrafts should be a voluntary subject for both pupils and teachers, it was considered very important that both teachers and pupils should approve the method. The pupil must be attracted by the work. He/she must recognize that the objects being made serve a purpose and should be able to carry out all the steps to complete the activity, methodically and exactly—of course, each in accordance with his/her capabilities. Therefore, each person had to learn the exercises in a progressive order, starting from the easy stages and then going on to the more difficult ones, from simple to complex, and from the known to the unknown. Each child must be allowed to work at his/her own speed, proceeding from one activity to another, not being forced to hurry by faster workers and not being obliged to wait for slower ones. This means strictly individualized instruction, adjusted to the pupil's capabilities.

The teacher must be well-trained and should be capable of teaching both crafts and the 'theoretical' subjects in elementary school, so as to be able to have an overall view of each pupil's

mental, physical and moral development. He/she must show tact when estimating the ability of any child, and the amount of accuracy and precision that can be expected of that child.

If we do not teach handicrafts individually, it is not a *means of education* in its truest sense, since it has not been based on the nature of the child; and unless handicrafts be so based, they will soon lose their potent educational character.<sup>8</sup>

The teacher must give each individual the appropriate amount of instruction—not too much and not too little. He/she should guide, superintend and control the pupil in performing a task, but should guard against interfering with the working process.

This tact is the measure not only of how much he shall *demand* from the children, but of how much he shall *tell* them, and how much he shall *not tell them*. The best teacher is the one that teaches least.<sup>9</sup>

For the further development of self-reliance, the methods adopted by the teacher during the progress of the work may be arranged in three stages:

1. The early models should be subjected to the scrutiny of the teacher both as regards measurement and general form, with the pupils observing the methods and standards of exactness employed by the teacher, for by doing so they acquire knowledge of the degree of order, accuracy, neatness and precision required of them, at the same time finding out their own level of ability as they work on the models.
2. Having acquired this knowledge, the children should then rely upon themselves to carry out the measurements, and the teacher should confine his remarks to criticisms of the general form of the model . . . Measurement should be the first element upon which children learn to be self-reliant, by making a final and accurate decision on them themselves.
3. Children should determine everything for themselves, even determining when the model is completed with accuracy, order, precision and finish.<sup>10</sup>

The task must not be mechanical. At every stage in the process, the thinking powers of the pupil must be encouraged; craftwork requires total concentration and attention for its successful completion. ‘The true stimulus to attention, we have said, is interest; the greater the interest, the greater the attention.’<sup>11</sup> The work must develop and strengthen bodily skills, and must develop the sense and appreciation of form.

In elementary schools, children should receive the elements of an aesthetic education; until we have given these we must not try to advance. Objects badly made or badly proportioned, and yet nicely ornamented, are really exceedingly ugly. It is far more important that children should be able to judge when models are well-designed than to be able to decorate them.<sup>12</sup>

To make the pupil appreciate the work there must be variety—in the use of tools, in the practical working exercises, in the sizes and shapes of designs, and in the uses to which objects are put. Merely carrying out preparatory exercises will kill the pupil’s interest; he/she should only perform exercises that result in the completion of useful objects.

It is not recommended that children should be carrying out work on different projects simultaneously since this would be counter-productive to the educational purpose and distract the pupil’s attention. Salomon made a comparative study between metal-working, basket-making, straw-plaiting, book-binding, wood-working and other kinds of handiwork. From this analysis he came to the conclusion that wood-working (carpentry) was the most suitable craft to be taught in school to a boy or girl between the ages of 11 and 14.

The knife is the most important tool in educational sloyd. A carpenter almost never uses a knife—but the knife is the basic instrument of handicrafts. ‘Again we begin with the knife because we consider it the easiest tool for children to employ, since they have already been in the habit of using it.’<sup>13</sup>

Sandpaper must be used as little as possible, because the dust can be dangerous to health. Otherwise it is useful to give a smooth finish and to remove the rough edges left by other tools. The children should use normal-sized tools in order to become used to working with them.

## The exercises

Otto Salomon scrutinized craftwork and examined the production of objects in order to identify the ‘more or less often recurring typical manners of working the material. A particular way of working the material with a certain aim in view is what in handicrafts is called an exercise.’<sup>14</sup> These exercises were arranged in a graded succession—from easy to more difficult. Among the first exercises were cutting, sawing, filing, planing and drilling. In the middle of the range we find fastening with screws, dovetailing and oblique chiselling. Finally, the exercise series was completed with techniques such as concealed tenoning.<sup>15</sup> In 1902, the number of exercises was reduced from eighty-seven to sixty-eight.

Salomon considered the term ‘exercise’ to be sufficient for heuristic purposes, but they were not the true elements of handicrafts:

They themselves are only results and expressions of what may be called *the fundamental manifestations* of the work, physical and physiological conditions; this is to say that the achievement of a given exercise calls into play certain mental and physical powers.<sup>16</sup>

The child should manufacture a number of useful and serviceable objects—called models—arranged in a fixed series. These objects must not be so-called ‘knick-knacks’ or articles of luxury. In 1894 the number of models was reduced from fifty to forty. The children were supposed to complete this series of models in three school years.

Working with ‘Model Number 1’ (a brush handle), the pupil learned to apply the techniques in ‘Exercises Numbers 1 and 2’ (cutting along the grain and across the grain). Working with ‘Model Number 2’ (a pen holder), the pupil revised ‘Exercises 1 and 2’ and learned ‘Numbers 3 and 4’ (sawing and filing). And so on, until in making the last model—‘Number 40’ (a table)—the pupil recapitulated twenty-four different exercises and learned the three last.

To many teachers, *making the models in the series* was the whole purpose. They may have taught their pupils to handle the tools and to make good and beautiful objects, but ‘they didn’t see’—they overlooked that the main purpose of the system was the development of the child, that was far more important than any actual craft skill or surface design.

The objects that the child makes are as useful as those made by the carpenter; but, unlike the work of the carpenter, the value of the child’s work does not exist in *them*, but in the *child* that made them.<sup>17</sup>

Because of this misunderstanding, Salomon started each course at Nääs by telling the participants that they could teach in accordance with the system without using a single Nääs model or they could, on the contrary, slavishly follow the model series in their instruction while knowing absolutely nothing about the system.<sup>18</sup> For the same reasons, Salomon was anxious to change the model series at frequent intervals.

The exercises, then, form the foundation for the models, and not the models for the exercises. The models are but expressions of the principles, and in themselves are not handicrafts; and we shall do well if we can abstract the models in thought, and regard the series merely as a list of exercises.<sup>19</sup>

## Salomon's influence

At the age of 25 Salomon wrote his first magazine articles on handicrafts: the subject was the programme for the vocational schools and the handicrafts training college at Nääs. Between 1876 and 1884, he published a series of small books called *Slöjdskolan och Folkskolan I-V* [Handicrafts School and Primary School, I-V]. Some of them were translated into English, German and French. He described what had taken place earlier in manual skill training, and published his interpretation of the ideas he found in books written by Comenius, Rousseau, Pestalozzi, Fröbel and others. He described his first attempts at creating educational sloyd and emphasized that physical labour was an important means of educating in schools.

In the following books, *Om slöjden såsom uppfostringsmedel* [Woodworking as an Educational Method] (1884) and *Der Slöjd im Dienste der Schule* [Woodwork in the Service of the School] (Berlin, 1886), Salomon developed his message on formative education.

The most widely known books by Salomon are *Handbok i pedagogisk snickerslöjd* [Handbook on Educational Woodwork] (1890) and *The Theory of Educational Sloyd* (1891). Both have been translated into other languages. Together they give a complete picture of Swedish educational handicrafts at their peak, the golden decades of manual training in school.

From a social point of view, if we could get rid of the antagonism between different classes of the community and bring about mutual understanding between them, it is absolutely necessary that each should respect and appreciate the work of the other; and that everybody alike should understand that all work, mental or manual, confers dignity on all who engage intelligently and properly therein. All work, rightly so called, is good, honourable and valuable.<sup>20</sup>

Sloyd, then, belongs to formative education. It is an instrument whose sole use is the development of the mental, moral and physical strength of the child.

We cannot, however, provide training in habits of respect and love of labour, of attention, order and the like, without at the same time giving a knowledge of, and a dexterity in, the use of tools; but this is accidental rather than essential.

Handicrafts, properly taught, will be found to supply an educational value not furnished by the subjects usually taught in schools, and in that sense we regard its introduction as necessary.<sup>21</sup> It belongs purely to *general* education, and should find its place in the secondary and elementary schools of the land. It is equally good and useful for everybody.<sup>22</sup> A method might be compared to a sequence of harmonies, of which the consonance with reality must constantly be tested by the tuning fork of experience.<sup>23</sup>

To teach for life and not for school means that qualities valuable in life and not only in school are thoroughly learned.<sup>24</sup>

The 1890s were the most creative and productive years in Salomon's life. He published two selections of speeches, *Tankar om slöjd, uppfostran och lärarebildning* [Thoughts about Woodwork, Education and Teacher Training] (1893) and *Tal och föredrag* [Speeches and Lectures] (1899). Neither of them has ever been translated into other languages.

This general lack of translation may be the origin of negative criticisms. Salomon published his best and most penetrating articles in his own monthly paper, *Slöjdundervisningsblad från Nääs* [Nääs Woodwork Instruction Sheet] (1885-1902). Later on, he made a selection of articles in *Pedagogiska frågor* [Educational Questions] (1905), but most of these articles were inaccessible to readers abroad. Despite these facts, the educational sloyd system was introduced or described in many countries and in different languages, while the underlying ideas and explanations were not available to readers outside Sweden.

August Abrahamson and his nephew Otto Salomon worked very conscientiously and energetically to spread the Nääs system of handicrafts to other countries. Abrahamson had the money required and the international contacts with his colleagues and friends—businessmen and

Jews. Both of them could speak and write in German, English and French; both travelled abroad for one or two months every year—either working or on vacation.

The training college at Nääs was founded in 1875. Three years later Abrahamson and Salomon began to send model series made at Nääs to Germany, Switzerland and Brazil, and some years later to the United Kingdom and the United States. Supported by Swedish embassies in almost every European country, they invited civil servants from education authorities, politicians, professors and teachers to visit Nääs or to attend a course there. At the great world exhibitions Nääs had a showcase of its own: Philadelphia in 1876; Paris in 1878; Chicago in 1893; Paris again in 1900; St. Louis in 1904. Models, pictures and drawings from Nääs were shown at yet other international exhibitions: in Greece, Chile, Algeria and so on.

Invitations were accepted. Official delegations arrived at Nääs and were received in a most hospitable way: from Germany in 1880; France in 1882; Belgium in 1883; Russia in 1884; Chile in 1885; Italy in 1887; Japan in 1888; and from Argentina, Brazil, Bulgaria, Croatia, Hungary, Ireland, Romania, South Africa, Spain and Uruguay in the 1890s. These official delegations were followed by visits from teachers. Very often, interested teachers attended courses without preliminary official contacts. In this way about forty nations had been represented at Nääs by 1907, the year Salomon died.

Some of the course participants became so interested in educational sloyd that they translated the main principles into their own languages and published articles or books written by Salomon. Others were asked or persuaded by Salomon to do translations for him. In some cases, Salomon arranged for the texts to be composed—in Sweden or abroad—and paid for the printing. A lot of the foreigners became devoted followers of Salomon, lecturing and writing articles on educational handicrafts in their own countries and, of course, they introduced such instruction in their schools.

Salomon maintained an enormous correspondence, with many thousands of letters going to and coming from interested persons on all continents. The influence of Salomon and educational handicrafts manifested itself in many European countries, especially the United Kingdom, as well as in North and South America, whereas teachers in Germany, France and Denmark had their own variants of manual training and were not so interested in Salomon's ideas and accomplishments.

## **Salomon criticized**

Salomon and the Nääs system were criticized in Sweden and abroad for the over-simplified design of the models and the selection of objects to be made. It was for this reason that Salomon advised British teachers to design models of their own that would be more common and applicable in their own country. Russia and Germany already had strong traditions in wood-carving that were not influenced at all by Nääs.

In some countries, authorities and craftsmen objected to the danger to children of using the tools recommended for educational handicrafts. Some British crafts teachers did not allow their pupils to work with knives. In Romania the crafts teachers could not purchase the correct knives; they had to order them from Nääs. The use of sandpaper drew adverse comments from many members of school boards for health reasons; they considered inhaling the dust to be a health hazard.

In the United States opponents asked for more draughtsmanship in handicrafts instruction. They also demanded a series of lessons with fewer models and more rapidity in the learning of skills.

But most fateful for the educational handicrafts movement was the critique that set in motion its decline in the United States, the United Kingdom and other countries at the turn of the century. Professor Stanley Hall and Colonel Francis Parker characterized the *slöjd* system as hypermethodic and tyrannic, with its rigid course of models. They and others asked for creativity



and training in the powers of imagination, for co-ordination between manual training and art, and for instruction based on projects for the children.

## Some conclusions

Analyzing the handicrafts taught at Nääs enables us to reach certain conclusions:

- The sloyd method of educational handicrafts required individual teaching. If we look upon handicrafts as *a formative means of education*, it cannot be applied in class teaching.
- The teacher must pay attention to the child's reactions, behaviour and development. The child must be the focus of attention, and not the tools, the techniques or the products. *What is happening to the child during the work process* should be the principal interest.
- While Salomon placed high demands on the teacher, who had always to focus on the behaviour and development of the child, he was, at the same time, optimistic and encouraging. One of his aims was to strengthen the self-confidence of teachers.
- Many of Salomon's ideas were very common in the nineteenth century, for example the theory of formative education. But Salomon put his ideas in a structure of his own and gave them complex new ingredients. He and other handicrafts teachers turned rough labour into a means of formative education. He transformed educational ideas into working instructions.

In the 1880s, manual training was introduced in elementary schools (and even in secondary schools) in the United States, the United Kingdom, Germany and in other countries that were among the first to be industrialized. Pioneer countries with compulsory manual training in schools were Finland (1866) and France (1882). Over a period of two decades, from 1885 to 1905, Swedish educational handicrafts were very influential all over the world. But when Salomon died in 1907 manual training in school was already being influenced by new ideas. Nevertheless, his name and theories are remembered in countries like the United States, Japan, Germany and the United Kingdom. Thus, it could be said that an international Salomon heritage does exist.

In Sweden the situation developed in its own peculiar way. At the Nääs training college another 5,000 to 7,000 teachers received instruction until 1966, when the activity was transferred to Linköping. But Salomon was forgotten. His name and ideas are now hardly ever mentioned in the training of crafts teachers. However, it is perhaps possible to note a change that has taken place since 1990; interest in Salomon is now increasing. Swedish handicrafts and Swedish elementary schools owe him a lot!

Otto Salomon already realized what was going to happen. In 1903 he wrote the following about the Nääs system of educational handicrafts:

I see such a system as a casting mould—necessary during the process of casting, but that ought to be thrown away and dismantled when the work-of-art has been cast. I believe that the so-called 'Nääs-system' has had its day; it lies in the past, not in the present, still less in the future. While most of the principles have become so universal that they are stated to be self-evident, even by persons who certainly would not like to promote anything that comes out of Nääs, there is no further need for a 'Nääs-system' in the domain of manual training.

May it die and may it rest in peace! I will not be found among the mourners. I have long ago lost my belief in systems within the Art of Education, and believe now only in personalities.<sup>25</sup>

## Notes

1. Hans Thorbjörnsson (Sweden). Master of Arts. Author of numerous textbooks on the Swedish language and social science. Has been conducting research on Otto Salomon's work and handicrafts education in Sweden since 1985 and has published *Nääs och Otto Salomon: slöjden och leken* [Nääs and Otto Salomon: handicrafts and games] (1990) and *Slöjd och lek på Nääs* [Handicrafts and games at Nääs] (1992)
2. Letter of 24 October 1900. Archives of A. Abrahamson Foundation, EIII:28, Göteborgs landsarkiv.
3. Otto Salomon, *The Theory of Educational Slöjd*, Rev. and Ed. by Charles Neville, London, 1892, p. 47.

4. Otto Salomon, 'Manual training'. An Address to the National Union of Teachers, London, 1890, p. 6.
5. Otto Salomon, *Pedagogiska frågor* [Educational Questions], 1905, p. 10. [Author's translation.]
6. *Ibid.*, p. 10. [Author's translation.]
7. *Hand and Eye* (London, Newmann), July 1895, p. 252.
8. *The Theory of Educational Slöjd*, op. cit., p. 63.
9. *Ibid.*, p. 14.
10. *Ibid.*, p. 32–33.
11. *Ibid.*, p. 45.
12. *Ibid.*, p. 38.
13. *Ibid.*, p. 11.
14. *Hand and Eye*, August 1894, p. 254–55.
15. Charles Bennett, *History of Manual and Industrial Education, vol. 2, 1870 to 1917*, Peoria, IL, 1937, p. 72, 82.
16. *Hand and Eye*, August 1894, p. 255.
17. *The Theory of Educational Slöjd*, op. cit., p. 2.
18. *Slöjdundervisningsblad från Nääs* [Nääs Woodwork Instruction Sheet]. 1888, no. 6.
19. *The Theory of Educational Slöjd*, op. cit., p. 26.
20. *Ibid.*, p. 28.
21. *Ibid.*, p. 3–4.
22. *Ibid.*, p. 5.
23. *Hand and Eye*, May 1894, p. 172.
24. *Hand and Eye*, July 1895, p. 252.
25. Otto Salomon, *The 'Nääs System' and the Nääs Models*, Conference Handbook, London, 1903, p. 75–76.

## Works by Otto Salomon

*In chronological order*

Archives of August Abrahamson Foundation. Göteborgs Landsarkiv.

1876–84. *Slöjdskolan och Folkskolan I-V* [Handicrafts School and Primary School]. Göteborg.

1884. Om slöjden såsom uppfostringsmedel [Woodwork as an Educational Method]. *Ur Vår tids forskning* (Stockholm), no. 33. [Translated into Czech: 'Vyueova ruëni praci jako formalnê vzdêla'vající prostrêdek'. *Paedagogium Sêsit.* no. 7, 1886; into German: *Die Handfertigkeit als formales Bildungsmittel.* Osnabrück, 1884]

1885. *Slöjdundervisningsblad från Nääs* [Nääs Woodwork Instruction Sheet]. Ed. by Otto Salomon. Göteborg, 1885–1902. [Monthly paper.]

1886. Der Slöjd im Dienste der Schule [Woodwork in the Service of the School]. *Zeitschrift: Der Arbeiterfreund* (Berlin), Heft 3. [Translated into English: The Slöjd in the Service of the School. *Industrial Education Association* (New York), vol. I, no. 6, 1888. Translated into Dutch: *Slöjd ten dienste der school.* 1893.]

1890. *Handbok i pedagogisk snickerislöjd* [Handbook on Educational Woodwork]. Stockholm. [Translated into English: *The Teacher's Handbook of Slöjd.* London, 1891. Boston, 1891. Translated into Spanish: *Manual de slöjd en madera.* Leipzig, 1893. Translated into Russian: *Stoljarnyj rucnoj trud.* Moscow, 1908.]

- 'Manual training: Evolution, Not Revolution'. Address to the National Union of Teachers, London.

- 'Manual Training'. An Address to the National Union of Teachers, London.

- 'The Progressive Steps Taken by the Swedish Slöjd Instruction'. College for the Training of Teachers. New York, November 15 1890. [Leaflet.]

1891. *Något om Nääs och dess läroanstalter* [About Nääs and Its Educational Centres]. Göteborg.

1892. *The Theory of Educational Slöjd*. Rev. and ed. by Charles Neville. London. [Translated into German: *Die Theorie des pädagogischen Slöjd.* Berlin, 1899.]

1893. *Tankar om slöjd, uppfostran och lärarebildning* [Thoughts about Handicrafts, Education and Teachers Training]. Stockholm.

1893. *Principi Fondamentali del Lavoro Manuale Educativo*. Editor: Eugenio Pàroli. Palermo.

1894–95. 'Some Views Concerning the Arrangement of a Series of Models'. *Hand and Eye* (London, Newmann). [Translated into Spanish: *Boletín de Enseñanza Primaria* (Montevideo), 1894.]

1897. 'Teoria de Slöjd'. *La Enseñanza Argentina*. Buenos Aires, no. 11–13;

1898. 'Slöjd-Instruction in Sweden'. *Pratt Institute Monthly* (New York), April.

1899. *Tal och föredrag* [Speeches and Lectures]. Göteborg.

1900. 'Institution d'August Abrahamson: Nääs' [August Abrahamson's Institution at Nääs]. Göteborg. [Description prepared for the Universal Exhibition at Paris, 1900.]

1903. 'The "Nääs System" and the Nääs Models'. Conference Handbook of sixth Annual Conference of Manual Training Teachers. London.
1905. *Pedagogiska frågor* [Educational Questions]. Spridda uppsatser, Göteborg.

### Works about Otto Salomon

- Bennett, C.A. *History of Manual and Industrial Education, vol. 2. 1870–1917*. Peoria, IL, 1937.
- Blachford, G. *A History of Handicraft Teaching*. London, 1961.
- Borgna, G. *Lo slöjd o lavoro manuale educativo* [Slöjd and Educational Manual Work]. Torino, 1887.
- Brixy, I. *Obuka u Slöjdu* [Teaching on Slöjd]. Zagreb, 1895.
- Frasao, M. *O ensino publico primario na Italia & Suissa, Suecia...* [Public Primary Education in Italy, Switzerland, Sweden, etc.]. Rio de Janeiro, 1893.
- Hodson, G. *Educational Slöyd*. London, 1901.
- Ishihara, H. 'Scandinavian Handicraft Education in the Nineteenth Century'. *The Bulletin of Hirosaki University* (Hirosaki, Japan), 1971, p. 25.
- Knoll, M. 'Das "russische System", "Slöjd" und die Entwicklung der Projektmethode in Amerika' [The Russian System, Sloyd and the Development of the Project Method in America]. *Zeitschrift für Berufs- und Wirtschaftspädagogik* (Stuttgart), vol. 90, no. 1, 1994.
- Larsson, G. *Sloyd for American schools*. Boston, 1894.
- . *Sloyd*. Boston, 1902.
- Lord, E. *Slöjd as a Means of Teaching the Essential Elements of Education*. London, 1888.
- Marton, F. *Tanulmány ut. Jelenstes a Nääsi Slojd-Tanfolyamról* [The Teaching Methods of Jelenstes and Nääs-Slöjd]. Pécsset, Hungary, 1895.
- Meulen, A.T. van der. 'Over Sloyd en Nääs' [On Slöjd and Nääs]. *Het Onderwijs* (Batavia, Java), 1896, p. 1–2.
- Moian, G. *Lucrul manual educativ* [Education for Manual Work]. Bucarest, 1896.
- Nielsen, A. *Haandbog for Skoleslöjd efter Askov-Nääs Systemet* [Handbook for School Crafts according to the Askov-Nääs System]. Copenhagen, 1914.
- 'Notes on Sloyd'. *The Educational News of South Africa* (Cape Town), 1893, no. 6–9.
- Przanowski, W. *Urzadzenie pracowni do robot...* [The Installation of Craft Workshops]. Warsaw, 1921.
- Reincke, H.J. *Slöjd: die schwedische Arbeitserziehung in der internationalen Reformpädagogik* [Slöjd: Swedish Work Education in the International Educational Reform]. University of Oldenburg, Germany. [Doctoral thesis]
- Sluys, M.A. *L'enseignement des travaux dans les écoles primaires de garçon en Suède* [Work Education in Boys' Primary Schools in Sweden]. Brussels, 1884.
- Solana, D.E. *El trabajo manual* [Manual Work]. Madrid, 1902.
- Stam, J. *De slöjdmethode van O. Salomon te Nääs beoordeeld* [An Evaluation of O. Salomon's Slöjd Method in Nääs.] Amsterdam, 1892.
- Sulgustowska, M.D. *Slöjd*. Warsaw, 1909.
- 'Swedish sloyd'. *Egyptian Gazette*, 25 May 1898.
- Tegon, C. *Relazione sul lavoro manuale alla scuola di Nääs* [The Conduct of Manual Work at the Nääs School]. Rome, 1887.
- Thorbjörnsson, H. *Nääs och Otto Salomon, slöjden och leken* [Nääs and Otto Salomon: Handicrafts and Games]. Helsingborg, Sweden, 1990.
- . *Slöjd och lek på Nääs* [Handicrafts and Games at Nääs]. Helsingborg, 1992.
- Zirul, C. *Nääskaja utjitel'skaja Seminarie Rutnogo truda v'Schwetzii* [Teachers' Seminars on Work at Nääs in Sweden]. St. Petersburg, 1896.