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Folding world

Napkin folding – a western folding art

Special exhibition 20 October 2012 – 7 April 2013

From 20 October 2012 to 7 April 2013, the Toy Worlds Museum Basle is hosting a special exhibition on the topic of "Napkin folding - a western folding art". Together with Joan Sallas, the world's most famous napkin-folding master, the museum has created a unique exhibition. In addition, a major folding competition and workshops will be held. A digital library and a film will provide visitors with insights into the 500-year history of napkin folding.

It measures 9 metres in length and consists of 33,000 scale folds: the snake created by Joan Sallas, the world's most famous napkin-folding master, is just one of the many fascinating objects at the "Folding world" special exhibition. A table fountain, a ship, a double-headed eagle and a castle are additional centrepieces. In 2010, Joan Sallas was awarded the "European Prize for the Preservation of European Cultural Heritage", and will now be giving visitors to the Toy Worlds Museum Basle an insight into the forgotten art of folding.

The history of the art of folding extends back to antiquity. The custom of artfully folding tablecloths and napkins originated in Europe at the start of the 16th century. Early records dated around the year 1500 stem from northern Italy, probably from Florence. The artfully folded garments of the Renaissance served as an inspiration. Visitors to this special exhibition can try on the most famous folded sleeves in the history of art: those portrayed in the Mona Lisa.

To this day, royal families and heads of state still have their own napkin models. How these are folded is a secret. One person who could reveal this secret is Joan Sallas, who created all the folded objects for this special exhibition. It took him three months to form these unique objects. Basle will also be home to the premiere of two objects from a booklet by Johann Schalch, printed in Basle in 1680 and once presumed lost.

The exhibition offers additional attractions: there is a table where visitors can test their own folding skills, and a unique digital library containing all the known books on the art of folding affords them the opportunity of deepening their knowledge on the topic. In addition, a film provides insights into the 500-year history of napkin folding.

For children aged six and above and for adults, there are workshops in which the art of folding becomes the easiest thing in the world under the tutelage of Joan Sallas. Anyone preferring instead

to fold an animal or toy out of paper can do so. Participants can take their own little works of art home with them as mementoes.

The competition which accompanies the special exhibition is also worth noting. We are looking for the most original, unusual, beautiful work of art that can be folded out of a paper napkin. Children, teenagers and adults can put their creativity to the test.

Joan Sallas, napkin-folding master

Joan Sallas, the world-famous napkin-folding master, was born in October 1962 in Badalona, Spain, 10 kilometres north of Barcelona. He describes himself as a teacher, researcher and artist. The 50-year-old Catalan has trained as a special-needs teacher.

His passion for folding developed when he was still a child. He learnt how to fold napkins from his grandfather, whose works he studied by unfolding them. This way, he discovered how these various objects were constructed, and recreated them. His curiosity was insatiable. He deepened his knowledge of this forgotten art, and today has become its most famous aficionado and expert. He searches for forgotten books on the "art of napkin folding" around the globe, which has left him with the world's largest and most comprehensive library on this topic.

Joan Sallas meticulously researches his centrepieces. Unfortunately, only pictures of these historical works of art remain, which makes recreating them extremely difficult, if not impossible.

Joan Sallas' folded objects have been exhibited in museums around the world – including the Metropolitan Museum of Art in New York and the Imperial Furniture Collection in Vienna. In every country, Joan Sallas tries to unearth new documents or books on the art of folding. This is why constantly creating new exhibitions is so appealing to him. Each exhibition is new and unique. For the special exhibition in Basle, he also found what he was looking for. He managed to locate a booklet by Johann Schalch, printed in Basle in 1680 and long deemed lost. This unique item of print is displayed in digital format at the special exhibition, and can be "leafed through" by visitors.

Linen fabrics have changed since the heyday of the art of folding. For his folded objects, Joan Sallas requires material of an especially fine nature and quality, which can be manufactured only by experts. The Hoffmann weaving mill in Neukirch/Lausitz possesses the necessary expertise and is able to weave material possessing this high quality. Since 1905, the company headquarters have been located in the traditional textile-producing region of Upper Lusatia, where Saxony, Bohemia and Silesia meet. Flax has been cultivated and processed into linen in this area since early times.

In 2010, "Pro Europe", the European Foundation for Culture, awarded Joan Sallas the "European Prize for the Preservation of European Cultural Heritage" for his work.

Introduction to napkin folding

Why do people fold things? The folding of items such as napkins is of particular interest to people who appreciate even the little things in life. Only those who are aware that unimportant things can suddenly assume great relevance, and that seemingly important things can in the next moment dissolve into nothing, are capable of being happy and content with what they have in the here and now. This is the only way one can dedicate oneself to historical napkins, whose era has apparently passed away, but which might return at any moment. It is the only way one can let one's own creativity unfold.

Historians specialising in gastronomy or applied arts usually do not view the art of napkin folding – which extends far beyond the context of dining – as an independent subject area, but as a part of dining culture. It is even rarer for them to conduct their research from the perspective of folding. If napkins are mentioned at all, the manner in which they are folded is often paid scant regard. If sources relevant to folding are given, they are merely listed in the bibliography and barely analysed. Yet the historical descriptions in these sources are extremely informative. The different forms of publication particularly illustrate the constant rise and fall of various fashions in napkin folding.

Various reasons could account for the neglect of napkin folding in scientific and academic research hitherto:

- Alongside edible centrepieces, water features and fireworks, folded napkins were part of the ephemeral (transient) arts which revealed their full magnificence at festive events, but which had a short lifespan. After being used once, they lost their artistic shape and were used for different purposes. This is why no original objects have been preserved. The history of napkin folding can only be examined on the basis of written and graphical sources.
- Most researchers do not possess the technical and practical knowledge to be able to examine the illustrated documents from the perspective of folding. It is therefore not possible for them to interpret and decode the forgotten folding techniques.
- The general interest of the population in napkin folding declined long before the Second World War. Only after the war, when the art of folding gradually came back into fashion with the discovery of the Japanese folding tradition (origami), did paper-folding researchers from various nations rediscover this custom.
- To research the art of napkin folding from the perspective of folding, a thorough examination of all the relevant documents and sources is required. However, to this day, these exist almost exclusively in images from the visual arts and printed publications.

The many different napkin models were not pure forms of art for art's sake, but always subservient to their functions, which dictated the form. Thus, napkins initially served for the effective presentation of bread, eggs and other types of food, as well as flowers, cards, menus, toothpicks,

secret messages, etc. Only later did it become fashionable to use napkins designed purely for decoration, and to present them in particularly aesthetic ways using glasses, egg cups, rings, etc.

A napkin-folder not only had to master all the folding techniques: in order to guarantee a perfectly folded napkin, he also had to be aware of all the elements which could directly or indirectly affect the folding. These included the fabric types, the fineness and weave construction of the material, the delicacy of the hem, and the various procedures used for maintaining the textiles. Moreover, he needed to possess knowledge of how the napkins were washed, dried, bleached, pressed, cold-mangled, folded and stored. He also had to pay attention to the direction of the material's weave when folding it.

Every master-folder developed his own folded objects and had no interest in them being copied. This is why napkin folding was described as an art, and not a craft.

Alongside books, the visual arts – in particular paintings, carvings (woodcuts) and, later, photography – also provide information regarding the folding techniques. Moreover, depictions of folds in items of clothing (dresses, bonnets, sleeves, skirts, etc.) reflect different regional developments in folding techniques.

The history of folding

In Europe, the tradition of folding paper, parchment and woven materials dates back to antiquity. Different cultures developed different folding techniques and traditions, which mutually inspired one another.

Table napkins made of linen came into fashion during the Middle Ages. Before then, people wiped their hands and mouths on either their own sleeve or the tablecloth. Table manners became more refined during the Baroque era, and napkin-folding schools for citizens were founded throughout the German-speaking world. One of these existed in Nuremberg. There are records dating from 1705 of a school in the city of Halle which taught children how to fold napkins.

An opulently folded centrepiece was often more expensive than the silverware on 16th- and 17th-century tables. The napkins artfully folded by a "credencier" (servant) developed into the hallmark of an affluent and influential household. Table fountains the height of a man and centrepieces were folded out of finest linen, incorporating natural and mythological subjects.

In the 18th century, the fascinating centrepieces disappeared from the tables of the rich. What remained were artfully folded napkins, which can be found to this day in upmarket restaurants.

The history of the art of folding

The simplest and most natural form of folding used to consist of folding textiles, leather, parchment, papyrus and other virgin materials. The ancient Egyptians achieved a high level of

sophistication in this area. In ancient Egyptian collections, one can admire the sophisticated pleating on items of clothing, which are documented in stone carvings or even preserved in their original state. Alongside these garment folds, archaeologists have also discovered folded original documents made of papyrus. Linen materials (bed sheets, tablecloths, etc.) were folded first lengthways, then widthways. With the folded ancient Egyptian documents, the folds not only served a practical purpose, but were often also associated with a magical power or a symbolic statement.

In the course of the ever-changing social needs and customs of different cultures, the folding traditions time and again went through many different periods of flourishing and decay. Thus, artful folding techniques also developed in medieval Europe.

Early records dating from the 12th century were found in Spain. However, the zenith of European folding techniques was reached only during the Renaissance, and in France in particular. Carved wooden decorations allow us to deduce the existence of corresponding clothing fashions, which not only inspired the contemporary wood-carving artists but also influenced the later art of napkin folding.

A fashion trend developed in the 14th century when a type of women's bonnet featuring particularly sophisticated folds and known in the German-speaking world as a "Kruseler" was created to demonstrate the social standing of rich patrician women. One of the folding techniques used was called "spina pesce" towards the end of the 16th century, before becoming known as the scale-folding technique in southern Germany in the 17th century. There are numerous depictions of the "Kruseler", such as the effigy on the tomb of Katharina of Baden-Thierstein (died 1385) in the Basle Minster. They fell out of fashion in the course of the 15th century and were replaced with crimped, simply folded head coverings.

The 16th century saw the development of the art of napkin folding. The Medici of Florence hosted the first great banquets at which elaborately folded napkins were presumably displayed for the first time. Napkin folding in the Italian Renaissance was a further expression of wealth and power, as the costs for the textile figures created by specially commissioned artists were enormous.

From the 17th century onwards, it was part of the ceremony at European courts for every royal family to possess its own napkin models. At the Swedish court, the "Kronan" (crown) napkin model was introduced at the beginning of the 18th century. To this day, it is used at public dinners, and the method of folding is known only to a few royal servants.

In the course of time, napkin folders were also trained outside of royal courts. At the start of the 17th century, Matthias Jäger instructed students at the University of Padua in the art of napkin folding. In his publication from 1629, he was the first person to not only provide didactic instructions on the individual folding techniques, but also present depictions of the individual models. This made it possible, for the first time, to learn the most important folding techniques from a book instead of having to travel to Italy for instruction.

Following the example of Matthias Jäger, German books spread the art of folding north of the Alps. In the German-speaking world, napkin folding became increasingly popular. A folding school was opened in Nuremberg in the mid-17th century. While the popularity of this art was already waning in Italy at the end of the 17th century, it was at its zenith in German-speaking countries.

The French Revolution brought an end to the centrepiece culture of Western Europe. From this period onwards, only table napkins were folded. Only valets at great courts still practised the art of napkin folding. People of great social standing demanded an exclusive right to certain models, some of which are still in use today. For instance, the Viennese court has been using the "Kaiserfaltung" (imperial fold) napkin model since 1826, and the table of Emperor Wilhelm I tended to be decorated with a napkin model known as the "Kaiser-Wilhelm-Stollen". In the 19th century, it became fashionable to present folded napkins in glasses. Nearly every cookery book of the late 19th century contained a chapter on napkin-folding technique.

In the early 20th century, popular opinion held that the elaborate folding of textile napkins encouraged the spread of bacteria. Society's new awareness of hygiene led artfully folded napkins to lose their status. People preferred smaller napkins, and tended to use ones with curved shapes rather than with sharply defined edges. These models were now often simply folded in half.

With the invention of paper napkins, which were already in use by the end of the 19th century, the art of napkin folding gradually fell out of fashion everywhere. This development lasted until the end of the Second World War.

The Japanese paper-folding tradition of origami, which became popular around the world during the 1950s, led to a resurgence in the folding arts, and to the revival of their traditions in all sections of society. As a result, the custom of folding napkins gradually became commonplace once more in the 1970s. Today, napkin folding at home and in restaurants is a widely known phenomenon, and one which is enjoying growing popularity.

The various folding techniques

Long folds

The first type of fold the servants and food preparers of the Renaissance era learnt was the "bastonare" (folding long sections in the manner of staves). Because of their appearance, objects folded using this technique were generally described as "fogliame" (plant matter) in Italy. In his booklet entitled "Trenchier- und Plicatur-Büchlein" of 1677, Andreas Klett referred to them as "lange Falten" (long folds). The cloth or napkin is folded into approximately finger-width sections in a zigzag pattern in the direction of the material's warp. The sections had to be of equal size and proportion, and be folded cleanly and sharply. No matter where one measures the individual zigzag fold lines, they are always evenly spaced. Thanks to this evenness, the folds are easy to gather

together and have good elastic properties. This folding technique served as an important foundation for additional folding techniques such as the finish fold and scale fold.

Round folds

The round-folding technique developed in numerous cultures throughout the world over the course of many centuries. From the 17th century onwards, recommendations for practising round-folding are documented in German books. Round folds have to be just as precise, sharp and even as long folds.

Finish folds

First mentioned by Andreas Klett in 1677, finish-folding involves taking tablecloths or napkins which have been folded into many layers and then folding them again in different directions using a varying number of long folds, round folds or scale folds. Once opened, patterns are revealed in the form of interwoven fold lines, flowers, crosses, waves or overlapping rectangles and rhombuses.

***Spina pesce* or scale folds**

The scale-folding technique is based on the same foundation as the long-folding and round-folding techniques. The structure consists of several rows of alternating reverse folds, which are folded inwards and outwards. Records of this folding technique date back to antiquity (Egypt), and was used to make "Kruseler" bonnets in the 14th century. In Italy, "spina pesce" literally means "fish spine". However, Georg Philipp Harsdörffer translated this term in 1629 as "Schuppenfalten", or "scale folds", because the results of his folding resembled the scales of a fish rather than its spine. Harsdörffer's recommendation that this folding technique be practised using sheets of paper is the first indication that the art of folding was learnt with the aid of paper. Towards the end of the 18th century and the beginning of the 19th century, scale-fold structures were still being used to adorn items of clothing.

Spectacular centrepieces

The suppleness and flexibility of linen made the creation of folded centrepieces possible. Countless figures could be formed, stretched and bent into shape. It is no surprise that the folding concepts used for clothing are not only the same as those used with napkins, but also first appeared at the same time in the same place.

From the second half of the 16th century, it was not only table napkins that were folded, but also napkins and tablecloths that were used exclusively for the creation of centrepieces. From the Renaissance era onwards, these centrepieces were popular decorations at the tables of royalty and patricians, and became ever more splendid during the Baroque period. On social occasions, the banqueting tables were not only decorated with showcase dishes made of edible materials such as fruits, vegetables, salad, pasta, sweetmeats, butter, marzipan or tragacanth, but also adorned with centrepieces made of non-edible materials such as wood, wax and folded napkins or tablecloths. These elements could be used to recreate mountains, fountains, castles, ships, animals and other

figures. While at first it was mainly mythological topics that were referenced, culinary imitations with birds and fish later dominated.

Centrepieces were always symbolic in nature. For instance, doves were believed to love each other so deeply that if their mate died, the remaining bird would die of grief. Doves in centrepieces therefore symbolised lovers. To emphasise the element of love, the doves were often depicted kissing, and maybe for this reason also often folded from a single napkin. Peacocks served as a symbol of fertility, and tortoises symbolised the desire for long life because of their longevity. The pike – one of the few animals that eats its own kind – symbolised power and repugnance, while dogs were deemed a symbol of loyalty.

The effort invested in the centrepieces also depended on the status of the guests – for instance, whether the guest was the pope, a prince, a holder of high office, a knight of a military order, or an influential merchant. The more powerful the host wished to appear, the more splendid the folded fabric figures he displayed. If the centrepieces had to be removed before the food was served, there was space between the individual courses to display new figures. Here, the respective symmetrical ordering and placement of the individual pieces expressed the rank of the guests.

The great expense involved in the production of folded linen centrepieces and the competition in the manufacture of porcelain and faience, which flourished in Saxony in particular, led to this fashion gradually waning in the second half of the 18th century.

Joan Sallas' folded creations are spectacular. Visitors enter the exhibition through a folded archway, and can admire the nine-metre-long snake with its 33,000 scales, as well as numerous other exhibits. During the Baroque era, snakes were a symbol of the rulers' great might and their "poison", which one should fear. The working table fountain – modelled on a pattern dating from 1677 – features a griffin and a lion, both 1.7 metres in height and a total 3.2 metres in length, and is the largest centrepiece of the exhibition. This table fountain was folded using several techniques. The walls and pedestals are made of long folds, while the lion, griffin and fountain were created using the scale-folding technique. The monument is a piece of important symbolism: the lion and griffin are protecting both the water, the symbol of life, and the four obelisks, which symbolise the passage of time.

The exhibition also features a table with 1.8-metre-high mountains, designed to symbolise the sovereignty over the land. The mountains were fashioned with 5 to 12 peaks, depending on the rank of the guest. When the food was being served, the tablecloth mountains were simply pulled apart and spread out flat over the table.

Model ships made of folded linen were made in the 16th century, intended to represent the caravels bound for America. Ships demonstrated not only the wealth but also the dignity and claim to power of the host, which is why they were displayed in his immediate vicinity. A model ship can also be found among the centrepieces.

Castles symbolised protection of and authority over the land by its lord. In the 16th century, Vincenzo Cervio wrote of castles in whose moats and inner courtyards white rabbits bedecked with corals and silver bells hopped, and in whose turrets real birds were imprisoned. When the guests entered the dining hall, the gates of the castle opened up, and the rabbits and birds were set free. The castle in the special exhibition – which of course does not contain any live animals – will help visitors to see in their mind's eye the fantastic scene described by Vincenzo Cervio.

An interesting aspect of the centrepieces was the combination of different materials. In 1638, Antonio Frugoli wrote about several banquets held by clergymen in Rome and Madrid. On their tables stood statues, two to two-and-a-half spans (around 50 cm) in height, which were made of sugar and clothed with folded napkins.

Table napkins

The custom of using artfully folded table napkins when dining developed at the courts of northern Italy, probably in Florence, at the beginning of the 16th century. Folding techniques continued to develop in line with the European folding fashions. "Serviette", "Kuvert", "Salvete", "Servetlein", "Mundtuch", "Tellertuch", and "Papierserviette" – these are all German terms, or terms taken from the French and Italian and integrated into the German language, to describe the cloth with which one cleaned one's mouth and hands when eating, and which protected one's clothing.

In earlier times, the German language used the verbs "falten" (folding) and "brechen" (literally "to break") synonymously, regardless of whether the material being folded was a textile or paper. "Brechen" is hardly used today. There is a slight difference in meaning, however, as "falten" refers to the surface which is being reduced in size through the folding, while "brechen" refers to the break, or fold line, which is of utmost importance for folded patterns.

The nine napkin-folding families

In general, folded napkin models were ordered according to the themes they depicted or in accordance with the occasion of their use. Lack of awareness that some napkin models are also related through their folding techniques has hitherto prevented them from being grouped according to the method of their manufacture.

Yet one can differentiate between the various known models according to their basic forms and their folding techniques or folding sequences. They form what is referred to as napkin families: layers, sachets, twins, blintzes, fans, caps, rolls, obelisks and lilies.

The Basle book on the art of folding

For each exhibition, Joan Sallas searches for new documents on the art of folding which originate from the country in which his exhibits are to be shown. For his Basle exhibition, he also found what he was looking for: in the University of Chicago's library (USA), Joan Sallas managed to find a text long deemed lost, the book on "poyeren" (folding) by Johann Schalch/Lieut.

The booklet, entitled "Newes Transchier-Büchlein / Auch von Frücht schneiden / und Serviette ployeren. Wie man nach rechter Art / und jetzigem Gebrauch nicht allein / mit Serviette ployeren / und Früchtschneiden ein Tafel zieren / sondern auch die Speisen zierlich zerlegen / und Tranchieren solle", was printed in 1680 in Basle and published by Jacob Werenfelss. It is the only known work on the art of folding to be published in two languages, German and French.

The booklet is illustrated with beautiful engravings. What seems a little strange from our modern perspective is that the carving of meat and the decorative fruit carving (shaping figures and animals out of fruit) is described alongside the art of napkin folding within a single book. Added to this is the fact that the second known work by Johann Schalch, who held the rank of lieutenant in the army, was a book with a military theme. It was published in Basle in the same year, and bears the title "Exercier-Büchlein, Darinn adeliche und Kriegs-Exercitien, auch allerhand Stell-, Zug- und Schlachtordnungen, und wie sich ein jeder Officier und Kriegs-Beamter zur verhalten. Alles mit schönen Kupferstücken beygebracht und mit fleiss in Teutscher und Frantzösischer Sprach aufgesetzt. Jacob Werenfelss, 1680."

This second book is housed in the library at the University of Basel. Little is known about Johann Schalch. He was presumably a member of a family from Schaffhausen. There is one clue contained in a document in the Schaffhausen city archive: "A I/1332: 28 February 1676 – Mayor and council of the city of Schaffhausen attest to the ruling by the municipal court regarding a dispute between Constable Hans Ott and Lieutenant Johannes Schalch concerning the right to draw and use water. The two possess neighbouring properties in the town's Breite quarter."

In Joan Sallas' digital library, visitors to the exhibition can see and study the booklet for the first time. At the exhibition in Basle, Joan Sallas will also fold objects from the "Transchier-Büchlein" for the first time. A total of 15 animal napkins are mentioned, including a pelican with two young, two doves in a nest, and a cat with a mouse. Thanks to the engravings, Joan Sallas was able to study these objects and uncover their folding secrets. The fox and the hare were of particular interest to him. He will try to fold them for the first time for the exhibition.

Mona Lisa

Leonardo da Vinci was so proud of his masterpiece that he always carried it with him in his luggage when travelling. Shortly before his death in 1519, he sold the painting to the French king, Francis I. Today, the Mona Lisa is housed in the Louvre in Paris. Because the artwork had been copied countless times, scant attention was paid for many years to the copy hanging in the Prado in Madrid. Yet two years ago, when the Louvre asked whether it could borrow the Mona Lisa with the black background, the Spanish took this as an opportunity to restore their "Gioconda". And as they did so, a sensation came to light. It emerged that the black background had been added during the 18th century. When this addition was removed, the same fantastical landscape that can be seen in the real Mona Lisa was revealed. Using infrared rays, experts were able to discover that the same corrections which Leonardo once made to the original could be seen in the Spanish painting. This led to only one conclusion: both versions had been created at the same time in the same Florentine

workshop. Two of Leonardo da Vinci's apprentices could be responsible for executing the work: Andrea Salaj and Francesco Melzi. The work is not ascribed to the master, as it does not display his typical light and rhythmical brushwork. It also does not feature the painting technique developed by Leonardo known as "sfumato" (foggy, washed out). Another major difference to the Paris Mona Lisa found in the Spanish work is that the impression that she is always looking at the viewer, regardless of one's position when looking at her, is missing.

Leonardo da Vinci was familiar with folding techniques as they apply to textiles. This is particularly apparent from the folds in the sleeves portrayed in the Mona Lisa. These represent 16th-century Florentine fashion and have a form which looks very natural, but which is nevertheless completely intentional and precisely calculated, and one which Leonardo has reproduced with great accuracy. It is characteristic that all the corners of the sleeve can be combined in several imaginary curves, which allows the folding pattern to be reconstructed. The folding structure, which is symmetrically mirrored on each sleeve, serves to enhance not only the aesthetic beauty of the garment, but also the sleeves' nigh-perfect ability to match the form and movement of the arms. More than any other visual depiction, the Mona Lisa shows the quality achieved in folding techniques during Leonardo's era. The sleeves are an example of a method of folding later dubbed the troublewit technique. Visitors to the exhibition can experience for themselves the suppleness and flexibility of sleeves folded in this way: the exhibition features a bust of the Mona Lisa, with those world-famous sleeves ready to be slipped into.

Folding is thus also a topic within fashion, and therefore subject to the prevailing trends. Discussions regarding folds in clothing were held time and again in the literature on this topic. Books from the 17th century often contain the statement that "folds are not fashion". This shows us today that folds, indeed, were very modern at the time.

Film and digital library

Joan Sallas' library of books on folding is globally unique. It includes works from all eras, with the oldest dating from 1676. It is clearly justifiable to describe Joan Sallas as the custodian of the art of folding. This unbelievable library can be digitally examined and studied at the special exhibition.

A film provides impressions of the fascinating world of folding. Visitors can also use folding patterns to try their folding skills and fold, for example, a rose, a bird of paradise or a fan. The museum will provide the necessary paper napkins.

Workshop

Under the instruction of Joan Sallas, the world's most famous napkin-folding master, adults and children aged six and over can learn simple folding techniques. All participants can fold a napkin, an animal or other figure and take this home with them as a memento. Participation is free, and the materials are provided by the museum. The workshops will take place on Saturdays and Sundays between 1.30 p.m. and 5.30 p.m. The dates are also available at www.toy-worlds-

museum-basle.ch. It is not necessary to register, though a little patience may be required, depending on the number of participants.

Dates for the "Art of folding" workshop, from 1.30 p.m. through to 5.30 p.m.:

20.10.2012 and 21.10.2012

03.11.2012 and 04.11.2012

24.11.2012 and 25.11.2012

01.12.2012 and 02.12.2012

15.12.2012 and 16.12.2012

29.12.2012 and 30.12.2012

05.01.2013 and 06.01.2013

26.01.2013 and 27.01.2013

09.02.2013 and 10.02.2013

23.02.2013 and 24.02.2013

09.03.2013 and 10.03.2013

23.03.2013 and 24.03.2013

06.04.2013 and 07.04.2013

Napkin-folding competition

For the competition being held for the special exhibition, we will be looking for the most original, unusual, beautiful work of art that can be folded out a paper napkin. From 20 October to 17 December 2012, children, adolescents and adults will have the opportunity to showcase their creativity and folding talent.

The more original, beautiful, unusual and, above all, independent the artwork is folded, the greater the chances of winning. You can find inspiration at our "Folding world" special exhibition. All objects will be examined by the napkin-folding master, Joan Sallas. They must not be copied from a pattern. The submissions will be judged by our museum visitors. Why not show off your folding skills and pick up a napkin at our museum? Good luck!

Facts & figures

Opening hours.

Museum, shop and restaurant

from 10.00–18.00 daily

The Swiss and Upper Rhine Museum Passes are valid for the Toy Worlds Museum Basle.

Admission.

CHF 7.00 / 5.00

Children up to 16 years of age are admitted free of charge and only in the company of adults.

No additional charge for the special exhibition.
The entire building is wheelchair-accessible.

Media contact

Further information is available from:

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