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Editorial

When the first edition of the new "Swiss Review" was published in May 1992, we had placed an advertisement in it searching for an editor who would be willing to assume the responsibility for the US related "Regional News". The response to this ad has been very encouraging and we would like to thank all of you who let us know that they would be kind enough to lend us their support.

Today, we are glad to announce that the Secretariat of the Swiss Abroad has appointed Mrs. Gertrud Jeffries-Isliker as the US editor of the "Swiss Review". Gertrud Jeffries was born in Zurich, Switzerland, where she also obtained an education in child care. In 1985 she came to the United States where she soon met her future husband, a native of Whittier, CA. Gertrud Jeffries is the mother of a 4 year old boy and is currently working as an Administrative Assistant for "Discovery Toys". At the same time, she is studying at the University of California in Berkeley in order to receive an Certificate in Graphic Design.

We welcome Gertrud Jeffries as the new editor of the US Regional News of the "Swiss Review" and thank her for her willingness to assume this responsibility. Contributions to the upcoming issues are, as always, highly welcome and should now be addressed directly to:

**Swiss Review, Mrs. Gertrud Jeffries,
1430 Cape Cod Way, Concord, CA 94521,
Tel. (510) 689-2740 (home).**

Exhibition at the Swiss Embassy

Straw-work from the Museum in Wohlen (AG)

In conjunction with two textile conventions held in Washington, D.C., the Swiss Embassy opened its doors to the public with an exhibition displaying 150-year-old woven, plaited, lace and macrame work out of the humblest of materials – straw.

The extraordinarily beautiful exhibition from the Wohlen Straw Museum reminded viewers of the magical transformation of straw into gold found in fairy tales. To take a quote from the "Journal de Genève" dating back to a report on a Swiss National Exhibition from 1896 where the Argovian strawbraid manufacturers were showing their products: "... and now I must tell you... about straw, simple straw, which has been

transformed into real works of art – I emphasize 'art' and I am not exaggerating! Step into this temple of straw, the blonde goddess, and you will not believe that such marvels of intricate jewelry, these finest trinkets and beautiful ornaments were not made by fairies' hands, but by the hands of Argovian maidens..."

The innovative approach of Mr. François Barras, head of the Cultural Section at the

Embassy, together with the impetus of Mrs. Louise Meyer, a D.C. textile designer who knew the Wohlen Straw Museum and was in charge of programs for the Potomac Craftsmen's Guild, plus the financial support given by Pro Helvetia, Swiss Council for the Arts, as well as the Swiss Center Foundation, New York, NY, made this exhibition happen. Mr. Barras believes that Switzerland has such a rich and diverse cultural heritage and that the Embassy space is an ideal one in which to display its many facets.

The Smithsonian Resident Association, which already had joint programs with the Swiss Embassy last year during the 700-year celebration, once again offered a program to its members with a lecture and tour of the Straw Exhibition given by the Director of the Wohlen Straw Museum, Mr. Rudolf Isler, who was in the Washington, D.C. area. Two wheat weavers specialized in the ancient Swiss techniques were also present during the Smithsonian program to give demonstrations. Mr. Blickenstorfer generously offered a reception after the lecture which gave Mr. Rudolf Isler time to interact with the participants and see how great the interest in and admiration of the Freiämter Straw Museum is here in the United States.

Textile specialists from across the U.S., Canada and England came to admire and to delight in the rare "accoutrements" (garnishings such as birds, feathers, buckles and bows) resembling the finest gold jewelry and the hats – from boaters to Shinhats – on display. More than 200 members of the Handweaver's Guild of America as well as 150 members of the American Wheat Weavers Guild came to see this exhibition.

Mr. Isler's great-great-great-grandfather founded the first cottage Industry in

1787, when he courageously traveled on foot to Paris with sample books of straw-bandings to get order from his clients. His eight sons all learned foreign languages and continued with these adventuresome marketing techniques all over Europe and as far as New York City until such an impressive clientele was built up that Wohlen earned a place on the map. By 1865 some 60,000 people in the Aargau were working in the straw industry and some 90% of their production was exported. By 1860 Wohlen was served by a train because of the growing importance of the straw industry and was referred to as "petit Paris" because of its ever-increasing sensitivity to fashion. The labor-intensive work was being done by peasants and their children, though the finished product was destined to be worn by noble ladies in European cultural centers.

There were a multitude of firms competing with Jakob Isler's that thrived and became rich by making such creative use of this simple material. Business went well until around 1950, when hats went out of style. Then one firm after the other closed its doors until the last, the one founded by Jakob Isler, closed in the fall of 1991 after 204 years of production.

It is Mr. R. Isler whom we have to thank for having kept the archives from his family's firm safe and for having opened the Freiämter Straw Museum where we are able to appreciate and enjoy these valuable treasures from the past. Through them we are reminded of a Swiss reality of the 19th century that we all too easily forget – that Aargau was so bitterly impoverished that it had nothing but straw, not having been blessed by either water-power or fertile soil. A combination of necessity, creativity and good marketing skills enabled that area to survive and thrive. ■

Replacement of old green cards with new ones

The Immigration & Naturalization Service ("INS") has announced that all green cards issued before 1978 must be replaced by new, more secure and machine readable green cards. The objectives of this recall project are to reduce the number and enhance the security of INS documents that evidence identity and eligibility for employment of aliens granted lawful permanent resident status. The project should provide a secure document to lawful permanent residents which will be more widely accepted as evidence of status and identity.

The recall project began in early August, 1992 and continues through August 2, 1993. During this period, residents holding green cards issued prior to 1978, namely I-151s, AR-3s and AR-103s, must apply for a replacement green card. If the resident cannot remember when the green card was issued, he or she should look for the following features:

- a) photo;
- b) fingerprints; and
- c) signature.

If the green card does not have all three items, then the resident must apply for a new one before August 2, 1993. Please note that after August 2, 1993, the old green card will not be evidence of lawful permanent resident status. This may delay entry into the United States from trips abroad. The application process require an INS form, fee, two photographs, and a copy of the old card. The applications must be filed at the local INS office having jurisdiction over the applicant's residence or at certain ports of entry by persons who are reentering.

Those residents who are eligible to become United States citizens may choose to apply for naturalization in lieu of replacing their old green cards. INS states that failure to get a new card will not penalize residents in the naturalization process. However, INS cautions that filing for naturalization will not extend the validity of the old green card. ■

Swiss Benevolent Society of New York

\$ 74,000 awarded in scholarship grants

The Pellegrini Scholarship Fund Committee has announced 56 grants for the 1992/93 academic year. On the other hand, for the second year in a row, no Sonia Streuli Maguire awards were made under the Outstanding Scholarship Award program, as none of the applicants showed consistent truly outstanding achievements.

A total of 66 applications had been submitted; 57 from the Tri-State area and 9 from Pennsylvania. Ten applications had to be eliminated because the students did not demonstrate real need or academic merit.

24 students are first time recipients (20 Tri-State and 4 PA) and 32 (29 Tri-State and 3 PA) have received grants in the past. 37 are undergraduate students and 19 go to graduate schools. About 20 of them attend State

**Peter H. Hugentobler,
Chairman of the Swiss
Benevolent Society of
New York.**

Invitation to Heirs

Frida Loosli, born on June 3, 1913 in Zurich, from Zurich and Wyssachen BE, single, last residence in the Sydefädeli old age home, Hönggerstr. 119, 8037 Zurich, daughter of Ferdinand Loosli and Frieda, nee Huber, died on April 18, 1992 in Zurich/Switzerland.

The following are asked to report for the inheritance: relatives of the mother's grandparents; The descendants of the mother's brother, Emil Huber, born on June 9, 1888 in Oberkulm/AG who evidently died in the US, from his mar-

riage to Luise, nee Müller, born on March 3, 1890:

- a) Frieda Huber, born on July 29, 1912 in Zurich, or her descendants
- b) any other descendants.

These persons are hereby requested to report to the undersigned office within one year from the publication of this invitation, and present documents proving their capacity of heirs, as otherwise the estate will be conveyed to the known, legal heirs.

Zurich, September 1, 1992.

District court of Zurich

Estate Office

The clerk: Steiner ■

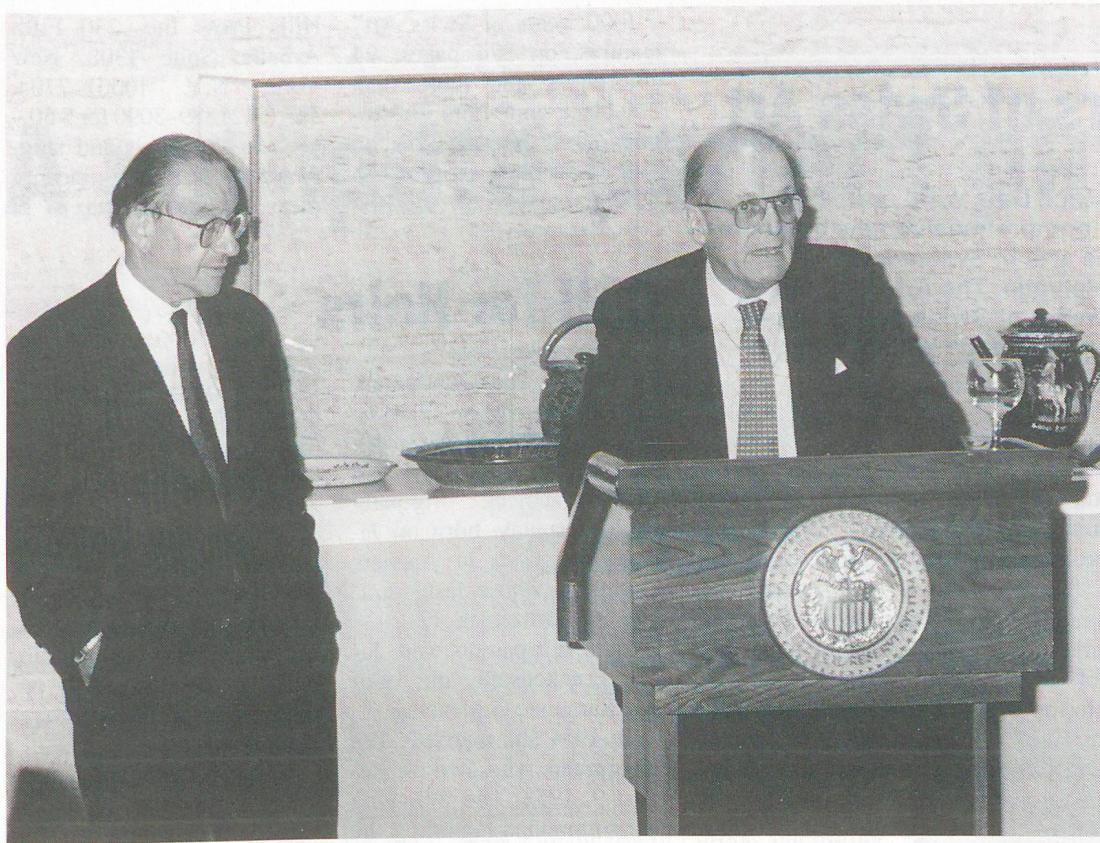
or Community Colleges, while the others go to private institutions.

The fields of study are as varied as ever. While some hope to teach at university level, others plan to teach children at elementary schools. Some hope to do research for the benefit of mankind, others wish to practice medicine to help people or cure animals. Some desire to promote the arts as teachers, others hope to become performing artists. There are some who want to become engineers, lawyers, accountants, social workers, nurses. And then, there are some who still don't know where they will fit in and simply try to get a well rounded education.

Already in the second decade of Scholarship activity, the Swiss Benevolent Society of New York hopes to continue and even increase this important financial assistance program to the Swiss community in the United States. It is now needed more than ever! Over the last 12 years, the total of scholarships granted has surpassed the \$500,000 mark.

**Peter H. Hugentobler,
Chairman** ■





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Mr. Alan Greenspan, Chairman of the board of Governors of the Federal Reserve System (left), and Mr. Markus Lusser, Chairman of the Governing Board of the Swiss National Bank.

Washington D.C.

Swiss Folk Art Exhibition at the Board of Governors of the Federal Reserve System

The "Swiss Folk Art" exhibition was held during the joint meetings of the International Monetary Fund and the World Bank, from September 23 to December 4, 1992, in the prestigious halls of the Board of Governors of the Federal Reserve System in Washington, D.C.

The exhibition celebrates the cultural heritage of a strategically positioned nation that has long been recognized both for its tradition of fine craftsmanship as well as its seminal role in the affairs of international finance. These two factors recommended the collaboration between two central banks both of which hold in high regard the importance of cultural expression of national values. Focusing on the vitality and exuberance of Swiss folk expression, the exhibit represents Switzerland's regional diversity and multi-cultural

heritage. Through this selection of naively decorated folk objects, the American public is able to learn more about the cultural expressions that have given the Swiss people its distinctive strength.

Entry into the IMF and the World Bank

The choice of the exhibit "Swiss Folk Art", which celebrates an artistic achievement so indicative of the Swiss character, is made in a year marked by the entry of

Switzerland into membership in the International Monetary Fund and the World Bank. In a small way, "Swiss Folk Art" heralds a major decision by the Swiss people to officially become a participant in a world order being reshaped by political and financial change.

"Swiss Folk Art", curated by Cynthia Rubin, was originally organized by the Museum of American Folk Art, New York, to highlight similarities in the artistic heritage of Switzerland and the United States. Because of space limitations, and with the co-operation of the Museum of American Folk Art, the Federal Reserve Board exhibit features only the objects of Swiss origin. Originally, the museum received the support of Philip Morris Companies,

Inc., with additional support from Pro Helvetia, Arts Council of Switzerland; Balair Ltd., Air Charter Company of Switzerland; Swissair; and the Swiss National Tourist Office.

Markus Lusser at the opening reception

The opening reception, which took place on September 23, 1992, and was attended by a few hundred guests, was presided over by Mr. Markus Lusser, Chairman of the Governing Board of the Swiss National Bank, and by Mr. Alan Greenspan, Chairman of the Board of Governors of the Federal Reserve System. ■

1000 Years of Swiss Art

Hudson Hills Press Inc., New York, announces the publication of a comprehensive new book on architecture and fine arts in Switzerland.

Sponsored by Pro Helvetia, The Arts Council of Switzerland, "1000 Years of Swiss Art" is to be published in Switzerland by the Wiese Verlag in Basel.

As a result of Switzerland's size and its political and social structures, genuinely "national" works of art are relatively rare. There have nonetheless been numerous works of quality produced there in all periods of art history, works relating to the contemporary trends of Europe's major cultural centers. Further, Switzerland has always functioned as a cross-roads for artistic traffic between south and north, east and west, the ultimate conduit for cultural exchange.

While Switzerland has always been a place for artists to withdraw to in times of trouble, it has also exported its native artists to the international arena. Those who sought refuge there include Hans Holbein the Younger, Oskar Kokoschka, Ernst Ludwig Kirchner, and Hans Arp. Only in neutral Switzerland could the legacy of De Stijl and the Bauhaus be carried on and advanced during World War II, leading to the watershed 1944 "Concrete Art" exhibition in Basel. The artists who were born in Switzerland but made their mark beyond its borders include Francesco Borromini, Jean-Etienne Liotard, Henry Fuseli, Le Corbusier, Arnold Böcklin, Alberto Giacometti, and Johannes Itten. Other Swiss artists with international reputations include Ferdinand Hodler, Paul Klee, Sophie Taeuber-Arp, Jean Tinguely, and Meret Oppenheim, whose fur-lined cup of 1936, in the collection of the Museum of Modern Art in

New York, is a key icon of Dada, originally a Zurich phenomenon.

"1000 Years of Swiss Art" combines two separate but parallel approaches to its rich subject, offering verbal and pictorial evidence of the "boundless" reciprocal relations so essential to Switzerland as an artistic nerve center. Organized chronologically, the book surveys the entire range of Swiss art through reproductions of masterworks of manuscript illumination, decorative art, painting, sculpture, graphic art, photography, and architecture, all particularly characteristic of the artistic position of Switzerland in an international context. They represent both regional forms of expression and principal European currents, as well as many extraordinary individual artistic accomplishments. In addition, Swiss art historians have written twenty-one essays in their special fields, with a view toward composing a mosaic of Swiss art in its totality. These texts, all published here for the first time, offer insight into the art-historical research being pursued in Switzerland today; they also focus selectively on the centers of artistic production in Switzerland.

Appropriately, the book itself epitomizes the superb quality of graphic design and printing for which Switzerland is world renowned. It is a fitting and beautiful tribute to a great but little-known tradition at the center of European art history.

"1000 Years of Swiss Art" features, on 374 pages, 94 colorplates and more than 200 black-and-white illustrations. It is on sale now on your local book shop or can be obtained from: Hudson

Hills Press Inc. 230 Fifth Avenue, Suite 1308, New York, N.Y. 10001-7704, Tel. (212) 889-3090 for \$ 50.- (+ \$ 5.- handling and shipping costs, N.Y. State residents, please include sales tax). ■

Call for Heirs

Dr. Louise Anna Kaufmann, nee Frankenstein, clinical psychologist, died in Zurich on May 21, 1992. She was a British subject, originally from Germany, born on January 4, 1896 in Aachen, Germany, whose last domicile was Butzenstr. 17, 8038 Zurich. Her parents were Julius Frankenstein and Hedwig Sara, nee Gräfenberg.

In 1954 she married Fritz Kaufmann, who died on August 9, 1958. The following are summoned regarding the inheritance:

1. Any descendants of the deceased,
2. (if there are no descendants), the parental relatives, i.e. any siblings or half-siblings of the deceased or, if they are deceased, their descendants, meaning the descendants of the father, Julius Frankenstein, who was born in Paderborn in 1853 and died in Aachen on May 20, 1938, and/or the mother,

Hedwig Sara, nee Gräfenberg, who was born on March 4, 1869 in Göttingen and died in Aachen on April 7, 1941.

3. (if there are no parental relatives), members of the grandparents' families on the father's and mother's sides, i.e. any siblings or half-siblings of the deceased's parents, or descendants who remain unknown.

These persons are hereby asked to report to the undersigned office within one year from the publication of this invitation and present documents to prove their capacity as heirs, as otherwise they will be disregarded during the devolution of the inheritance.

Zurich, October 5, 1992.
District Court of Zurich

**Erbschaftssachen
(Estate matters)
Postfach
8026 Zurich,
Switzerland** ■

