

Zeitschrift: The Swiss observer : the journal of the Federation of Swiss Societies in the UK
Herausgeber: Federation of Swiss Societies in the United Kingdom
Band: - (1952)
Heft: 1179

Artikel: Watercolours exhibition
Autor: Weisbrod, Richard
DOI: <https://doi.org/10.5169/seals-688880>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 15.09.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

this burlesque genre of fun lies her greatest forte. Certainly the audience rocked with laughter as this lazy dame who could not make up her mind whether she could be bothered going out with her admirer unfolded the abysmal depth of her platitudinous mind. In "The hairdresser" Miss Attenhofer excelled again in similar vein and in "Dried Eggs" she gave us an unpayable conversation scene over the banister between another less lazy but more tongue-tied Bernese Hausfrau and her "Welsch" neighbour downstairs who could not abide dried eggs. The "New Loreley" was perhaps somewhat laboured, but the "Sailor Song" by Lenz and the final house-wife's song about her endless labours were most telling. "The Scarecrow" is a macabre philosophical exercise with much dramatic effect, which, however, seemed to suffer in translation. The crowning glory of the evening as of other performances we have seen of Miss Attenhofer's was the telephone conversation of the secretary of "European Union" with all the celebrities on the political firmament of our poor old Continent. The audacity of some of her sallies might have caused embarrassment but for the delightful naivety of the fun.

It was a great evening altogether, marred only by a slight sense of grievance, detectable here and there, because the Programme was a little too ambitious as far as English is concerned and therefore disappointed those somewhat who had hoped for a more Swiss entertainment in our native languages. We cannot help feeling that Miss Attenhofer might have succeeded even better in capturing all our hearts and those of our English friends present, if she had in fact retained a larger part of her programme and her patter in between the numbers in her original languages and habits. For her real greatness, surely, is rooted in the very multilingual colloquialism of her art, inspired and sustained by the Swiss background of four languages and a multitude of dialects.

After the performance there was a private reception at the "Glendower Hotel". The catering could not have been better, but unfortunately, it could only start an hour late and the patience of the guests was sorely tried by the fact that Miss Attenhofer arrived even later, as she had to get ready after a most exhausting evening. Grateful mention should not be omitted of the competent accompaniment on the piano by Mr. Günther Bunz. The great success of the evening, which was attended by our Minister, Monsieur Henry

de Torrenté, and a large party from the Legation, was no doubt the best form of thanks the indefatigable organisers of Elsie Attenhofer's visit could have wished for.

WATERCOLOURS EXHIBITION.

By RICHARD WEISBROD.

at the Leger Galleries, 13, Old Bond Street, W.1.

(Open from April 29th to May 17th, 1952.)

Daily 10—6, Saturdays 10—1.

We wish to direct the attention of our readers to the forthcoming exhibition of recent watercolours by our compatriot Richard Weisbrod. This fine artist is no stranger to the Swiss Colony having exhibited some of his paintings in March, 1950, at the Leger Galleries. We understand, that he also exhibited last year in Zurich. We heartily invite our readers to visit this interesting exhibition, they will not be disappointed.

Richard Weisbrod was born on April 16th, 1906, at Affoltern-am-Albis near Zurich, and came to live in Blackburn in 1932. He is a member of the Manchester Group, the Manchester Society of Modern Painters, the Manchester Graphic Club and the Blackburn Artists' Society. He shows regularly in the provinces and in London and is represented in the Blackburn and Salford permanent collections as well as in private collections.

In this exhibition is a wide range of subjects — sordid Lancashire back-Streets, sparkling studies of Parisian boulevards, and a variety of Swiss scenes.

ST.

WATERCOLOURS EXHIBITION

by

RICHARD WEISBROD

(SWISS)

at

THE LEGER GALLERIES

13, OLD BOND STREET

W.1.,

from

April 29th - May 17th, 1952

Open Daily 10 - 6.

Saturdays 10 - 1.



Switzerland's.....
CHALET-CHEESE

has gained world-wide reputation for its unexcelled flavour and nutritive value.