Swiss investments in the United States - American investments in Switzerland

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THE SAGA
OF
URSULA STREBI

A desire to live abroad in a big city, and an ambition
to found her own art gallery, led young Ursula Strebi from
Lucerne to London eight years ago.

Daughter of a well-known Lucerne lawyer and music
lover (founder of the Lucerne International Music Festival
and the Lucerne Conservatoire, and whose love of music
and pictures she inherits), Miss Strebi originally came
to London in 1954 on a six-month visit to improve her
English. The half-year lengthened gradually as she
became first a secretary and translator with the Philharmonia
Orchestra of London and, later, their orchestra manager
—a job she liked so much, in fact, that she decided not
to return to Geneva University to take a degree in English
as she had originally planned.

In 1957, after marriage the previous year to Mr.
Philip Jones, a trumpet player, she made a determined
effort to concentrate on housewifery, but the call of music
was too strong and Ursula Strebi returned to orchestral
management with the English Chamber Orchestra, of
which she is now Managing Director. As a "sideline"
(her own description) she also manages orchestras for
shows such as "West Side Story" and "Music Man" and,
incidentally, engages all the musicians for Benjamin
Britten's Festival in Aldeburgh. In addition to all this,
she engages orchestral musicians for many other music
festivals — the City of London Festival, for instance, in
July, and the Edinburgh Festival a month later. (Her
husband, by the way, left on a similar visit at the end of
May, to play at the Vienna Festival.)

Swiss Colour Prints in London

For a young woman the foregoing would seem
achievement enough. Yet Ursula Strebi has during her
London sojourn fulfilled her old ambition of starting her
own art gallery in the slightly divergent form of the
International Art Club Edition which occupies even more
of her time than her musical interests, which she still
regards as mainly a hobby.

Founded two years ago and based on similar Conti-
nental organisations (the Kunstkreis in Switzerland
and Guilde Internationale de l'Art in France), it is the first
of its kind in Britain and encourages the growing British
interest in art by offering first-class reproductions of over
a hundred and fifty well-known paintings of varying
schools and periods.

To become a member of the Art Club it is only
necessary to agree to purchase at least four of the twelve
monthly pictures issued during the year at a modest cost
of 15/- each. Reproduced to a standard size of 24" x 19",
they are printed in Switzerland, where very advanced
techniques ensure unsurpassable quality. The Club also
supplies specially-designed frames into which a change of
scenery, so to speak, can be fitted within a few seconds.

So enthusiastic has the response been since Ursula
Strebi started the Art Club that she is now expanding the
range to cater for those preferring rather smaller pictures,
size 17" x 14" supplied in folios of six.

(Anyone interested in becoming a member or who
would like to obtain just a print or two can get full details
from International Art Club Editions, 7 Fitzroy Street,
London W.1.)

A. S. Stevens.

SWISS INVESTMENTS IN THE UNITED STATES —
AMERICAN INVESTMENTS IN SWITZERLAND

Two reports recently published by the American
Trade Department enable interesting comparisons to be
drawn between the direct, or industrial, investments made
by Swiss citizens in the USA and by Americans in Swit-
zerland.

At the end of 1959, the Swiss had invested 716
million dollars in American concerns in which they had
a controlling interest. The preference was given to the
manufacturing industries, which accounted for 55% of this
sum, while finance and insurance absorbed 39%, and trade
5%. 64% of the Swiss investments in American manu-
facturing industries went to chemicals and allied products.

American direct investments in Switzerland recently
showed a marked increase, jumping from 82 million
dollars in 1958 to 158 million in 1959, and 254 million
in 1960. Whereas in 1958 these investments showed a marked
preference for the manufacturing industries (50% of the
total amount, while trade accounted for only 18%), the
position was later reversed to the advantage of trade: the
percentages were 44% and 34% respectively in 1959, and
36% and 41% in 1960.

It is particularly interesting to compare the total
figures: American direct investments in Switzerland
amounted to only 22% of corresponding Swiss investments
in the United States. This proportion is very different
from that existing between the United States and other
countries. Only the Netherlands and Sweden invest
more in the United States than they receive from American
investors. And even there, the difference is not so
striking as it is in Switzerland-USA relations. With
regard to Europe as a whole, in 1959 this continent in-
vested only 4,452 million dollars in the United States as
compared with the 5,300 million dollars it received from
America. Finally, the total foreign investments in the
United States amounted to only 6,604 million dollars,
while American investments in foreign firms totalled
29,735 million dollars.

(Reprinted from the " Amerikanische
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