

SWITZERLAND

Activities & Arrangements of Ikenobo Switzerland in 1991/1992

I) Arrangements at the Summer Workshop with Yuriko Rifu Jobst-Omata from Tokyo for the Exhibition for the 700th Anniversary of the Swiss Confederation



◦ Shunzuen Suzue Rother-Nakaya



◦ Maria Haitzer (Austria)



◦ Maria Johanna Amelung (Spain)



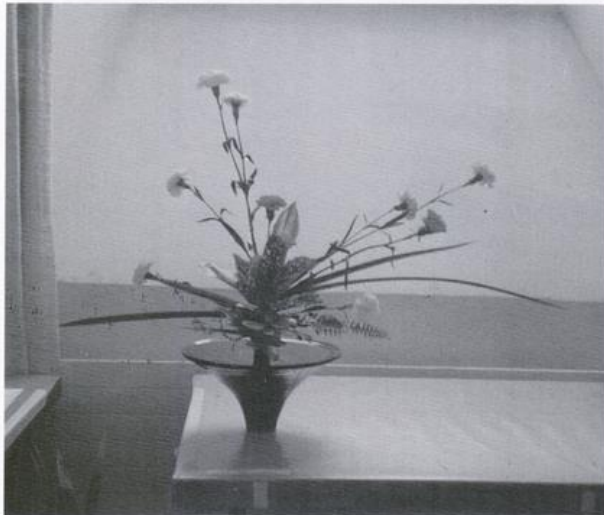
◦ Gertrude Mender (Austria)



◦ Albert Mender (Austria)



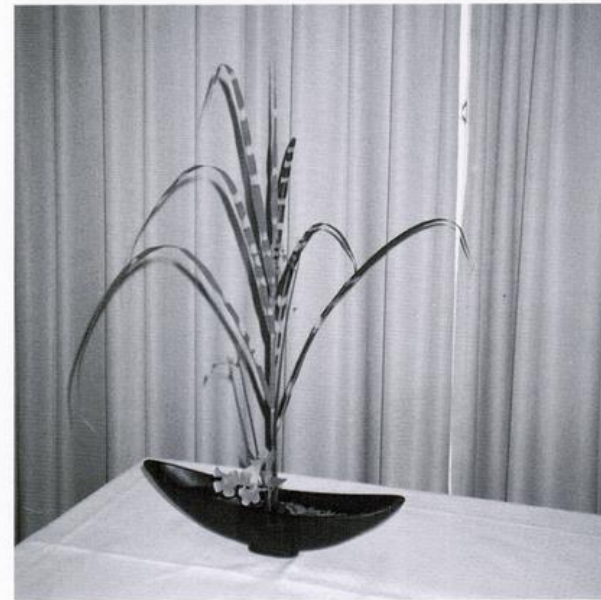
◦ Danielle Bleyer (France)



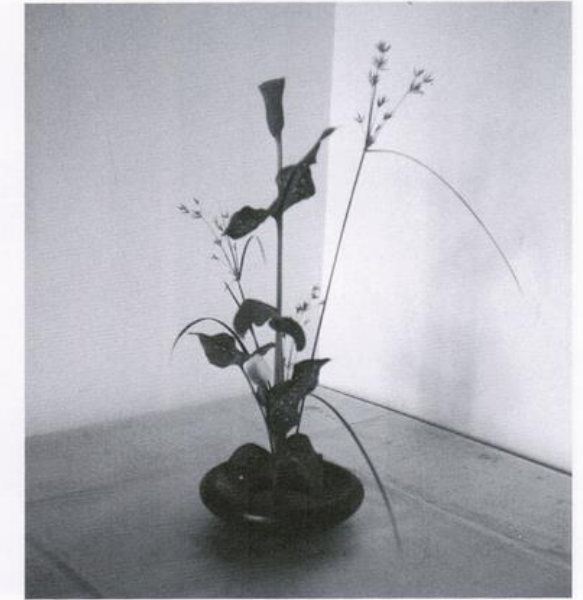
◦ Midori Suzuki Breillut (France)



◦ Jeanne Hammer (France)



◦ Arlette Faude



◦ Jeannette Rauber



◦ Marianne Haldimann



◦ Elisabeth Wüthrich



◦ Marie-Louise Johann



◦ Stefanie Gehrig



◦ Myriam Isler



◦ Marlise Matter



◦ Martine Goethals



◦ Marica Milicevic



◦ Wilma Mayer



◦ Marisa Gutmann



◦ Maja Hug

II) Souvenirs of an Exhibition



◦ Regula Raymann



◦ Rita Caviezel



◦ Marlis Gautschi



◦ Mses Rother-Nakaya, Haldimann, Schatz, Klopfenstein with friends and visitors; at left Mr Christian Scheidegger organizer of the Bonsai exhibit



◦ The exhibition site

Ikenobo Ikebana of Switzerland, led by Shunzuen Rother-Nakaya, held an exhibition at Spiez in the Bernese Oberland on May 16, 1992. All flower arrangements presented were works by students of the Berne section of Ikenobo Switzerland, under the direction of Shunkoku Marianne Haldimann.

Spiez is a small town and is located on a lovely bay on the shore of a deep blue mountain lake. The soil of the hills surrounding the small town produce an exceptional wine which is quite unusual in this area at 1800ft above sea level.

It was a magnificent spring morning, promising summer warmth. What an exciting moment when we all met, arms full of branches, flowers, buckets, vases, pebbles and all the carefully prepared utensils for the 'big day.'

The immaculate organization by Ms Haldimann allowed us to prepare and work with our materials in peace and quiet with ample time before the opening of the exhibition. The only sounds in our work room were the occasional whispers of students asking for advice, the pouring of water, the sound of pebbles being added to the vases and, of course, the sound of the clicks of our scissors.

Finally the big moment, Ms Haldimann arrived, and soon after Ms Rother-Nakaya appeared and greeted everyone warmly, expressing a special thought for each and



◦ Ms Haldimann correcting Ms Schatz's arrangement

every student, not forgetting to comfort the 'first timers.'

The reader may well know the feeling one experiences watching her/his teacher correct, appreciate and positively criticize the work she/he did with so much anxiety. The joy of watching Ms Rother-Nakaya's delicate and decisive movements, her reassuring statements and the absolute calm of her presence was and is as always the most important moment for students. There is nothing that escapes her expert eye.

The flower ceremony performed by Ms Rother-Nakaya was, as always, greatly admired and appreciated by all her students and visitors, amongst which were, surprisingly, many children, watching in quiet fascination.

Reported by Ursula Schatz



◦ Beatrice Löhner



◦ Romy Studer



◦ Ursula Schatz



◦ Ursula Baumann



◦ Anna Klopfenstein

III) Ursula Schatz 1965 at Rokkakudo Temple A Memory from 1965

"The New Year's flower arrangement of the Japanese flower arrangement Ikenobo School (The Headmaster Sen'ei Ikenobo) was held at the exercise-hall of the Headmaster's Rokkakudo Temple on the 5th from 9:00 a.m.

About 200 teachers and disciples participated from all over the country.

This is a traditional event as there is a record which informs us that the ceremony has been held since the first year of the Meiji era.

After the Headmaster, Sen'ei, had offered his first flower arrangement of the year, Mrs Ursula Schatz, the first foreign student to participate in this event (wife of Mr Peter Schatz, a Swiss student studying Architecture in Japan, at the Faculty of Engineering, Kyoto University) arranged flow-

ers beautifully, managing her scissors so skillfully, joined by many gaily-dressed young ladies.

This year, object-styled avant-garde arrangements disappeared and many classical compositions, inspired by the 'bird' of the subject of the New Year's Imperial Poetry Contest, were exhibited.

As with last year, their works will again be exhibited at the New York World Fair and the Pacific Ocean Air Festival (New Zealand) — from: Yomiuri Press Evening Paper, January 5th (Tuesday) 1965



◦ The Yomiuri Press picture of Ursula Schatz in Kimono



◦ Ursula Schatz (27 years old at that time) with Mses Amano and Hagiwara