

# Inspiring Women



Winter Issue:  
Women in the Arts



**FAWCO**

Inspiring Women Worldwide

November 2017, Volume 1, Issue 4

**CELEBRATING LIVES ACROSS THE FAWCO WORLD**

## INSIDE THIS ISSUE:

Inspiration from the Editor	3
From our Cover Coordinator	3
Women in the Arts	4
Inspiration from Spain	5
Inspiration from Belgium	8
Acronym Anxiety	12
Just For Fun	13
Inspiration from Antigua	14
Inspiration from Lebanon	18
Home and Away: Circle Back Home	20
Inspiration from England	22
Inspiration from Italy	26
A Club Inspires	29
Inspiration from Germany	32
Inspiration from Switzerland	35
Inspiration from Finland	38
Just For More Fun	41
More Inspiration from Germany	42
Inspiration from Australia	45
Magnificence: When Art is Therapeutic	48
More Inspiration from Italy	50
Inspiration from a FAWCO Friend	53
How Can You Get Involved?	58
Magazine Feedback	58
Inspiring You	59

[Elinor Badanes, The Pajama Company](#) p. 7

### ADVERTISERS' INDEX

[Esquire Group](#) p. 12

[Tony Armand, BEMER](#) p. 17

[Janet Darrow, Global Property Specialist](#) p. 28

Hats off to our three FAWCO/FAUSA advertisers: **Janet Darrow, Global Property Specialist; Elinor Badanes, The Pajama Company; and Tony Armand, BEMER**. They have committed 5% of their profits from FAWCO initiated sales to the Target Project. We invite you to click on the links in their ads to take advantage of their products and services. Please – DON'T FORGET! Let them know you saw the ad in **Inspiring Women**. For more information about our advertising options, contact: **Elsie Bose, at [advertising@fawco.org](mailto:advertising@fawco.org)**.

FAWCO would like to thank [Esquire Group](#) for underwriting **Inspiring Women** as our Premier Sponsor. This issue we have an interesting column on page 12 written by Esquire Group's President, Jimmy Sexton.



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# Inspiration from the Editor



Introducing two new elements to **Inspiring Women** magazine:

**Just For Fun:** In this section we ask our **Inspiring Women** a fun question and then put all the answers together on one page.

**QR Codes:** QR Codes look like this. To read them you need an app and there are loads of free code reading apps out there. I found one called QR Reader which works well for me.



The codes are used to provide readers with more information on a topic or product. We have used a couple on pages 11 and 52. Please let us know what you think.

**Inspiring Women** will be celebrating its first birthday in the next edition. It seems just yesterday that we were launching things at the conference in Mumbai. How time flies when you are having fun!

Including the women in this edition, in four issues in 2017 we have introduced you to 37 women from 30 of the 65 clubs across the 11 FAWCO Regions. We have also had spotlights on four individual clubs and three of the regions and profiles of four of the women involved in the committees and boards of FAWCO. And we mustn't forget the fabulous writing from contributors Robin and Jane, too.

These women are a fascinating bunch, as I hope you will agree. Each one is inspiring in her own way. In 2018 we will be looking for women to profile in a number of different categories and need your help to find them. You'll find details on p. 58 of the Sports and Fitness theme for Spring 2018. Please get in touch with your nominees. All women in FAWCO are inspirational in my opinion (even if they don't always realise it!)

The **Inspiring Women** team has lots of new ideas for 2018, but we would love to hear from you, too, about what kinds of other articles you would like in the magazine. It's your magazine after all, so please take five minutes to complete our survey (see p. 58 for the link).

Best wishes,

Liz x

Liz MacNiven, [inspiringwomen.editor@fawco.org](mailto:inspiringwomen.editor@fawco.org)

## From our Cover Coordinator

Let's make a bet! Do you know this member of your AWC Club who is a keen sports person? She trains in a disciplined way and on a regular basis, is part of a team, is an amateur or a professional athlete, she plays handball or volleyball, runs a marathon, takes ballet classes, or swims every single day, is active on the tennis court, or rides her horse in competition. Still don't know who I mean? True, sports people are often modest. Now please find HER and send me a picture of her in action. She could be on our next IW magazine's cover!

Alternatively, you may have recently taken a wonderful shot at a sports event with your fabulous camera and want to share it with us. We will gladly edit it!

For further details of image requirements please see page 58.

You can reach me, Marie-Bénédicte Luxem, at [inspiringwomen.cover@fawco.org](mailto:inspiringwomen.cover@fawco.org).



# *Women in the Arts*

*"Filling a space in a beautiful way,  
that's what art is to me."*

**Georgia O'Keeffe, American Painter**

This issue is devoted to FAWCO club members who have found a beautiful way to fill the space and have made an impact through their work. While we are in awe of their talents and are impressed with their passion, we are curious - what is the electricity, the energy that flows through their ideas and onto the canvas, through the lens or in the clay?

Our collection of profilees has been specially "curated" to include outstanding artists from a wide range of mediums, as well as those who work to preserve art by sharing its history with others or creating exhibits for others to enjoy.

**Art is the beauty and brightness in the universe. It's everywhere but it takes a unique talent to harness it and re-imagine it in a different form so that mere mortals can enjoy it. We hope that the stories of the women in this issue encourage you to appreciate "the space."**

*Happy Holidays!*

*Elsie Buse*

# Inspiration from Spain



**LYNNE FRIEDMAN**

**American Women's Club of Madrid, Spain**

**From: Philadelphia, USA**

**Lives: Madrid, Spain**

At 5 years old I remember drawing at my grandparents' house, and saying I was going to be an artist someday. My father put a basic Kodak Pony Land camera in my hands when I was 10, with a separate hand-held light meter, and taught me how to use them.

I was always the one toting a camera around, setting up group pictures, experimenting with new compositions, taking little photo safaris and then poring over the images. Raising my family, I was drawn to taking images of my children, the family vacations and anything else I found along the way. Practicing, practicing, practicing to make perfect.

Every time I got a new camera, I learned new things that helped develop my work. With my digital camera I discovered it wasn't so much the technical details that gave me a good photographic result, but the visualization of that desired result. I often feel a fusion with nature when I'm surrounded by it, and sometimes it seems that I'm in another dimension. This is what I'm drawn to photograph. For me, the inanimate forms of nature take on a certain personification. They present themselves in their habitats, they come alive in my mind's eye, and I am moved to capture them.

I have had contact with many artists during my life. I love art in all its forms, and go as often as I can to exhibitions in Madrid and when travelling. For 15 years I was an artist representative, working with more than 20 painters, graphic art engravers and sculptors, and taking clients to their ateliers. For ten of those years I was also the volunteer director of the Art in the Clubhouse program at the American Women's Club of Madrid, and did numerous exhibitions of both my artists and others for our members.

In 2006, the American Women's Club held a calendar contest and asked for submissions of



**"Zapatos de Gitana, Sevilla (Spain)  
Gypsy Dancing Shoes, Seville (Spain)"**

photographs from members. That first year, one of my photos was chosen. The next year, the contest was held again, and 4 of the 12 pictures were mine. The woman who judged the competition was a well-known photography curator who advised me to take a good look at my files, since she believed that there were some gems there. And so I did.

Like many, I had difficulty understanding abstract art, until I took a short course by the late Frank Carmelitano on Contemporary Art through the American Women's Club. That gave me my "Aha" moment — I

didn't need to understand what birds were actually communicating to appreciate their song! Since then, I have applied this to art, whether it is my own work or that of a classical master.

I'm not sure if I can say I "created" the photos that I take, but I am proud to be a witness to special moments, reach deeper into the scenes themselves to capture their essence, and through selection and processing provide the sensation of these moments in a way that resonates meaningfully for others.

I am happy to have started on my artistic journey and kept at it. I am now more accepting of my artistic side, dedicated to it, and more confident in my self-expression. I've had three exhibitions of my work so far. Through my perseverance and openness to continually learn, I'm happy to have achieved the level I have of my craft, and moved others through my work.



"Musgo, Gredos (Spain) // Moss, Gredos (Spain)"

#### **GETTING TO KNOW LYNNE**

**Tell us something interesting about yourself that not many people know.** Many people may not know that I lived in Tokyo for eight years with my parents during middle school and high school. I attended Seisen International School there, which taught students from about 60 nations and was run by Spanish nuns. Learning Spanish from native speakers was a privilege, and the nuns became family and friends. Living amid the splendor of the manicured gardens of Japan is like walking through beautiful, life-size fairy gardens. They have had a great impact on me and greatly influenced my work.

**What personal motto do you live by and how does it affect what you do/don't do?** Rather than a motto, I'd call it a philosophy. The word I use is AWE. I live in awe of life and feel that I should be grateful for and appreciative of the



good and the bad, all part of the experience of passing through this world. Life is a gift. It helps me be open to experiences and appreciate nature which is the focus of my work.

**If you could meet one famous or influential woman, who would it be and why? What would you talk about with her?** I'd choose to meet Maya Angelou, an incredibly inspiring woman, who spoke at my college graduation. I'd speak with her about her stirring and deep poetry, which continually reflects on many ideas at once.

**When I'm alone at home, I...** organize. I prefer living and working in a clean, uncluttered atmosphere. Since I participate in many activities, organization is a must so nothing falls through the cracks.



"Templo de Debod, Madrid // Temple of Debod, Madrid"



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The Pajama Company

# Inspiration from Belgium



## TERESA BETH HOUGH

**American Women's Club of Brussels, Belgium**

**From: North Carolina, USA**

**Lives: Waterloo, Belgium**

I grew up in an idyllic farming countryside, developing an eye for nature and process while wheeling myself around on farm vehicles and galloping horses over large expanses of private terrain. This would affect my work later when I took up painting on site or *en plein air*, often trekking in solitude in beautiful places.

As a pre-schooler I mimicked the talents of my parents, making clothing for my dolls from beautiful fabric scraps like my fashionista mom and making simple line drawings like my draftsman father. I had a grasp of perspective before I knew what to call it.

In those days, four hours of my school day were spent on a bus, and morning services on Sunday

were de rigueur. I'm afraid I was "religiously" totally oblivious to sermon messages! I spent the time copying font styles and filling any white space of the program with drawings of most of the congregation and the choir if it got long-winded.

When I moved to New York, I was able to moonlight freelance calligraphy assignments from prestigious advertising agencies on 7<sup>th</sup> Avenue during the lunch hour of an entry level, low-paying "real" job.

It was during this time I had a transatlantic romance and tripped the light fantastic with Mr. Right. When we married, our life under the same roof started in the Netherlands, and when we quarreled, he teased me about only coming there for the Rijksmuseum.

Since I moved to Europe, prestigious art academies (in English) opened up and I have been fortunate to attend some of them. What makes the European experience so amazing is how it brought to life



*"The Lion Mound Illuminated at Sunset"*

my art study. On one of my first trips with my husband, he surprised me by pulling up in front of Amiens Cathedral. Once inside its imposing nave with its huge rosary window, my knees got weak. I was awkwardly unprepared for the well of tears that met the what-did-I-do-wrong-now look from a guy bursting to please me. We laugh about it now, because we know what causes it but never when it will happen.

Not long ago I received a FAWCO fellowship for an anatomy course considered essential for realist portraitists offered in the prestigious Florence Academy of Art. Accepted for the one-month residency, I drove myself down with my art kit, which included a folding bike for class and museum commutes through the no-car center city zones. Within two hours of arrival and getting out to explore, I felt an awkward emotional discomfort and slight nausea. This reaction is called *Stendahl Syndrome* and it happens when a person sees so much beauty at once it becomes too overwhelming to take it all in. A college kid's dream had become a thrilling reality almost beyond comprehension.

My education and plans to become an art teacher prepared me for something better than I could ever have imagined. After graduation I started looking for work close to home, but there was a major recession and it was not meant to be. I opened my search to include non-teaching jobs and still nothing. To keep skills fresh I created fifty pen and ink originals of historic architecture, managing to get them placed in a gallery. To my great surprise and very good fortune, the exhibition attracted 30,000 visitors!



Soon I opened my own gallery and frame shop. Thank goodness no one was around the day I transferred the newly purchased inventory, including an industrial strength foot-press chopper. A farm girl knows just the neighbor to ask for a truck with a lift. Once packed up, "Ms Lib" hit the wrong button inadvertently, not realizing it was also a dump truck, and came close to sliding the load onto the street at destination.

My fixation on a teaching job faded as I came to appreciate the flexibility afforded to artists that my life experiences would demand. I've moved 11 times, set up shop in four countries, filled commissions for amazing collectors, learned about many subjects and people, forged new friendships by developing a fast-track art curriculum for expat adults and children, taught in castles and private institutions, and held workshops in famous artist villages.

Today I work either in my indoor studios in Waterloo, Belgium, 19 kilometers south of Brussels, and Charlotte, N.C., USA, or in "my other office" outdoors. I have several portable kits that allow me to work on location in places other than my studio in a variety of media.

Over the years I discovered that the capacity to gain exposure/recognition in the art world is not necessarily determined by training or skill level. Generally art as a profession has undergone a huge metamorphosis. "Serious" artists need exposure to gain recognition and to find a loyal clientele like any business; although, the number of galleries is always smaller than

the number of artists seeking representation. The Internet became a real game changer when it opened third-party sites and self-repping to artists (and buyers) anywhere. For artists today the most important thing has become striking the right balance between time at the easel vs. time on the computer to meet the demands of the modern artist. Another impact is the capacity to learn art from the thousands of how-to videos available on demand. But, ah, there is a trick. Just watching passively may help but hands-on experience is vital plus a lot more fun!



*"Mont-Saint-Jean Farm in Winter"*

In the approach to the anniversary of the famous battle of Waterloo, I aimed to create a large body of contemporary *plein air* landscapes, hoping I could find a venue to stage a solo exhibition. Over nine months I completed and framed 86 original paintings in oil, pastel and watercolor, compiled and published a catalogue, a selfie tour guide book and three different coloring books, and designed licensed products for gift boutiques. Solo exhibitions came to fruition in beautiful old world venues. I managed to introduce my work to a new audience, to receive important commissions that led to placement in a new museum inaugurated by the Duke of Wellington, to license public space art murals at a train station for 2 years and to create some gift boutique items. An exceptional exhibition took place for one evening only in a castle during a private dinner which was attended by Charles Bonaparte, representatives from Napoleonic cities across Europe and many local commune officials. All of the other exhibitions were for a month or longer in public areas accessed by a percentage of 200,000 visitors in high tourist season.

My current goal is greater geographic recognition. So far my work has gone to five venues in two countries and is in discussion for exhibitions in twelve cities across Europe, four in Japan and one in the United States. The subject matter and the method used to render the work allow curators a number of affiliations to drive attendance: *plein air* landscapes, historic landmarks, and the environmental theme which started with the conservation movement brought on by Barbizon and the Dusseldorf School in Europe and the recently revived Hudson River Landscape School in America. My books appeal to these audiences as well as certain professionals like educators, creatives, along with students as well as a general base of "friends" of art and museums.



## **GETTING TO KNOW BETH**

**If you were moving back to your home country, what would you miss most about your host country?** Everything. I even love the weather. I would especially miss the serendipitous humor that occurs when fluency in a foreign language falters despite best attempts. At a ladies night out dinner, a group of members married to "foreigners" coincidentally ended up sitting near each other. One had lost her husband and we were curious if she had any date nights, which led to the topic: If we ever had to choose again, would we marry a guy of the same nationality? Answered with a quick, unanimous chorus of "no" that left each of us itching to tell an anecdote that engaged all of us in gut laughter to the point of tears. One thought she was complimenting the smell of her husband's aftershave each workday at a breakfast kiss. He only told her after some years that the word she was using actually referred to his genitals!!!

**What personal motto do you live by and how does it affect what you do/don't do?** The quote I find myself repeating most is from Winston Churchill's radio broadcast to the WWII troops, "When it gets tough out there, keep going. Keep going 'til you get to the other side." It makes me trivialize any difficulty short of getting shot, which luckily I've never faced but appreciate those who do on my behalf. And another one is "Don't worry about things you can't change" which keeps me from wasting words or energy I could devote to worthwhile stuff.

**If you could meet one famous or influential woman, who would it be and why?** Anna Calabrese (Italian), the head seamstress/coupeuse for the couturier Karl Lagerfeld. Access has to be earned, so this would be quite a rare privilege. He publicly credits her with the ability to take his quick sketch and turn it into a one-of-a-kind garment on a runway to a world stage of discriminating customers. This is no small feat as he led the house of the great fashion icon (Coco) Chanel before using his acquired expertise in his own couture house/labels and licensed products.

It would be fascinating to learn where she shops for constructive materials, watch her in



*"Tomorrow's Legend"*

the making of a complicated underpinning of a ball gown or something with materials that required unusual skills or are not readily available. On her bookshelf I'd probably sniff out constructions on pages of collectible one-of-a-kind teaching aids passed down to her from Italian artisans.

## **What one thing would you change about yourself if you magically could?**

Without a doubt I would have the ability to fly, breathe underwater and have a perpetually good hairdo, maybe invent a new kind of augmented reality – show my phone a picture of the hair-do and the color, snap and wait a couple seconds for it to happen. Voila! If I were able to fly anywhere, I might as well fantasize about speaking all dialects of any language, especially those with the oldest cultures like Chinese and Russian, although I'd might miss out on the humor of learning them in the normal way.



Beth creates  
videos of her  
work. Click this  
QR to see more!

# ((IRS + FATCA) x FBAR) = Acronym Anxiety



Homework, soccer practice, guitar lessons, doctors' appointments, dentist appointments – moms have a lot to stay on top of. Oh, and don't forget to add your kid's FBAR to the list. I know, it's a pain, and I'm sorry – please don't kill the messenger.

A recent inquiry from a mom, whose minor US citizen child was being kicked out of his foreign bank for not being able to prove his FBAR compliance, made me realize that many moms don't know that their US citizen children, even if underage, might need to file an FBAR.

As I'm sure most of you know, US persons – citizens, green-card holders, and residents – are required to file a Report of Foreign Bank and Financial Accounts (FBAR) if the aggregate value of the foreign accounts they sign on or have a financial interest in is USD \$10,000 or more.

Before we dive in, here's a brief FBAR refresher. (1) You must report foreign bank and "financial accounts" (e.g. brokerage, escrow, pension, and life insurance accounts) if their aggregate value is \$10,000 or more; (2) the \$10,000 filing threshold is not per account, it's all accounts added together; (3) if you sign on an account, include it, even if it's someone else's account; and (4) if the account contains your money – like an escrow account – include it.

Most people with an FBAR filing requirement diligently file it every year because they know if they don't, the penalties can be harsh. The problem is, parents often don't realize that the FBAR is an equal opportunity nuisance – minors are not exempted from having to file it.

Assume that you opened a savings account for your 2-year-old, who is a US citizen, and the balance of the account is over \$10,000. Guess what? Your child needs to file an FBAR. And, as your child's legal guardian, it's your responsibility to file it on their behalf. Additionally, if you are a signer on the account, which you likely would be in the case of a 2-year old, you need to include the account on your FBAR as well.

It has been a pleasure writing for all of you this year, and I look forward to continuing to do so next year. If there is a topic you would like for a future article, please feel free to email me at [info@esquiregroup.com](mailto:info@esquiregroup.com).

**Jimmy Sexton, LL.M., is an expert in the field of international taxation, with an emphasis on expat issues. He has presented to American expats at groups that include American women's clubs throughout Europe and is a sought-after expert for several news organizations, including CNN and the Washington Post. He is the President of Esquire Group, an international tax preparation firm and Premier Sponsor of Inspiring Women Magazine.**



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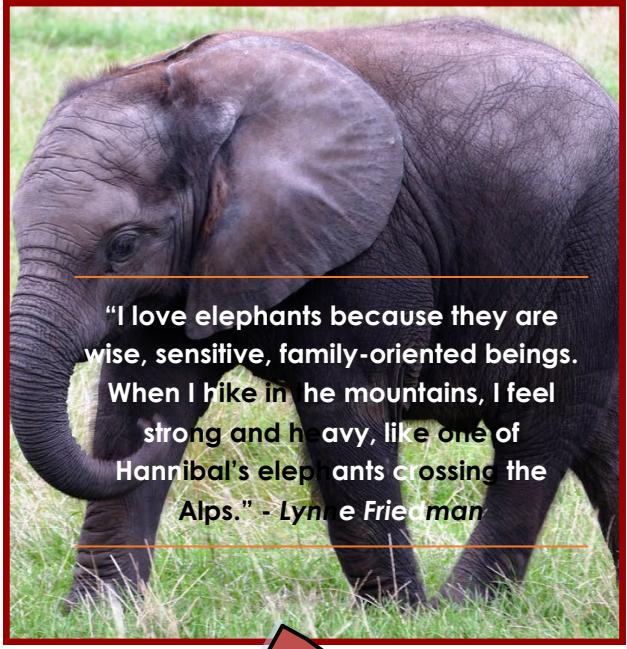
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## **"If you were an animal, which would you be?"**

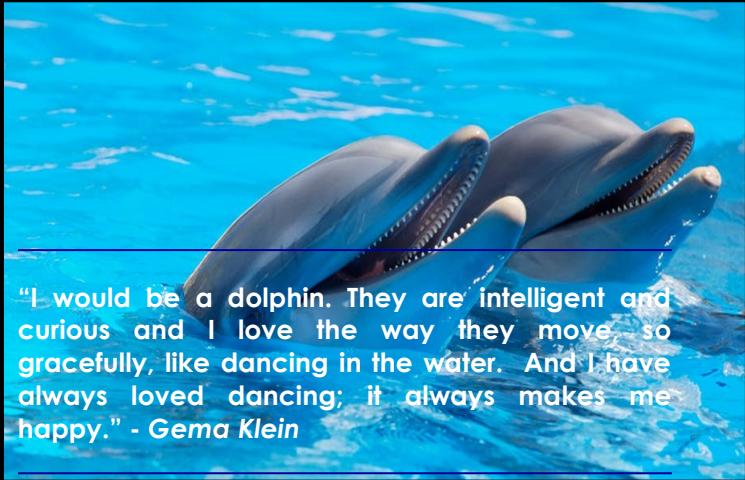


**"The most beautiful bird in Australia, Major Mitchell's Cockatoo. Soft pink and salmon-hued, she wears a great big crest all yellow, orange and red. As her colonial namesake Major Mitchell so lavishly wrote, 'Few birds more enliven the monotonous hues of the Australian forest than this beautiful species whose pink-coloured wings and flowing crest might have embellished the air of a more voluptuous region. Enliven and embellish, that's what I was put on Earth to do!!'" - Katherine Balfour**



**"I love elephants because they are wise, sensitive, family-oriented beings. When I hike in the mountains, I feel strong and heavy, like one of Hannibal's elephants crossing the Alps." - Lynne Friedman**

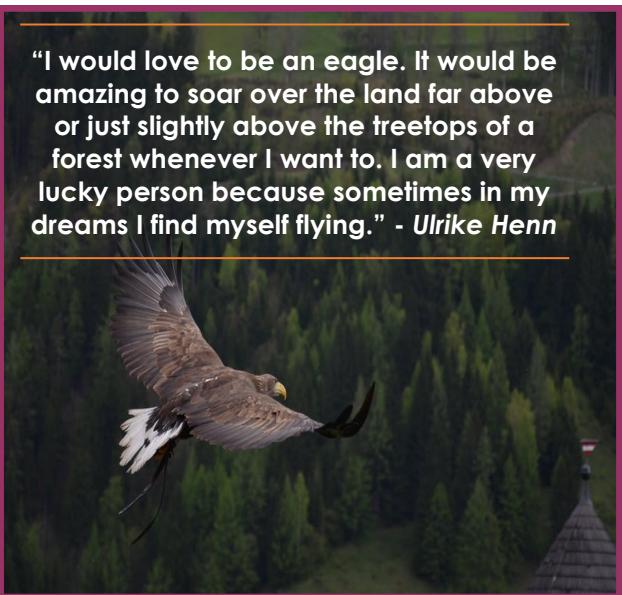
## **Just for fun!**



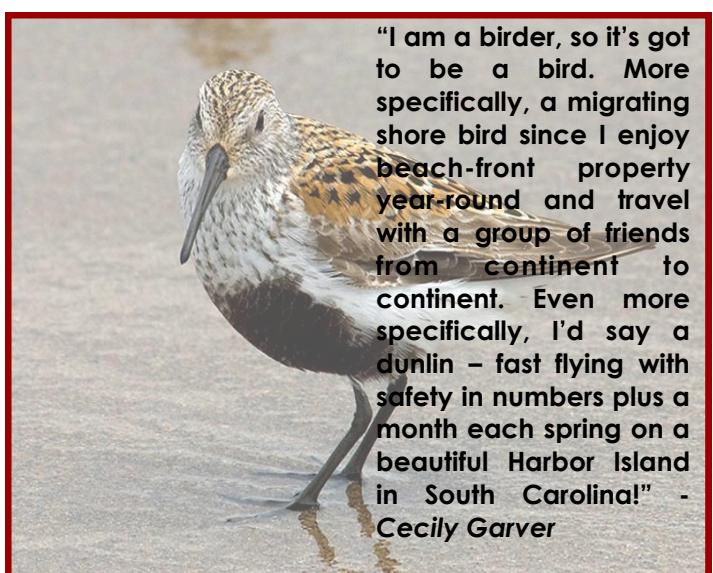
**"I would be a dolphin. They are intelligent and curious and I love the way they move, so gracefully, like dancing in the water. And I have always loved dancing; it always makes me happy." - Gema Klein**



**"I'd be my dog Teddy. He's beautiful, spoiled and loved. What more could you ask!" - Jan Farara**



**"I would love to be an eagle. It would be amazing to soar over the land far above or just slightly above the treetops of a forest whenever I want to. I am a very lucky person because sometimes in my dreams I find myself flying." - Ulrike Henn**



**"I am a birder, so it's got to be a bird. More specifically, a migrating shore bird since I enjoy beach-front property year-round and travel with a group of friends from continent to continent. Even more specifically, I'd say a dunlin – fast flying with safety in numbers plus a month each spring on a beautiful Harbor Island in South Carolina!" - Cecily Garver**

# Inspiration from Antigua



## JAN FARARA

**International Women's Club of Antigua & Barbuda,**

**From: Great Britain**

**Lives: Antigua, West Indies**

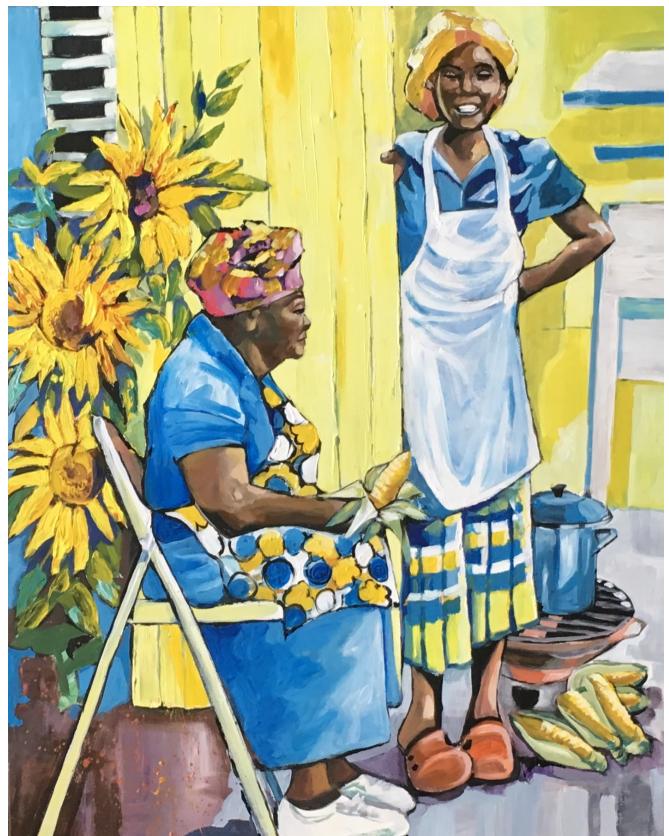
I've drawn since I could hold a pencil. Art was never a choice for me, it's what I always wanted to do. It just took a while for me to get there. As a child I drew anything that would sit still, mostly portraits of my family. There were six children so there was a lot of scope.

When I was about ten, the headmistress of my school, who was an artist herself, recommended that I should go to a high school in London where I would have the opportunity to study art as 50 % of my lessons. At 16 I passed my Art A-Level (this was the level of exam for 18-year olds) and switched to a college that had a very good art program. I wasn't actually aware of it at the time, but the college became very well known for its '60s art graduates.

After two years in this art program, I remember my mother saying, "Now you are 18. When are you going to work to help with upkeep; we can't afford to keep you." This was not an uncommon attitude in the Britain in the 1960s. My father was violent with all of us (and I'm sure with my mother too) so earning enough to leave home was on my agenda anyway.

I briefly tried working in the design office of a large chain of shoe stores in London, earning very poor wages. The design office set the general design for all their stores, so I wasn't allowed to do much artistically! I mainly copied lettering, which I still hate to this day, but I have a steady hand and eye, so I'm quite good at it.

I decided enough was enough and left to work in an office environment. I wasn't trained for anything. I couldn't type, so I taught myself and became a receptionist for a company in London, representing car dealerships all over the UK. The only art I did during this time was graphics and again the hated lettering. Sometimes I was sent to the big motor shows to help. I realize now I was the "eye candy." It was all very sexist in those days.



"Shucking corn"

Then a girlfriend of mine went to Cannes with her boyfriend and suggested that I come with them. I was more than happy to leave the UK, though, as my goal in life was NOT to live my mother's life. In France I managed to get a weekend-only job. Here I was taught to make ratatouille and fish soup. It was great soup with fresh cream and garlic and green beans and lots more. This was all quite amazing to my English taste buds and thus began my love of food, cooking, eating and, of course, wine!

When I started my first charter job in the south of France, I bought a very large, very serious cookbook. It was invaluable to me. We spent time sailing up the Italian coast buying asparagus, strawberries, fresh bread, cheese and, naturally, wine. My charter guests (especially the Italians) taught me how to make pasta, stuffed peppers and ratatouille, although I had already nailed that, thanks to my French boss!

At the start, I couldn't sail or cook, but I learned very quickly and, to cut a long story short, in 2 years I gravitated from crew to wife. My husband wanted to return to the Caribbean, so we sailed to Barbados where, on Christmas Day 1970, I put my feet in the sand, was handed a rum punch and a Rasta danced with me. I was sold; I was never leaving the Caribbean. From Barbados we sailed first to Grenada, then up the island chain to Antigua.

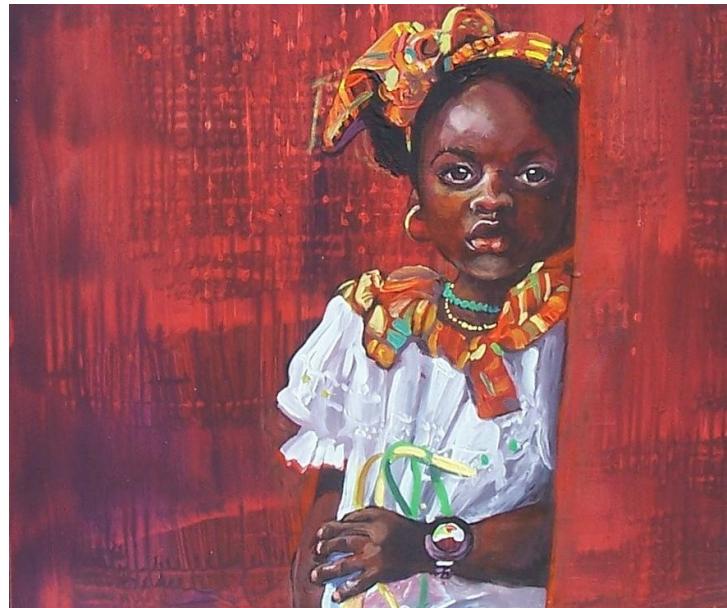
Antigua became our base and it was always my favorite island. In 1975 I "jumped ship" and got divorced. I met my second husband, who was born in Antigua, and we got married in 1980. I had our daughter a year later and started running a restaurant at a small hotel. We brought Dawn up on the beach. It was an unforgettable time. I painted and put my works up on the walls and sold them, when I had time.

Between a baby and a restaurant and two teenage stepsons, there wasn't much left over.



We opened a restaurant nightclub in town in 1989. On the surface, it appeared to be very successful, however, my husband wouldn't admit that we were losing money. I left him in 1994; he was another bully. Some of us do indeed marry our fathers, don't we! At this point, I had to do what I knew the best to earn money to support my daughter - the restaurant business.

My husband died in 1999 and left me with some serious debt. I lost my house and the business, but I still had a daughter to finish raising, so I moved to a small apartment, and sent my now 17-year-old daughter, to the UK to live with family for a while.



*"Independence Day"*

I have my present husband, David, to thank for my art career as, after a last attempt at starting a café on my own (which I closed after one year), he said, "Why don't you paint again, this time full-time?" My first and second shows were successful and so it began. Another mentor, Kathy Bowling, started buying my paintings as fast as I could finish them and sometimes before! She was the interior decorator for Jumby Bay, an offshore island for millionaires.

I've been doing this for 12 years now and am the main breadwinner, which is stressful at almost 73. But, I'm proud that I always get back up and that I'm self-sufficient and independent. Believe in yourself - always! There will be detractors, but they don't matter. My art is getting better every year, even at 72.

My studio is in our bedroom / loft; I'm so glad that I have an understanding husband LOL! I love this, as I can prepare dinner, catch an old "Law and Order" episode, take the dog for a walk, make my husband lunch and paint. Often my inspiration is Antigua. Every day, I see so many pieces of Antiguan life: people, flowers, trees and mostly the sea. I take loads of pictures and most mornings I scroll through my iPad looking for ideas. I can see how my art has grown over the years. Thirty years ago, I felt I had to paint a definite view of something. Now I just take an idea and then make it something else. I want a feeling and I love the Impressionists. My work is bright and happy and, I hope, a reflection of me. I've never had a tortured soul or reservations about life; just bring it on and I'll deal with it. I learn something new every day and hope to continue to do so.

I've loved my life, although it's been hard at times financially. I love sailing; it's the best freedom in the world. I've loved running restaurants where the greatest satisfaction is a happy customer. I tell students who ask my advice: "Never give up your talent. If you believe, you will get back to it, no matter what throws your way."



#### **GETTING TO KNOW JAN**

**If we looked in your purse/wallet/pocket/handbag, what three things would we find that would tell us something about you?** A notebook, a tape measure, and my iPad. I go to large beautiful houses to meet the owners, I measure the space, write my observations down and then show them possible images they may like.

**Where is the most beautiful place in the world you have been?** Antigua is the most beautiful place to me. I can vacation here any day I want to. Now it feels like my home country, and it has been for 47 years.

**Tell us something interesting about yourself that not many people know.** I'd have loved to sing for a living, or been a presenter. I was born in 1944 and the opportunities to do that were not there.

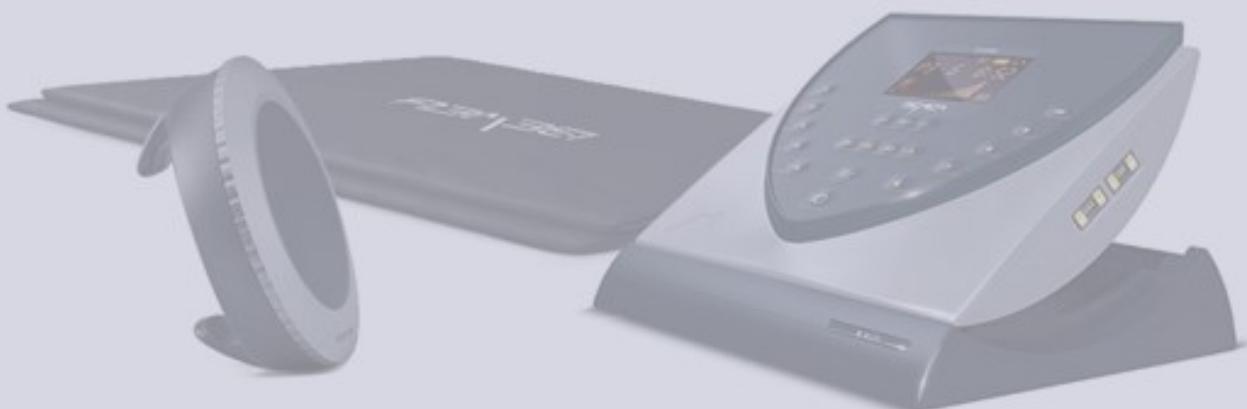
**What one thing would you change about yourself if you magically could?** Only my age. I wouldn't change another thing. I was blessed with many talents but one life isn't enough to use them all.



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# Inspiration from Lebanon



**JUDITH PALMER HARIK**

**American Women's Club of Beirut**

**From: Staten Island, New York, USA**

**Lives: Beirut, Lebanon**

I began drawing on long rolls of shelf paper when I was 7 years old and bedridden with rheumatic fever. Several years later I won prizes in New York art competitions. I studied art at Drew University in New Jersey and became a member of the art fraternity Kappa Pi.

But life took me in a different direction and my "field" was never art. I worked in political science and as a professor at the American University of Beirut, and became an expert on Lebanon's Hezbollah.

Although I have been painting scenes of Lebanon for more than ten years as my career in political science wound down, I have been an amateur all my life.

Recently friends in the American Women's Club insisted that I offer a course in drawing and painting. The most important thing that I have created in doing this is a rapport with my AWC students. This has allowed me both to teach and to learn; I grow as they grow. Over the years, I have found the capacity of artists like Van Gogh and Rembrandt to reflect both their times and their inner souls in their works important, too.

What has surprised me the most about painting is the intense joy I feel in "finding" the next painting and carrying it out. So far I have painted only for myself and I consider the delight of my friends with my works to be a great personal achievement.

I live now in the Manara district of Raas Beirut, Lebanon and in the Lebanese Mountains in Bteghrine, with son, Michael. Each year I spend July to October on Cape Cod with daughter, Vaira, where I do a lot of painting – lately in water colors as well as oils.



**"Kaak Vendor"**

## GETTING TO KNOW JUDITH

**If we looked in your purse what three things would we find that would tell us something about you?** First of all you would find my ever-present camera with which I photograph people, sights, flowers and landscapes that I later put into oils. Then you would find a small notebook and a pen with which I make notes on what I have seen and felt as well as lists of things to do.

**Where is the most beautiful place in the world you have been?** Granada, Spain and Andalusia. They look like what Lebanon could be if its inhabitants cared more about preserving its natural beauty.

**If you were moving back to your home country, what would you miss most about your host country?** My home country is the United States of America. I would most miss the energy and hospitality of the Lebanese people and, of course, my old stone home in the mountains of Lebanon.

**What personal motto do you live by and how does it affect what you do/don't do?** My



"Mountain in Spring"

motto has always been to be the best I could be at anything I undertook, whether it be equitation (I was US champion at age 16) in academia my book (*Hezbollah: The Changing Face of Terrorism*) was published in 2004 by I. B. Tauris of London, or as an artist. I am still striving to paint the irrefutable masterpiece.

**If you could meet one famous or influential woman, alive or dead, who would it be and why?**

Marie Curie for the scientific side of me and Georgia O'Keefe, the American artist, for the artistic side. I would talk to Curie about how ambition and success in a man's world gave her enduring fame, (and what that meant to her) and what her actual discovery meant to her. With O'Keefe, I would also be intrigued to ask her about her ability to dominate a man's world with her vivid art and to feature the New Mexico desert, much as I, in a very humble way, feel I feature my surroundings in my paintings.



"White Roses on the Patio"

# Home and Away: Circle Back Home



**Home and Away columnist Robin Meloy  
Goldsby circles back home....**

A good circle brings me joy: a perfect white plate holding my not-so-perfect dinner; the silver-blue irises of my daughter's eyes; a symmetrical pancake I've cooked myself; a



circles around myself, come full circle, and circle my wagons when I feel threatened. I circle back to start over and circle forward to find my way back. Home.

I should mention here that I like to eat blueberry pie, and that my favorite toy as a child was a Spirograph.

Beach balls and crystal balls, globes - clear glass marbles, iridescent bubbles, a Georgia peach, a Pennsylvania home-grown tomato in



August, emerald-green beads from Sanibel Island, a hand-painted Christmas bauble splattered with glitter, made by my nephew, a gazillion miles away.

Snowmen. Pearls. A falling star.

Curves dictate my triumphs and failures. Nothing against the straight line - the zipper is truly an efficient invention - but give me a meandering stream, a velvet bow, a cliché Wizard of Oz rainbow, and I'm hooked. Give me the curl of a breaking Nantucket wave,



the soft curve of my son's broad shoulders when he shows up for breakfast, a baby's clenched fist, the bowed tail of an orange tabby cat, the bent bough of the cherry tree hanging over my childhood home.

A guitar, an acoustic bass, a grand piano, a cello - curved instruments that make round sounds when played with grace. I listen to beautiful music and I hear life coiling around itself, an aural serpentine, an oval labyrinth of enchantment - I'm inside a Slinky on a steep and narrow staircase, somersaulting over myself, getting where I need to go, but also taking a scenic route that includes flips, back-bends, and an occasional coin-shaped bruise.

An expatriate life can take on a rounded shape. Moving in ever-widening circles gives

me time to heed the curvy things I missed when my world was smaller: braided wreaths made of naked vines, or slightly scary shadows on windy days. I cherish a landscaped line of tulips snaking towards a



lake, the nape of a woman's neck, the swell of her breast where it meets a rib cage; an eight-year-old's handmade Valentine, the scalloped lace on my grandmother's old piano shawl.

These shapes are not European or American or anything else. They are mine. They are yours. They are human. They look like home.

A career in the arts can be curvy. As a young artist I tried to travel efficiently from Point A to Point B. I craved logic in my life, but life kept throwing me, yes, curveballs. Confused, I curled into myself and rolled away from the pitch. I ran a good race, but usually, when approaching the finish line, I tripped over my Jimmy Choos and ended up with scraped knees and a brush-burned heart. I ignored my beautiful toe cleavage and, in my haste, snubbed more than a few perfectly round, splash-worthy puddles. It took a decade or so, but I realized the logical way to live -

the straight-line way - would forever elude me. I discovered I could have a fulfilling career as long as I took my time, bypassed clogged intersections, and took a roundabout, more scenic route - one including suspension bridges, tree swings, and Ferris wheels.

Sometimes the Ferris wheel gets stuck, but at least while I'm waiting for the repair gal to show up, I can lean back and take in the view there.

My body plays along with the shape of things. Less angular than I used to be, curvy and yielding, I listen to music that bends in the middle, observe the soft colors of an early summer twilight, taste grains of salt in the silvery-blue ocean air. The world is round and so am I. In the plush shelter of a domed canopy I've built for myself, I rest. Visions of my rangy youth run circles around me.

Circles. Curves. Loops. They define my life. They have led me far away. They will also lead me home. Eventually. *Zu Hause*. Home. At last.



**Robin Meloy Goldsby (AIWC Cologne) is the author of *Piano Girl; Rhythm, Waltz of the Asparagus People, and Manhattan Road Trip*. Goldsby's career as a pianist has taken her from roadside dives to posh New York City venues and exclusive resorts, and on to the European castles and concert stages where she now performs. Robin has seven solo piano recordings to her name and has appeared in the USA on National Public Radio's All Things Considered and Piano Jazz with Marian McPartland. Robin is a Steinway Artist. She lives in Cologne, Germany, with her husband and two adult children.**

# Inspiration from England



## AFSANEH (SUNNY) EADES

*North American Connection, England*

**From: California, USA**

**Lives: Staffordshire, England**

I am an international child. I was born in Tehran, Iran and we first traveled from Tehran to Fresno, California, when I was 5½ years old. When I graduated from 6<sup>th</sup> grade, my father was called back to Iran and with hindsight I can say I was very fortunate to have been pulled out of the American high school system and educated at the superior International School in Tehran "Iranszamin" — where I boarded during half my 7<sup>th</sup> grade then half my 10<sup>th</sup> grade and we crammed for exams in the 11<sup>th</sup> – 12<sup>th</sup> grades. We graduated with 3 A levels and 3 O levels for English universities, also equivalent to 6 entrance levels for Paris-Sorbonne University, SAT and TOEFL for USA universities. Frankly, Californian high schools just weren't in the same league.

My journey into the world of art began before I could write. As an only child I tagged along with my parents wherever they went. I was told to sit in a corner and draw; it kept me out of mischief. Luckily, I was good at it, was praised, and enjoyed it. But art work and drawing would not make me a living, as my father would say, so it had to be combined with some sort of profession. In my 12<sup>th</sup> grade I did an "interests profile" and found there were three categories that I loved: Art, Science, and Mathematics. These profiles often give you suitable job prospects. When I graduated from high school in 1972, I thought Architecture was the answer. So, I got an architectural degree at Fresno Junior College. After 2 years and an Associate of Arts degree in Architecture, I decided it wasn't for me.

A career counselor introduced me to the world of Industrial Design. My units were transferable, so in 1974 I applied and was admitted to the Industrial Design department at Cal State Long Beach University in Southern California. It was a tough 6-year course involving art, science and engineering. In an age before computer generated graphics, you were required to create visual artwork (we called it "Rapid Visualization") and sell your ideas, then produce



*"Cherry Blossoms"*

prototypes (actually make them); my natural artistic talent was a godsend. I applied and secured an internship with General Motors in 1977. In 1978, only 8 out of 45 students completed the course at Cal State Long Beach and were awarded a Bachelor of Science degree in Industrial Design. I graduated top of my class—the only woman to complete the course in 1978 and one of a select handful of women Industrial Designers in the United States. That year I was awarded the Industrial Design Society of America Award in our region. Quite an honor.

In 1978 I accepted a job with Chrysler doing automotive interiors and enjoyed it very much until the slump in the automotive industry in 1979—80. Not to be defeated, I soon found a job with Water Darwin Teague and Associates in Seattle, Washington--doing aircraft interiors. That was a brilliant job and I'd happily be there still if I wasn't headhunted by Peugeot Société Automobile which brought me, on a 3-year contract, to Europe and specifically to England in 1980.

By 1983, having married and become pregnant with our first child, I branched off on my own as an independent industrial designer working on everything from cuddly toys for Boots the Chemists, coach interiors for British Rail, to kitchen appliances for Thorne EMI and volunteering my graphic design work for organizations like FAWCO, NAC, and my local community until I retired in 2010 from "industrial design" work altogether and was finally free to pursue my passion for art and become an "artist"!



**"Beach Days"**

Over the years I have learned that artists come in all walks of life and variations of temperament. True artists have a natural affinity with the world around them and have an unquenchable curiosity, forever learning... they usually let their art speak for them. It is also deeply emotional! Evocative to the point of numbness. It has the power to focus thought and direction. The state of mind of the viewer also affects the message. One of my paintings showed a calm stillness in the cool, clear waters at Lake Annecy, France, most people saw it as peaceful, however, I noticed one lady was rocking and disturbed. When I asked her if she was alright, she just said "I'm on the edge of that pier... I just want the water to take me". Luckily, my vicar was at the exhibition with his wife at the time and he went over to comfort her. I saw her years later, she

didn't say anything just gave me a big hug and smiled, I guess she had conquered her demons. Personal Images with visual messages that touch my clients' hearts. I always know if I did well by the first reaction of my clients. I'm never certain until that moment... did I or didn't I meet the brief they entrusted to me?

After my father passed away in 2009 I wanted to do something in his honor. A dear FAWCO friend (Yolanda Henry) introduced me to a humanitarian effort with the charity "Tabitha," in Cambodia. She'd been involved with them for years. My "Water" exhibition in 2010 launched me back into the world of fine art, it enabled me to join Yolanda and the team in 2011, funded my contribution to the Tabitha Build, plus 5 clean water wells and all my expenses during that project. I have been fortunate to volunteer my artistic talents, be it in the form of graphic design, or my paintings to raise awareness for a cause, a project or bringing communities together.

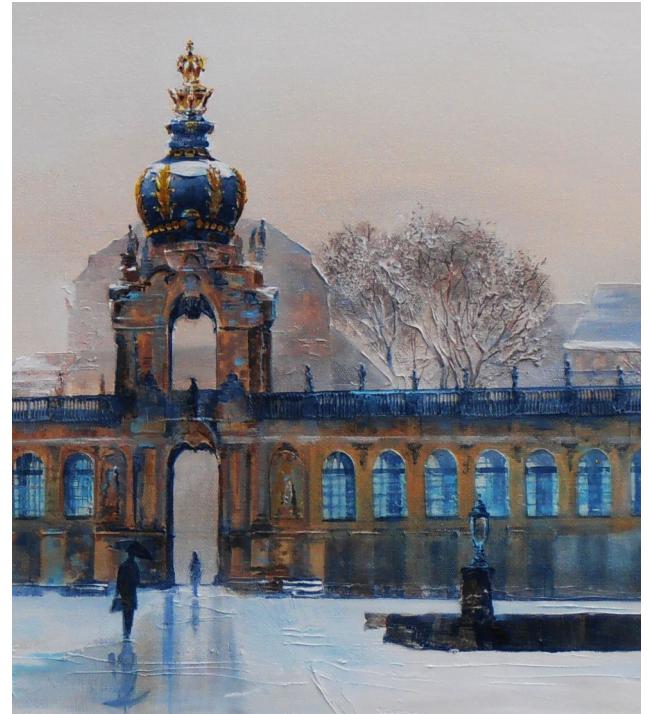
Working for tomorrow. For ourselves, our family, our community and our environment on this beautiful blue planet. Our actions have powerful rippling effects, the full impact of which, may take generations to discover.

---

#### **GETTING TO KNOW SUNNY**

**What personal motto do you live by and how does it affect what you do/don't do?** A quote from Paulo Coelho, Brazilian lyricist and novelist: "Warriors of the light are not perfect. Their beauty lies in accepting this fact and still desiring to grow and to learn."

**If you could meet one famous or influential woman, alive or dead, who would it be and**



**"Zwinger"**

**why? What would you talk about with her?**

The Renaissance miniaturist Levina Teerlinc. The daughter of Simon Benninck, a Flemish illuminator and miniature painter in Bruges. She was born in Bruges in 1520 and died in London on June 23, 1576. She served as a miniature portrait artist to the Tudor court in England (a dangerous time in politics...)

She was the eldest of 5 daughters. It was quite normal for the eldest daughter to fill a son's position and be trained by her father. She must have been prolific in her work to build an exemplary reputation at such a young age. She even had the gumption to personally offer free miniature portraits to Queen Catherine Parr, too!

She got married in 1545 to a George Teerlinc of Blankenberge and a year later in 1546 found herself hired by King Henry VIII sixth queen Catherine Parr (1543-1547) as a court artist with a salary of £40 — greater than

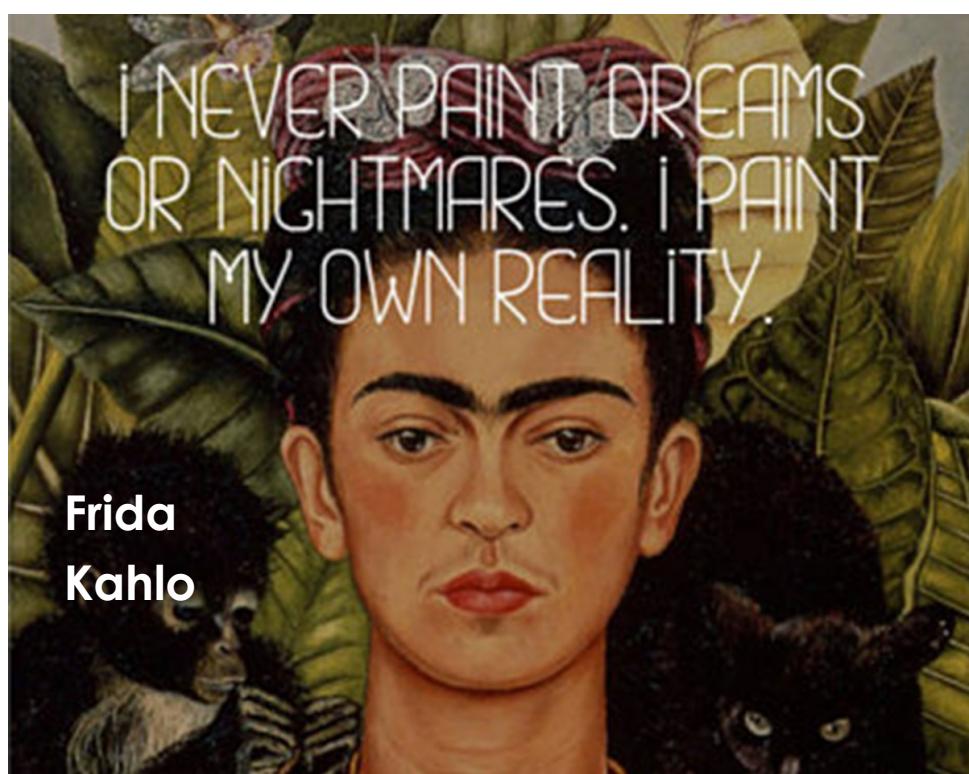


Holbein's had been — from "the annunciation of our Lady during your Majesty's pleasure." This annuity would continue almost every year until her death. She was regarded as a "gentlewoman" with a longer career in the Tudor court and she was even paid better than her contemporaries, Holbein and Hilliard... She was also tutor to the King's daughter at the Spanish court.

I'd like to know how she found life under the Tudors? Bravely weaving safe passage through the intrigues of this turbulent and dangerous court? Creating these intimate mementoes of affection for them. Was she ever a confidant of Queen Catherine Parr? In 1548 her champion dies in childbirth, yet Levina managed to produce numerous portraits of all these primary players of court for 19 more years! How did she escape the backlashes of Tudor life? People were being snuffed out all around her yet she outlives them all. There's actually very little information about her, herself. She must have been a shrewd woman. Was she the primary breadwinner of her family? Did she support her family in Flanders (Belgium) when her father passed away? I can't find any information about her husband George. Did she have children? There was an economic crisis in Tudor England in 1576 and London was a dangerous place. Did she somehow help the needy of her time? At 56 did she just die of old age?



**Tell us something interesting about yourself that not many people know.** I'm too short to be an astronaut. I tried 3 times to master Physics nevertheless; I'm still completely fascinated by it. If I come back in another life I'll give it another go and hope to become an astrophysicist, to boldly go where no woman has gone before. (I'm also an avid Trekkie - Star Trek) I always dreamt of space travel and at the tender age of 18 realized it would never be ... I didn't meet the height criteria.



# Inspiration from Italy



## ROSEMARY (PARRY) VINE

*International Women's Club of Torino (IWCT), Italy*

**From:** Great Britain

**Lives:** between Torino, Monaco, London & Madrid

With the premise that I don't consider mine so much an inspiring story as the partial fulfilment of a long-held ambition ....

As a child and young woman I sketched constantly ... drew portraits of friends, annotated books and illustrated letters with pictures, rather than words. I'd always thought art would be part of my life, as did my school, who made plans for me to go first to Art School, then to university.

Life, however, often gets in the way of intentions and I married young .... our plan was that I would

work while he went to university, then vice versa. Instead he went on to do a Ph.D., I found work at the Bodleian Library in Oxford, we had children, then changed country and language ... and life in general got in the way of personal ambition. Which didn't mean I ever stopped painting and sketching and creating, but only when family and work commitments allowed.

Then came the time when the children were themselves in university. We changed countries again, I left my job and started to learn another language. But this time I sought something more fulfilling than just another job and decided on a voyage of discovery. I enrolled on an Art Foundation course at one of the London schools - and realized what I'd been missing.

At the end of the course it was necessary to choose a road to follow. I decided that, much as I would have wished it, London was too expensive and too far from home for me to continue there, my grasp of the language in my new home was still rudimentary and I had a better chance of success if I returned to where my children had grown up and where I still had friends.

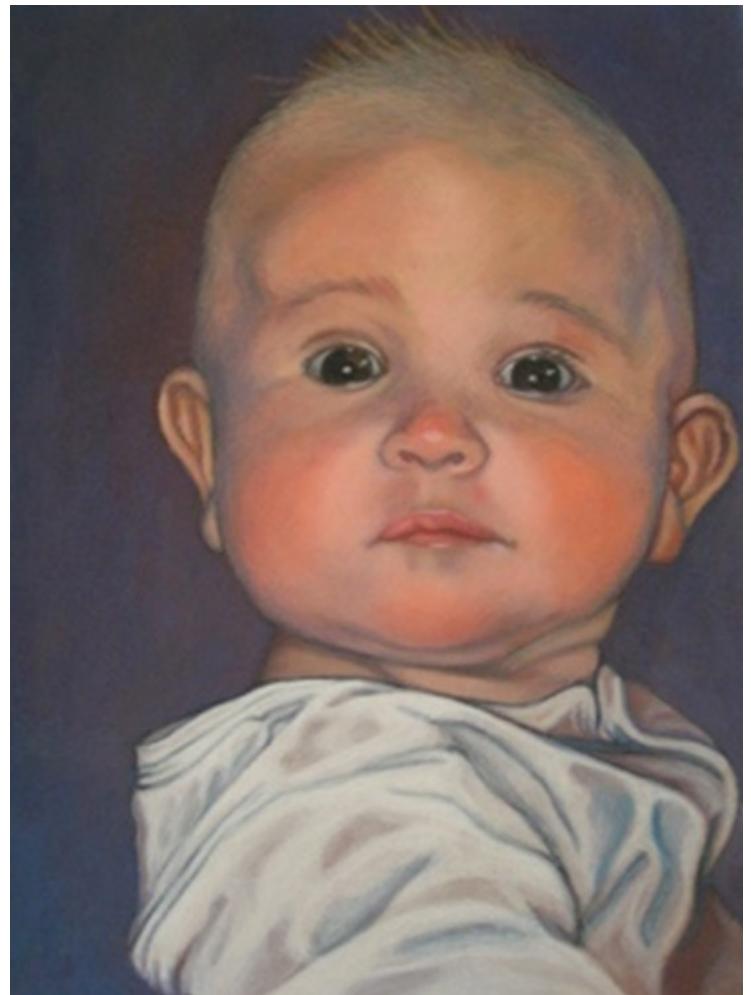


*"Blossom"*

I was very uncertain of my "right" to plunge in to this new life, but was encouraged by an inspiring teacher in a school in Florence who said "You must do this ... not for what others think, not for fame or success, but just for yourself. Because you will carry this with you wherever you are for the rest of your life. It will sustain you whether you are low or high, give you joy and sustenance ... it is a flame you should nurture."

Regretfully, I didn't join her school, but I did go on to complete four years of Fine Arts, deliver a thesis and receive grades that made me proud. With four friends we set up a studio and worked together for six years until, one by one, they returned to their countries of origin. But the work and the pleasure continue. There are always new techniques to explore ... printmaking, collage, egg tempera ... or just following a line of thought.

Art is part of my life ... it sustains me when I am low or high, gives me joy and sustenance. The most important thing I have created for myself is the emotional and mental justification to develop creatively. I think that artists never cease to learn, change and evolve but I have been surprised how much easier it is to be creative than to be commercially adept!



*"Portrait of B"*



#### **GETTING TO KNOW ROSEMARY**

**If we looked in your purse/wallet/pocket/handbag what three things would we find that would tell us something about you?**

Photos of my family. A receipt for a piece of work by Italian artist Giacomo Soffiantini (which I can't really afford). The program for Artissima and all the peripheral art shows which take place in Torino at the beginning of November.

**What personal motto do you live by and how does it affect what you do/don't**

**do?** Be in the moment. The past is gone and the future is unknown, so make the best of today.

**If you could meet one famous or influential woman, alive or dead, who would it be and why? What would you talk about with her?** The Italian baroque painter Artemisia Gentileschi, who was the first woman to be admitted to the Academy of Fine Arts in Florence. As a teenager she had been raped by her tutor and testified under torture at his trial. Despite prejudice and the difficulty of being a woman working in a man's world, she went on to be one of the great painters of her period.

I don't think I would talk ... I would listen!



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## A Club Inspires:

**There are FAWCO clubs of all sizes and shapes across the world. A Club Inspires is a feature where you will learn more about one of them. This time we are pleased to share with you one of the FAWCO clubs based in Region 5 : Munich International Women's Club. Over to them...**

Our three-person FAWCO Rep team at the Munich International Women's Club in Southern Germany is excited to present our club to **Inspiring Women**. Our team shares a love of our small but vibrant cosmopolitan city and of our not-so-small and lively international club.

Although we three, Caroline Pekarek, Aurora Silvestri and I (Cecily Garver), are all Americans, we represent a club with members from over 30 different countries. MIWC is an associate member of FAWCO with approximately 220 members, roughly composed of 25% Americans, 25% Germans, 15% Brits and 35% other nationalities. We are also a mix of lifers and expats, ranging in age from mid-30's to mid-80's (I'm guessing here).

Our club structure is fairly typical of IWCs with an Executive Board consisting of President, Vice-President and Treasurer, and a larger Committee with about 12 positions, such as Hospitality, Activities and Finance. One thing worth highlighting though, is how our Team structure plays into our Committee: a Team of at least two, and often of four or five members rather than just one individual, holds each position on the Committee. Not only does this structure lighten the load on each member, it also gets us to "Yes" more easily when recruiting for leadership.



We are sometimes asked whether a Committee of over 50 members, 20-30 of whom attend our monthly Committee meeting, isn't burdensome in the decision making process. It is not. Perhaps the nature of our club as open, transparent and with a sub-culture of "the-more-the-merrier" plays a role.

It follows perhaps that the MIWC is primarily a social club. Founded in 1990 by a small group of Brits and Americans looking for others with whom to share their expat experiences, today we continue to do just that. Our club motto "Camaraderie, Culture and Charity" reflects our primarily social and cultural nature, yet still highlights our charitable disposition.

We are a registered not-for-profit organization and, German law stipulates that we support a primary German charity. The MIWC has designated Frauen Helfen Frauen (Women Help Women), a local shelter for women and their children who are escaping domestic abuse. We also support various other charities, primarily through NEEED and the FAWCO Target Project.

Our social nature is reflected in our myriad activities, notably our Monthly Meeting, which consists of a social hour, and announcements and a program usually highlighting a speaker of interest. With 50-70 members attending, our Monthly Meetings are key to sustaining our community. Weekly, monthly and special occasion events could fill a member's calendar nearly every day of the week. Activities are coordinated by about 20 leaders in addition to the 50 or so on the Committee.



Some favorite activities include the annual Christmas and Oktoberfest luncheons, book groups, bridge, mah jong, art tours, cultural tours, Ladies' Night Out, needlers, tennis, cinema, choir, Lunch Bunch, garden club, Happy Hour, conversations in German, Spanish, French and English, short walks in the English Garden, and long walks through the Bavarian countryside. In fact, our club just published a book detailing some of our favorite hikes: *20 Walks from Munich* is the culmination of a three-year project involving many members walking many miles. (All reported to FAWCO's Clubs in Motion!)

A couple of activities that nicely combine our social and charitable sides are our biennial Auction of Talents and our current Art Card project. The Auction is our largest fundraiser and asks members to offer a talent on which others then bid. For example, a member might offer a Malaysian dinner for eight on which eight separate members bid. You can imagine what a party that turns into - cultural exchange at its best! You can find a more detailed description of this event in FAWCO's Best Practices Library.



Our Art Card project, befitting this edition of **Inspiring Women**, is another example of merging social and charitable efforts. Following a successful similar project in 2015, ten MIWC artists joined together this year to choose a theme around which each would produce a work of art to be re-produced on a greeting card and sold as a fund raiser. Some of the artists are professionals, while for others this might be their first public exposure. To be successful, the project requires a range of skills from artistic talent to business acumen. After all, we want to sell the cards we produce,

as well as we wanting our customers to want to send those cards.

Let us give you an example of how this process unfolds. First, as soon as each work is finished, it is scanned or photographed to create a digital version; and that version is then formatted using PowerPoint to fit our card stock. The MIWC logo and artist information are added to the

backside of each card, then the entire file is saved as a pdf. Once this is done, the file is printed by a local professional onto card stock, and the cards are folded and packaged with envelopes in sets of five. Finally, the finished Art Cards are presented and sold. This year the cards will be available at our November Monthly Meeting,

which will be structured as a vernissage (art opening) featuring an exhibition of the original art works, on display as well as an art talk on those works by local art expert and MIWC member Alex Koch.

One of the highlights of the Art Card Project is to discover previously unknown talents of our members, and another is to see the various interpretations on a theme. Works on the theme "My Bavaria" were created using a diverse range of art media, including pen and watercolor, oil pastel, oil paints, acrylic paints, watercolor, manipulated photography and quilting. Participants were Renee Buenting, Deirdre Tighe, Vivian Robinson, Inge Wipper, Jane Straßgütl, Maya Mehling, Sue Ellen Eatrides, Suzanne Treumann, Roberta Zöllner and Cecily Garver.

Why not come and visit us!



I tolerate my faults  
but not at all other  
people's.

French Sculptress Camille Claudel

# Inspiration from Germany



**CECILY GARVER**

**Munich International Women's Club,  
Germany**

**From: New Canaan, Connecticut, USA**

**Lives: Munich, Germany**

I moved to Munich in 2013 from New Canaan, Connecticut, where I raised my three now fully-fledged children. I grew up on 50 acres in rural upstate New York and am happy to still have that property available as an occasional escape from city life.

I am a studio potter and clay artist, although I do enjoy working in other media, such as watercolor and photography. For instance, for my Art Card this year I used an image of one of my favorite Englischer Garten bridges and digitally manipulated it, repetitively. I overlaid color until I found the sweet spot that made me smile. In a later "aha!" moment, I noticed that the colors matched perfectly one of my favorite ceramic glaze combinations. Although I decided to print the card horizontally, the image can be viewed equally well vertically; in that format, the architectural detail morphs into a gate rather than a bridge.

For the Vernissage, I decided to print a detail of the image on brushed aluminum. That surface evokes the water flowing under the bridge, and also causes the image to shift slightly as the viewer passes, again evoking the subtle play of light on water. My objective was to create a glimpse into the Englischer Garten, yet still allow the viewer to question what she is seeing - an invitation to interpretation.

Primarily I work in a small studio in an arty neighborhood in Munich, where I throw, hand build, glaze and fire my ceramic work. I also teach small classes and workshops. I caught the ceramics bug years ago in a college pottery class. It was one of those supposedly "easy-A" classes that turned out to be much more complex than rumored to be, and I just loved it. Still, while I was good at it and passionate about it, I didn't immediately follow my mud muse towards an art career. Instead, I studied economics, worked at the Federal Reserve Bank, raised three kids, and worked as a tax advisor before I finally returned to my passion, once again, getting my hands dirty.

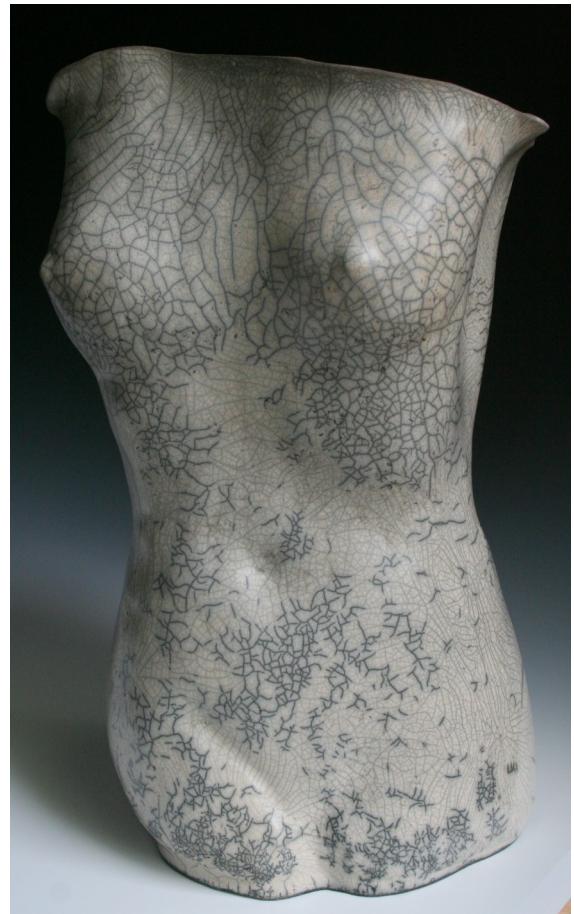


**"Raku Birds"**

Starting in about 2004, I took courses and studied with a variety of instructors at the Silvermine School of Art in Norwalk, Connecticut, and The Clay Art Center in Port Chester, New York. I was really inspired by the clay communities at those two institutions and by the rich diversity in techniques offered. For example, I could fire my work in electric or gas kilns, at high or low temperatures and I could also participate in raku and pit firings on a regular basis. And although I enjoyed courses with young instructors straight out of grad school, most influential was a series of workshops with an older Japanese instructor; I smiled when I was told recently that my work echoes an Asian aesthetic.

One thing, however, that I did not find was real critique. And for this reason, in 2007 I founded Clay Talk, a critique circle of eight women clay artists. This proved to be one of my most successful endeavors in the field. Art critique is never easy, but this group was a resounding success and, I believe, changed the lives of its members. Besides meeting monthly for critique and companionship, we also showed our work together in a gallery on Block Island, Rhode Island, and established a tradition of a pop-up store in New Canaan, Connecticut.

In 2007 I was also delighted to receive my first award for sculpture in a juried art show. What a high! The piece was one in a series of cut and re-assembled tall vessels. I had taken a standard ceramic form, albeit a difficult one to throw, and in altering it, removed its function. It became art. (Admittedly, my German-born mother did ask me, "Now what's it good for?") I did something similar in my next body of work, attaching hundreds of small porcelain bowls to wooden boards creating wall pieces with a pop art effect. For that series I won a first place award and was said by the juror to "inspire viewers to think in new ways about the perpetually blurry border between 'craft' and 'art' while still offering a distinct and completely satisfying aesthetic experience."



**"Woman in White"**

That was a pretty cool thing to discover about myself!

This concept of using a classic form in an unusual way has become a theme in much of my art. "Women's Work," my most recent series, is another example. I threw a set of classic urn forms, cut them to create wall vases and then enhanced them with sculpted human attributes (ears, eyes, arms, nose, brow, mouth). I also added a symbol (bird, button, cup, spoon or rolling

pin) in the hands, representing work that women have done throughout time. It is the shape of the vessel itself that defines it as female, again a classic notion.

The anthropomorphic elements and glaze treatment were inspired by a pot from ancient Europe and are meant to evoke the matriarchal culture of that society, which some archeologists deny ever existed. That is, the society is acknowledged, but the matriarchal aspect is not.



One of the German feminists in the MIWC clued me into that debate, and I admit it kind of rattled my cage. But that, too, is consistent with something I've discovered about myself in my art journey: my most satisfying work comes from an emotional well. That is not always easy to get into artistically, since it often comes from an unconscious direction. I must first hear, and then trust the muse, so to speak. But, it is a worthwhile journey.

I'd like to give a shout-out to some IWC Munich current members and alumnae who served on the FAWCO board or The Foundation board. I am grateful to them for an introduction to, and understanding of, FAWCO and The Foundation. Michelle Hendrikse Du Bois and Roberta Zöllner are both Foundation Counselors; Liz Janson and Margaret Hilditch are both past secretaries of The Foundation; and Hope Moore is the current FAWCO 2<sup>nd</sup> VP. These women have spread FAWCO fever at the MIWC, and they along with our FAWCO team have encouraged varied participation. Since joining in 2010, we've hosted two regionals and had record numbers attending other regionals and conferences. We've also had one member win an Education Grant and two other members submit winning Development Grants proposals. A third even won the quilt raffle one year. Thanks to the Munich IWC and FAWCO I have had the opportunity to continue to grow, spread my wings, and share my talents, gifts and motivation with other women who are doing the very same!

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#### **GETTING TO KNOW CECILY**

**What three things in my tote bag tell the most about me?** A small Baggallini in which everything has its place, and I can find it all quickly. Restroom change. A book either on my iPad to read or on my iPhone to listen to.

**What I'd miss most about my host country, if I moved back to my home country?** Biergartens! (That's assuming my husband, who is Bavarian, would move back with me!) There's nothing like walking, biking or hiking to one of Bavaria's many Biergartens to share in the enthusiastic spirit of the people enjoying the sunshine and, of course, the beer.

**Many people do not know that...** I was an Odyssey of the Mind coach for seven years and a Girl Scout leader for three. My daughter "fired" me from the latter position.

**When I'm home alone...** I read or deal out bridge hands, often with a large glass of a lovely Rioja.



**"Wall Vase"**

# Inspiration from Switzerland



## GEMA KLEIN

**American Women's Club of Zurich (AWCZ),  
Switzerland**

**From: Springfield, Illinois, USA**

**Lives: Rieden, Switzerland**

I am a founding co-chair of the AWCZ Art Guild—an activity where members visit museums and galleries and participate in workshops exploring different artistic media. I am also the gallerist for Gallery at the Club, the AWCZ's in-house exhibition program for artists.

The Art Guild, which began in 2013, allows our members to visit museums and galleries in Zurich or other Swiss cities to view art. Through Art Guild, we see and learn about the work of established and up and coming artists who worked/work in a wide diversity of media. Sharing my love of art in these ways is success to me.

I began working with Gallery at AWCZ in early 2014. In the Gallery at the Club, members can see the work of exhibiting artists on our Clubhouse walls. I love working with artists to develop an exhibition that inspires and satisfies them and our club members and exhibition visitors that they are sharing their work with.

The AWCZ has enabled me to pursue a career I had always wondered about. In the US, I was a university level English instructor for many years, but always loved art, art museums, art galleries. After moving to Switzerland in 2008 and joining the AWCZ, I wanted to share my love of art, my love of learning about and viewing art.

As a gallerist, working with artists requires a



great deal of personal interaction. It can be very difficult for artists to share their art, to show their work, because others may not "see," or understand. Art is so subjective and a continuing journey of discovery, both for the viewer and the artist. I enjoy the endless variety of what artists create—their unique vision and passion for what they do.



Gema Klein

### GETTING TO KNOW GEMA

**If we looked in your purse, what would we find?** I nearly always carry a zippered canvas briefcase that has room for my camera. I can photograph and reference the work of potential exhibitors or photograph the inspiring scenery surrounding me as I travel. I also always take and wear a hat for fun and protection from the sun as well as carry and wear a strong sunscreen.

**Where is the most beautiful place in the world you have been?** Venice has now edged out Paris as my favorite travel-to vacation spot. While both cities have fabulous art museums, I find the unique architecture of such a historic city on stilts on water never ceases to fascinate me.



**If you were moving back to your home country, what would you miss most about your host country?** Being from Illinois, a state with extremely flat terrain, I have always loved the mountains. While Colorado and Alaska have wonderful mountains, the amazing and reliable Swiss transportation system makes the fabulous Swiss Alps easily and conveniently available to every visitor (with or without a car). And there is usually a cozy restaurant very nearby from which you can enjoy the incredible views.

**What personal motto do you live by and how does it affect what you do/don't do?** What I do requires continual planning, often several months or even a year ahead. I need to remind myself not to miss out on today while pushing on to the future. I want to take some time each day to be grateful for the day, for friends and family, for life.

**If you could meet one famous or influential woman, alive or dead, who would it be and why?** After moving to Switzerland, I learned about Sophie Taeuber-Arp, an important Swiss artist, very significant to the Dada Movement. As a Dada(ist), she wanted to change society and stereotypes in aesthetics through radical changes in fine art design and production.



We would talk about the role of artists and art in our 21<sup>st</sup> century. Should artists consciously try to change society with controversial and/or confrontational art or be “invisible”, letting their work stand alone, “judged” for its truth and/or beauty? And considering 21<sup>st</sup> century telecommunications, can their work progress and be valued without the weight of instantaneous social network “likes”, “dislikes” and comments? How is telecommunications affecting artists and their work?

**Tell us something interesting about yourself that not many people know.** I have been taking ceramics (clay work) classes since I

came to Switzerland. I also began working in pastels a few years ago and I really love them.

**What one thing would you change about yourself if you magically could?** As a “vertically challenged” person, I always wanted to be just 2 or 3 inches taller, have arms and legs just a bit longer. However, I am finally accepting the saying my mother began telling me in the 3<sup>rd</sup> grade: “Nice things come in small packages” (I say “am accepting” because, after all, I am still discussing my height here.)



**As long as I live,  
I will have control over  
my being-**

**Artemisia Gentileschi  
Italian painter**

# Inspiration from Finland



## LOUISE CHARLES-SAARIKOSKI

**American Women's Club Finland**

**From: Cheltenham, UK**

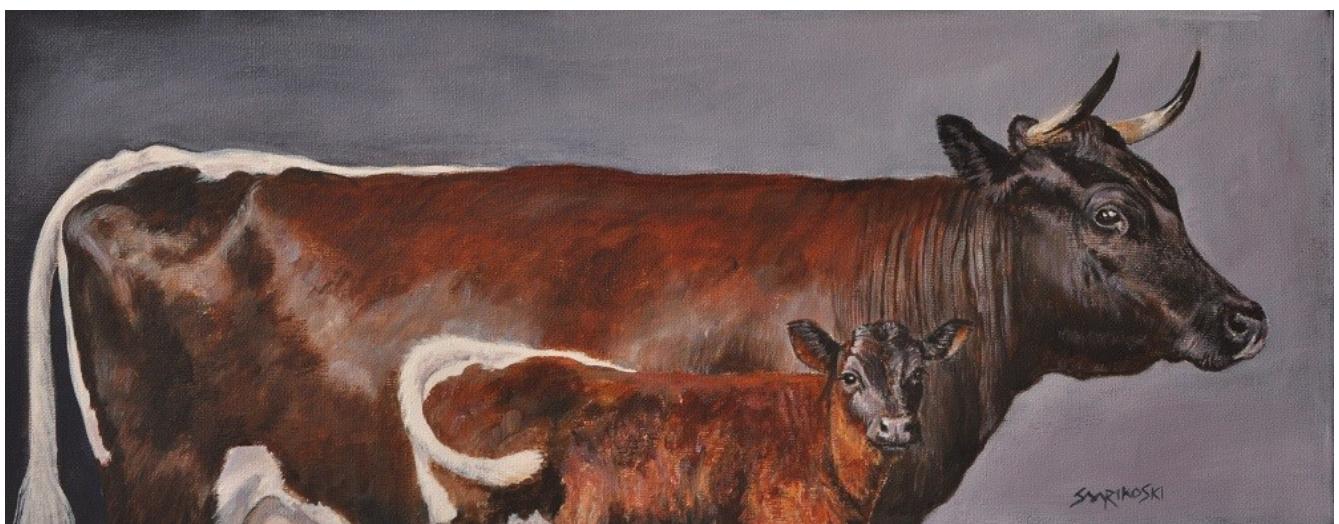
**Lives: Helsinki, Finland**

When I first came to Finland in 2001, I taught business English to Finns in the workplace and became self-employed in 2005. It is because Finns are entitled to such generous holidays that I started to paint. No one in Finland wants to study English during the short summer!

I started drawing as a hobby in 2006 and was pleased that I seemed to make quick progress. After a couple of years, as my artistic skills developed, I decided to learn to paint! I bought some oil paints and one summer, while at my husband's family summer cabin, I diligently started to mix paint. I painted 3 or 4 small paintings per day for four weeks. The early paintings were burned in

the sauna in the evening as they were so awful, but eventually I started to see some progress. That is how it started, and since then has become a passion. When people ask, I tell them Finland taught me to paint. I take my inspiration from Finnish nature, and it was this particular summer that set me on the road to becoming a full-time painter.

I took an online art diploma course with the London Art College, which I passed with distinction. This gave me great confidence, so got a website in 2010, and started to market my art. I started to sell my paintings online and take commissions, while I was still working as a business English teacher. These days I just give the occasional English lesson and paint full time. I am an animal artist and paint realistic portraits of animals as well as more abstract wildlife paintings. Today I work under the name Louise Charles-Saarikoski Fine Art and I have just



*"Cow and Calf"*

acquired a small shop front in the city of Helsinki, which I use as a gallery to show my work and discuss commissions with clients.

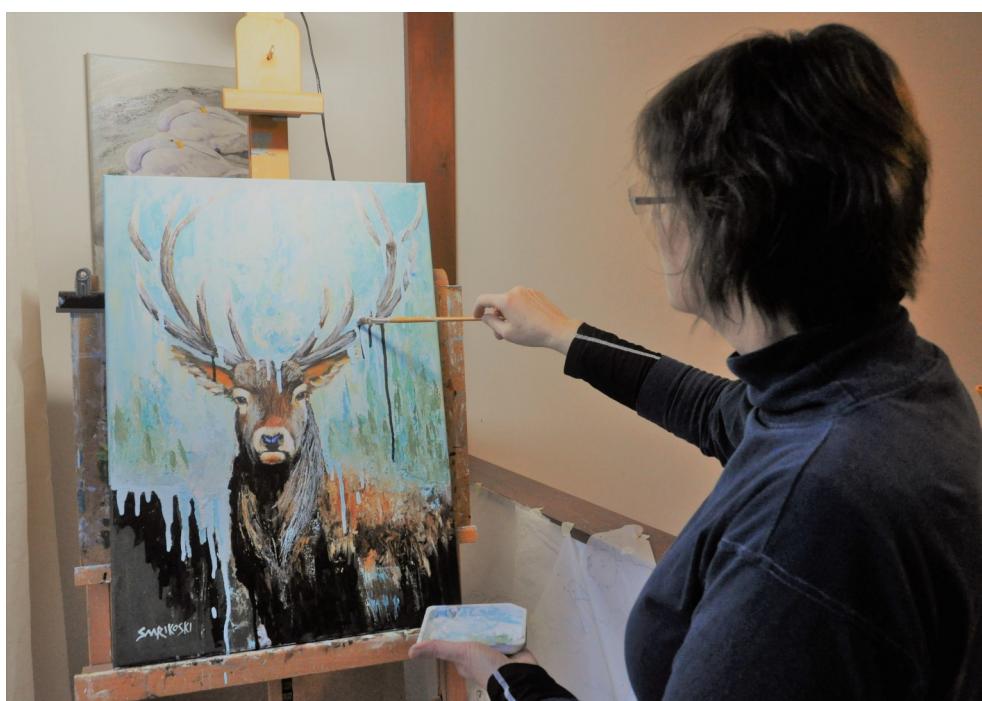
The art of some American and British animal painters whom I started to follow on the Internet gave me inspiration and motivation to improve my skills. I took workshops in the UK with some of those artists, who further inspired and encouraged me to continue to improve and exhibit my work. I do, however, find the lack of connection between artists and art buyers surprising, particularly in Finland. Artists complain about a lack of income from their art but do not seem to do too much about improving their art or promoting themselves.

I am most interested in those artists who, in my opinion, are successful, and I have tried to learn from them. To make a living as an artist it is important to be prolific so that there are enough paintings to sell. It is also important, to experiment so that there is always something new to offer collectors. The more you paint, the more ideas you get for future paintings. It is therefore important to paint every day. This not only means you practice your craft, but you also continue to develop as an artist.

The most important thing I have created has been a portfolio of four paintings for a wildlife exhibition in an art museum in the UK this year. The theme of the portfolio was the European brown bear (or Finnish bear), and I pushed myself out of my comfort zone and took some risks to create these paintings. These paintings have attracted a lot of attention and gave me the motivation to push myself this year to provide paintings for two further exhibitions and to create more abstract work.



*"Darley Thoroughbred Horse Portrait"*



I think my most important artistic achievement is the fact that I have my paintings in private collections in more than 15 countries around the world. I have also started to make good connections with people in the art world in Finland, and have had a request for one of my paintings to be in the "sales collection" in the gallery at the Kakslauttanen Arctic Resort near Saariselkä in Finnish Lapland.

## GETTING TO KNOW LOUISE

If we looked in your purse, what three things would we find that would tell us something about you? Business cards with different images of my art! Bus card for travelling around the city. Sketch pad and a variety of pencils, of course!

Where is the most beautiful place in the world you have been? Bay of Islands, North Island, New Zealand, where I spent Christmas with my husband on our honeymoon.

If you were moving back to your home country, what would you miss most about your host country? Finnish open landscapes, wildlife on the doorstep and "the right to wander."



What personal motto do you live by and how does it affect what you do/don't do? "Onwards and upwards" after there has been a setback and "just do it" when I am procrastinating.

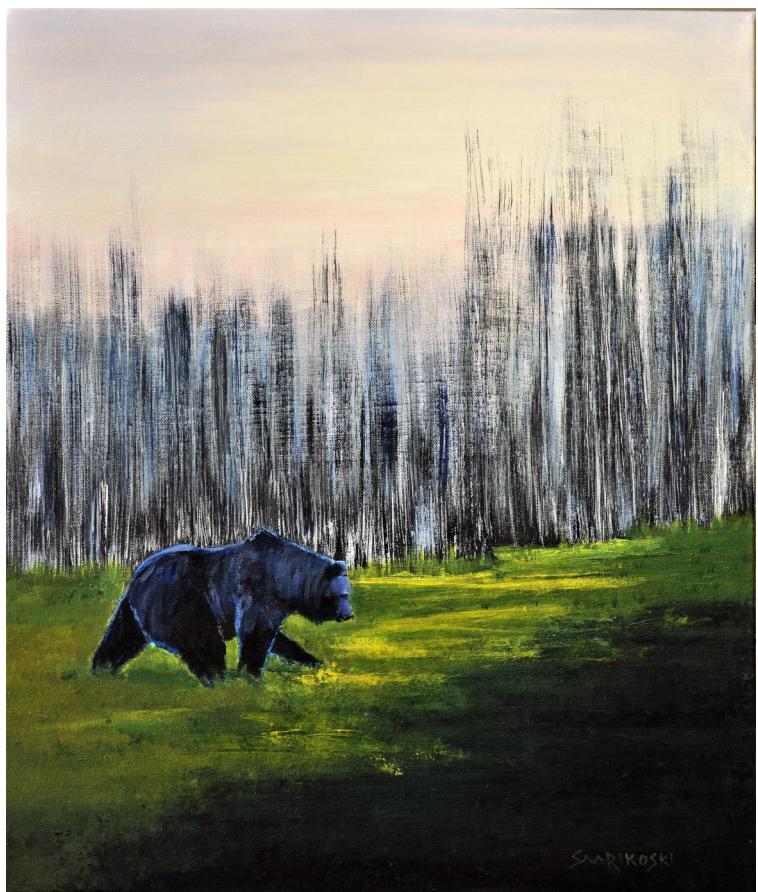
Tell us something interesting about yourself that not many people know. When I was teaching business English, I taught someone who later became Finland's Prime Minister.



"Summer Storm"

What one thing would you change about yourself if you magically could? To be able to speak fluent Finnish.

When I'm alone at home, I... watch recorded episodes of Emmerdale, a British soap opera set in a village in the Yorkshire Dales.



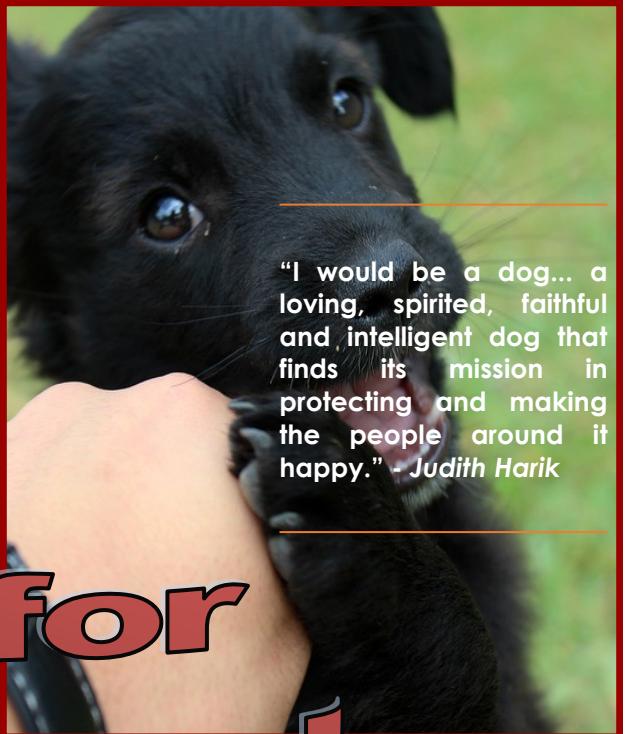
"Heading for the Shadows"

## "If you were an animal, which would you be?"

"I would be a migratory bird! The most exhilarating dream I have ever had was flying and looking down at all the beautiful places I was passing over, while soaring over all on the warm air currents. As a bird, I could live in colder climates during the summer and then fly south to enjoy a warm winter." - Lee Sorenson

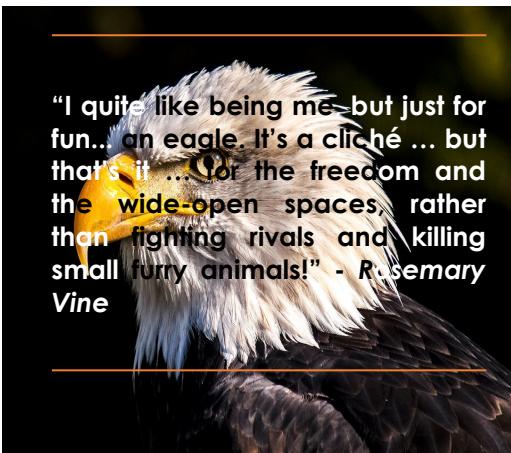


**Just for  
more fun!**



"I would be a dog... a loving, spirited, faithful and intelligent dog that finds its mission in protecting and making the people around it happy." - Judith Harik

"I quite like being me—but just for fun... an eagle. It's a cliché ... but that's it ... for the freedom and the wide-open spaces, rather than fighting rivals and killing small furry animals!" - Rosemary Vine



"A penguin. Their humongous length of aqueous travel and climactic landlubber mating odyssey hooks them up with a lifetime mate. Their date night is epic. They find each other by hearing the right squeak from literally thousands of candidates at the beach at the same time.



All are dressed in tuxedos wobbling like Charlie Chaplin, slip-sliding to mingle at a standing room only concert. Plus, the guy parent is not only monogamous, but he carries the egg to arrival of the little newcomer. How cool is that?" - Teresa Beth Hough

"It might be nice to be a bird and fly and keep a nest full of all the blue-colored things I have found." - Susan Wilson Arcamone



"A big cat like a lioness. They are at the top of their food chain, work in a social community; they are majestic, strong, smart, graceful and utterly fascinating." - Sunny Eades



## More Inspiration from Germany



### ULRIKE HENN

**American Women's Club of Hamburg, Germany**

**From: Stuttgart, Germany**

**Lives: Hamburg, Germany**

I was born into an artist's family. My father was the sculptor who created the six bronze gates for the Washington Cathedral in Washington, DC.

As a kid, I spent many hours in his studio and I fondly recall our long and intense conversations about art and life in general. When I was ten, my grandmother gave me my first camera. Soon I started making little picture books about family events and harassed my siblings with the camera. I took my father's advice, "make your passion your profession" to heart and studied photo design at the prestigious Bayerische Staatslehranstalt für Photographie in Munich. Thereafter, I opened my own photo studio in Schwabing and became a set photographer on movie and TV sets.

When I was offered a chance to report from Los Angeles, I did not hesitate for a minute. As it turned out, I was able to stretch the one-year assignment into a 10-year stay of working as a freelancer for different media outlets. After six years, I transferred from LA to New York City to work as the US correspondent for art - Das Kunstmagazin.

I returned to Hamburg to build my own press agency specializing in film and TV. When I started to have more IT people than photographers and writers working with me to keep up with the digital developments, I decided to sell the agency.

Tired of working mostly at the computer, I wanted to use my hands again and started an American-style paint your own pottery studio. However, after four years of long hours loading the ceramic kiln, I was yearning to go outside again with my camera. Luckily, I was able to sell "Made by you" to a very friendly woman, so it is still a great meeting place for many members of the American Women's Club. Now I'm working as a freelance photographer and layout and photo editor in Hamburg; at the same time I am taking on projects that allow me to stay for longer periods in different



**"Mermaid Photogram"**

countries.

Among the many art books in my father's library, I found *The Family of Man*, the catalogue of the legendary photo exhibit that Edward Steichen had mounted at MOMA in New York. Again and again I studied those impressive photographs, and it gave me the inspiration to enter this field, too.

I have been surprised over the years by the development of photography. I started out as an analog photographer, carefully planning each shot, because as a student I had very little money! Today I come back with hundreds of shots and spend hours on the computer evaluating and editing. The Internet and social media have been big game changers for photographers in the past 20 years as well.

There is really no limit to human creativity, and every artist's view is legitimate. I feel very fortunate that I am able to earn a living with my passion/profession and that I am flexible enough to adjust to the technical and economical challenges in my field.

I guess the photo book *Kühne Helden*, <http://www.ulrikecameronhenn.com/books/bold-heroes-kuhne-helden-2/>, my homage to century-old trees in Hamburg, is the thing I consider my most

important achievement in the artistic world. But if I think about an impact my work might have, I am also just as pleased with my photo series on children in India and what has become of them. These children had German sponsors to be able to attend school. Usually after 10 years, when a child finishes middle school, the sponsorship ends. There is no information about whether the children made use of their school education, which still is a privilege in the poor rural areas.



"Art Students in India"

To learn more about the charity Pathardi e.V., please go to: <http://>



"Kühne Helden Cover"

## GETTING TO KNOW ULRIKE

**Where is the most beautiful place in the world you have been?** Diving in the colorful Andaman Sea. When travelling in Thailand, I made my PADI, a scuba diving certification that allows me to explore this miraculous world up to 18 feet down. It opened up a whole new world that is so different from all the beautiful places I know. It is also one place where I promised myself not to take a camera but just revel in everything around me, explore and be amazed.



**If you were moving back to your home country, what would you miss most about your host country?** I spent what I call my formative years in the US. So, when I came back after 10 years of living and working as a single woman in the States, I did not quite fit in anymore in Germany. I missed my friends and the American way of life. I felt like an expat. That is the reason why I joined the American Women's Club of Hamburg 15 years ago.

**What one thing would you change about yourself if you magically could?** At times it is annoying and hindering to be such a perfectionist. As Hannah Arendt once said: "In order to go on living, one must try to escape the death involved in perfectionism."

**What personal motto do you live by and how does it affect what you do/don't do?** "Daring ideas are like chessmen moved forward. They may be beaten, but they may start a winning game." This Goethe quote is pinned over my desk. I was very hesitant to return to Germany when some grave professional obstacles got in my way. In the end it was the right move, opening many new doors for me professionally **and** in my private life. I met my husband, we have a beautiful daughter and I have found great American friends here in the city of Hamburg.

**If you could meet one famous or influential woman, alive or dead, who would it be and why?** The American photographer Lee Miller (1907-1977). Her life ranged from being a fashion model in NY to being Man Ray's student and later his muse to being a war correspondent for Vogue reporting on the liberation of the concentration camps at Buchenwald and Dachau. I would love to ask her how she was able to cope with the dramatic events that shaped her life and what gave her the power to keep going through it all.



## Inspiration from Australia



### KATHERINE BALFOUR

**American Women's Club of Perth, Australia**

**From: Allentown PA, raised in Spokane WA,  
USA**

**Lives: Perth, Western Australia**

I'm a former art teacher and studio potter, now retired and working in mixed media art. I loved art in school and never wanted to become anything but an art teacher. My dream came true and I graduated from Eastern Washington State College with art and education degrees in 1970, majoring in ceramics and textiles.

After a couple of years working in public schools, I put teaching aside and spent 3 years traveling the world on my own, eventually settling in Australia. There I met my husband David, who was a fellow lecturer at a small community college.

We lived in the outback gold mining town of Kalgoorlie, where I headed the college art department for 6 years before we moved to Perth in 1982. Here, I began producing "Potterucci," my own brand of bright majolica-style earthenware, inspired by the colourful pottery I had seen in Mexico, Italy, and Turkey, but unique to Perth at the time. For nearly a decade I supplied kitchen and giftware stores all around Australia. I was busy and the right side of my brain was also very happy.

But by the late 1980s, computer courses come into the colleges, pushing aside the art subjects, and my teaching work disappeared. On top of that, colourful pottery from overseas arrived, nudging my work off the shelves. Time for me to retrain!

In a complete life-style reversal, I sold my studio, enrolled in law school, and graduated at age 50! I then worked in the Australian Tax Office, a large but pleasant government department, for 13 years, saving as much as possible for my retirement. All the while, I eagerly revisited



*"Quilt"*

my other favourite art, textiles, taking courses, and learning to make art quilts after hours.

Since retiring in 2010, I've been reclaiming my brain from what I jokingly term the dark side, to the light! I built an art studio at home and joyfully work there most days. Now I work in mixed media, meaning every medium that interests me — for my own pleasure and, surprisingly, for pain relief. I was diagnosed with Multiple Myeloma (bone marrow cancer) in 2007. The prescribed medication produced neuropathy, a disabling and painful condition of nerve damage, in my hands and feet, which resulted in limited mobility and restricted my hand movement.



Today the myeloma has largely disappeared, but the nerve damage and pain remain. My way to deal with pain is to become absorbed in the creative process. I've used a walker for the whole time, and David, my husband, is my full-time carer. Disability doesn't stop us from travelling a couple of times a year, though. For example we met many interesting FAWCO women on the Northern Lights cruise a few years ago and in September this year we went to Venice to see the Art Biennale and I did a weeklong textile-art course in Orvieto.

Like many of us, I was inspired by a couple of excellent teachers. I took many art awards at school and was always the go-to girl for turning out cartoons and posters. So the feelings of usefulness and accomplishment that I got in the process of making art got me hooked at a young age.

I was surprised to find that art-making wasn't enough—I still had to teach to pay the bills! Also operating a production-pottery studio needed more than one person, yet finding the workers with the very specific skills of throwing pottery on a wheel, doing the glazing, firing and so on, was next to impossible. Although I was able to train apprentices from the art school, this was slow going and their wages still had to be paid. I had to teach part time to do so. In the end though, it was a tsunami of imported pottery that marked the end for businesses like mine.



My most important achievement in the artistic world might seem a small thing to others, but it meant the world to me: When I recently ran into a former ceramics apprentice of mine, I was delighted to see that he has been making a living at pottery. He told me that the work ethic and studio practice he developed while working with me has sustained him for 25 years. Hopefully I inspired a few other students as well. I am always really thrilled to see that they are making art.

## **GETTING TO KNOW KATHERINE**

**Where is the most beautiful place in the world you have been?** The year in my youth that I spent hitchhiking through colourful Mexico and Central America is my favourite holiday. But Australia is definitely the most beautiful country to me.

**If you were moving back to your home country, what would you miss most about your host country?**

Australia's National Health Scheme, Medicare. Over the past decade I have been the grateful recipient of tremendously expensive cancer treatment at a very low cost to me.

**What personal motto do you live by and how does it affect what you do/don't do?**

Make Art Every Day! I'm not happy unless I'm dyeing, printing, glueing, cutting, painting, stitching.

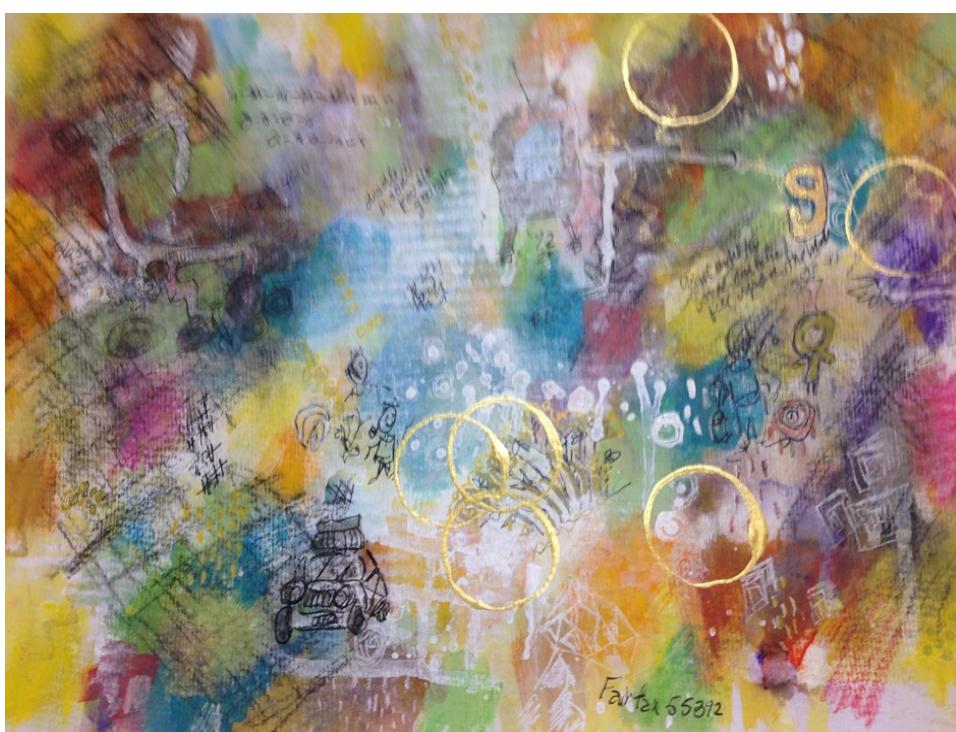
**What one thing would you change about yourself if you magically could?** Fully functioning body parts! I quite miss breaking into a run, or walking in the sand, or climbing stairs, or dancing the boogy—all at age 35 of course!!

**Tell us something interesting about yourself that not many people know.** I belong to the 90,000 feminists with a Facebook presence,



Destroy the Joint. After a male shock-jock in 2012 loudly bleated that female leaders, including the prime minister, were "destroying the joint," thousands of us were emboldened to keep up our destructive work of tearing down the status quo and bringing in gender equality for a better world. #destroythejoint.

**What historical time period would you like to live in and why?** Paris between the wars if I could ignore the poverty and work with Picasso, Matisse, and all of Peggy Guggenheim's painters and sculptors.



"*Intrinsic III*"

**If you could meet one famous or influential woman, alive or dead, who would it be and why? What would you talk about with her?** No doubt about it—Gloria Steinem! She's been my hero and inspiration forever. After thanking her for making and keeping me and millions of others, a feminist, we would talk about the myriad ways that women are handing that message over to our younger sisters.

# MAGNIFICENCE (When Art is Therapeutic)



This piece was first published as part of the book *Lieuwe Kingma - 25 Years of Art*. The author Jane Mobile, was asked to write about her “personal relationship” with her painting by this Dutch artist.

Just under my Lieuwe Kingma painting, *Tulips IV*, lie 13 dead white roses, cherished, in a simple silver tray. Their whiteness has transfigured to browned, curled ivory paper and etched dark-stained veins, frozen-in-time blood vestiges of their earlier magnificence.

Just above my silver tray of dead white roses hangs *Tulips IV*. My painting depicts a bouquet of tulips in a glass vase on a tablecloth in a room with a large framed painting on the wall. The tulip petals scream primary red and Dutch orange. How is it that the orange paint rubbed on the one tulip is so vivid, it looks wet? A few tulips stand up tight and straight. Others are slumped over, in that maddeningly too soon way that tulips have. The texture surrounding the tulips is like this: lots of white scraped aside in piles to reveal pale lavender, and a smudged out purple crimson tulip, or, maybe not.

Unlike my dead white roses, *Tulips IV* is alive in movement. The circular vase and brushstrokes bump against the various grids: knife strokes, square frame, and checkered tablecloth, its black lines racing up into the tulips to set them off against the snow flurry of paint. My painting



"*Tulips IV*"



dances with the moods of our Parisian climate – from depressive overcast winter weeks when the tulips see just eight hours of natural light – to manic summer soirées when a child's bedtime feels like three in the afternoon. The purples, reds, greens, and gold lay quietly on January days when the sun is asleep, but reveal gold painted over blues, lavender over brown, and a blush of pinks when I open the shutters to the east in June.

I have been here writing for a few hours now. When I started, the sun was high in the western sky, and my tomato orange tulips were cast with a golden glimmer. Now the sun is clinging to the top of the chestnut tree-lined horizon, and the long rays leave just the tiniest glow on my tulips. Their background looks grayer now, the luminosity of the white overcoat dulled so that the pale blues, browns, and pinks have sunken into the canvas. Soon I will turn on the lights and rich shades of dark – browns, blacks, purples – will calm me. The spotlights will showcase brush movements, and the ridges of paint will glisten. I will relax, and tell you the secret of the roses....

My 13 dead white roses, along with hundreds of others, decorated my mother's mahogany casket, because we lost her too soon and loved her too much. Looking at my dead white roses, it is hard to remember how magnificent that casket made me feel when my handsome brothers and cousins and friends carried my mother up the aisle in the bursting-full church. Lieuwe's *Tulips IV*, on a cloudless afternoon when the sun is sending light all over the painting, revealing all of its secrets, moods, and beauty, lets me remember. My roses need my painting. Together, they let me feel her magnificence – always and forever.

**Jane Mobile is a Professional Certified Coach (PCC) based in Paris, France. A member of AAWE (Association of American Women in Europe), Jane is editor of the group's quarterly magazine. She is also a regular contributor at online magazine INSPIRELLE. Jane and her French husband have a 23-year-old daughter, and two teenage sons. Her mother, Diana, passed away in 2001.**

## More Inspiration from Italy



**SUSAN WILSON ARCAMORE**

*American International League of Florence,  
Italy*  
**From: Washington D.C., USA**  
**Lives: Florence, Italy**

My journey into the world of art seems to have no start because I have always been there. Rather compulsively, I work everywhere and always have.

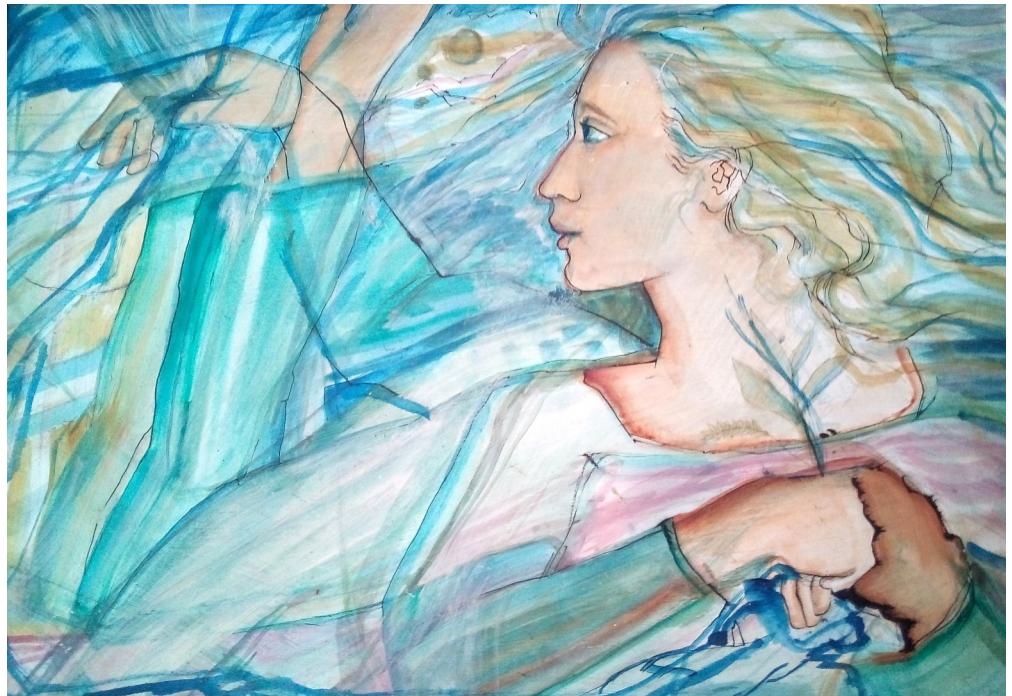
As well as improvising places to paint in a large old house, sketching and drawing are part of my everyday life wherever I happen to be. Both what I see and experience often finishes on paper.

I really got into art as my world itself evolved, as long as I can remember. My parents were told by artist friends to keep away from instruction at an early stage so I just went on

by intuition, and still do. Thus my art has developed in a very personal way and certainly has helped me live my life.

Luckily, in one of my university classes, a very open minded and inspiring teacher told me to use drawing under painting with transparent layers and this is still the basis of my style. Also oriental friends helped me study calligraphy. These helped me develop my own technique.

The most surprising thing I have learned is how ubiquitous art is. It is everywhere. All sorts of things can be part of



**"Awaiting"**

your art, especially states of mind, brought about by things that you see but that you must also feel; the beauty, the amazing reception and transmission of it. This is also the most important part of my artistic achievement, a kind of inner psychological peace that comes with managing to do this.

### **GETTING TO KNOW SUSAN**

**Where is the most beautiful place in the world you have been?** Luckily I live in a very beautiful place, the beginning of the Chianti area just south of Florence, not to mention Florence itself.

My vacations are in the beginning of the coast of Liguria. In a tiny ancient town over the sea 600 odd steps down plus mountain paths, with views of the Carrara marble mountains and the "Gulf of the poets:" Porto Venere and La Spezia, all without the crowds of the more touristic "Cinque Terre." Also I've worked for 49 years in the lovely Villa I Tatti, Bernard Berenson's home, library and famous garden, magnificent private collection, now belonging to Harvard , now a center for research in Italian Renaissance. As well as New York University.



**If you were moving back to your home country, what would you miss most about your host country?** Moving back home I would miss all of this as well as all those typically Italian things like the food and attitudes of the people, the history that is somehow very alive. Then there are the friends, many from my

Women's Club and my ex-students. I taught Art History for American Universities for 15 years and, of course my 3 children and 2 grandchildren who all live here, Italian in-laws, etc. My husband died 11 years ago but is still memorably part of the place.



"Flora"

**What personal motto do you live by and how does it affect what you do/don't do?** It might be more than the easy "live and let live" or the more complicated "thinking that you will live forever, live each day as if it would be your last" or more simply and best of all "CARPE DIEM." All of these affect what I do.

**Tell us something interesting about yourself that not many people will know.** Many people don't know that I practice meditation or that I have left behind a career in classical ballet.



## Inspiring Women

### Advertisers Commit to Support the Target Project

Three advertisers in FAWCO's online magazine, **Inspiring Women**, have pledged 5% of their profits from FAUSA and FAWCO—instigated transactions to the FAWCO Target Project, *Hope Beyond Displacement*. These three advertisers are FAUSA members:

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Thanks to Janet Darrow, Tony Armand and Ellie Badanes for supporting the Target Project. To purchase merchandise or services, please click on their website addresses above.  
Please be sure to mention FAWCO!

Want to be sure you see the next issue of **Inspiring Women** as soon as it comes out? Click [here](#) to have it sent directly to your mailbox! Or scan the QR code.



## Inspiration from a FAWCO friend



**LEE SORENSEN**

**American Women's Club of Rome, Italy  
and FAUSA**

**From: California, USA (born in Idaho)**

**Lives: Westlake Village, California**

My first step in the journey in the world of art was in 1964 in Rome, Italy, while I was assigned to the Office of International Affairs, Treasury Department, at the US Embassy. I met Mary Mag and her husband Ed at that time and they introduced me to a remarkable artist, teacher, and truly a Renaissance man, Manlio Guberti (Katherine Hepburn had many of his paintings and other art works in her noteworthy collection). With Manlio, I began studying oil and tempera-on-sand techniques with some success. At the same time, I joined the sculpting class of Helena Zelinsky, a renowned sculptor of various popes, who had a small studio where she taught beginning and advanced students. Both my teachers encouraged me, and suggested I study both art forms seriously. I had had no previous experience in art of any kind until that time, although I had loved observing it since I was a child. I was elated that I was in a city filled with amazing art, architecture and music, and I was determined to take full advantage of the cultural life going on around me.

who had a small studio where she taught beginning and advanced students. Both my teachers encouraged me, and suggested I study both art forms seriously. I had had no previous experience in art of any kind until that time, although I had loved observing it since I was a child. I was elated that I was in a city filled with amazing art, architecture and music, and I was determined to take full advantage of the cultural life going on around me.

In 1972, I married and had two children. Out the window went my artistic endeavors as I devoted my creative energies to being married, cooking (another love), and raising my boys. Looking back now, it surprises me a great deal that I did not continue in some way. Nevertheless, the seed had definitely been planted and bloomed again decades later, when I returned to the United States and, on a whim, decided to take an introduction to watercolors offered at a local community center. It was as if



**"Flowers I"**

Jack's beanstalk seed had sprung to life; I couldn't get enough of the wonderful colors and how they worked together on paper to help you—encourage you—to create a thing of beauty. My stack of practice paintings just grew and grew as I finally learned to control the pigments enough to have a say in where they went!

I work at home, and occasionally at a friend's studio. In Rome a few years ago I learned to do decoupage on glass, which I find very satisfying and beautiful. I have so far only completed a few pieces, but plan to continue.

My inspiration to paint and sculpt, and now decoupage, definitely came from within. The urge to do something artistic was something that I had subconsciously felt for many years before it rose to the surface. I remain grateful to Mary and Ed Mag for introducing me to Manlio, and to him for being so encouraging. My longing to delve into watercolors was not a new one, and once I had the opportunity to do so, I jumped in. The same was true of decoupage; the moment I saw it, I wanted to learn to do it myself.

I think what has surprised me the most is how many talented artists there are, whether here or in Italy, whether amateurs, as I am, or professionals. I am also surprised at how difficult it sometimes is to maintain the discipline one must to progress. And I am amazed at just how truly gifted some painters are. It is truly a gift from a higher power, as far as I am concerned. I cannot claim to have created anything important, but I have done some paintings and

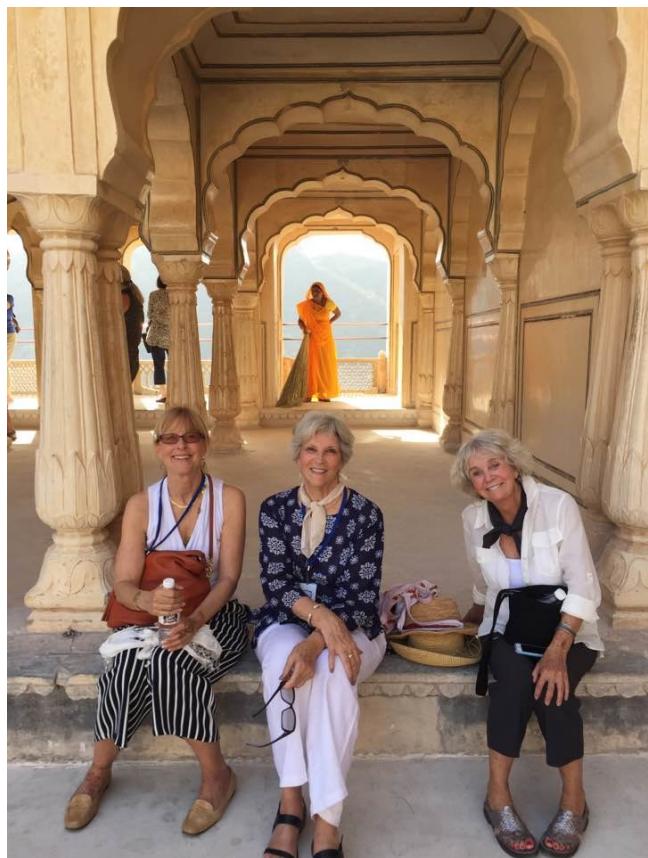
decoupage pieces that give me great joy when I look at them and realize it was I who created them!

While I do not sell my paintings or pieces, I did have the pleasure of donating a copy of a painting to a fundraising auction for FAUSA's grant program. The final bid was, to me, a remarkable amount of money for something I had done! I believe that my greatest achievement in my own artistic world was realizing that I had a modicum of talent and breaking through the barrier of self-doubt that kept me from approaching watercolors much earlier and, later, decoupage.

As well as my artistic life I have been an active part of the FAWCO world for many years both within my club and the wider organization. In AWAR, which I joined in 1980, I have been the FAWCO Rep; the chair of various committees; board member in various capacities, including Parliamentarian and president. In FAUSA, I've been Parliamentarian, chair of bylaws



"*Flowers II*"





and author of a history of The Foundation.

I am most proud of my work with The Foundation. I became president during a crucial transition time and during my two terms we overcame much of the opposition against it (yes, incredible to even imagine such a thing now), and succeeded in make great strides in educating FAWCO member clubs and their members as to the role of each sister branch. We also did a much-needed revision of the bylaws and administrative guidelines, as well as revise the awards and grant processes. We hit an all-time high in the amount offered in awards and grants, both monetary and in kind. We also initiated new fundraising initiatives: the quilt auction, live and silent auctions, etc. We had a great board!

I could devote a few pages to what FAWCO means and has meant to me over the years. The moment I joined AWA Rome, I became the FAWCO Rep. That first year I attended a conference was the first time the interim meeting was opened to FAWCO members rather than just the Reps and committee chairs. Not even club presidents had attended previously. At the same conference, I was asked to join The Foundation awards committee, thus beginning my very long history with The Foundation. I was amazed by the intelligence, experience, ideas, and friendliness of the participants and, not surprisingly, I went home with FAWCO Fever. My first impression was of the caliber of the women involved and the potential of FAWCO's growth and influence in the world and its importance to Americans living abroad. I became so involved that much of my free time was spent working on FAWCO programs and The Foundation. It seemed to be a career in itself rather than just volunteering.

Because of conferences and board meetings I attended over those decades, I was able to travel (my first love) and meet even more women whose lives and stories I found fascinating. I also was able to learn new skills and hone ones I already possessed, and I learned so much in general from the various workshops. I also learned more about the history and culture of the

committee; chair of nominating committee; editor of the "Highlights" magazine for 5 years; president; and now counselor. In FAWCO itself, I served as chair of the education committee (did first study of education abroad); founder and chair of the transitions committee; chair and member of nominating committee various times; grant selection committee; and Parliamentarian. I've also been part of The FAWCO Foundation: Awards committee member, followed by chair for more years than I can honestly remember; bylaws committee; 2-term president;



countries I visited. Korea and a side trip to China, and most recently India, were great experiences for me, as well as so pleasurable.

On my return to the US, I joined FAUSA, which wouldn't have been established but for FAWCO's returning alumnae. As an active member, I have learned even more skills and met and become friends with many more like-minded women.

As FAWCO and Foundation programs develop and broaden, I become more and more proud of the work they do to improve the lot of women and children around the globe. It has been a privilege for me to have taken part in some small way in that progress.

Summing it up, FAWCO to me stands for Friendship among women of diverse cultures, creeds, races, and religions; their Ability to Accomplish whatever they set their mind to for the good of the world, particularly Women and children; and women who Care and who are absolutely outstanding in their goals and accomplishments.



#### **GETTING TO KNOW LEE**

**If we looked in your purse/wallet/pocket/handbag what three things would we find that would tell us something about you?** My wallet would reveal the photos of my two wonderful grandchildren, Daniele 4, and his little sister Rachele, just 5 months, my two sons, and my beloved husband, Dudley, who passed away



in 2015. My cell phone would show the numbers of a great many friends, whom I cherish. My keys unlock the car I drive with such great pleasure and the key to my home that I truly love. Needless to say, the walls of it are hung with some of my paintings, but also many others painted by friends.

**If you were moving back to your home country, what would you miss most about your host country?** I have moved back to the US from Italy, and I miss it every single day. I miss the beauty and walking around the historic center early Sunday morning, stopping at a favorite bar for a cappuccino and a cornetto, then stopping by a bakery/cheese shop and picking up fresh bread and a couple of cheeses. There are always churches to visit to admire their beauty and the unguarded works of art.

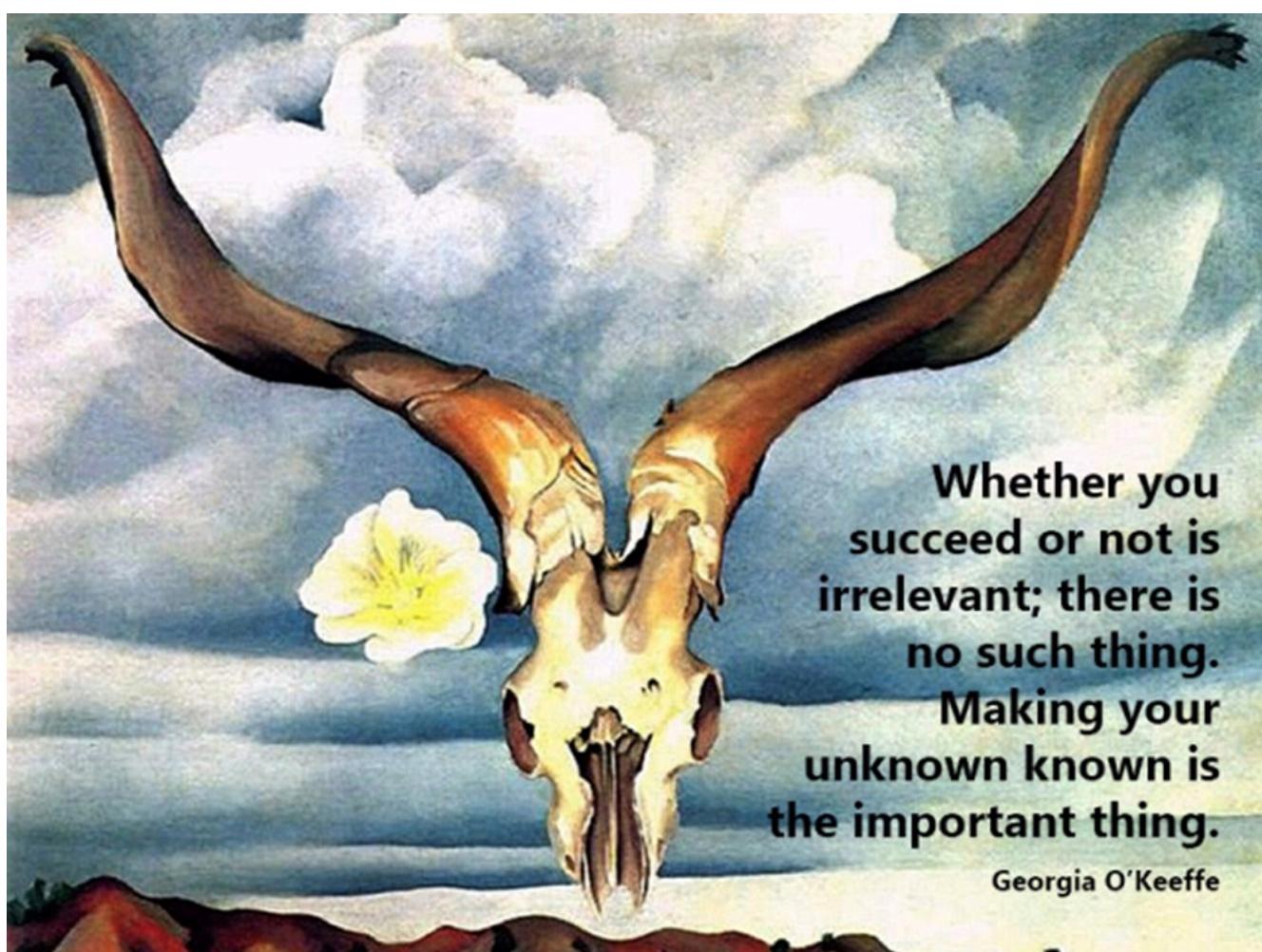
**If you could meet one famous or influential woman, alive or dead, who would it be and why?** I have admired many women, but one I particularly like is Maya Angelou. She is wise and compassionate, and writes beautifully. Considering her life history and the suffering of her people, she has been able to transcend hatred and bitterness by becoming very wise and filled with love and compassion for humanity, regardless of color or creed, despite the ill treatment she received earlier in her life. I would love to talk to her about that life. She has lived a remarkable one and I hope she would share some of her wisdom with me in her beautiful voice. I would also mention Hillary Rodham Clinton, but I suppose

I should avoid anyone involved in politics.

Thinking more about this, I think the woman I most admire is the one who remains unsung. She goes about her life doing her best in her career or job, being a wife, raising her family, volunteering or giving back to her community and/or church in whatever way she can, becoming a loving grandmother who tries to impart her wisdom to her grandchildren, and pushes forward regardless of the troubles of whatever kind that we are all faced with. We all know so many of those women, perhaps even our mothers or grandmothers, who did their best every day, whose parenting skills they never thought they had, resulted in happy, well-adjusted children who grew up to be fine citizens.

**Tell us something interesting about yourself that not many people know.** Not many people know what an interesting life I have been blessed to live. I moved to Europe when I was barely twenty, on my own, determined to have just that—an interesting life, rather than a “career.” I was very fortunate to be offered stimulating jobs in a variety of fields

and with so many different types of people, and in 3 different countries. Even more interesting, to me at least, is that the offers keep coming to become involved in other incredible projects. And for all that, I am so very grateful. My jobs included running the Treasury Attaché's office at the Rome Embassy, assistant to two American Ambassadors (Republic of Italy; Embassy to the Holy See), assistant director of the American-Italian Fulbright Commission, and translator of Pope John Paul II's daily speeches, etc., for the Church newspaper, *L'Osservatore Romano*, which gave me deep insights into the inner workings of the Catholic Church, the Curia, and the Vatican. It was an education that led to my involvement in a TV series now in pre-production focused on the Vatican, the CIA, and the Mafia and their money-laundering activities. It is a true story based on what I learned, the people I knew and worked for, plus a book about a secret Masonic Lodge (P2) and the US government “Leave Behind” program in Italy following WWII. Believe me, it is a fascinating story that has long waited to be told.



## How Can You Get Involved?

The next **Inspiring Women** will be available in late February 2018. The theme of our First Anniversary edition will be Women in Sport and Fitness. As in this edition, we would like to feature profiles of some of the wonderful women across the FAWCO world. If you know anyone in this field who has done something of particular interest and would make a good profile, please contact the editor by **December 15, 2017**.

We would also like to feature cover photos taken by or of FAWCO members. The photo theme should be Women in Sport and Fitness.

Photos must be :

**PORTRAIT orientation** (landscape photos cannot be accepted);

**Digital and Color**, 150-300 dpi quality and 5-10 MB max.;

**Taken by a FAWCO member** with details of where and when the photo was taken.

**Deadline for submission is January 25, 2018**

**Please send to** Marie-Bénédicte at [inspiringwomen.cover@fawco.org](mailto:inspiringwomen.cover@fawco.org).

N.B. Photos will be credited but no payment for their use is possible.

## MAGAZINE FEEDBACK

We want this magazine to be interesting for all FAWCO members. In an effort to provide articles of interest to all of our readers, we have created an online feedback questionnaire. It should only take a few minutes of your time to complete and will be a great help to us!

Please click on the link or paste it into your browser  
to complete the survey.

<https://s.surveypalnet.com/Byl3YistJM>

Thanks very much indeed!

# Inspiring You

Founded in 1931, FAWCO is a global women's NGO (Non-Governmental Organization), an international network of independent volunteer clubs and associations comprising 65 member clubs in 34 countries worldwide, with a total membership of around 10,000. FAWCO serves as a resource and a voice for its members; seeks to improve the lives of women and girls worldwide, especially in the areas of human rights, health, education and the environment; advocates for the rights of US citizens overseas; and contributes to the global community through its Global Issues Teams and [The FAWCO Foundation](#), which provides development grants and education awards. Since 1997, FAWCO has held special consultative status with the UN Economic and Social Council.

## OUR MISSION STATEMENT

**FAWCO is an international federation of independent organizations whose mission is**

- to build strong support networks for its American and international membership;**
- to improve the lives of women and girls worldwide;**
- to advocate for the rights of US citizens overseas; and**
- to mobilize the skills of its membership in support of global initiatives for education, the environment, health and human rights.**

For more information about this magazine, please contact **Inspiring Women** Editor in Chief: Liz MacNiven at [inspiringwomen.editor@fawco.org](mailto:inspiringwomen.editor@fawco.org)

For more information on how to advertise in this magazine, please contact FAWCO Advertising and Sponsorship Manager Elsie Bose at [advertising@fawco.org](mailto:advertising@fawco.org)



Liz and Elsie at the Mumbai Conference

## **ACKNOWLEDGEMENTS:**

Thanks to Beth, Cecily, Gema, Jan, Judith, Katherine, Lee, Louise, Lynne, Rosemary, Sunny, Susan, Ulrike and the ladies of Munich IWC for taking the time to participate in this edition and for the use of their photos and those of their friends.

Thanks to Robin for her Home and Away thoughts and Jane for her magnificence.

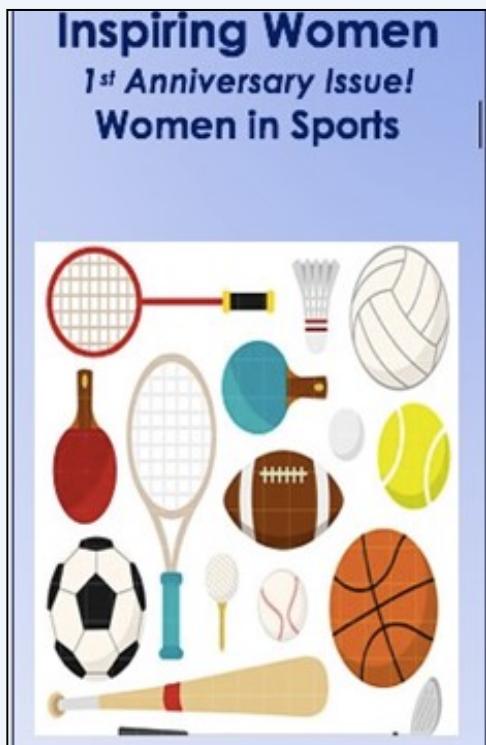
Special thanks to the proofreading team of: Sallie Chaballier (AAWE Paris), Laurie Brooks (AWC Amsterdam and AWC The Hague), Janet Davis (AIWC Cologne), Janis Kaas (AAWE Paris/FAUSA), Mary Dobrian (AIWC Cologne), Cynthia Lehman (AIWC Cologne), Carol-Lyn McKelvey (AIWC Cologne), Mary Stewart Burgher (AWC Denmark) and Jenny Taylor (AIWC Cologne).

Thanks also to the cover photo artist Eleanor Paunovic. Eleanor, a member of AWC Zürich, is American and a professional singer in the choir of the Zürich Opera House (Switzerland) where she sings Mezzo-Soprano.

The cover represents her in the role of a bridesmaid in Carl-Maria von Weber's "Der Freischütz" at the opening night of the 2016/17 musical season. She was wearing a garden on her head!

Don't Miss the First Anniversary Issue of  
**Inspiring Women** due out February 27, 2018

## "Women in Sports"



### **I RUN LIKE A GIRL...TRY TO KEEP UP.**

Sport is playing a much bigger role in women's lives than ever before. You know women in your club who have achieved their "personal best" through sport and fitness. We are looking for women who accomplished success as a champion, a participant, a coach or an organizer. Or, perhaps going for the gold was more significant than winning the gold - that too, would make a compelling story for our readers. Ready, get set, GO! Send us your candidates.

**The process is simple.** Send the name of the candidate, her club affiliation, her email address and a BRIEF description of why she would be an interesting person to profile, to Liz MacNiven: [inspiringwomen.editor@gmail.com](mailto:inspiringwomen.editor@gmail.com) not later than **December 15, 2017**.

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