

WINTER 2023

THE AWAR FORUM



THE AMERICAN WOMEN'S ASSOCIATION OF ROME

The AWAR Forum

Winter 2023

Editor Maureen Fant
Graphic Design Jim McDivitt

Contributors to this Issue

Maureen Fant (page 24), *Forum* editor, translated *The Encyclopedia of Pasta*, which won a James Beard Foundation award, and is coauthor of *Sauces & Shapes: Pasta the Italian Way*, a James Beard finalist and winner of an International Association of Culinary Professionals award. She is also a partner of [Elifant Archaeo-Culinary Tours](#), an AWAR Sustaining Member.

Julia Griner-Ficara (page 22), an AWAR member for only two years, is already serving as Historian/Archivist. She is the co-owner of [Grano & Farina Culinary Training](#) and the resident pasta expert and recipe tester (along with her chef husband) for the [Pasta Grannies Project](#).

Elizabeth Wahn (page 17), is a long-time AWAR member, originally from Boston, though half her family is from Puerto Rico. She is a versatile writer whose children's books *Lindsey and the Jedgar* and *Felisa and the Magic Coqui* are published in Italy by il Labirinto. Click [here](#) for a charming video teaser for *Lindsey*.

The *Forum* wants to hear from you. All members are welcome to contribute writing, photography, or artwork.

The next issue of the *Forum* will be Spring 2023. The deadline for queries or ideas is March 27 (preferably sooner) and for finished material April 10.

If you'd like to join the *Forum* staff, or even just help out occasionally, drop a line to editor@awar.org.

On the cover

Winter in a Paradise Garden, acrylic by Berit Bredahl, www.artberit.com.

President's Letter

Wendy Holloway



Dear Members,

May I start off by singing the praises of this year's AWAR board? In the nearly three decades I've been a member of AWAR and participated on the board, this year's board is the most productive, harmonious, and joyful board experience I've encountered.

I'm not sure if our members are fully aware of the work that goes on behind the scenes to put together activities and general meetings, to update the website, and the Constitution and bylaws, and our brand-new digitization project. Each board member has unique talents and is sharing her talents in AWAR on all of these initiatives.

It's not just the board members who are full of talent, creativity, and innovative ideas: each and every member has something unique to share. This past week I met one of our new members who's just started her own sustainable floral business delivering flowers by bike! This morning I saw on Resources that another longstanding member has started up a new activity of renovating old mink coats and stoles into more practical vests.

New activities are constantly popping up, and if you have an idea to share or an activity you would like to start up, please let the board know. Our activities chair, Holly Grabow, will help you get started with your idea, so feel free to reach out to her: activities@awar.org.

I regularly participate in meetings with other FAWCO club presidents and have learned that one of our sister clubs has an activity they call the Talent Lab. One event Talent Lab sets up every couple of months is a speed-dating-style aperitivo for members to share their creative and inspired ideas with each other and to network.

What are your ideas? Let us know!

In friendship,

A handwritten signature in cursive script that reads "Wendy". The signature is written in a dark ink or color.

**AWAR FORUM, WINTER 2023
REPORTING NOVEMBER TO DECEMBER 2022**

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Members are reminded that participation in any and all club activities is entirely at the member's own discretion and/or risk.

Any personal information contained in the *Forum* is for the exclusive use of AWAR members; it is expressly forbidden to divulge this information outside the Association.



Garlic, acrylic by Desideria Corsini, who loves to paint fruits and vegetables, and so much more. For some other examples of her work, see page 20.

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APPOINTED POSITIONS

Historian & Archivist

Julia Griner

Parliamentarian, Constitution, and Bylaws

Michelle Tang

Social Media

Erica Satta

The *Forum* is intended to be read as a pdf on a screen. One bonus of that format is that you can enlarge the text as much as you like. Another is hyperlinks to websites cited in the text.

These show as [blue type](#). Click, and off you go.

The print edition is no longer available, but the pdf can be printed on a home printer.

About the *Forum*

Maureen Fant
Editor



Brrrr. That super-warm coat that hadn't been out of the closet since before covid has been earning its keep this year. And Berit's wintry cover painting captures the feeling perfectly. But things warm up inside, with an issue dedicated (unintentionally!) to powerful women.

First we have reports by Julia Griner, Historian & Archivist (page 6), and Jennifer Landini, FAWCO Representative (page 11). Mary Handley, Membership Chair, introduces some new members and provides Directory updates (page 12).

Pat Fogarty (page 15) tells us about one of the most formidable European figures of the 12th century, Eleanor of Aquitaine, in her review of Marion Meade's biography. Elizabeth Wahn's whimsical narrative poem (page 17) tells the story of a woman whose modest exterior conceals a great talent and a good deal of determination.

Multitalented Julia Griner (page 22) invokes the skilled pasta-making Italian mothers and grandmothers of yesteryear while she attempts to empower the rest of us to make foolproof dough for pasta all'uovo. We've added a shape and a sauce to round out the lesson (page 23). Stay tuned for flour-and-water dough in the next issue.

This issue's featured AWAR artist is Desideria Corsini (page 20), whose pastels

and watercolors cover a wide range of genres and subjects and never fail to charm.

The *Forum* welcomes ideas, material, art, and various kinds of help. If you'd like to contribute to the Spring issue, drop a line to editor@awar.org, preferably before the end of March. If you think you'd like to be involved somehow, but haven't a clue how, don't worry. We'll think of something. Send that email. Likewise, if you want something from the *Forum* you're not getting. If you have special knowledge that could be useful to other members, let's talk about an article. And if you simply haven't the time, we'll send a reporter to interview you. Now that the *Forum* has thrown off the chains of print, we can try new formats, include more photos and articles, and generally modernize (only if we want to, of course). Let us hear from you. □

Historian's Report

Julia Griner

Historian & Archivist



The year ended on a festive note, thanks to two truly delicious and well-attended General Meeting dinners.

Thanksgiving was held at Casa Mia restaurant, and they did a commendable job of providing a truly American meal

with the help of Wendy Holloway's family recipes and a bit of guidance too. The big surprise was the announcement that *all* of AWAR's scrapbooks from the archives are now [online](#) for all to view and skip down memory lane.

Our Christmas event was held at Casa Blevé, a venue that would make anyone swoon as its arched main dining room is a step back in time. The chef, who hails from



Puglia, went all out on a bountiful seafood menu accompanied by a selection of well-paired wines.

The second half of the fall and end of the year saw the digitization





project continuing to develop with another piece of AWAR history being made available to the membership. We were able to get the 1969 cookbook ready for the website and it should be available for review and culinary inspiration for your future meals very soon!

The board took further steps to make us a more efficient nonprofit and has shifted all our work to a Google suite system that streamlines all board members' emails, documents, and other important information. Having everything in one place makes a huge difference for better functionality for all members.

Among some of the changes that have been made, and not without a bit of controversy and growing pains, was the decision to have a paperless Directory. The directory was sent out in pdf format that can be printed at home by anyone who wants a physical copy. The decision was made not only to cut expenses for AWAR but also to think more ecologically and avoid ink and paper usage. This notwithstanding, the discussions that ensued were lively.



AWAR's clubs and activities really picked up in the latter part of 2022.

The November **Ex Libris** meeting addressed *The Latinist* by Mark Prins, an ingenious psychological thriller set against a background of Oxford Classics and an excavation in the Necropolis of Isola Sacra.



For the last Zoom talk of 2022, Ex Libris discussed historian Marion Meade's exhaustively researched biography *Eleanor of Aquitaine*. How closely she traced Eleanor's dramatic life, year by year, against the whirlwind political-territorial shifts in 12th-century Europe and England. The Zoom group called it "a totally absorbing read." Read Pat

Fogarty's review of the book on page 15.

The **Film Club**, which also meets via Zoom, most recently watched and discussed *Robbing Mussolini*, an Italian production that came out last year.

The **Hiking and Walking Club** continues to actively promenade in the lovely Parco Villa Doria Pamphili guided by Sara Kranwinkle and Linda Mitchell.

In the games department, **Buracco**, **Mahjong**, and **Scrabble** have all met on a regular basis in members' homes around central Rome. The afternoon in-person get-togethers certainly fulfill our need to be back in each other's company after almost three years of isolation.

Italian Glamour continues to offer wonderful excursions, one of which was 3 ARTigiane, with artist designers Maria di Mase and Imara Ruffo.



An **Italian Conversation Group** was organized in late 2022 and has had great success. This is a monthly get-together that ideally includes some of our native Italian speaking members who converse with non-Italian speakers. It is not a class; the goal is to speak Italian in a casual, comfortable environment.

Jeanne Mardock's regular star bulletins, which she sends out on Resources, encourage us all to look to the heavens by sending out regular information on our planet's current positions and when and where we can see them best.

Looking forward to the spring, the board's digital department is working on making all the *Forums* from our archives available for perusal on AWAR.org. We are currently scanning every single booklet we saved. It's a lot, so this will

take some time.

We hope to announce a few more new activities soon, but we can always use your input to find out what *you* would like to do! □



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Its strategic location makes the Kolbe Hotel Rome the perfect base for discovering the Eternal City.

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The hotel's 72 rooms are all recently renovated and fully equipped with Wi-Fi, flat-screen TV and air-conditioning. Most of them face the Palatine Hill or the enchanting courtyard garden.

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FAWCO Report

Jennifer Landini
FAWCO Representative

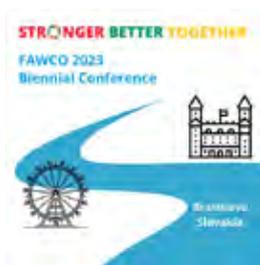


The Federation of American Women’s Clubs Overseas (FAWCO) holds its Biennial Conference or Interim Meeting and Annual General Meeting every year in March in a different city around the world. Representatives from FAWCO Member Clubs attend to participate in the work of the FAWCO Council and hear updates about FAWCO’s UN/NGO, US Issues, and Global Team activities. Members of the Board of Representatives meet at Biennial Conferences to discuss and adopt resolutions which will direct FAWCO’s focus for the coming two years and elect the Board of Directors. The FAWCO Foundation announces its Education Award and Development Grant recipients each year and holds its annual fundraising event.

The Biennial Conference or Interim Meeting also offers practical training sessions in organizational development and leadership, which the delegates may use to strengthen their own organizations. The presidents and representatives of FAWCO Clubs exchange ideas, share best practices and solutions to common issues, and build their network.

FAWCO conferences include speakers, workshops, and cultural opportunities for both delegates and guests. Past speakers have included Jehan Sadat; Harriet Mayer Fulbright; the seventh President of Ireland, Mary Robinson; H.M. Queen Silvia of Sweden; and Betty E. King, US Ambassador to the United Nations in Geneva.

This year’s FAWCO Biennial Conference will be held in Bratislava, Slovakia, on March 23–26. Wendy Holloway, AWAR President, and Jennifer Landini, FAWCO Representative, will be attending the conference and would love to have other AWAR Members join them. The FAWCO Conference is open to all FAWCO members.



Remember, as an AWAR member, you are a member of FAWCO. Please consider participating in this special conference and taking the opportunity to visit Bratislava. FAWCO has a full program planned. More information can be found [here](#). If you have any questions or need assistance logging into your FAWCO account, feel free to contact Jennifer at FAWCO@awar.org. □

Membership Report

Mary Handley
Membership Chair



This AWAR year has seen many additions to the AWAR family. Here, in their own words, are some of the new arrivals.

Didi Crupi

I moved from Miami to Rome in 2019. I fell in love with Rome and decided to move here at age 61 because, If not now, when? I am retired from the luxury retail profession and my favorite hobby is exploring Rome.

When I first arrived here, I was invited by a friend to a couple of AWAR events and enjoyed them. After the pandemic I spent most of my time volunteering and working, which left little time for socializing. I decided to pull back from both to give myself more time to meet new friends and consider new possibilities, which is when I remembered AWAR and the lovely people I had met.

Nina Farrell

I came to Rome in 1998 for “an experience” after graduating from university and wound up staying in Italy. Married to an Italian, I’m a mother to a teen and tween. Eight years ago we moved from Rome to the beautiful Castelli Romani. Together with my husband, we launched Jacobini Wine in 2022 and are restoring a 16th-century mill for events and wine tastings in Ariccia.

I’m a wine enthusiast as well as a certified sommelier, and I manage sales, tours, and communications for Jacobini Wine and other wineries. I enjoy writing for my website, [My Castelli Romani](#). My favorite things are eating good food, reading, running, and a sunny beach day.



Kiki McGrath

Hello (again) to the AWAR community. I lived in Rome from 2010 to 2013 and am now splitting my time between Chicago and Rome. I have fond memories of Ex Libris Book Club meetings, and evenings with the Wine Tasting Group. I work as an artist and curator and am inspired by the layers of history in Rome. Lovely to be back!



Susanne Sabbatino

A former art teacher in the New York public school system and ballroom dance instructor, Susanne is passionate about giving women a place to showcase their artwork. She is changing the way Central Floridians think of office buildings with a series of art exhibitions that commenced in Orlando in 2017. During COVID, she opened ROB Galleries in Porto Turistico in Ostia, Rome, and proudly featured female artists in two exciting shows in the spring of 2021. Her future plans for the Sawmill Center and ROB Galleries include hosting artist talks and guest speakers, classes, and other special events. Susanne abides in both Rome and Orlando, Florida, throughout the year, and looks forward to continuing the artistic exchanges and relationships she is forging while bringing ROB Galleries to the forefront of the art industry. She is currently in Jackson, Wyoming, for an art show called Western Womyn, which she plans to bring to her gallery in Porto Turistico di Roma. "I'm looking forward to meeting the many talented artists of AWAR," she says, "and would love to present an opportunity for an all-female art exhibit."



Directory updates

Please add the following to your Membership Directory (they'll also be included in the next revision).

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“

*“There are no strangers here, only friends you
haven't met yet.”*

—William Butler Yeats

”

Do you know someone who should join AWAR?
Tell her she can use the online membership application, send a message
via our [Facebook page](#), or send an email to office@awar.org.



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BOOK REVIEW

The Ex Libris coordinator gives the rest of us a look at one of the group's most interesting choices.

The Indomitable Eleanor of Aquitaine

Pat Fogarty



For a clear take on Europe's turbulent 12th century, with its changing national borders and alliances, see *Eleanor of Aquitaine* by the highly rated biographer Marion Meade. Whether as Duchess of Aquitaine, Countess of Poitiers, Queen of France, or Queen of England, Eleanor was truly a major player in her time.

Still in her mid-teens, a renowned beauty, and clever, she was muse to the Courtly Love culture of Provence. Her court was its center, rich in dance, music, and poetry. In addition, she had already inherited the Aquitaine and Poitier titles and had seriously focused on overseeing these large, wealthy realms.

Her dates (b. Poitiers, 1122; d. Anjou, 1204) include that medieval period in which a woman of royal lineage could, at best, act as puppet Regent for her future husband/s and sons, usually when they were off on their preferred jobs— battle. But Eleanor was used to being in charge, and nobody's puppet.

At fifteen her life was about to change. Quite simply, a landed heiress of the period was prime pawn in territorial land grabs, disguised as nuptial negotiations. As a highly endowed bride, Eleanor received the unusual right to pick from (preselected) candidates. She chose Prince John of France, first son of an ailing monarch. They were soon King John VII and Queen Eleanor of France.

Forced to leave priesthood studies for a royal role, John was a weak ruler and reluctant bedmate; Eleanor honed her Regent skills. After 15 years they obtained an annulment. And Eleanor returned to the nuptials lottery. She picked the young warrior Henry Plantagenet. Two years later, they were King and Queen of England. With Henry off and busy warring, Eleanor found herself in charge of England's extended realm, plus Aquitaine and Poitiers, her marriage portion.

Both marriage choices brought her far from her beloved Provençal landscape, to harsher climes in every sense. What she gained was real power and status. She even rode beside King John in the Second Crusade.

Studying England and Europe like a chessboard, she plotted territorial acquisitions, political alliances, marital contracts down to her husband's fourth cousins, and strict feudal accounting. The English called her "The Eagle."

Her cutting-edge intelligence enriched England and redrew the map of Europe. When her sons by Henry insisted on having their royal portions in fact, not in future, she gave them a tactical assist. Theirs was dubbed the brief "Great Rebellion." Yet, her help was so skillful that Henry put her into isolation for sixteen years, moving her from one richly furnished English tower to another.



Tomb effigy of Eleanor of Aquitaine in the church of Fontevraud Abbey

When he died, in 1189, she was free to do what she liked best, running the show, now for her son Henry II. When she was celebrated in London as his Regent, she swore in not as Regent but as Eleanor, by the Grace of God, Queen of England.

Once more she was easily mixing politics, marriage deals, and feudal accounting. Such

vast activities are recorded in abundant documents. In these, Eleanor wrote her own biography, so effectively highlighted by author Meade.

Finally, in illness and age, she briefly retired to the royal abbey of Fontevraud in Anjou. A year later she returned to take the veil and die. One of the most formidable figures in Europe was buried just after the close of “her” 1200s. □



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Unscrupulous publishers take heed!

The Tale of Godma Goodstory

Elizabeth Wahn



They called her Godma Goodstory
For nobody knew her name,
And the clearing she made near the darkest woods
Has been swallowed along with her home.

She was a wise old woman
With a love that will always remain
In the stories she told the children whom
She valued far more than fame.

She dwelled near our New England village
In a cottage which people said
She'd built out of chestnuts and cranberries
And mortared with gingerbread.

She survived on the fruits that she gathered
From the orchard of her mind,
Which she blended with syrup and cinnamon
Garnished with lemon rind.

Each day as children passed by from school
And she'd cheerfully welcome them in
To treat them to cakes and goodies—
Then the magic would begin.

The children would sit by her feet
As she smiled from her rocking chair,
And she gave them the stories that filled their hearts
With laughter and thoughts they could share.

She conjured up Hodgepodge the hedgehog,
Bobby the bubble, and Pete,
The shrimp-sized whale with a swishy tail
Who conducted a musical suite.

She painted words into pictures
Of enchanted mountains and streams,
Till the children found wider horizons as
She salted and peppered their dreams.

The years went by, and Godma got old,
And the children grew up and were gone,
But the children's children still stopped by her home
So the stories went on and on.



And each afternoon as she'd bid them good-bye,
They'd hang around her front door.

"We want more stories," they'd eagerly chant,
And the next day she'd give them some more.

One evening as darkness fell over her hearth,
She stooped to search for a light,
And realized her stories would someday end
Unless she could learn how to write.

"I wish my stories would live when I'm gone ...
If I could set them down,
And publish them for the children to read
When I'm no longer around."

"I can grant your wish," said a shadowy voice,
"Since you haven't much longer to live,
But you must leave me a posthumous gift—
What do you have to give?"

Poor Godma owned very little on earth
Apart from her cottage and trees,
And her soul which she told him belonged to the Lord
Who she'd lived her life to please.

"Give me your stories," said the strange voice,
"And I'll publish your work as if mine."
"You'll read it and save all the stories?" she asked.
He agreed and left her to sign.

Then Godma Goodstory found she could read,
So she read her Bible each night,
And by day she sat in her rocking chair
Where she'd write and she'd write and she'd write.

And all the while the children still came.
They stopped by her cottage each day
Until she told them she'd soon have to go,
And they cried as they begged her to stay.

"My words are all I can give you," she said,
"They'll guide you and make you strong."

She lovingly gave them the book that she wrote
As sadly she sent them along.

But one girl lingered to offer her thanks.
She shyly hugged Godma and said,
“I can’t read yet, but all of your words
Are locked in my heart and my head.”

That night when Godma sat in her chair;
She took up the scriptures and sighed,
Preparing to meet her Maker, as
Her fireplace grew chill and died.

When she heard the embers stirring,
She wrapped herself in a shawl,
And pressed the Bible to her heart
As a voice began to call.

“I’m here to claim your stories,” he said,
“For that’s where you’ve placed your soul,
And it rests in the hearts of the children.”
Godma felt herself grow cold.

“You can’t touch their hearts!” she cried, as he smirked,
“What used to be yours shall be mine.
I can twist the words in your stories
From now on till the end of time.”

Then he saw the outline of the Bible
Under the shawl at her breast,
“Give me that book,” he cried angrily
As he pointed toward her chest.

“You’ll read all the words in this?” she asked.
“Tis that the bargain that we made?”

“Give it to me!” he sneered at his prize
As he wriggled from under the shade.

“Here!” he said with a tranquil smile,
“You swore that you’d read every word.”
He flinched and drew back in horror,
And an earthshaking cry was heard.

The frightened villagers raced to her door
And discovered nothing at all,
Except the Word of God,
Wrapped in a woolen shawl.

A beam of light stills floods the woods
At the place which was Godma’s home,
Where the villagers still tell her stories,
And the publishers leave them alone. □



AWAR ARTISTS

We love AWAR member Daisy Corsini's paintings, whether landscape, seascape, seashell, fruit, or Roman ruins.

Desideria Corsini



Desideria "Daisy" Corsini, a native of Florence, divides her time between Italy (Argentario) and New York. Her paintings have graced many AWAR publications, including the covers of the 2019 Directory and 2020 cookbook.

Her art education began in Florence, at the Accademia Simi, and continued in New York at the Art Students League and The American Pastel Society. She has taken many watercolor courses in Italy and America.



"The indigo sarcophagus watercolor is part of my Roman series, in sepia and indigo. I love painting Roman ruins."

"The round watercolors are two paintings I did for a show in New York. I love painting fruit," says Daisy. "The shapes and colors are inspiring. I also love painting shells."



She has exhibited in America and Italy, and her work is in many private collections in Italy and the United States as well as in the municipality of the Argentario. She works in watercolor, pastel, acrylic, and oil, mostly figurative.

To see more of Daisy's work, visit www.desideriacorsini.com.



*Large still life with seashells.
Pastel.*

"This watercolor is a view I painted for a friend. She wanted to remember the view from the villa she rented in Porto Ercole!"



IN THE KITCHEN

One of the most popular new AWAR activities this year has been Julia Griner's homemade pasta class. Here she gives us her foolproof formula for pasta all'uovo, egg pasta. See page 23 for how to roll Julia's dough into a sfoglia and a sauce recipe. In the next issue, flour-and-water dough.

Perfect Pasta Dough without Grandma, part 1

Julia Griner

Italian women used to learn to make pasta from their mothers or grandmothers. The rest of us may be too intimidated even to try, but if you think you don't have enough time or lack experience to do it with confidence, here is a very easy, foolproof formula for making egg pasta. Please note that the proportions given here work for hand-rolled pasta, NOT machine-rolled, even with a hand crank.

There's no need to 'feel' the dough to know when it's ready and there's no waste of flour. Knowing the right proportions is key to consistent results each time.

Making the dough will take 60 to 90 minutes, start to finish, including 45–60 minutes of rest for the dough. The effective working time is 20–30 minutes.

For each person you want to feed, weigh out 100 grams of 00 flour, i.e. a white flour with 10 percent protein, for best results. To this you will add 55 percent hydration in the form of eggs. If you want to add semolina for a more rustic (or "ignorant," as we say in Rome) pasta, I suggest 20 to 30 percent of the total flour weight, but no more.

Therefore, for every 100 grams of flour you will weigh 55 grams of egg (about 1 USDA medium egg—without the shell):

- for 1 person: 100 grams flour + 55 grams eggs
- for 2 people: 200 grams flour + 110 grams eggs
- for 3 people: 300 grams flour + 165 grams eggs
- for 4 people: 400 grams flour + 220 grams eggs, and so on

I recommend not using more than 400–500 grams of flour at any one time. The more people you have to feed, the longer it will all take. If you are experienced at this process and rolling by hand, then go for it!

If you prefer to roll the dough with a machine, reduce the proportions to 50 percent hydration so as to avoid the use of dusting flour in large quantities. Once you have weighed your flour in one bowl and your eggs (out of their shells) in another, you can



start mixing your ingredients. (If you fall short of your total weight in eggs by 20 grams, just crack and separate an egg and add just the yolk to make up the difference. If you are off by less than 20 grams for the total weight in eggs, just top up with water—no need to waste another egg. To mix you have three choices:

1. Make a well of flour on your dedicated wooden pasta board, pour the eggs in the middle, and mix by ‘scrambling’ your eggs with a fork and adding a little flour at a time
2. Pour the eggs into a large bowl with the flour and combine as you see fit.
3. Pour it all into a KitchenAid or other machine and mix.

Once you have a ball of dough, knead it by hand for at least 10 minutes. This time is necessary to obtain a smooth and elastic dough that will not break or rip when rolled. After kneading, form the dough into a perfect ball with no cracked edges or hole in the middle and place in plastic or snug in a bowl and cover, removing most air, for 45 minutes of rest. In this way, the dough will rehydrate evenly and relax enough so you can roll out a sheet without too much effort.. □

Traditionally, egg pasta made with 00 (“*doppio zero*”) flour and a meter-long rolling pin, is associated with northern Italy, especially Emilia-Romagna and, very specifically, the city of Bologna, where you can still see *sfogline* rolling by hand.

There are a couple of reasons this kind of paper-thin pasta is linked to the North.

Throughout history, northern Italy was wealthier than other areas of the country and could afford to use eggs in their own food rather than bartering or selling the precious product. Additionally, the *grano tenero* used in 00 flour grows better in humid regions which the land in Romagna is known for. It is only natural that the people of these regions used what was close at hand for their sustenance.

—J.G.

La sfoglia, hand rolled

The perfect, translucent sheet of egg dough is the basis of most tagliatelle-like shapes and stuffed pastas. You’ll need a large wooden board and extra-long wooden rolling pin. And practice, practice, practice.

Dust the board with flour and plop your lovely dough in the middle. Begin to flatten it by pushing it out from the center all around with the heel of your hand. With the rolling pin, roll the dough out from the center almost to near the edge, but keep a little border. Turn the disk of dough a quarter turn after each stroke of the rolling pin to help maintain the circular shape (but only the Bolognesi obsess over perfect circles; everyone else can live with an ellipse).

Lay the rolling pin across the top of the disk, connecting 11 and 1 on an imaginary clock. Grip the disk with your hands at 12 o’clock, pull it toward you around the rolling pin (most of the disk is still on the table; you are working only about one fourth of the pasta), wrap it around the pin and jiggle it back and forth with your two hands while you simultaneously stretch it along the rolling pin as though your hands were repelling each other by an antimagnetic force. The diameter will eventually increase to the length of the rolling pin. Unroll the disk, give it a quarter turn, and repeat until you have been around the circle (or ellipse). Work fast: the clock is ticking on your dwindling moisture content. The final sheet should be not more than ¼ inch (2 millimeters) thick. Leave it on the board and sharpen your knife.

—Maureen Fant

RECIPE

A midwinter gift of lemons reminded us of this fragrant retro favorite, perfect with fresh egg pasta.

Tagliolini con sugo alla panna e limone

To make the tagliolini:

Make dough (page 22) using 300 grams 00 flour and 165 grams egg (without the shell) and roll out a thin sheet (page 23).

Spread the pasta sheet out on the board and roll it loosely like a jellyroll. With a large, sharp knife, cut the roll at less than 1/16–1/8-inch (5-millimeter) intervals. If that is too daunting, make tagliatelle instead: cut at 1/4-inch (5-millimeter) intervals. Nobody will care.

Julia suggests letting the tagliolini dry out a bit before cooking. If they're too fresh, she says, they will mush together in the water.

For the sauce:

- 1 organic lemon
- 4 tablespoons (60 grams) unsalted butter
- 1/2 cup (100 milliliters) heavy cream (*panna liquida*) plus more for finishing
- 6 rounded tablespoons (60 grams) grated parmigiano-reggiano
- Freshly ground white pepper

While you wait for the pasta water to boil, grate the lemon zest and squeeze the juice. Put both in a serving bowl. Cut the butter into tiny pieces and add to the bowl. Add the cream and cheese and mix well. Add a few grinds of white pepper.

Rest the bowl over the pot where the water is heating and let the butter melt there, stirring. When the water boils, remove the bowl to a warm place.

Cook the pasta, then lift it with a handheld colander (or whatever you like) directly into the bowl. You want to bring some of the water with the pasta. Mix for 3 or 4 minutes, until the pasta has absorbed the sauce. Add a little more cream if it looks dry. Serve immediately.



—Maureen Fant

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Jim McDivitt, AWAR Graphic Artist

Son of former AWAR President Val McDivitt, Jimmy has been helping AWAR with its graphic needs for the Directory, *Forum*, and other special events and projects.



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