



Types and Shadows

Journal of the Fellowship of Quakers in the Arts

Issue # 50

Winter 2011-12



Faithful and Loving, oil on board, 27 X 32 inches © Adrian Martinez

In this Issue... View art from artists who live in Kansas, Virginia and Pennsylvania: Aaron Fowler, Seth Barch, Adrian Martinez (front and back cover art), Roberta Foss and Michael Klinger



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Types and Shadows is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Philadelphia Yearly Meeting, 1515 Cherry St., Philadelphia, PA 19102

Submission deadlines are: Sept. 15, Dec. 15, March 15 and June 15.

FQA is under the care of Trenton Monthly Meeting.

Our Clerk speaks...



Maria Cattell © Seitz

Dear FQAers,

It's Christmas Eve...yes, really, the night before Christmas! My fingers are itching to start the next grandchild hat. Two are finished but one needs to be designed: black flames on white ground. That's what my 19-year-old grandson wants. But first my fingers need to get this column to our editor, Blair Seitz.

This is the time of year when I get lots of what one Friend used to call "begging letters," asking for donations to their worthy cause. Somewhat in that spirit, I ask you to think about submitting some aspect of your creative work to Blair for consideration for inclusion in *Types & Shadows* in 2012. Blair welcomes both verbal and visual creations as well as commentary about your art, why it is important to you, how it is part of your life including your spiritual life.

Other publication opportunities for Quaker artists:

- ▶ Nick McRae is still looking for contributions for his proposed volume of poems by Quakers. See his website quakerpoetry.com or contact him at quaker.poetry@gmail.com.
- ▶ *Friends Journal* is planning a special issue on "The Arts" for May 2013. See their website, friendsjournal.org. Or contact editor Martin Kelley, martink@friendsjournal.org.

Save the date! **October 19 and 20, 2012**, we will be having our next arts conference at Burlington Conference Center in New Jersey. It will run from Friday evening through Saturday afternoon. The FQA board will be meeting in mid-January to plan the conference. If you are interested in helping in any way, including giving a workshop, please contact Elke Muller (maureenelke@verizon.net).

And now, to the knitting needles!

Yours for the arts,

Maria Cattell (Lancaster MM)

Clerk, FQA

A note from the Editor...

This quarter *T&S* presents art from five of our members. Adrian Martinez shows us the skilled and precise, yet fresh and vibrant work of seasoned talent. Adrian has more than thirty years of creative art experience. In the oil paintings shown in *T & S*, Adrian focuses on the inspiration of John Woolman's friendship with Indians and the support his wife, Sarah, gave him. *T&S* continues its interviews of member artists—this quarter, the photography and metal art of Seth Barch. Seth has a flair for sales, which might be an inspiration to all of us. Delighting, as Seth does, with the pleasure his buyers receive from the “just right design” must be a boost to the energy needed for more creations. Also, I have included a painting (original in color) by Roberta Foss who maintains a studio in Philadelphia. In this issue of *T&S* we publish lyrics from two of our songwriters/performers, Aaron Fowler and Michael Klinger. Write your responses to the art to blair@blairseitz.com



B. Seitz © J. Ballinger

Response from our readers...

Dear Editor, THANK YOU SO MUCH FOR EXISTING! (writer refers to FQA) I have been pondering how one might better include music in our Yearly Meeting gatherings and in our newsletters and now in the FQA journal. We Quakers have been so verbal in our publications—of course, pictures can pull in the graphic arts—but how can we include music and movement? During Yearly Meetly gatherings we could have performances, but, at least for me, the Divine is not apparent so readily when the set-up feels like it is a “play well enough to prove to me that God is there!” situation. I haven't an answer to this though I do wish there were a way that FQA's journal could put a mirror up and people could feel God in music...

Thanks, Penny Yunuba

Beacon Hill Friends Meeting, Boston, MA

editor's note: My regrets: the Journal doesn't have a built-in YouTube, however, take a look at Paulette Meier's video. (see below). And we could try to sing with the lyrics on pages 7-9.

Quaker artists in action...

Singer/songwriter **Paulette Meier** performs her song *Race to the Bottom* in a video produced by filmmaker Barbara Wolf. The video shows photos of Paulette singing as well as workers and demonstrators upholding workers'

rights. Paulette was a Minnie Jane Scholarship recipient for a term at Pendle Hill. The video may be viewed at www.Vimeo.com/2480832

Cross country 18-wheel-truck driver and singer **Annabella Wood** was featured in the September, 2011 issue of *AARP Magazine* because she arranged for an 82-year old friend to travel with her from Florida to California and return in her rig. The ride was a long time dream of her friend. Usually the federal truckers' regulations prohibit riders onboard. Annabella's friend, Margarette Kirsch called the ride, “awesome and outstanding.” according to *AARP*.



Annabella Wood sings at the FQA conference in 2011. © B. Seitz

FQA member **Judy Ballinger** was juried into Art Plus Gallery as a coop member. The West Reading, Pennsylvania, gallery now displays and sells her hand painted silk scarves and other paintings on silk.

Nan Morrissey's art was accepted into the Reading Museum's competitive Berks Art Alliance exhibition. Nan also sold her ceramic sculpture displayed there.



Nan Morrissey poses with one of her sculptures at the FQA conference art show in 2010. © B. Seitz

Aaron Fowler (lyrics on pages 8 and 9) is a teaching artist who has led many K-5 classrooms in learning songs and older-aged classes in song writing workshops. Aaron's workshops are usually in the Midwest, however, he would love to come east again for workshops. For an engagement contact him at: aaron@aaronfowler.org.

Join FQA today! Receive the “T & S Journal” for one year and a directory of FQA artists. Send \$25 (or as you can afford) to Elke Muller, FQA, c/o PYM, 1515 Cherry Street, Philadelphia, PA 19102



Earrings by Seth Barch

T&S *When did you discover your artistic skills?*

This journey started with my high school ceramics teacher, Cara Graver, and my photography teacher, Tim Loose. I'd been privileged to have lots of art classes in school, but had always been terrible at painting and drawing, and thought that I was bad at art. I ended up spending most of



T&S Interviews Seth Barch, photographer and metal artist from Harrisonburg, Virginia

my free time in high school either in the ceramics studio or the dark room. I thought I might major in photography at Earlham, but ended up in the metals class because I couldn't stand the photo professor. Part of my interest came from my father who had done metal working as a hobby when he was younger.

T&S *Where do you find your inspiration?*

I often struggle with inspiration; nature generally helps. I particularly enjoy designing custom pieces extrapolated from jewelry individuals already own.

T&S *How do you find time to do your art?*

For a number of years, my parents have been kind enough to allow me to use their basement as studio space, enabling me to work part time on my jewelry.

T&S *Do you have venues to show or publish your art? Do you sell your art?*

(I have websites) SethBarch.com, QuakerStudio.com, a few galleries in the Shenandoah Valley, local farmers markets. I've done a few Renaissance fairs, and I've been

selling at the FGC Gathering Bookstore for about six years now.

T&S *Do you have an artists' group, coop, friends or a partner that you work with?*

I occasionally will shoot with other photographers. Devoting our attention to the flow of the event and the location of the other photographers so as to be in the right place to capture good images, while staying out of the background of others' shots is rather like dancing. I've designed jewelry collaboratively with others as well, both other artists and folks I'm making things for. With clients, this requires both giving them an idea of what I'm capable of and teasing out what they enjoy aesthetically. With other metal smiths, it's

more about pushing the bounds of what I and the materials are capable of.



Earrings by Seth Barch

T&S *What does "being creative" mean for you?*

I love to make things of all sorts: I bake, I brew, I cook, I sew, I love to fix broken things (from bicycles to computers), I love to garden. Making something new, something different, regardless of venue; taking something old and making it whole, or improving on it.

T&S *What have been your most satisfying moments?*

Making commitment jewelry (wedding rings, etc) is profoundly satisfying. There's something magical about



Photograph © Seth Barch

knowing that your art is on someone's body every day of their life for the rest of their life.

Seeing folks light up when I hand them a piece they couldn't quite picture, but is exactly what they wanted. Having folks comment "oh, that piece is perfect for him/her".

T&S Do Quaker values of peace, simplicity and integrity have relevance for your artistic expression?

Simplicity greatly informs my aesthetic. I eschew "gehwags" and fiddly bits in favor of a very restrained, technique and craft orientated style of jewelry work.

Peace and integrity are a concern in my jewelry work. Modern gold and silver mining involve thousands of gallons of extremely toxic chemicals, destructive mining practices, and much of it occurs in poorer countries. I recycle as much metal as I can, and buy gold from ethical sources.

T&S What role does your art play in your life?

My art provides me with some income. One of the glorious things about metalwork is that I'm creating things that have the potential to last for centuries; it's my own little taste of immortality.



Seth Barch was born in Philadelphia, Pennsylvania, shortly before Ronald Regan was elected. He grew up in Schuylkill Monthly Meeting, to him, a tiny, but vital, Meeting in Caln Quarter. Although he has not lived in the area for a decade, he has retained his membership, as he considers it his spiritual home. Seth graduated from Earlham College in 2005, receiving a BA in Fine Arts with concentrations in Metals and Photography. In addition to pursuing jewelry and photography, he has been a councilor at Camp Onas, an organic farmer, a home brewing expert, an art framer, and, on at least one occasion, a hobo. See more of Seth's work at www.SethBarch.com



Above left and above: Metal art earrings by Seth Barch

Adrian Martinez Downingtown MM

Where Two Worlds Meet:

Quakers and Indians in Pennsylvania 1700-1720

On this *T&S* front and back cover are reproductions from acclaimed oil painter, Adrian Martinez, Downingtown Monthly Meeting. *Where Two Worlds Meet* is an exhibit of Adrian's large oil on board paintings of Quakers and Indians in the early 1700s. The works show Quaker John Woolman as a humble emissary to Pennsylvania Indians.

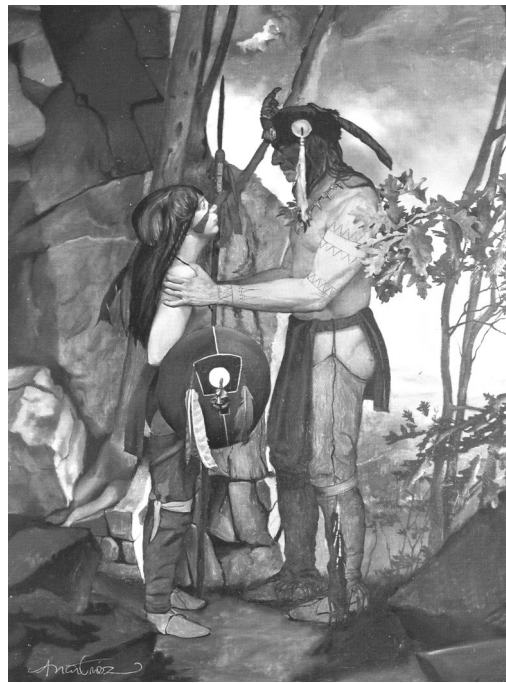
The exhibition of nine oil paintings and fifteen drawings was first exhibited at West Chester University's gallery in 2005. Our front cover of Adrian's work from this exhibit is titled, *Faithful and Loving*. The painting portrays John Woolman and his wife Sarah. The *T&S* back cover oil is titled *Where Two Worlds Meet* and shows John Woolman with Pennsylvania Indians.

Now a member of the FQA board, Adrian studied art at Maryland Institute College of Art, Baltimore, St. Martins School of Art, London, and Purdue University, Lafayette, Indiana. Among his many public works is a 9' X 18' mural displayed in the White House, Washington, D.C. and a painting for the Archdiocese of Philadelphia titled, *Two Saints of Philadelphia: Neumann and Drexel*.

Among Adrian's solo exhibitions are Sunset Hill Gallery, West Chester (*Past, Present and Future*), Adair Margo Gallery, El Paso, Texas (*The Seasons*) and the Chester County Art Association, West Chester (*Finding Beauty*).

FQA is proud to have Adrian as a member of the FQA board. He will contribute many new professional perspectives to the board's decisions and activities.

Do you have an art project that needs "seed money"? FQA may be able to give limited assistance. Ask Elke Muller at maureenelke@verizon.net for an application.



The Farewell Blessing, oil, 68 X 48 inches
© Adrian Martinez



Remembering Indian Friends, oil on board, 48 X 36 inches © Adrian Martinez

Listenin' for the Songbirds...

Lyrics by songwriter and musician **Michael Klinger**, Harrisburg MM

I'm lookin' for the Light that dispels the darkness.
I'm listenin' for the songbirds reasons to Sing.
I'm tryin' to feel the Life in the core of the seed.
Tryin' to Know more Moments when the bell doesn't ring.

The powers of the Light are beyond my eyes.
The reasons for the singing are beyond knowing why.
The Soul's need to live is much more than survival.
Awareness of the Gift is learned from joys and trials.

I'm desirin' to be cleansed from life's transitory evils.
I'm workin' on a Hope that learns from life's upheavals.
Nurturing a Faith that has its own Source for believin'.
Tryin' to Give the Love that doesn't need receivin'.

Wonder at life's Moments, my soul is made more tender.
Thank God by Grace and choice I'm more willing to surrender.
The quiet Voice Within whispers Hope in my Soul's ear.
Thanksgiving, more than sadness, as Joy prompts my tears.

What of this Awesome Power that allures my being to It.
This humble confidence that says Yes, I can do it.
And, oh, this Wondrous Love—my soul's ultimate attraction.
This deepening contentment towards eternal satisfaction.

This ever increasing Need for the Spiritual Connection.
The gifts of sacrifice that bring the soul's resurrection.
To feel the angels' wings, and Know the soul has its place.
To be Open to the Love, and Share of God's Amazing Grace.

I'm lookin' for the Light that dispels the darkness.
I'm listenin' for the songbirds reasons to Sing

(a gentle whistle of songbird and fading of guitar)

© **Michael Klinger**

Note from the songwriter: The first two lines plus the melody "appeared" to me out of my meditation.

Strong and Gentle Hands

© Roomdad Productions, Aaron Fowler 2003 BMI

Music: Aaron Fowler

Words: Aaron Fowler & Mrs. Cool & Mr. Hughes and their 7th & 8th grade class

Glasco School, Glasco, Kansas

Inspired by Dr. Harwood

Hands that helped us through
Hands that healed the sick
Hands that cured and cared for us
These strong and gentle hands.

Chorus

Strong and gentle hands
That gave this town its life
One Thousand one hundred seventy
three babies born
From these strong and gentle hands.

Eyes that took in pain
Eyes that felt the grief
Eyes that touched the wounded soul
These strong and gentle eyes.

Chorus

Strong and gentle hands
That gave this town its life
One thousand one hundred seventy three
babies born
From these strong and gentle hands.

Have you considered taking time out to focus on your art? The Minnie Jane Scholarship of FQA and Pendle Hill may be your perfect opportunity! The Scholarship provides full registration, room and board for one term at Pendle Hill. Ask now for an application. E-mail: registrar@PendleHill.org

Feet that walked for miles
Feet that paced the floors
Feet that walked the halls at night
These strong and gentle feet.

Chorus (X2)

Strong and gentle hands
That gave this town its life
One thousand one hundred seventy three
babies born
From these strong and gentle hands.

The song composed in a classroom workshop led by Aaron Fowler is a tribute to the small town physician, Dr. Harwood. Students reported the following about him:

Doc Harwood, you are a Glasco Hero!

Dr. Harwood was shot in the head in WWII in France. Shrapnel entered his ear under his helmet. However, his life was saved by doctors at the army hospital.

Upon returning to the states, Dr. Harwood enrolled in medical school at the University of Kansas. He graduated in 1956. Men from Glasco visited Dr. Harwood while he was in his final year and offered him a job in Glasco. He accepted and has stayed here ever since.

Living in the small town where the pace is slower, Dr. Harwood was able to get to know his patients. As a result he was able to better diagnosis their problems.

Dr. Harwood's favorite memory is all the babies he delivered in Glasco—1173! More babies than there are people in our town! (Dr. Harwood also served two other towns.)

Chores of a Mother

Roomdad Productions, Aaron Fowler, 2005 BMI

Music: Aaron Fowler

Words: Aaron Fowler & 5th graders

Glasco Kansas

Inspired by: Evelyn Williamson

Lived in our town all of her life
A childhood without any strife
Daily chores throughout her life
In 1940 became a wife.

CHORUS

The chores of a mother are never done
She's up in the morning before the sun
There's laundry to wash and mouths to
feed

She's tending the children who are in
need.

Seventeen children; it started with Mary
To the bus stop no one could tarry
Helping each other, always caring
Not a day goes by when a mother's not weary.

CHORUS

All of her children were raised on the farm
Without all the lights and the big city charm



Vermont Evergreens, oil on panel, (original in color) © Roberta Foss

Tending the animals with a strong arm
Praying each day that they'd come to no harm.

CHORUS

There at the school she would cook for the kids
Pots and pans, dishes and lids
Now she's retired, they're putting out bids
But still she cooks for her own grown up kids.

CHORUS

The chores of a mother are never done.

The lyrics of the song are based on the children's interview with Ms. Williamson. The song was written in one of Aaron Fowler's workshops with school children.

Evelyn Williamson...you're a Glasco "She-ro!"

Evelyn Williamson graduated in 1939 at the age of 17. She taught school for one year then she married Dan Williamson in 1940. She was ready to start a family right away. And always loving kids, Evelyn enjoyed the gift of 17 children (of her own). She told us that her children never had to worry about having someone to play with. After her children were all grown and on their own, Evelyn still wanted to spend time with children. She then became a cook for the school system. Why school kids after having 17 of her own? She simply said, "I just LOVE kids."



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FQA Statement of Purpose

To nurture and showcase the literary, visual, musical and performing arts within the Religious Society of Friends, for purposes of Quaker expression, ministry, witness and outreach. To these ends we will offer spiritual, practical and financial support as way opens.

** See featured artist interview and artwork, pages 4 and 5.*



Where Two Worlds Meet, 2005, oil on board, 38 X 60 inches © Adrian Martinez