



# *Types and Shadows*

Journal of the Fellowship of Quakers in the Arts

Issue # 57

Fall 2013



*"House in the Woods," mono print, 7" X 7" © Jules*

***In this Issue...*** Woodcuts, linocuts, mono prints and totem carvings by Jules from Providence, Rhode Island, poetry by Susan Chast, Philadelphia and photography by Bonnie Zimmer of Barnegat, New Jersey.

**T & S Editor**

**Blair Seitz**

[blair@blairseitz.com](mailto:blair@blairseitz.com)

109 N 3rd Avenue

West Reading PA 19611

610-743-3950

**FQA Board Members**

**Maria Cattell**

Clerk

[mgcattell@aol.com](mailto:mgcattell@aol.com)

**Doris Pulone**

Treasurer

[dpulone@comcast.net](mailto:dpulone@comcast.net)

**Chuck Fager**

[chuckfager@aol.com](mailto:chuckfager@aol.com)

**Phil Furnas**

Membership

[pburnas@gmail.com](mailto:pburnas@gmail.com)

**Blair Seitz**

[blair@blairseitz.com](mailto:blair@blairseitz.com)

Trenton Monthly Meeting Liaison

**Judith Weiss**

**Editor's Note:** The FQA board in behalf of all FQA members gives our condolences to our clerk, Maria Cattell, at the loss of her daughter after a long struggle with illness.

# Always

© by Susan Chast

Always summer  
when I see you  
silhouetted  
against the sky

In pelican line up  
like school kids  
chasing each other  
on playgrounds  
in pelican line up  
to herd anchovy  
to take turns  
fishing supper  
with plunge-and-  
scoop—BURST—



Brown Pelican © Margaret Bedner

*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. FQA Membership is \$25 annually.

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

FQA is an arts ministry for Quakers and others under the care of Trenton M M.

Always summer  
when I see your  
feathers and foot  
end crumpled  
messes above  
while head, neck and  
beak disappear  
to take prisoners  
one lifts above  
to watch your own  
arrhythmic ritual  
envying the cormorant's  
surface dive, envying  
the windhover's grace

Always summer  
when I see you  
soft-breasted bird  
do what you do  
unaware  
of heraldry's praise  
and portrayal as  
*corpus Christi*  
unaware  
of human word play  
and me aping your  
way of recovering,  
ascending and  
plunging again

**Notice: See page 10 for exhibit opportunity**

## Your editor comments...

It's a pleasure to introduce **FQA award-winning artist, Jules**. Her workshops, which show her methods of relief print making are popular at FQA gatherings. Jules possesses a remarkable resume of gallery shows in her home area of Providence, Rhode Island, as well as in Philadelphia, Washington D.C., Atlantic City and Ocean City, New Jersey. She has demonstrated her work at the Textile Museum in Washington, D.C., and has appeared at many other venues. I know you will enjoy her art and essays in this issue of *T&S*. Also meet **Susan Chast** of Philadelphia in her fine poetry and interview with *Poets United* on this page. **Bonnie Zimmer** of Barnegat (NJ) Friends Meeting shows her photography skills on page 10. Enjoy! Blair

## Our members' news...

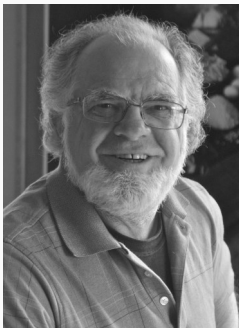
**FQA member Jennifer Elam** announces her upcoming exhibit, "Breast Cancer as a Sacred Love Journey" at Pendle Hill, Wallingford, PA. Reception will be January 5, 2014, at 3pm.

**FQA member Susan Chast** (see her poetry on pages 1, 8, 9 and 10) has recently had a poem published in *First Day Press*. She was interviewed by *Poets United's* popular blog. Here is an excerpt:

*Poets United: How did your writing life develop?*

*Susan: I remember a story in a literary magazine, the prize-winning essay, and some love poetry. But I have none of these. I have years of journaling that includes poetry, and a folder of poems from periods of creativity between jobs. I've always been under a lot of pressure to BE a WRITER, to PUBLISH—which I hope is not why I haven't done it! Over the years, I have told myself I prefer theatre that ends, rather than publication that lasts for 300 years. But this explanation has become a lie.*

*Poets United: What is it about poetry, that you chose*



B. Seitz ©J. Ballinger

**Notice: Send your events and art for publication in Types and Shadows and on Facebook. Email to [blair@blairseitz.com](mailto:blair@blairseitz.com).**

*it as your means of creative expression?*

*Susan: I chose stage directing first, but that part of my life ended over a decade ago. Becoming a poet is a wonderful and still awesome surprise. I find I actually complete the poems I write. And I love reading poetry aloud—my own and especially the poems of others. I enjoy poetry's devices and sensual description and new comparisons. This is the style I want even for novels and plays. Poetic language wakes me up, slows me down, tickles me and always gives back lively spirit even within the most devastating of passages. And the words and phrases I love are often just what I hear around me. I think that the novel I am working on is composed from poetry. The first 7 chapters are delightful in that way.*

**Former FQA board member Adrian Martinez** is teaching a class which started October 1, 2013, at the Chester County (PA) Art Association. Adrian is an internationally-known artist who has made an intensive study of the figure for many years, both in the U.S. and abroad. The first session included a Power Point overview of the history of figure drawing, a discussion of drawing materials, and a warm-up of basic drawing techniques. The next sessions concentrate on drawing the nude male model. The last sessions will concentrate on drawing the nude female model. The class ends early in November. Check out Adrian's new website which includes a blog and video: [WWW.ADRIANMARTINEZ.COM](http://WWW.ADRIANMARTINEZ.COM).

**Gary Rith** of Ithaca Friends Meeting recently inquired about FQA. Check out his blog at [pottersblog!](http://pottersblog.com) <<http://garysthirddpotteryblog.blogspot.com/>> and his website: <<http://www.garyrith.com/>>

**FQA member Keith Calms** notes: Chiel Meijering and I recently released a Quaker-inspired album, *Trouble in Paradise*. Here's a link to the album : <https://itunes.apple.com/jp/album/trouble-in-paradise/id670123710>

# To Be a Quaker Artist

By Jules, Providence (RI) Monthly Meeting

## To Be

First I was created and then as I became conscious of my own life and it's spiral of being. I looked to my connection to creation and slowly over time allowed it to flow through me as a translator of the images of my life—and so my hands became the delta of the river bed for the flow of the river of my open heart and my conscious mind to create.

old mill in Pawtucket, Rhode Island. I am very happy to be an artist and to share creative time with others who are also daring to wake up to their own consciousness as creators. And, I remain in awe of young artists who have recognized their own abilities so early in life. Their knowledge of materials and design are very inspiring.

I look out around me for images to draw or try to capture for ideas and am often stymied by a sense of awe for the universe, its symmetry and contrasting chaos—the energy conveyed by the just so mix of colors and open space. I once had a voice speak to me which said “And who among you has ever created a Milky Way for me!?” I am humbled by that which surrounds me in all forms of life. I find I am compelled



*“The Forest for the Trees,” relief print © Jules*

## A Quaker Artist

I am involved with young students at Moses Brown School in Providence, Rhode Island, now and it is a reminder of my own early Quaker Education in Philly. We had wood shop and art class as a regular expression of our development. I am aware that not all places of education provide this opportunity and I am grateful for the influence. Nearly 60 years later in my life I still cut lino blocks and investigate what I can do with a piece of wood and some tools.

I awakened to my sense of myself as an artist in my late twenties and only came close to calling myself an artist in my late thirties. Heron Pond Studio came into my life in 1990 and has grown from an alcove in the kitchen to a shared 1,000 ft space studio in an

to turn within to be able to put my expressions of art out in the world. When I do turn to my inner light and voice I am delighted by the creative work that comes forth. I have spent time working on being able to create realistic images – and then I get my best eye-openers when someone enjoys my more imaginative pieces and sees in the work something that I had not even known I put there. In “The Forest for the Trees,” the trees are the black part and the white is the space between, until someone at a show pointed out the birch trees surrounded by dark space!

Printmaking allows easily for pattern making, and multiple prints can create connected patterns that were unplanned. I often make a geometric pattern if I am feeling as though I can't get started on anything new. In the “Star Pyramid” (next page) image I started with a very small star image and as I repeated the



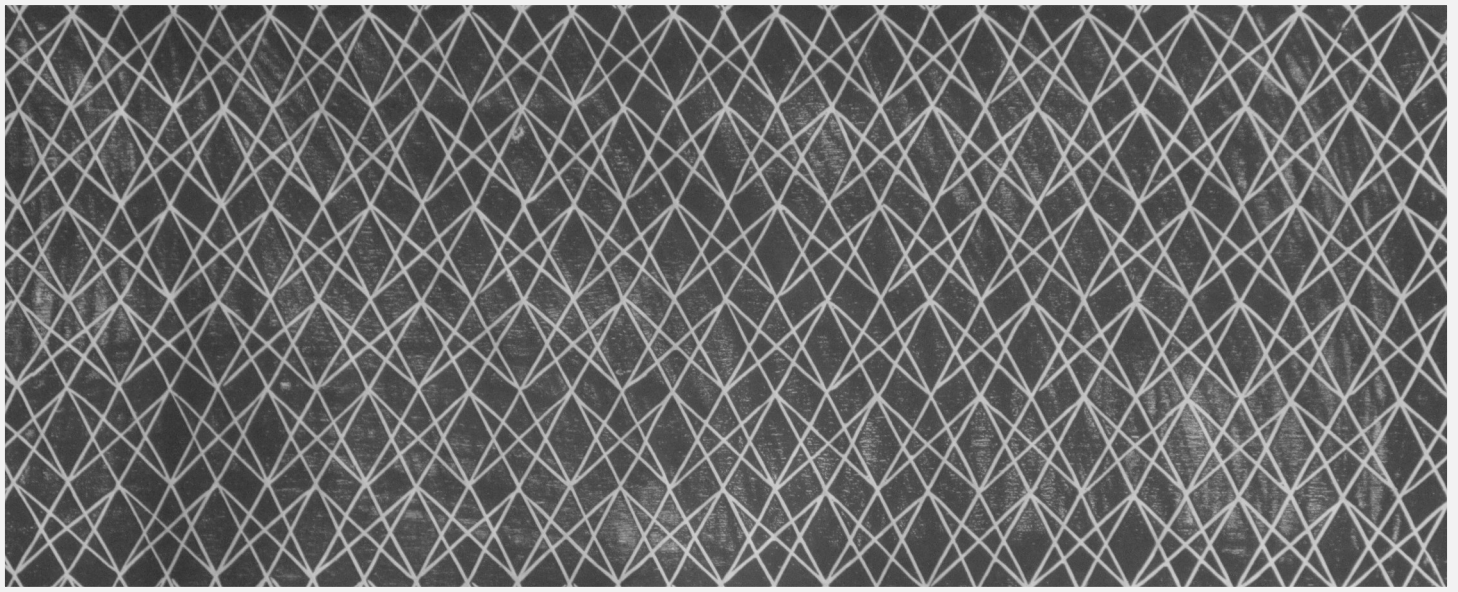
image it grew into the Pyramid that seems to be multi-dimensional and always in motion.

I am convinced by my own witnessing of other's art; visual, music, words, theater, crafts, etc.; that the great enjoyment comes when more than two of our senses are engaged in deciphering meaning from the presentation. When art speaks to us and touches a place of open heart, remembrance, emotion, movement, and we get that it is not about the artist but about the creation—that life speaks to us in visceral ways beyond our five senses—then the art is good!

My most recent work has taken me to a new place – So much new stuff learned and a great adventure! I carved my first totem pole and it has been installed on land in

New Hampshire. I jumped off the two dimensional page and worked my way around a piece of wood creating images that stand together as a symbol for the people there and all that they are teaching and doing in this world. More carvings will follow I am sure! The picture (at bottom) is the first study for the next carving and I am sure a story will follow that one as well!

I have several places on the map where I go to make regular outdoor installations of my work. Prints on cloth are very durable and weather very well in the woods as prayer flags. I leave them behind as I go, hoping that I can find that place where my images from within, can be at home in the awe inspiring universe!!



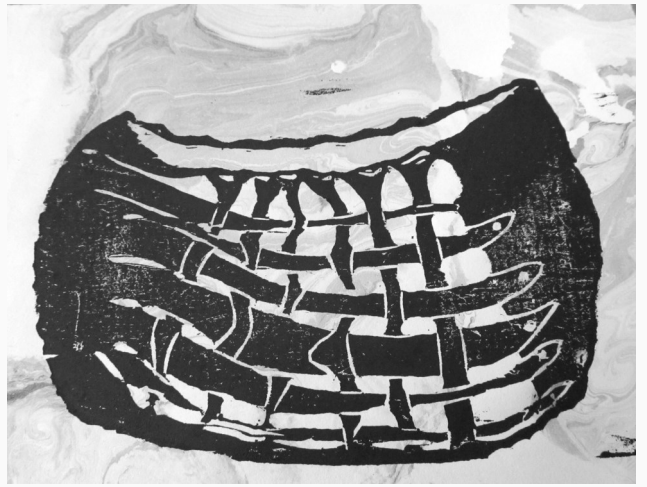
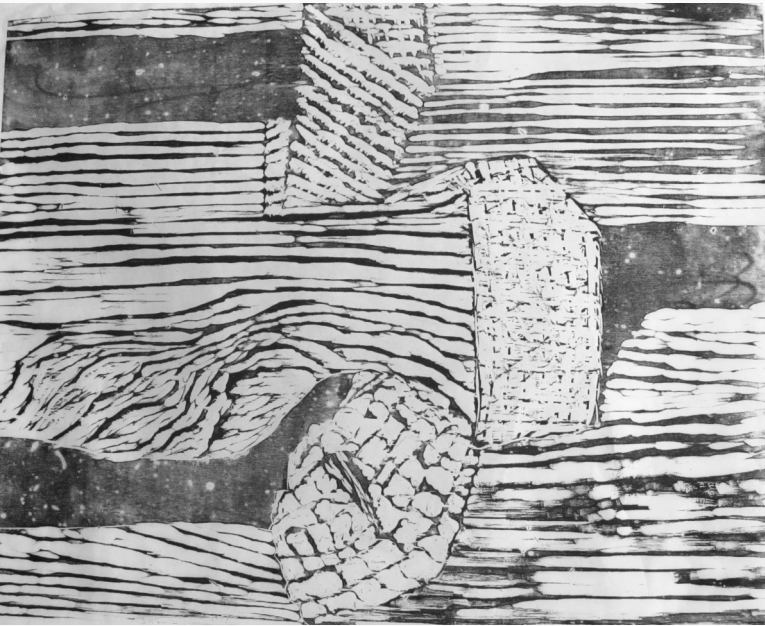
*"Star Pyramid," relief print © Jules*

Check out Jules website at: [www.heronpondstudio.com](http://www.heronpondstudio.com)  
and write to her at [jules@heronpondstudio.com](mailto:jules@heronpondstudio.com)

*Studies for new carving of Inuit Goddess of the Sea - Sedna. Each image is a woodcut 2"x3" printed with Sumi ink on various papers some with tea leaves and/or seaweed.*

© Jules





Clockwise, above: "Corncrib," "Basket," "Richard Shorty's Heron," "Weathered Prayer," Night Light Detail," Prayer Flags, Linoleum, Wood cuts or mono prints on various papers, all © Jules





*Jules works on Totem*



## **Jules turns to totem wood carving to express her oneness with earth**



*Above: Four totem details © Jules*

### **Totem Tale** by Jules

Once upon a time, in a land far away that is even true – here today, there was a piece of land in the upper midlands that radiated out the harmony of the Earth through its rooted connections to All That Is.

The desires of the earth are spoken in the whispering pines and divulged in bits and parts to all who walk through its vibrating energy fields. Listening closely the earth can be heard to say– ‘Wake up! This is Harmony Hill, filled with compassionate radiance, and it matters to the whole world. This hillside shall be decorated with reminders that all things matter - and each spirit tells the story of All That Is.’

Waking up to the Earth one new day the rooted spirits gave way for the creation of a shelter – a sanctuary for a group of beings – some who stayed— some who traveled thru - that all of them might know the connection here and spread the word to the world about how it is—wherever we are.

And then one day more, there was a rooted being that gave into the earth’s desire - by giving up its life as a tree to be shape-shifted into a spirit marker on the land.

All That Is assisted in the fulfillment of the earth’s desire and assigned a new life experience to a novice carver—through whose hands the shape shifting would appear in

the wood and stand on the land telling a story of the beings who dwell here at the crossroads between heaven and earth in the between of the paradox of All That Is and creation.

The beings agreed to the images for the marker—not knowing it was the tree who knew what was with-in. And as all things happen in time, the carver began to reveal what the rooted connection wished to become.

The carver was slowed by what she didn't know—in her quiet study of the wood, it was the voice of the rooted being that showed the way. The carver gathered strength of patience thru conversation with the wood.

First, there was the cleaning away of the outer dressing making it possible for the shape shifting to appear from within the heart of the wood. The carver waited to know when to start—practicing drawings, measuring the surface and protecting it from cracks—learning to be brave and ready for something she had not done before.

And then came the command: 'Pick up the hammer and carve'!

The first blows were tentative and made only outlines of each spirit. The progress was slow and returned to over and over again as more was revealed and the wood showed the way to cut the parts and the patterns of the new beings—how to give them life while still connected to the heart of the wood and the desires of the earth.

Slowly and awkwardly the owls face and eyes appeared – then as the feet appeared all at once the full beauty of the tail feathers popped out. In between that work the turtle—a spirit of the earth—came out of the wood in a design that was completed while the carver slept. She was shown how to make a turtle hold a dragon by the tail on the tip of its nose! While inviting anyone to walk the labyrinth on its back!

And then the Dragon—who had been reluctant to reveal himself —got his tail untwisted from his belly and assumed his position in the center of the pole of wood. He wears a small crown as a landing place for the owl's talons.

He is a friendly Dragon who found his voice and introduced the spirits to the carver—calling them by name. He is Vincent, She is Enda the Owl, and the Turtle is Jon. The final touch for the Dragon was his scales that coat his back and tail, ending in a wreath around the Shamans head.

The Shaman appeared when all else was done—on the belly of the turtle. She is not named, she is all of us. She appears sticking her tongue out to impart her power and knowledge to us. It is the desire of the earth—that All That Is becomes known. Now, these Spirits stand as a Totem Pole, and are alive to be heard. When they speak to you tell the world the story.

We are the Shaman—speak of spirit and compassion to the beings of the Earth. They will hear you and know that you speak the radiant truth and harmony of All That Is.

.



# In the Park, or When She Prayed

© by Susan Chast

She stood from kneeling on the rocky crag,  
her scraped knee leaving marks of skin and blood  
she hoped would scar deep and permanent

The “what-ifs” of this climb should have waited  
thirty more years—What if this was the top  
of her skill, the beginning of her fall?

After happiness, what? Or could she stay  
here long enough to pinpoint the next high?  
*Been up so long it looks like down to me.*

She prayed with tears in her eyes—now is when  
Mary Poppins should come with her you-can-  
do-it no-nonsense spells, spit spot—

Quickly she tripped out of the picture  
found her footing, shook chalk dust from her  
grey-streaked hairband turned to watch a draw-in.

Artists stood over pastel creations  
like a yellow brick road in the pathway.  
She browsed to find her next adventure.

*Troubling Secrets* © Susan Chast

Read my lips and my heart:  
Exposing a military secret endangers national security  
don't kiss and tell, yet  
Sharing a confidence could save lives

Anything you write in poetry club stays here  
But know as a teacher, I report anything  
That even hints at harming self or others  
Your safety and mine hang on this thread

We don't belong to secret societies or take oaths  
We don't speak with a double standard of truth  
In God we trust  
Quaker faith rests on this rooted tree

Think not of the size of secrets or their cost  
Loss of friendship gives me as much pause  
As a sentence of 35 years to life  
As facing exile or an assassin's bullet



*"FanDance," Photograph (original in color) © Bonnie Zimmer*

# Attraction: Two Sedoka © Susan Chast

(1)

Standing alongside  
Trembling that she might notice  
Trembling that she might not see

Me. Delicious fear!  
Clover alongside poppy  
Gentle wind blows us closer.

(2)

Brown and blue eyes meet  
In the rest between whole notes  
Long enough to taste and leave

Thrills of sixteenths past  
wholeness, they return  
*piano to crescendo*



**Exhibit your art at Pendle Hill  
November 1, 2013 to January 2,  
2014. Read or perform at the  
opening reception, November  
17, 2013, 2-4 pm. Respond now.**

## **Act now**

Deadline in a few  
days, October 28,  
2013, postmark

1) Ask for Intent to  
Show form from Phil  
Furnas:

[pbfurnas@gmail.com](mailto:pbfurnas@gmail.com)

2) Mail back to Phil by  
October 28.



Keith Calmes

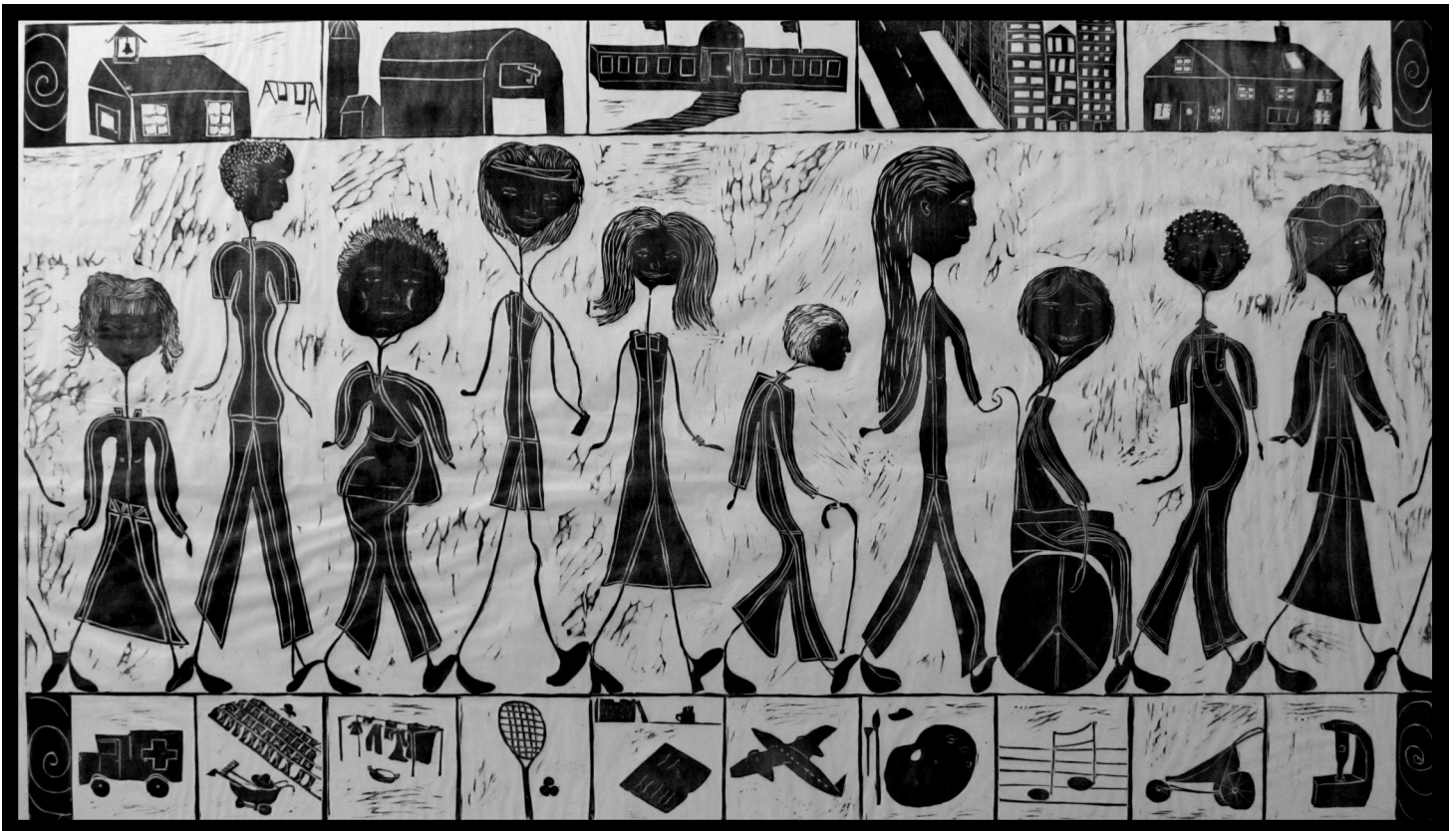


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**FQA Statement of Purpose**

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.

*Inside: see relief prints and totem carving by FQA member Jules*



*"L'essence de la Femme," linocut, 72" X 36" © Jules*