



# *Types and Shadows*

Journal of the Fellowship of Quakers in the Arts

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Winter 2016



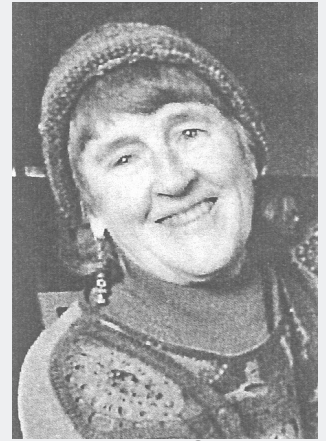
*"Floral Nest," photograph © David Foster*

***In this Issue...***

**Photographs by David Foster, Atlanta, GA; Sonnets by Janeal Turnbull Ravndal, Yellow Springs, OH; Music by Paul Somers, Bridgeton, NJ; Poetry, photographs, and reflections by FQA South Jersey Chapter**



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Maria Cattell © Seitz

**T & S Editor**

**Blair Seitz**

blairseitzphotos@gmail.com

109 N 3rd Avenue

West Reading PA 19611

610-223-5240

**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

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

**Sandra Cade**

Great Lakes FQA Chapter

[sandralcadephd@yahoo.com](mailto:sandralcadephd@yahoo.com)

**Paul Somers**

South Jersey FQA Chapter

[composer.lecturer@gmail.com](mailto:composer.lecturer@gmail.com)

*Our clerk speaks...*

**FQA Regional Chapters**

*Our two chapters have been busy. If you live near a few other FQA artists, you could form a chapter and enjoy the energizing influence of sharing your art with others.*

**Great Lakes Chapter** held a "From Our Hands" workshop on August 8. The workshop involved worship with clay and presentations by Sandra Cade, Mey Hasbrook and Kathy Ossman. On November 6 and 7 Red Cedar Meeting held a show and reception where Mey Hasbrook presented on her work in Peru. Mey and Sandra are working with students in a high school diploma completion program which will use art to encourage the students to think "outside the box."

In October the **South Jersey Chapter** held a site specific event (see pp. 8-9) they called "Encountering the Quaker Muse." Artists gathered at the historic Lower Alloys meetinghouse, built in 1756, and spent several hours responding to the building in their chosen medium such as painting and composing music. Then they shared their art with each other. A different way to experience a meetinghouse!

**Art at the 2016 FGC Gathering**

There will be a number of arts workshops at the 2016 FGC Gathering: making books and boxes, kites, quilting, Zentangle, photography, writing, music and dancing. Go to FGC's website <fgcquaker.org> and click on "workshops" to view the list and brief descriptions. Fuller descriptions will be posted by March. Early registration will be April 1-12. When you register, look for the opportunity to sign up to display your art at the Quaker Art Center. We hope to see you there and see your artwork on display. But you don't have to come to the Gathering to be included in the slide show of FQA artists which Blair Seitz puts together. We run the slide show continuously when the art gallery is open. Just get in touch with Blair to share your art with Quakers from all around the USA.

The 2016 FGC Gathering theme is "be humble, be faithful, be bold." The Gathering will be held at the College of St. Benedict in St. Joseph, Minnesota, about 10 miles from the city of St. Cloud. Dates: July 3-9. And if you have any ideas for offering a workshop for the 2017 Gathering, it's time to be thinking about it.

Yours for the arts,

Maria Cattell

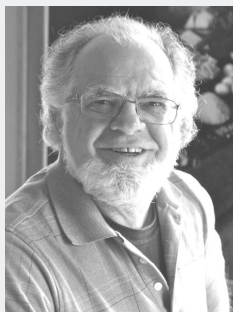
**Types and Shadows** is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Philadelphia Yearly Meeting, 1515 Cherry St., Philadelphia, PA 19102. FQA Membership is \$30 annually.

**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 MM.**

## *From the Editor...*

In the fall, 2015, *T&S* I promised you a relief from the winter blues with the floral photographs of FQA member **David Fostater**. I don't believe you will be disappointed. David's exploration of the close-up world of nature is awesome. Be sure to view his website (p.6). If that is not enough, **Janeal Turnbull Ravndal's** sonnets are sure to put a smile in place of the cold shivers. My time at Pendle Hill in 2003 coincided with Janeal's art in the stairway of Firbank telling the story of her week in prison on account of her courageous protest against the Iraq war. (see Pendle Hill Pamphlet #380).



Blair Seitz @Ballinger

Our FQA chapters have put a spark in the fellowship's art activities and camaraderie. I found the remarks of the artists—**Molly Carpenter, Christine Cameron, Francis Smith, Mary Waddington and Gail Scuderi**—after their day long silent venture at Lower Alloways Creek Meetinghouse truly remarkable. And you must listen to the music composition of South Jersey's FQA clerk, **Paul Mack Somers** played by classical guitarist **Keith Calmes**. (see p. 9). Art by our contributors continues to hugely impress me. Would you be the next featured artist? Please send me samples of your work. I hope you enjoy this issue of *T&S* -Blair

## *A splendid get-away to do art...*

### **2016 Artist Retreats**

**at the Quaker Centre de Congenies  
in the South of France**

**Friday 29 April to Monday 9 of May  
And Saturday 24 September to Tuesday 4 of October**

We invite artists (professional or amateur) to join us for 6-10 days of creating and camaraderie in the south of France. All are welcome, Friends and friends. Transportation will be provided to nearby venues to paint in addition to working space in the centre and the Maison Quaker garden.

There will be a facilitator from Saturday evening to Friday morning (in September--Sunday to Saturday). The other 4 days are optional and can be used for continuing projects or sightseeing. The program cost will be 695€ (560€ for shared occupancy) and includes 6 nights' accommodation, all meals and transportation to local painting

spots. Additional days are 90€ (65€ shared) per day. To register, contact Judy at [centre.quaker.congenies@gmail.com](mailto:centre.quaker.congenies@gmail.com).



*Art class at the  
Quaker Center in  
southern France.*

## *F2A board...*

The board will meet in February to consider comprehensive measures to increase FQA membership. Another item on the table is a grant to bring our website into the 21st century. Please contact our clerk, Maria Cattell, with suggestions. FQA continues to welcome new board members and activists for the arts. Please tell us of your interests.

## *With our deepest regret...*

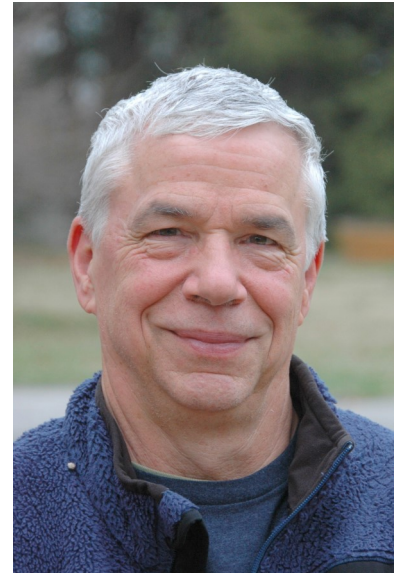
As this *T&S* goes to press, we have learned that our member and active participant in the work of FQA, **Terry Foss**, has passed away after a short bout with cancer. Our heartfelt sympathies go out to his wife, also an FQA active member and featured *T&S* artist, **Roberta Foss**. We are holding Terry and Roberta's families "in the light" as they reckon with their loss.



*Terry Foss with his photographs*



# FQA member David Foster discovers design, texture, color, drama and miracle in floral life



*David Foster*

*"Poised to Unfurl," photograph,  
© David Foster*



*"Tulip Rainbow,"*  
photograph ©  
David Foster



**Left: "Rainy Day Cherry Blossom," Below: "Onion Orb,"** photographs © David Foster



David Foster is an award-winning nature photographer who says, "My artwork and spiritual journey are closely intertwined as I focus my work on discovering images of flora and water that will convey the essence of their beauty and wonder to viewers." Traveling through David's website at [www.davidfosterimages.net/#!/portfolio/G00002VntfpUI0Hw](http://www.davidfosterimages.net/#!/portfolio/G00002VntfpUI0Hw) is breathtaking.

David is a member and past clerk of Atlanta Friends Meeting, which has taken his arts ministry under its care. He was the artist-in-residence at Pendle Hill in the Spring of 2015 and he spent the 2nd half of the year in Chile traveling and photographing extensively while his wife, Jenny, was a Fulbright Scholar at the University of Chile in Santiago.

David will be exhibiting many images from Pendle Hill and Chile in his upcoming show, *Nature's Essence*, at Callaway Gardens, Pine Mountain, Georgia, in the Spring of 2016. (cont. p. 7)

His passion for nature photography reemerged in 2003 when advances in digital technology finally allowed him to pursue his artistic interests without a darkroom. David began exhibiting and selling his work in 2006, while living in western Massachusetts. His images have been part of more than 50 exhibitions.

Fifty-seven of his images are featured in the 2014 book by Julie Hliboki, *Breathing Light: Accompanying Loss and Grief with Love and Gratitude*.

His image, "Jekyll Island Dawn," is exhibited at the Atlanta airport; and "Sapelo Ferry Sunrise" is shown in a state capitol building. The international juried exhibit *Gardens in Focus* at the Royal Botanic Gardens in Sydney, Australia, has selected David's work three years in a row. The titles of the photographs are: "Poppy" (2012), "Dragonfly" (2013) ; and "Aquatic Fractals" and "Waterlily Alchemy" (2014). In 2014, he was a featured artist in two issues (May/June and July/August) of Southeast Photo magazine. In addition, he was among 50 international artists selected for Manhattan Arts International's 2014 *Celebrating the Healing Power of Art* exhibit. David is a photography instructor at the John C. Campbell Folk School. David's e-mail address is: [dfoster45@gmail.com](mailto:dfoster45@gmail.com).



**Top: "Magnolia Interior," left: "Fiesta in Pink," photographs © David Foster**

# Encountering the Quaker Muse

## *A Fellowship of Quakers in the Arts, South Jersey Chapter, event*

On Saturday, October 10, the South Jersey Chapter (SJC) of the Fellowship of Quakers in the Arts (FQA) held an arts creation day called *Encountering the Quaker Muse* at the historic Lower Alloways Creek Meeting House. Six Quaker artists who are SJC members, each with a different discipline, found inspiration for new works of art rooted in both the spirit, history, and physical property of the buildings and grounds.

There were several purposes for the event. One was to create a closer sense of community in the local Quaker artists. At the conclusion of the day, several spoke of how the experience was quite like a silent Meeting.

Another purpose was to challenge the artists of all disciplines to focus on the same topic at the same time.

And there was the desire to show LAC to be a vital part of the Hancocks Bridge community. Lastly, one of the requirements of being a FQA chapter, is to hold three art events per year, and this helped meet that requirement.

At the appointed 3:00 pm stopping time, all assembled downstairs in the western wing, originally the "women's side", finally digging freely into the contents of the refreshment table. Each person in turn shared what they had created that day with the other artists and with some others who came just to see the results.

## The Artists' Experiences

**Molly Carpenter, drawings** — It was a picture perfect October day, my week before had been extremely busy with multiple deadlines to meet, and I was hard-pressed to find time to



Lower Alloways originals © Mary Waddington

take a day to attend this Quarter Art event at LAC Meeting. Once there, the silence and atmosphere of the Meetinghouse and the spirit of the other artists inside prevailed and I settled in to sketching the two wedding chairs and the facing benches (having had a completely different idea in mind when I set up.). Once

## **Another Kind of Worship**

by Christine Cameron

Old, old voices  
even older cares...

I brought some with me, too

Although I did not come to worship

the Meetinghouse doors are open

the wind and the birds

sing in the buttonwoods

Sunshine streams onto ancient  
wood

and plays in the waves

of the old glass windowpanes

it creates patterns

pretending to be water

spilling down the hard benches

and seems to soften them a bit...

I sit down in a pool of brightness

and listen

my artist-self opens

breathing in past and present

while I work with my scissors

carve the word Peace

free it

from this plain black paper

and hold it

up

to the Light



finished, I walked around outside looking for a good spot to set up to sketch the Meetinghouse. The best spot was in the road, it was sunny and provided an excellent view of the facade of the building. As I started to draw I saw a figure approaching. Patricia McAlister introduced herself and explained with a smile that people were concerned I might get run over (the road being slow and sleepy). We discovered that I had lived in her ancestor's house in Alloways at one time, and upon talking further that she had always had an interest in the history of the area, of the Meetinghouse, and of Quakerism. It was such a pleasure to welcome her into our day, God moves in wonderful ways. The creative outcomes of the day were inspiring and varied and amazing, I look forward to our next event!

**Christine Cameron, poetry** — I had looked forward to an experience of working with other artists, especially having the opportunity to do so at the LAC Meetinghouse. As I worked on cutting a paper silhouette, the words for a poem began coming to me. Now and then I watched the other artists work, and I felt grateful to know them and be with these (F)riends in this sacred space that was helping to foster such a quietly powerful, peaceful, creative energy among us.

**Mary Waddington, photography** — October 10th was a breath of fresh air warmed by a generous sun. Six of us had committed to a day of creativity. The plan was to work from 10 to 3 and then to share our art with the public. Inspiration preceded us because the site for this activity is a work of art in itself. When we laid our tools down at the appointed hour of three o'clock, it was then I realized I had been in that place of "no time," often referred to as "God's time". Had it really been five hours? Or was it five minutes. I remember that everything I saw had seemed worthy of photographing and yet there had been no hurrying to capture it. It was as though I had stepped into a current that carried me and sustained my work. Its flow guided my movements. And throughout all this I was being informed by the integrity of the Meetinghouse and powered by the palpable synergy of this centered group of artists. It was a day to be remembered.

**Gail Scuderi, tile sculpture** — Artists most often work alone in their studios. The FQA event enabled the participating artists to work both in community

and in solitude. In this, I think the event was unique. For me personally, the day was the first time I worked *en plein aire*. I found the Meetinghouse property, and the Meetinghouse itself, to be an idyllic environment to center my attention on the surroundings, and on the creative process. Mary's photographs really captured the essence of the day. Hopefully, a future exhibition will reveal the spirit that was expressed in the work of those artists in attendance.

**Frances Smith, needlepoint** — The fellowship with Quaker artists was encouraging and very peaceful. I enjoyed sitting in the sun while beginning a needlepoint piece on Egypt. This reminded me of my trip to see the pyramids that hundreds of slaves built in their misery.

**Paul Mack Somers, musical composition** — When classical guitarist Keith Calmes could not attend the *Encounter*, he asked me to compose something for him. Upon arrival and setting up, I read the fine brochure on the LAC meeting, and began thinking of ways to use its material to craft a piece of music. After creating some musical motifs, I set to work. It was like a silent meeting. Instead of spoken ministry, each of us was thinking, meditating, and weighing spiritual leadings in a technical artistic context. Where art is concerned the time is always expanded, so much is needed. But at the end of five hours we each found that we had been quite productive and that the time had flown by. I had fully composed a three minute piece — every detail in place and ready to send to Keith — an amount of work I had not accomplished in such a compressed period of time in years. I felt as if I had been at one of the best Meetings ever,

**Editor's Note: For a treat go to the link and hear "Light of Old Wood" composed by Paul Somers (see above) at the Alloways day of creativity and played by FQA member Keith Calmes: [https://www.youtube.com/watch?v=K0IixZ\\_k08](https://www.youtube.com/watch?v=K0IixZ_k08)**



*Lower Alloways Creek historic meeting house © Mary Waddington*

# A SONNET A DAY

by Janeal Turnbull Ravndal

It was a day or so after Christmas in 2011 when I learned that the macular degeneration in my “good” eye had changed to the “wet” variety. Heading into the new year feeling fear and dread, particularly about a future in which I might not see well enough to write, I remembered Milton’s “Sonnet on his Blindness.” Those lines I had once memorized hung around and led to the thought of writing my own sonnet on the subject of this new fog I seemed to be entering.

So, as a distraction and a focus beyond the anxiety, I wrote sonnet number one – and then took it up as a challenge and kept going, one a day for each of the 366 days of 2012.

While my first few sonnets were sight-related and the subject came up periodically throughout the year, the parade of poems which helped fuel me is pretty much a diary with some added rhythm and rhyme. 2012 was the year of Hurricane Sandy. Obama was re-elected. I got a new hip. Each event got at least one sonnet. I wrote about relatives and friends and used the results as birthday presents.

Sonnets were my vehicle to preach, pray, philosophize, and reminisce. I tried hard to hold to my mother’s “no whining” rule, and, like her, I enjoyed venturing into foolishness.

I found the writing of sonnets much eased by the fact that by definition a sonnet limits itself to a single theme. As such it becomes a kind of practice in formal simplicity. In the first weeks and months I kept pretty much to the prescriptions for meter and rhyme scheme we attribute to Milton or Shakespeare or Spencer.

But later, whim and desperation asserted themselves with fourteen lines being the only Ravndalian Sonnet unbreakable rule. In fact no. 14 is just one word per line: “If / fourteen / lines / defines / a / sonnet, / this / page / has / got / a / sonnet / on / it.”

Other entries rely heavily on internal rhyme or the punch of the final couplet, helping to assure that the exercise is also play.

Happily, with special thanks to the modern computer’s options in font size, more than three years later I can still see to write, though now it’s more likely to be free verse, or a haiku thought out and scribbled on the paper in my pocket during a walk to town. There is something satisfying about finding a use for your trouble. The daily discipline of fourteen somewhat formal lines proved good therapy. Actually, I’m still pretty proud of the accomplishment, though I admit it was with a sigh of relief that I stopped the practice on the first day of 2013.

Here are a few samples from 2012, my year of “A Sonnet a Day.”

## 28. *PRAYER IN A STIFF WIND*

Loosen my grip on perpetuity.  
my hold on previous control of  
all that gratified and energized my  
younger self. Soothe out useless anxiety,  
encroaching enmity. So gently, shove  
the sigh of resignation into Try.  
Shrink remnant vanity, let body’s grace  
retire, spirit’s variety amaze  
and save. Point toward new openings for peace  
within. Now, on my walk today, let me face  
into friend wind knowing she disperses haze,  
increases muscle tone, makes space  
for onward steps while I am heading out alone  
provides a helpful push on the way home.

### 120. *THE GANG*

I'm wondering if I have forgiven now  
the group of six-year-olds who, when, at five  
I moved into their neighborhood and walked  
along with them to Second Ward first grade,  
were mean to me. If not, I wonder how,  
at this late date, wounds I have kept alive  
for seven decades now, and often talked  
or written of, might finally be laid  
to rest. Truth is, perhaps I treasure now  
some remnants of the cruelty, and strive,  
because of it, to make the world less blind  
to vulnerabilities. It seems somehow  
essential as a part of me, revived  
at each review of then, to keep me kind.

### 235. *SONNET DISCIPLINE*

When I require a sonnet of myself  
it gives a certain rhythm to the day  
and offers me pretense of usefulness,  
the pleasure of assembling fourteen lines.  
I am no longer merely on the shelf,  
or can, at least, pretend the wordly play  
gives life semblance of sense.  
And sonnets bless me with more  
open eyes to earth and sky.  
The fawn by our back door need not be lost.  
A memory of childhood finds its place,  
captured, enriches now. Plus, when I sigh  
or moan or think the whole world should be tossed  
away, almost an opening to grace.

### 247. *KNEADING AND NEEDING*

One half a century ago I baked  
a dozen lovely loaves of bread most days.  
I joyed in every motion of the mix  
and knead, warm rise, and pan, let rise again  
then bake to gold, and glory in both sight  
and smell. I buttered those hot loaves to shine  
and shone myself, proudly distributing  
the wealth beyond our little family  
at the small Quaker boarding school on a  
New England farm. A dozen fresh loaves on  
The cooling rack left me at twenty-five  
feeling fulfilled and satisfied, powered  
enough to share with wheat and eggs and yeast.  
Now I make do with fourteen lines as feast.

### 279. *UNEXPECTED GIFT*

The zinnias held out till our return  
- quite unexpectedly, for we had learned  
of twenties temperatures, assumed hard frost,  
and I was picturing, and trying to  
be braced for, green gone grey and grimly stern  
but woke instead this morning after our  
return by night, to smiling line complete  
with flowers just as bold and bright  
as when we went away. It means, I guess,  
we could have left the mandevilla at  
her summer post so she would greet  
us too. But, winter comes, and zinnias  
are miracle enough, I now discern,  
glad they, and we, held out till our return.



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1515 Cherry Street  
Philadelphia, PA 19102

#### **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.

## *Sonnets by Janeal Turnbull Ravndal; Photographs by David Foster*

### Sonnet 19. *AUDREY IS TWO*

by Janeal Ravndal

Audrey is two. We celebrate our great surprise, the *present* of her birth, her health, her breath, her cries, her smile, first words, first steps, strength of her body, mind, and, these days, *will*; the giggle of delight, the rate of constant growth, her beauty, and such wealth of energy. Besides good taste in family, and pep, cheers

for her learning what's allowed, what may not pass that test. See how she stretches out her arms to us, returning hugs and pats. Yet, still, I tremble. The world we're leaving her alarms a grandmother who wants all to be well. But, faith, new opposition's growing bold modeled by Audrey and all two-year-olds.