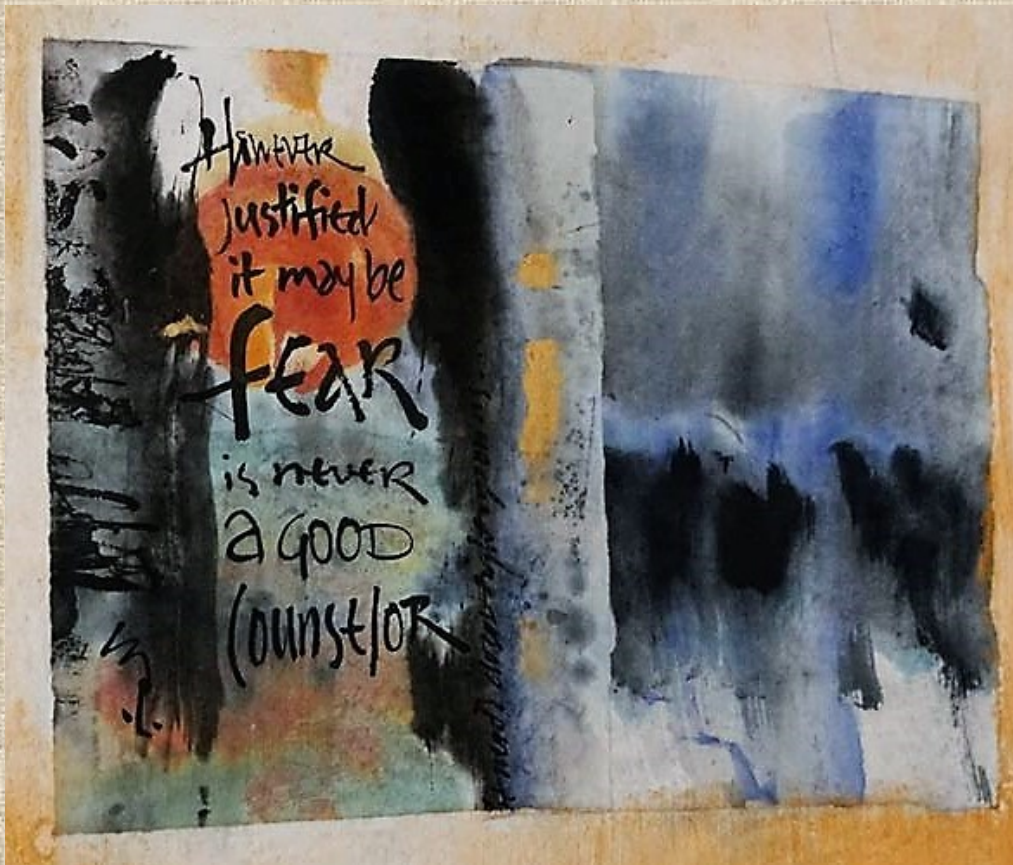


Types and Shadows



Issue 72 Summer 17
Journal of the Fellowship of Quakers in the Arts

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

Doris Pulone

Treasurer

dpulone@comcast.net

Chuck Fager

chuckfager@aol.com

Phil Furnas

Membership

pbfurnas@gmail.com

Sandra Cade

sandracadephd@yahoo.com

Paul Somers

South Jersey FQA Chapter

composer.lecturer@gmail.com

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

Featured Cover Art:

Top left: "Portrait, Fleisher Art Memorial Studio Course," 2014, oil, © Phil Furnas; Top right: "Ghosts," Miyagi Prefecture, Japan, after Tsunami © Erika Juran; Bottom: "Fearlessness," © Bonnie Zimmer

FQA's Fearlessness Project—Great Experiences

by FQA organizer Doris Pulone

The Art of Fearlessness Project is complete, but hopefully, the Fearlessness will live on! FQA's experiment at offering a common theme at a common time to our artists was a success, inspiring a dozen events in May across the nation. A Big Thank-You from FQA to event coordinators: Marjorie Arnaldi, Kendra Biddick, Sandra L. Cade, Maria Cattell, Carol Cober, Chuck Fager, Mey Hasbrook, Zan Henigan Lombardo, Kathy Ossmann, Blair Seitz, Phyllis Purves-Smith, Jonathan Talbot, Beverly G. Ward, Wanda Wyffels and Bonnie Zimmer. Programs (continued below)

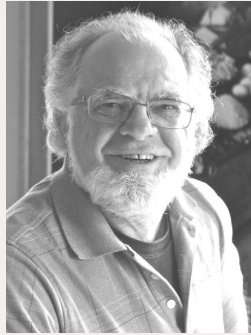


Kalamazoo Fearlessness interaction, MI, Photo by Kathy Ossmann; PYM Caln Quarter fear and freedom discussion, Photo by editor; building confidence, NJ, Photo by Bonnie Zimmer; guitarist Bobby LoRusso © Kandy Lippincott.

included discussions about artistic freedom and fear, concerts, art shows and dramatizations. We trust that lessons learned and friendships made will endure!

From the editor...

I'm so happy to feature several remarkable Quaker artists—**Phil Furnas, Zan Lombardo, Erika Juran and Jen Gittings-Dalton**. I could say much to laud their artistic talent. However, this month I want to express overdue appreciation to our *T&S* proofreader—**Maria Cattell**. Maria, a writer and FQA clerk, is the finest at catching misplaced commas, typos and much more. This month she has saved me the embarrassment of spelling Erika's name as "Erica" four of six times. She also caught the lost, last stanza of Jen's poem. Printers call Microsoft Publisher, the "wrecker" because it moves items around at its own whim or so it seems. So thanks much, Maria, for all the fine proofing you have done for *T&S*. —Blair



Blair Seitz ©Ballinger

Quaker Art Center... QAC was a resounding success this year at Niagara University with much participation by FQA members. Please prepare now for 2018 Quaker Arts Center at Friends General Conference in Toledo, Ohio over the July 4th holiday.

Letter to the Editor...

Fellowship of Quakers in the Arts:

Thank you for the help with our meeting's (fearlessness) project. The Meeting is delighted.

On a personal note, my mother, born in 1909, studied piano at The St. Louis Conservatory. Then she married my Quaker father. We lived in McNabb, Illinois—then a Quaker community. Many members of the Meeting disapproved of my mother's art. So now I am especially happy that things are changing. She would not have dreamed that this Fellowship (of Quakers in the Arts) would be possible.

In the Light,
Laura Winefordner

Congratulations...

to FQA member **Jonathan Talbot** who participated, along with many other artists in the Orange County (NY) Arts Council's 2017 Open Studio Tour on June 3 and 4. See Talbot's collage art and technique at www.talbot1.com.

Congratulations...

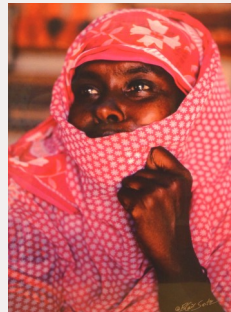
to the FQA board for engineering a long-sought new, redesigned website. See it at www.fqaquaker.org. More on page 8.

Quaker Peace-building in Art: 2018 Calendar...

FQA's sister arts group in Great Britain, **Quaker Arts Network (QAN)**, has produced an art calendar featuring many outstanding British artists. The calendar, a collaboration with Friends World Committee on Consultation (FWCC) will be launched at Britain Yearly Meeting's Gathering which begins on July 29th and ends on August 5th. After Yearly Meeting the calendar will be for sale direct from the FWCC World Office and from the Quaker Centre Bookshop, both at Friends House, 173 Euston, London NW12AX, United Kingdom. Revenues from the calendar will benefit FWCC. For further information about international sales and postage rates go to the QAN website www.quakerarts.net or from Kim at kimb@friendsworldoffice.org.

Two exhibits planned...

FQA editor, **Blair Seitz**, is scheduled for two exhibits, one titled, "The Best of PA" opening September 1, 2017, at The Highlands, Wyomissing, PA. The second exhibit is "One Camera Seven Lives" a retrospective of a 50-year career in photography. It will open November 1 at Goggleworks Center for the Arts, Reading, PA.



Above: Somali shopkeeper;
Right: Passion flower; Right: Blue-breasted Motmot, Costa Rica. © Seitz

Marabist Zan Hanigan Lombardo

May art always be received this way:

As alchemy,

As an engagement ring,

As a glittering doubleton for your troubles,

Sense the sinews of your heart

Reverberate between apprehension and reverent awe.

Something lacking firmness and solidity

Quickens and carbonates the atmosphere.

This effervescence transforms into efflorescence.

Breathing and blossoming into your original soft spot.

May art always be received this way.

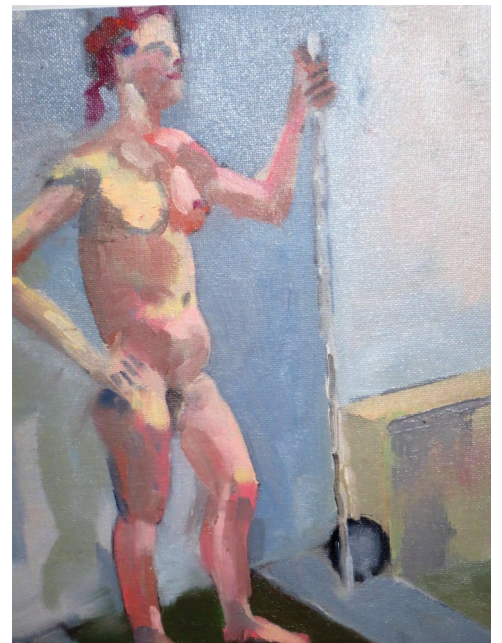


Zan Hanigan Lombardo, Bokeelia, Pine Island, FL, speaks at "Fearlessness" workshop at Caln Quarter, Philadelphia Yearly Meeting in May.
Photo by the editor



Watercolor Mural, 12' © Zan Hanigan Lombardo

Phil Furnas— architect to painter



Left: "City Composition, Baltimore Streets," 2015, oil ; "Nude Figure," Fleisher Art Memorial Studio course," 2014, oil. both © Phil Furnas



*"Left: Philadelphia playground looking toward City Hall," Acrylic, 2014
"Trout Stream with Paddler," 2017, oil
both © Phil Furnas*



Phil Furnas tells us: I grew up in a Quaker family of five siblings on a farm in suburban Philadelphia. I remember as a very young boy being fascinated by an architect who sketched beaux arts designs on the back of an envelope. While always interested in art, it wasn't until Earlham College that I actively studied art, leading me to a degree in architecture at Columbia University in 1976. Now, a retired architect at the age of 79, I am free to paint and create at my leisure.

Painting is always an exciting experience for me – putting me in touch with my inner self and seeing the world around me more clearly. Painting and drawing brings me closer to my Quaker beliefs and revitalizes my spirit.

I am also committed to deepening the appreciation of art within the Society of Friends and have served on the Board of the Fellowship of Quakers in the Arts since 2008.

"Baltimore Uprising, Freddie Grey Aftermath," 2014, colored pencil, © Phil Furnas



Types and Shadows history of Quaker artists feature:

With permission from author Gary Sandman, each T&S will present a vignette of an historic or contemporary Quaker artist, most from from Sandman's book, *Quaker Artists*. Each entry is researched and written by Gary Sandman. Check out www.garysandmanartist.com.

Tony Biggin, a British Friend, is a composer of classical music. A long-time teacher, he has maintained a commitment to music education and has created several works for youth music theater. A concern for peace and justice has also sparked several of his pieces. *The Gates of Greenham*, considered to be his major work, was created with Alec Davison, his long-time collaborator, as the librettist. He has composed several other pieces, including *The Cry of the Earth*; *Child of Light*; *Requiem*; *The Peace Pudding Songbook*; and *Quest of the Golden Eye*. *The Living Spirit* is an exploration in song of Meeting for Worship. *The Fire and the Hammer* describes the early life of George Fox.

Biggin has worked with the London Philharmonic Orchestra; the Royal Liverpool Philharmonic Orchestra; the BBC National Orchestra of Wales; and the Manchester Camerata. For several years he was musical director of Cantor Ltd., a recording studio and music lab. He has been Head of Music at Edge Hill University and was Director of the East Sussex Music Service. *The Gates of Greenham* is an oratorio for orchestra, chorus, soloists and narrators. The work is dedicated to the Women's Peace Camp at Greenham Common, the American cruise missile base in Berkshire, England, a camp in which many Quaker women participated. The music is rendered in seventeen movements, from "Mystery" to "We Have Won Through". Its text includes conversations, article extracts, Quaker writings and Biblical quotes. A brief period of silence follows the conclusion of the piece. Premiered in 1985 at the Royal Festival Hall, it featured the London Philharmonic Orchestra; the Quaker Festival Chorus; soloists Eiddwen HARRY, Margaret Cable, Wynford Evans and Henry Herford; and narrators Barry Wilsher and Sheila Hancock. (Wilsher and Hancock are Friends). The largest gathering of British Quakers in history attended the concert. It was subsequently performed in Sheffield, Manchester, Leiden and Utrecht...*The Gates of Greenham*, with which I am most familiar, is a rousing and moving work. A fitting piece of art for the magnificent Women's Peace Camp. Highly recommended.

FQA clerk Maria Cattell is excited to announce that FQA has a **new comprehensive website** at **fqaquaker.org**. The website includes past *T&S* issues, members' list with links to their websites, membership applications with a payment button as well as an extensive bibliography of Quaker writings related to the arts—and more.

Thanks to fundraising efforts, board member work especially from Sandra Cade and Doris Pulone and the expertise of web designer, David Hepfer, the project that has alluded FQA for more than a decade has been achieved. The journey to this triumph has been a spiraling of huge desire but false starts, lack of finances and expertise. Only now a constellation of funds, expertise that works to the end and persistent consultation between the board and designer has produced the results dreamed by FQA. Hooray for **www.fqaquaker.org**. (that's right, no (.) between fqa and quaker). Congrats to the FQA board! -the editor

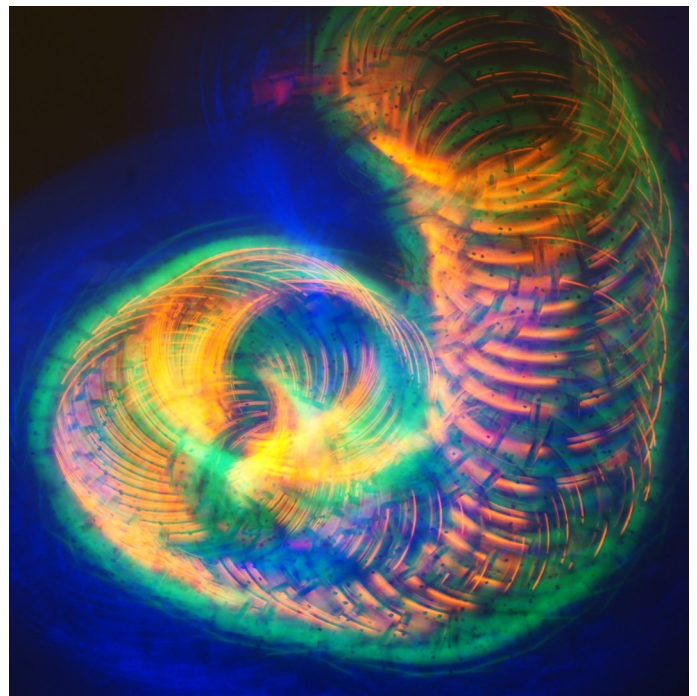


Photo © Blair Seitz

Jen Gittings-Dalton of Reading, PA, shares three poems, which she read for a "Poetry on Earth Day" project. Each one attempts to express her primary relationship with the natural world.

Contact Jen at jgittingsdalton@gmail.com

first words

The flight of birds tears at the throat of fools
like me who ache with the vagaries of nature

for whom no speech is eloquent without the
echo of wind, bloom and furrow in every syllable;

speech of those who never lost
the natal play of childhood,

but polished themselves in the stream of years,
tongues with the grit of matter,

to win again
the gleaming silence of early worlds.

Joy is not my joy

Joy is not my joy,
but opens to include me.

Joy is the moon's
weightless fingers out at sea,

Reaching through
night layers to blackness.

Joy is kelp ascending,
lover's hair drifting.

Shell-strewn realms
where pearls can form and pool.

Joy is not my joy,
but dolphins' sunset romps,

Naiad inscriptions,
vellum aquamarine.

Joy uninvited, comes,
that threshold leaper - strangely.

Wickline Road

For my mother

there we sat and hugged our knees
berry-pricked and stained
time collapsed and bees swung
through the thickets searching
for our fleeing souls

and never, not even after we became
mothers, you mine and I in a sense
yours, did we ever return –
even though we tried and tried –
but that day we did not know it

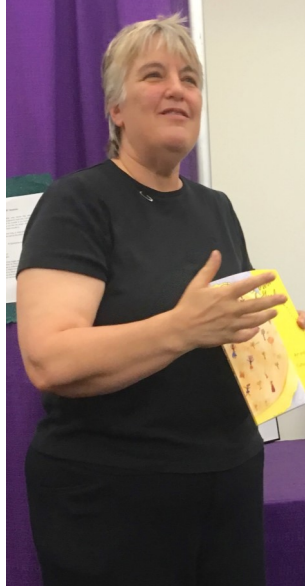
bowered in the sacred gloom we imagined
ourselves alive in secret realms, brushing
the dangling inchworm away,
rocking and singing alone,
the only fairies for miles and miles
around and maybe ever, was us –
celebrant and undiscovered in the weeds.
what a good thing we never knew

ringed in with goldenrod
shins glowing in apple leaf light
beside us on the bare ground wilted
daisies and Indian paintbrush, stems
released from our damp hands...

while around us the room in the thicket withdrew,
with us inside forever, and we
who now know, circle as through a veil,
reaching for those children,
who in that hour never needed us, nor we them



More than 100 visit FQA and FGC Quaker Art Center. Above and clockwise: Curator Mey Hasbrook; Peter West Nutting, photography; Zan Lombardo and her workshop children; Richard Edwards, photography; Liz Gates, book art; Kathy Ossmann, poetry and Maria Cattell; Claire Simons, book art; Nandine Hoover, art of children in wars.



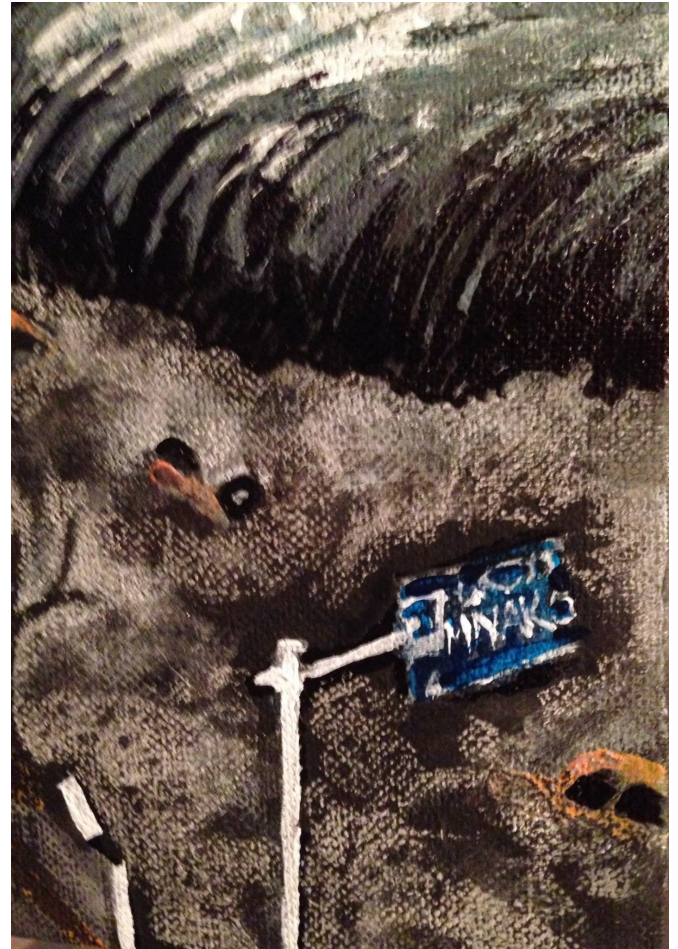


Erika Juran—Searching for nature, light and truth from the dark side

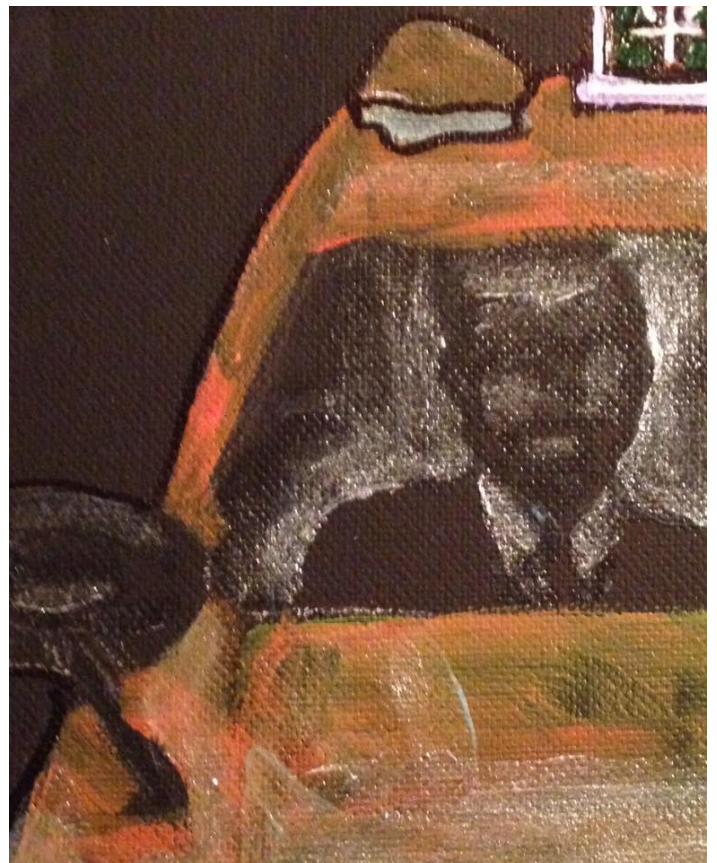


Erika Juran is Executive Director of Perry County (PA) Council of the Arts and is passionate about connecting community through the arts. She is a painter who exhibits throughout the mid-Atlantic region. The layers of mixed media in her work developed out of an early love of printmaking, and the creation of monotypes—processes which involve the layering of inks through a printing press. Her favorite medium is black latex paint, and she goes through gallons of it when inspiration strikes.

Erika is a member of Harrisburg (PA) Friends Meeting, a co-recording clerk of Philadelphia Yearly Meeting (PYM), and has served PYM's Quaker Quest team for many years. “‘Miss Envy’ (top) is born of all the things that trap us- the things that create smoke and mirrors and distract us from Nature, the Light, and Truth,” Erika explains. (also see front and back cover)



Top Left: “Miss Envy,” mixed media, detail; Above: “Tsunami,” detail, mixed media, 6”x 6;” Below: “Cab Ghost 1,” detail, mixed media, 6”x 6;”all © Erika Juran





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Baltimore, MD 21230

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.

In this Issue...

Oil paintings by Phil Furnas, Baltimore; Poetry by Jen Gittings-Dalton, Reading, PA; Paintings by Erika Juran, Harrisburg, PA; “Fearlessness” cross-country events by Doris Pulone, Mt. Holly, NJ; 12’ watercolor mural by Zan Hanigan Lombardo, Bokeelio, Pine Island, Fl; FGC/FQA Quaker Arts Center, Niagara University, Mey Hasbrook, curator, Kalamazoo, MI



Exhibit of paintings by Erika Juran at Oddporium in North Wilmington, DE (see artworks inside and on cover)