



Types and Shadows



Issue 74

Winter 17-2018

Journal of the Fellowship of Quakers in the Arts



Featured Cover Art:

Bottom left: "Drawing the Line," Oil, 5 1/2' X 4' one of the artworks in the Humphrey Marshall series © Adrian Martinez; Top: "Into the West," Oil, © Adrian Martinez; Bottom right: "Gem stone, copper, jewelry" © Meed Barnett

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Our Clerk Speaks...



Dear Friendly Artists,

Have you ever wondered why the FQA journal is called *Types & Shadows*? What does "types and shadows" mean? It's a reminder that art creates symbols—types, figures or shadows—that point to something else: to Truth, to deeper meanings, to new visions.

In my last column I talked about the **2018 FQA NATIONAL PROJECT**, to take place in the merrie month of May. Since that column appeared, the FQA board decided on a different name: "The Arts in Our Beloved Community." We think this provides a wider lens for considering diversity by bringing in the goal of using art to strengthen our beloved community.

We encourage everyone to participate, and we welcome all art media and any format such as art shows, performances, workshops and community discussions. As you think about how you can participate, you may want to reflect on these queries:

1. As artists and appreciators of art, how can we most powerfully represent the diversity of our world's people and of our planet, its animals and plants, waters and air? How can we connect our art with our concern for the earth and its inhabitants, human and other than human?

2. How can we express the depth and breadth of the beloved community in our art? How can we share our art, our "types and shadows," that point toward a new vision? What are we, as Quaker artists, called to do to explore diversity and contribute to our beloved community?

Yours for the arts,

Maria

P.S. Esther Mürer, founding editor of *T&S*, explained our journal's title in her article, Why "Types and Shadows"? It's in the first issue of *T&S*, published in 1996. You can read Esther's article on the new FQA website. Go to <fqaquaker.org> and click on LIBRARY. Scroll down to the topic of HISTORY OF FRIENDS RELATION TO THE ARTS, on the left; click on this title. Scroll down the titles of articles to COUNTERPOINT: WHY "TYPES AND SHADOWS"? and click on this title. You can begin reading the article at that point; to see all of it, click on DOWNLOAD ARTICLE in lower left. And have fun exploring the FQA website!

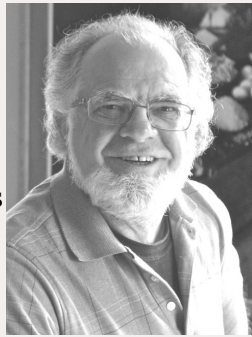
Types and Shadows is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Membership: Phil Furnas, 119 Burnett St., Baltimore, MD 21230 FQA Membership is \$30 annually.

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 Monthly Meeting.

From the editor. . .

About five years ago, I interviewed **Adrian Martinez** for *T&S*. My most memorable take away was that Adrian, now a famed painter, grew up in the drug infested low income neighborhood within a stones throw of the US Capitol.



Blair Seitz @Ballinger

Skipping school, he detoured to the Smithsonian Museum for his education. Adrian gives us a five-year project first shown for a year at the Chester Co. (PA) Historical Society. Adrian's *Humphrey Marshall* is monumental. **Meed Barnett**, born in Greenwich Village, has had an amazingly varied life and winning art career. Savor her jewelry now and, in another issue, *T&S* will publish her outstanding paintings. —Blair

Art Painted inside Guantanamo. . .

It's easy to learn from this art. Just go to: <https://www.thenation.com/article/what-we-can-learn-from-art-painted-inside-guantanamo/>

Pendle Hill Art Opportunities. . .



Painting, Passion, and Purpose

Call for Submission of Paintings

Quaker teens (in 8th grade or aged 14 and older), students at Friends' High Schools, and Quaker adults are invited to submit up to 5 paintings per person for a juried exhibition to be on display at Pendle Hill from May 1, 2018 to August 30, 2018

Consider the following queries and explore your responses through painting!
What am I being called to do?
Where is my energy focused most strongly?
How does my creativity fuel my passions and my purpose?

How to Enter

- Only 2-dimensional paintings (watercolor, tempera, acrylic, oil, or encaustic) will be accepted;
- No piece may exceed 50" in height or width;
- If selected, each piece must be framed and wired for final presentation.

For each work entered, submit the following to jwhite@pendlehill.org no later than 5:00 pm EST February 15, 2018:

- A digital image of the piece with at least 300 dpi resolution;
- The title of the work, and the medium used;
- The estimated framed size of the piece;
- The price, if for sale (Pendle Hill will retain a 20 per cent commission on each work sold);
- A brief description of how the piece fits the theme of "Painting, Passion, and Purpose"; and
- The name of the Friends' School or Meeting you attend.

[More details](#)

Artists' Reception, May 17, 7:30—9:00 pm

For more detailed information, visit www.pendlehill.org or contact Jesse White at jwhite@pendlehill.org.

338 Plush Mill Road
Wallingford, Pennsylvania
Ext. 137, 610-566-4507
www.pendlehill.org



PENDLE HILL
A Quaker Study, Retreat, and Conference Center

Enjoy a Southern France Retreat. . .

Writing Retreat

Saturday 7 April to Sunday 15 April

Are you writing (or thinking of writing) a novel, a script, poetry, non-fiction or a memoir? Escape to the sun for 5 to 8 days and be inspired to write! 475€ for shared occupancy (595€ private room) includes 5 nights' accommodation, all meals and guidance from Kim Hope.

Music Week

Saturday 23 June to Sunday 1 July, 2018

Lift your spirits with 5 - 8 days of musical adventure at Maison Quaker. Experience or talent not necessary--just a willingness to sing, play, learn or listen. 475€ for shared occupancy (595€ private room) includes 5 nights' accommodation, all meals and musical fun with Jeff Dershin.

two Artist Retreats

Friday 11 May to Monday 21 of May and

Friday 21 September to Monday 1 October 2016 We invite artists (professional or amateur) to join us for 6-10 days of creating and camaraderie in the south of France.

Cost: 695€ (575€ for shared occupancy) includes 6 nights' accommodation, most meals, transportation and guidance and encouragement from Kate Hale.

Maison Quaker 11, Avenue des Quakers 30111 Congenies, France Phone [+33 \(0\)4 66 71 46 41](tel:+330466714641)

<http://www.maison-quaker-congenies.org/>

Join the arts at Pendle Hill. . .

January 6-April 26, 2018. Joe Faith shows "Faith View" an exhibit of his plein air and abstract paintings in the Barn Gallery.

Free February 11, 2018 - Transformation Poetry Coffeehouse. Open mic forum for poetry or stories with refreshments in the Art Studio. Share your work and/or listen to others. 2 to 4 pm. Donation requested.

January 27 and February 17, 2018 - Open Studio, 1:30 to 5:30 pm. Create in a community in our Art Studio with a monitor to help you find materials and get started. Donation requested.

Go to FQA's great new website for lots of extra tidbits, news and membership information including photos from Editor Seitz's photojournalism show: www.fqaquaker.org





Above: "Luna III," moonstones jewelry by Meed Barnett; Right: Meed discusses her creations with friends at the South Jersey Tri-Quarter Retreat and FQA art show.



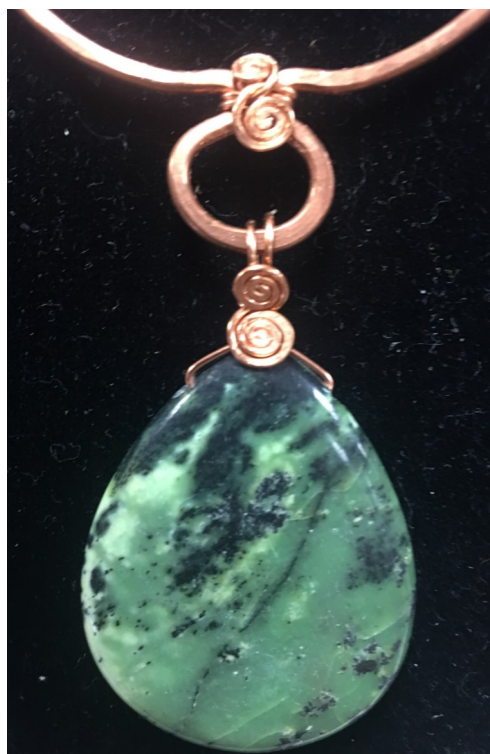
Meed Barnett: elegant twists

Meed Barnett says: I work in many media, drawing from my extensive collection of life experiences and memories. I also make wearable art in copper, brass, and sterling. As an artist, I am feral—not to be tied down to one style, medium or artistic philosophy. If I like a subject, medium, found object, it or they will find a way into my work. My studio is an ever-expanding olio of objects awaiting new life in one of my works.

Fourth-generation artist and craftsperson, I could hold brushes before I could hold a fork. Born in Greenwich

Village, New York City, I was taken to Woodstock, NY at age 4, where I grew up surrounded by the art and influence of many fine painters who were working in the Woodstock area at that time....My first art instruction came from grandfather, advertising artist Rudolf Wetterau, who worked out of New York City. At age 15, I won a summer scholarship to the Woodstock branch of the Art Student's League of New York City (now the Woodstock School of Art), and later won all available high school graduation awards for art. I studied art at SUNY New Paltz, and years later at the University of Hawaii... With varied and numerous jobs including welding and singing, I self-financed a BA from SUNY at Buffalo, and an MA from University of Hawaii.

Moving to Philadelphia, I studied with Francis McCarthy at Fleischer Art Memorial in Philadelphia. Marriage brought a move to Southern New Jersey...Over the years, I have shown in many juried shows, had several one-person shows, and have won numerous awards, including several best-of-shows...For five years, I was the art teacher for grades K – 8 at St. Nicholas Catholic School in Egg Harbor City, NJ. I continue to maintain studios at the Riverfront Renaissance Center for the Arts, and in Galloway, NJ. -- Meed Barnett (with editor's apologies for editing to accommodate space limitations)



Meed's jewelry creations are displayed in this T&S, though she is also an accomplished painter. We will save her paintings for another edition. Jewelry by Meed Barnett

Adrian Martinez, an FQA member and renowned painter, shows his five year work of life size paintings evoking the life of Quaker Humphrey Marshall

*"Humphrey Marshall,"
Oil, Life size © Adrian
Martinez*

*From Adrian's history
text with the exhibit:
"Marshall was born to
Abraham and Mary
Marshall in their
homestead between
the forks of the Bran-
dywine River....Despite
having little formal
education, he became
the archetypal Ameri-
can, inventing,
...improvising ...to
participate in the creation
of a new kind of na-
tion.*

*"He was a man of pro-
digious energy and
genius and was suc-
cessful in business... A
prominent farmer,
mason and miller
Humphrey was dis-
missive of those with-
out a drive for
knowledge or the ca-
pacity for vigorous
physical labor. Some of
his civically minded
interests included
building bridges, cam-
paigning for better
roads, participating in
the founding of
Westtown School...
Marshall also had an-
other life, that of a
scientist...His
friends...were Benja-
min Franklin, Thomas
Jefferson, John Fother-
gill and Susanna
Wright...and promi-
nent Quakers like An-
thony Benezet..."*

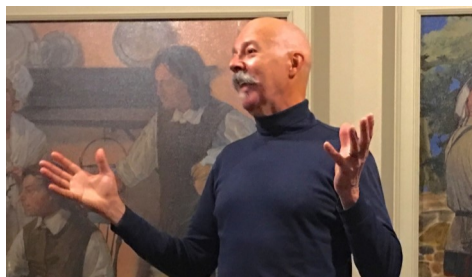


The Visionary World of Humphry Marshall

1750 - 1800

This art/history project was planned to be two years in the making and in the end it took five. Under great pressure during that time the exhibit evolved into a passionate if somewhat melancholy examination of Quaker aspirations and Quaker reality in 18th century Pennsylvania. Without a carefully elaborated orthodoxy the Quaker “faith and practice” always contained an essential component of personal responsibility. 18th century Colonial Quakers were no different. Their relative wealth and power occasionally gave them profound qualms. After almost a century of colonization it was apparent that within the best intentions of William Penn’s Holy Ex-

periment lurked tragic and unintended consequences. To the best of my ability I illustrated the stories in words and pictures, which seemed to me thrilling, epic, tragic or inspiring. I felt urgently stories needed telling in this early 21st century. While living and breathing this



Adrian Martinez @ the editor

exhibition for the past five years one thing has become very clear to me; despite our many failings and small numbers the world never needed Quaker aspirations more than now.

Adrian Martinez
Downingtown, PA.
2017



Above: “Portrait of Indian Hannah,” Oil, life size © Adrian Martinez.

Excerpt from Adrian’s text: “...Indian Hannah is imagined at the end of her life, under a full moon, preparing what she knows will be one of her last ritual acts of reverence in her family’s graveyard located on Abraham Marshall’s farm in a stand of ancient trees.”

Left: “The Examination of Hannah Freeman,” Oil on canvas, life size © Adrian Martinez

From Adrian’s history: “On July 28, 1797, Moses Marshall, as justice of the peace, and overseers of the poor, summoned Hannah to the Chester Co. Courthouse...Her testimony would (enable authorities) to commit her to the soon to be built Chester County Poorhouse.



"Susanna Wright and Deborah Logan," Oil on canvas, life size © Adrian Martinez

Excerpt from Adrian's text for Susanna Wright on previous page: "This painting is an imaginative representation of two remarkable women, Susanna Wright (1698-1784) and Deborah Logan (1761-1839). Deborah Norris Logan knew and admired Susanna Wright, but they were not close in age. However, they had much in common. Both were born into influential Quaker families, an "elite" who had wealth, political power, education and culture. Humphrey Marshall as businessman, botanist and scientist was also an outstanding member of that elite. Susanna, by sheer force of her genius and leadership skills, became the unquestioned head of a brilliant family enterprise creating, on the very edge of the frontier, a prosperous business and community. Deborah Norris married the grandson of James Logan, a union of two of the leading Quaker families in Pennsylvania. She was known for her journal writing, poetry and for singlehandedly preserving, organizing, copying and eventually publishing four volumes of correspondence between James Logan and William Penn. She was the first woman accepted for membership into the Historical Society of Pennsylvania.

(In the painting) "On the left, Susanna is weighing a skein of blue silk of her own manufacture while holding a magnifying lens. Deborah, for the moment Susanna's amanuensis (scribe), is taking down technical information or perhaps writing in her

"Downings' Town," Oil, life size © Adrian Martinez

well-known journal..."

Excerpts from Adrian's text about his painting, Downings' Town: "...the second Continental Congress authorized army personnel to build "forage magazines" in PennsylvaniaOne...was built in Milltown, also called Downings' Town ... located west of Philadelphia at the midway point along the great road to Lancaster. This small village was settled in large part by English Quakers whose peace testimony mandated that they not support any military actions...Private Joseph Plumb Martin, a continental soldier sent to Downings' Town to forage in the winter of 1777, said in his diary that the process was "...nothing more nor less than to procure provisions from the inhabitants...at the point of the bayonet."

"In the background of Downings' Town you see a furnace with the dramatic pile of slag created in the smelting process.; The chaos of the furnace stands in sharp contrast to the peaceful gathering of people on the right. Humphrey and Moses Marshall are engaged in casual conversation with a female member of the Downing family and a soldier from the Continental army. Humphrey occasionally made trips to Downingtown to collect materials he was sending or receiving from Philadelphia..."

Adrian Martinez's paintings hang in the White House and at Camp David as well as countless corporate, museum and home collections.





A bit of Adrian's text on "Lenape and Quaker Relations," below: (Though Adrian explains that it was William Penn's intent to live peaceably with the Lenape he tells the results.) "For centuries the life of the people of the Delaware Valley was stable. (But) the arrival of the Europeans changed that. Smallpox...and the introduction ofsteel knives, guns and gunpowder proved devastating..."

Left: "Meeting in Downingtown," Oil on canvas, life size. Below: "Lenape and Quaker Relations" Oil on canvas, both © Adrian Martinez



Types and Shadows history of Quaker artists feature:

With permission from author Gary Sandman, each T&S presents a vignette of an historic or contemporary Quaker artist, most from Sandman's book, (each month Sandman publishes a new account) Quaker Artists. Each entry is researched and written by Gary Sandman Check out www.garysandmanartist.com

Margaret Drabble (b. 1939) is a British novelist, short story writer, playwright, biographer and critic. Her novels depict English women who struggle with the choices they make in their lives. They include *A Summer Bird-Cage*; *The Needle's Eye*; *The Ice Age*; *The Witch of Exmoor*; and *The Peppered Moth*. *A Day in the Life of a Smiling Woman* is a collection of short stories. Her biographies include *Arnold Bennett: A Biography* and *Angus Wilson: A Biography*. Her critical works include *Wordsworth*; *The Genius of Thomas Hardy*; *Writer's Britain: Landscape and Literature* and, as editor, two editions of *The Oxford Companion to English Literature*. *The Pattern in the Carpet: A Personal History with Jigsaws* is a memoir. Drabble has been awarded the John Llewellyn Rhys Memorial Prize; the James Tait Black Memorial Prize; the St. Louis Literary Award; and the Golden PEN Award....The University of Cambridge has awarded her an honorary Doctorate in Letters.

Drabble is not a Friend. She says, however, "I remain very impressed by Quaker faith and behavior". Her father was a Quaker, and she was raised with an emphasis on integrity and service. She attended Mount in York, a Friends school for girls, where her classmates included her sister, the novelist A.S. Byatt, and the actor Judi Dench...She remembers the evening Meeting for Worship there as "a meditation – a "medi" – a silence to reflect on your day". Friendly testimonies, like the Inner Light, are an influence in her books. Drabble has been active in feminist and peace causes.

I had been unfamiliar with Margaret Drabble's work. I am reading *The Peppered Moth* now, a novel about Bessie Bawtry, a Yorkshire woman, and Faro, her granddaughter, both in their times trying to escape their upbringing. It is light, allusive writing with great power. A very good read.

We don't want you to miss the important announcement so *T&S* is printing it twice—from the **Clerk** (pg. two) and from **Doris Pulone, Project Coordinator**: FQA is looking forward to its next national Arts Project, to happen in May of 2018. We have decided on the theme name, "**Arts in the Beloved Community.**" Through this theme's events, we hope to be open to including all mediums of arts and all interested artists and to bring forth the richness and importance of our diversity in humanity and nature. The queries we have decided on so far to help organizers and participants think about their programs are:

1. As artists and appreciators of art, how can we most powerfully represent the diversity of our world's people, animals and plants, waters and air? How can we connect our art with our concern for the earth and its inhabitants, human and other than human? What are we, as Quaker artists, called to do?

2. How can we express the depth and breadth of the beloved community in our artwork? And how can we share our art with others?



Photo © Blair Seitz



Types and Shadows, Journal of
Fellowship of Quakers in the Arts
119 Burnett Street
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 Adrian Martinez, Downingtown, PA; Jewelry art by Meed Barnett, Egg Harbor, NJ; FQA website; Pendle Hill and South France art opportunities



"The Doctors," Oil on canvas, life size, an image in the Humphrey Marshall painting exhibit © Adrian Martinez