



Types and Shadows



Issue 97

Fall 2023

Journal of the Fellowship of Quakers in the Arts



www.fqaquaker.org

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Types and Shadows is published

quarterly by the Fellowship of Quakers in the Arts (FQA), Editorial: 2101 Belmont Ave. #3223, Philadelphia, PA 19131

Membership is \$30/yr

Membership dues payment and profile entry at fqaquaker.org or c/o Keith Calmes, 700 Central Ave., Lindenwold NJ 08021

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

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

Cover art: Sweet gum leaf, 5" X 7," a watercolor wash background, using a black micron pen and shaded with chalk pastel pencils. © Lynne Piersol



Jesse White

From our Clerk...

Dear Friends,

Over my many years of membership in FQA I have experienced countless blessings in this creative and spiritual community of F/friends. Here are a few:

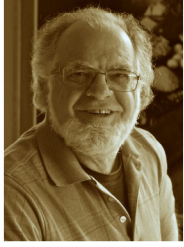
- Opportunities to share my work at PYM annual sessions, Arts on Arch, Pendle Hill, and online exhibitions.
- Encouragement and healthy art/poetry critiques.
- Skill-sharing and learning.
- Social networking.
- Worshipful parallel play—accountability to keep on creating through artist dates.
- Opportunities to experience the creative work of others in disciplines similar and dissimilar to my own:
 - * Inspirational poetry to read/listen to.
 - * Music to hear with my whole self.
 - * Theatrical performances that education, challenge, and work to bring about social justice.
 - * Paintings that celebrate story, and the authenticity, and simplicity, and Spirit.
 - * Ceramics that have gorgeous form and practical function.
 - * Books! Books that are handmade, books that offer incredible narratives, books that teach “how to.”
 - * More and more and more!

As I close my term as Clerk of FQA, I want to express my deep gratitude for this richly spiritual and creative community. I have been blessed to serve as a mirror for the Board, reflecting back what has been discerned through Spirit-led decision-making. I appreciate our dedication, and our humor! Please consider becoming more active in the Fellowship of Quakers in the Arts. The Board is seeking new members, and a few youth advisory members. I am extremely grateful for the opportunity to serve FQA in this way. **I hope you will join us too!**

Light,

Jesse White





Blair Seitz

©Judy Ballinger

From the editor...

This issue of "Types and Shadows" is going to the printer today while I know FQA members are in deep grief regarding the Israeli-Palestinian war; also the war in Ukraine. We are enormously concerned about the tragedies from climate change, from continued race based anger and more. Yet the content of **T&S** does not address these issues directly, except that we all have the need to take a deep breath of respite, which I hope the art of Zentangle will give us. - Blair

Letters to the editor...

I noted you are stepping down as editor for the FQA newsletter. I wanted to thank you for the newsletter. It really is one of the best newsletters I've seen. I have saved each issue so I have an archive for future Quaker Artists columns. This is a real treasure for me! - Gary Sandman

What a marvelous job T and S has done in showcasing my poems. Putting the double page together. You make me, and my poetry, look simply terrific! I cannot thank you enough.

Thank You. Thank You. Thank You.
- Jo Ann Lordahl

Richard Lethum's book...



Receive a copy of FQA member Richard Lethum's book, *Roots, Stones & Baggage*, from Bamboo Dart Press 112 N. Harvard Ave #65 Claremont, CA 91711 or at: Amazon.com. Published April, 2023

from Cai Quirk's newsletter...

Ithaca

"This weekend (Oct 14) in Ithaca, I'll be a part of the Greater Ithaca Art Trail, showing prints from *Transcendence*, as well as making available other prints with scenes of nature, Ithaca, etc. I'll have a big exhibition at the Queer Temple in Ithaca in January '24. If you don't have a chance to make it but want to check out prints, see quirk.photography/prints/ and caiquirk.com/shop.

"I'm also part of the Community Arts Partnership exhibition of local artists in the month of October, open 10-5 M-Sa in the CAP ArtSpace next to the Ithaca History Center on the Commons.

"Next week I'm part of an artist talk with other local artists, ****online**** on Wednesday, October 18th, from 6:30-7:30pm ET. [Registration here](#). I'll be sharing behind the scenes photos I've never shown before, and the best part of it being online is that people from further away can come!

California

Cai Quirk



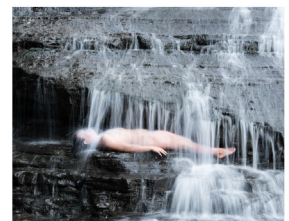
"The traveling exhibition "Print+ : Sameness and Otherness," including four prints from *Transcendence* has made its way to California Lutheran University and the William Roland Gallery of Fine Art. My work has now been shown in 15 states and 3 additional countries!"



Order Cai Quirk's book,

Transcendence, at

www.CaiQuirk.com



© Cai Quirk



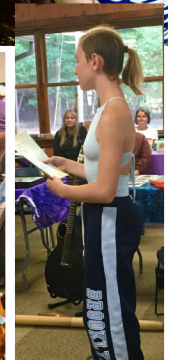
Above: Meed Barnett shows paintings at her watercolor workshop; Keith Calmes plays at the art reception; Far right: Fun art with children; Below: Susan Chast reads her poetry.

Art Center at Tri-Quarter, Medford Lakes, NJ

Organized by FQA
member
Doris Pulone



Above and right: Tom Reisher and Sabrina Bettsch and Marcus Cheney (r) create harmonies; far right and right: Marty Richter wood working demo and his finished works; midright: Chaney shares; Gweneth Glos reads poetry.



FQA members bring love of art to their retirement communities

Friends House Arts Program

by FQA member Bonnie Zimmer

When I moved to Friends House in Sandy Spring, MD, I did not plan to get involved in an Arts Program in the Health Center facilities. I chose Friends House because it was started as a Quaker retirement facility that was then converted to a CCRC through extensive construction; because I already knew numerous Friends and artists living there; and because the community included living arrangements for those of low and modest income managed by Homes for America. I wanted to live in a racially and economically diverse community that included individuals interested in creative activities.

I planned a quiet life of writing, some art and perhaps a growing a few herbs and flowers on my balcony. Spirit had other plans. Extensive construction and three years of COVID restrictions had removed a dedicated art room; illness and aging had reduced the number of active artists; many newer residents considered 'art' as something that 'other people did'; art activity in the Health units had withered. A new vision was needed beyond resident art exhibits. Suddenly, I was clerking a planning committee to develop programs for Independent Living and Health Care that emphasized "If you have an imagination, you are an artist." In July 2023 we started to facilitate workshops.

Our first workshop, The Colors of Music, invited participants to listen to musical selections for about 20 minutes each. (A modern classical piece; then a bluegrass piece.) For each selection, each individual selected brush(s), color(s), and then allowed the music to guide the brush. At the conclusion participants were invited to share.

In our second workshop participants made small clay pinch pots. Some could do only feel the texture of the clay or squeeze it gently. Others were able to form small round pots.

The effects on some residents in Health units was profound. Eyes lit up. Faces smiled. Bodies moved in wheelchairs. Brushes dabbed and stroked. What caused these reactions? Attention from someone other than the usual caregivers? Having some control, even if it is over a paintbrush or a blob of paint? I don't know. I do know that interacting with these residents is also changing me, allowing me to grow in unexpected directions.

Art at Simpson House

FQA's Judy Ballinger has initiated two art rooms at Simpson House, a multicultural retirement community on the edge of Philadelphia. Judy's effort has facilitated trips to four area gallery exhibits including the Philadelphia Art Museum's Matisse show. Simpson House residents painted their own "a la Matisse" which have been included in the AgelessPA book of senior art. Residents also visited gardens and painted garden scenes which now hang in our gallery.

Clockwise: Judy assists; museum visit; our gallery; the Barnes; Freda Engle's a la Matisse painting; Studio A; sharing.





Lynne Piersol

Lynne Piersol says, "About 11 years ago I discovered the Zentangle® method of drawing, a meditative drawing practice which fit me well. I had never felt competent at representational art. Zentangle is more abstract using basically lines and circles. Earlier in life my creativity was expressed in various fabric arts. More recently I had experimented with watercolor washes.

"Since about 2012, I have been making Zentangle inspired art. Instead of purchasing the traditional 3.5 inch tiles, I cut up watercolor paper and give most away as cards (birthday, celebration, affirmations etc.). Often I use a watercolor wash for the background. The designs used are called "tangles" and have been developed by many artists but done in our own ways. For several years I've participated in two projects: Fun-a-Day in January where I make a valentine-a-day, and Inktober Tangles in October where I draw a tangle-a-day from a list of prompts. You can see my work on Instagram."



Right: 3 1/2" X 3 1/2" Zentangle paper square, colored pencil and and pen © Bob Walk; above: watercolor wash, pen, colored pencils © Lynne Piersol.

Two FQA members enjoy the art of Zentangle®



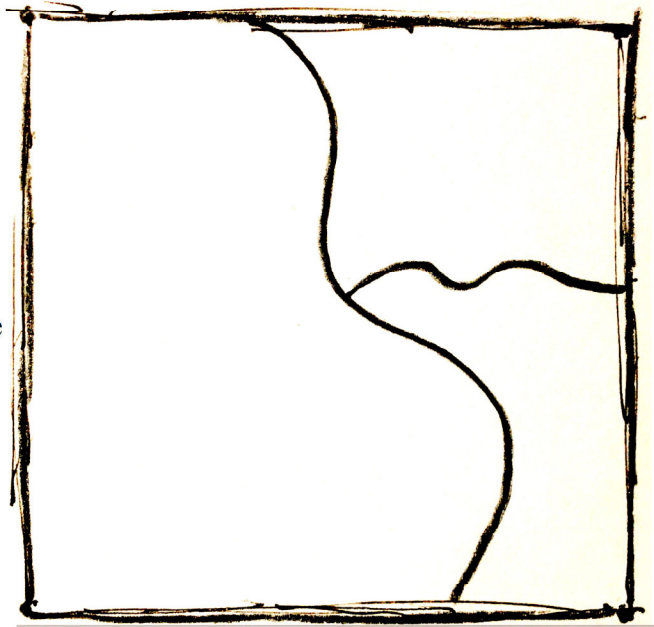
Bob Walk is a retired American Baptist pastor and chaplain who lives in Simpson House, a multi-cultural retirement community on the edge of Philadelphia and Fairmont Park. Simpson House is one of five communities included in the Simpson Foundation. Bob is an attender at Haverford Monthly Meeting and has participated in the art exhibit there. He is involved in Zentangle practice as well as other art studies and museum excursions from Simpson House (see previous page). His "a la Matisse" watercolor is included in a book produced by AgelessPA art program. For more than a decade, he has found the Zentangle art form relaxing and fulfilling.



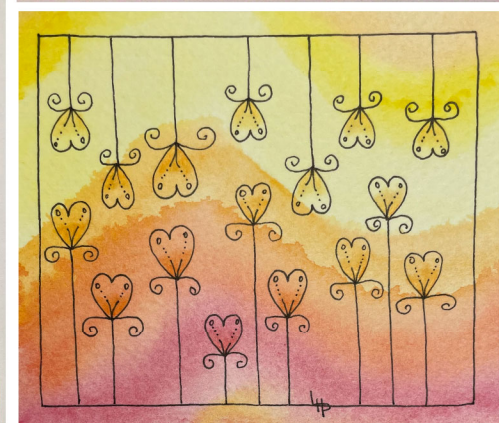
Bob Walk

Zentangle Explained... by Bob Walk

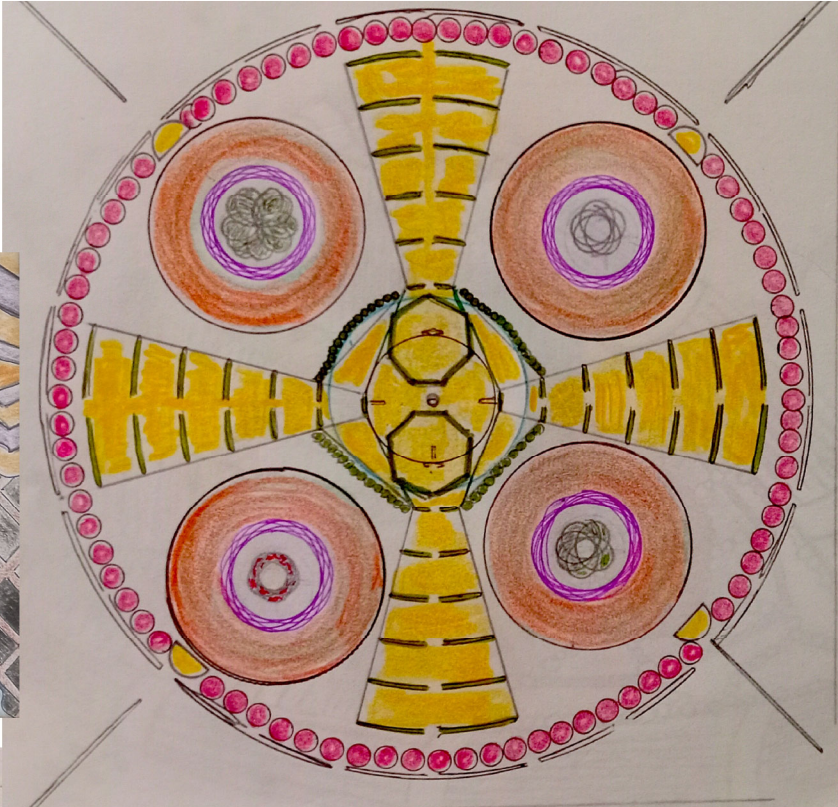
The Zentangle art form has been around for almost two decades. The origin of the name can be traced to Maria Thomas and Rick Roberts. This duo combined the meditative style of Zen with repetitive patterns known as tangles that led to the word "Zentangle." It is designed to encourage creativity for everyone, the artistically talented and for those who don't think of themselves as artistic. It has been said that if you can draw a line, create a circle or semi-circle, scratch out a wiggly line, or make a dot you are ready to be a "zentangler." In its original form Zentangles are created on paper tiles 3½ inches by 3½ inches in size. The first step in this artistic creation is to put four dots in each corner of the tile and connect the dots to form a boundary (see right). The second step is to divide the tile into sections with lines called "strings." The third step is to take pen or pencil and begin creating repetitive patterns known as "tangles." The picture to the right shows one of my finished Zentangle-inspired art works. (below are those of Lynne Piersol) The purpose of zentangling is to have fun, proceed in an unhurried, meditative manner, and realize the fulfillment of a creative practice. The finished work can remain in black and white or be enhanced with the use of colored pencil. It is helpful to initial the back of the tile and write down the date when completed. <https://zentangle.com>



Top right: A possible start for a zentangle work. right: 3 1/2" X 3 1/2," pencil and ink, © Bob Walk; below right: 4 1/4 " X 3 3/4," watercolor wash, black micron pen and shaded with chalk pastel pencils, © Lynne Piersol; below: 4 1/2" X 5," sycamore leaf, watercolor wash, micron pen shaded with chalk pastel pencils, © Lynne Piersol



Three Zentangles: © Bob Walk. Bottom and below, 11"X14" 50 lb. sketch paper, lead and colored pencils; right, 3 1/2" X 3 1/2," pen and colored pencils.





Zentangle: 4 1/4" X 3 3/4," India Ink wash, white Gelly roll pen, shaded with a chalk pastel pencil. © Lynne Piersol

Attention: On fqa's website, www.fqaquaker.org, you will find a wealth of information--art samples from other members, current and past issues of "Types and Shadows," writings of many Quakers about the arts, art events and videos including the new production, "Out of Silence" showcasing a beautiful sampling of FQA artists. Take a break to explore www.fqaquaker.org.



John Holliger

HALF PAGE

A Reading from Red Passion and Patience in the Desert

by Terry Tempest Williams



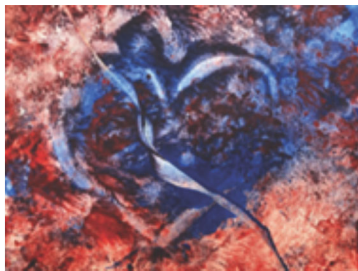
The eyes of the future are looking back at us and they are praying for us to see beyond our own time. They are kneeling with hands clasped that we might act with restraint, that we might leave room for the life that is destined to come. To protect what is wild is to protect what is gentle. Perhaps the wilderness we fear is the pause between our own heartbeats, the silent space that says we live only by grace. Wilderness lives by this same grace. Wild mercy is in our hands.

John Holliger was moved by this passage from Williams.

Jennifer Elam

HALF PAGE

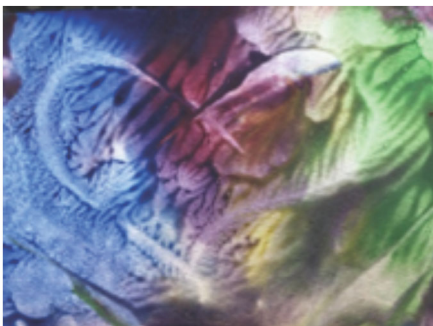
Art from the Cosmos: Bringing Hope to the Human Condition



Civil War of the Heart

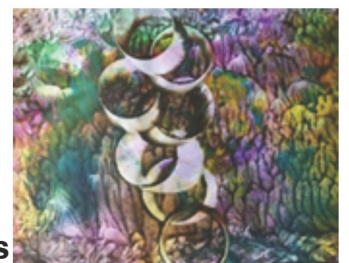


Then...Light Shines into the Broken
Hearts, Softening, Inviting the
Dance....Peaceful moments



The Universe Sends a New Heart

Life Circles and Cycles in New Ways



Types and Shadows history of Quaker Artists feature

With permission of author Gary Sandman, T&S shares vignettes of artists from his book, *Quaker Artists*. These essays are sometimes surprising as the artists date back to the era when artwork was condemned by Quakers. Sandman's book can be ordered from garysandman@cox.net.

Anna Brinton

Anna Brinton (1887-1969) was an American administrator, teacher and writer. A dean of faculty, she was also a professor of archaeology and art history and a head of classical studies. Among her scholarly works were *Maphaeus Vegius and his Thirteenth Book of the Aeneid*; *A Pre-Raphaelite Aeneid*; and the introduction to *Descensus Averno: Fourteen Woodcuts*.

Brinton descended from a long line of Quakers, her grandparents were the well-known Hannah and Joel Bean. She was a student at Westtown School and later a professor at Earlham College and, with her husband Howard, a co-director of Pendle Hill. In 1928 she became a minister of the Religious Society of Friends.

For over thirty years, she was active with the American Friends Service Committee, serving on its board and performing postwar relief work in Germany and Japan.

Brinton co-founded Pacific Yearly Meeting and worked toward the reunification of Philadelphia Yearly Meeting. She was also a president of the Friends Historical Association.

Her Quaker works included *The Wit and Wisdom of William Bacon Evans*; *Toward Undiscovered Ends: Friends and Russia for 300 Years*; *Friends and Sacraments*; and an introduction to Crisp's *A Short History of a Long Journey from Babylon to Bethel*, and her editions of Penn's *No Cross, No Crown*; *Then & Now*; *Quaker Essays, Historical and Contemporary*; and *Quaker Profiles: Pictorial & Biographical 1750-1850*. She was one of the models for Sylvia Shaw Judson's sculpture of Mary Dyer, the Quaker martyr.



Anna Brinton was a remarkable Friend and a fine writer. I have read most of her books over the years. They are delightful, especially *The Wit and Wisdom of William Bacon Evans*.
—Gary Sandman



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FQA c/o Keith Calmes, 700 Central
Ave., Lindenwold, NJ 08021

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...

Zentangle Art by Bob Walk, Lynne Piersol, and Judy Ballinger, all PA; Tri-Quarter poetry, music, photography and painting, NJ; poetry and painting, Jennifer Elam, KY; Photography by John Holliger, OH; writing, Gary Sandman, VA



Zentangle, "Fallen Leaves," 7" X 5," mixed media, © Judy Ballinger