


To observe and nurture the in- mend the division and female body parts, st

The Spirit Moves

by Trudy Myrth Reagan
The medium of this art piece is *shibori*, Japanese wrinkle-resist dyeing. I was able to see my design with simple gathering stitches, a *for* of gathering stitches. Each pair of white dots along the lines circling the white center represents one stitch. Strong thread is used. All the threads are gathered up and tied tightly before dyeing the cloth. It looks like some weird sea creature at this point. The wrinkles that are formed by the gathers receive the dye, and make a radiating pattern of dark lines. The very dark areas had no wrinkles at all. I used indigo dye, like the Japanese. It is an alchemical-like process, for it is yellow-green when it first hits the air, then it turns blue before your eyes. To create the deep blue, it is dyed several times. Then, the knots on the threads are clipped, the thread removed, and it is flattened out. You are never quite sure of just what you are going to get!
In 1981, when I did this piece, I had a set idea of how "Spirit" it should look, and when it was different, I rejected it and put it aside. Thirty years on, my opinion is different! It is not only an art work about the Spirit, but a lesson in acceptance of whatever comes.

A Heart Story



Arla Patch


Types and Shadows

by Richard Edwards
Photography has the ability to create a work of art that accurately documents a real object or scene. But at the same time, it allows the photographer the flexibility to interpret the scene through the many options he or she has to create the photograph, such as choice of composition, some color saturation and the myriad of other adjustments that the digital workflow offers. My goal is to attempt to instill in the viewer the same feeling that I had when I viewed the scene, be that awe of the world's beauty, a feeling of powerful contemplation, or some other feeling altogether.

Landscape and nature photography are the principal areas of focus for my work, but urban and architecture subjects are also in my portfolio. The range of my photographic subjects is quite broad, but in general, I strive to capture the interplay of natural light with both natural and man-made scenes and objects. I work in both color and black and white. While I cannot resist recording the vast array of colors one finds in nature, I often find subjects and scenes that lend themselves to interpretation using the dramatic and subtle tones of monochrome images.

Above: "Street Lamp Dinner" 50x 50" Oil on Canvas Right: "Rebuses" 36 x 48" oil on canvas, both © Jesse White

Answering the Call:
Art Quilts and Mixed Media
An exhibit of works by
Asake Denise Foye Jones
Pendle Hill's Tree Rooms Gallery
February 24-May 9, 2019
Reception: February 24, 2-4pm
Free and Open to the Public



SPECIAL: Ten Year Review edition



Issue 90 Winter 2021
Journal of the Fellowship of Quakers in the Arts



www.fqaquaker.org

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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: artists work or photo on cover collage: Chuck Fager, Zan Lombardo, Meed Barnett, Blair Seitz, Jaie Paik, Trudy Myrrh Reagan, Richard Edwards, Arla Patch, Joanna Patterson, Asake Denise Foye Jones, Jennifer Elam, Jesse White, Denise Webster.

Celebration of ten years of editing **Types and Shadows**

Please join with me in this colorful balloon and candle blowing celebration for *T&S* and, yes, the last 10 years when I have been your editor—my very own party.

I appreciate my forebears from the creation of *T&S* by **Esther Murer** in 1996. During the fifteen years before I became editor in the Fall of 2011, **Chuck Fager** and **Elke Muller** also had their turns at editing. *Types and Shadows*—the name that has held fast—seems to be perfect for a publication that is inclusive of all the arts from writing to sculpture.

May I make clear that editing what I call the "Quaker arts journal" is A to Z work. It includes gathering the art, designing the layout, caption writing, sharing the production with our proofreader, negotiating the printing and even folding, stamping and mailing the finished work (with help from my spouse, Judy Ballinger). Over the last 10 years that's about 1200 non-union hours of volunteer work—just like all work done by FQA members after we pay our dues.

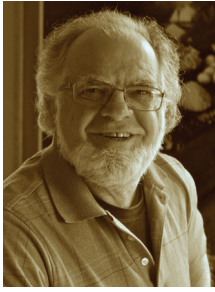
On pages four and five, please enjoy a display of all the cover pages during my ten years as editor as well as the names of all of our members (and a few non-members) who have been featured during those years.

There are still many more of you whose art has not been shown. I would love to include your works. Just email me at blairseitzphotos@gmail.com.

What have I liked about editing FQA's T&S? It's the artists. I have talked with so many of you at Friends General Conference art exhibits, at Pendle Hill, at Tri-Quarter art exhibits in New Jersey or at the Caln Quarter art show and over email. I love your art. I like printing art that is of varied character. I'm happy about the excellent reproduction quality of the short run digital printers and inks—even on our inexpensive paper.

What don't I like? I get a little anxious when coming up to an issue deadline and little art has been sent to me and I need to scout for works. I am grateful to **R. Brown Lethem** who sent me the exceptional works for this issue. I would like to have more feedback on the art, a sharing between artists. That may be just the affirmation an artist needs.

How many artists have I turned away? Zero. I have printed art from all of you who sent me material. To date, there is no competition here. —editor



Blair Seitz
©Judy Ballinger

From the editor...

It is a pleasure to review my last 10 years as your editor, particularly the 140 different artists who have been featured. Many of those have had two, three or more appearances. This month I have created columns for **Jennifer Elam** and **John Holliger** who have been prolific in their creations. And I'm happy to feature **R. Brown Lethem's** artworks again after his first story in the summer 2015 issue. Please, enjoy and celebrate. – Blair



Keith Calmes (l) and Marjorie Koharski

Keith Calmes announces concerts...

I will be playing concerts with flutist Marjorie Koharski on the following dates: 2/27, Holy Innocents Catholic Church in Neptune, NJ; 3/9, Library in Wayne, NJ; 4/3, First Presbyterian Church of Belmar (NJ); 5/7, Library in Point Pleasant Borough (NJ); For more information: fluteandfriends.com

F2A turns 30!!!...

As this T&S goes to press we learn that it is FQA's 30th year from founding in 1992. One of our founding members, **Doris Pulone**, who continues her valued work with FQA as treasurer, has alerted us to this historic time. Doris tells us that **Minnie**

Jane Ham, Mary DeAngelis, Louis LeFevre, Andy Mills, all members of Trenton Monthly Meeting were originators. Doris notes that Minnie Jane was the main spark. All of the originals and much more will be celebrated in the Spring T&S.

Hear Ye, Hear Ye...

Friends Journal's has designated the September, 2022, issue as "Quaker Arts" month. This is just around the corner as submission deadline is **June 20, 2022**. Let's get our artworks--paintings, sculptures, photography, essays and poetry--yes, personal stories, to the *Friend's Journal*. Send submissions to: friendsjournal.org/submissions.

Letter to Pamela Williams...

How delightful to have my copy of *Types and Shadows* delivered today with one of your journal art pieces on the cover and more inside. I love to spend time looking at (or listening to) others art and see where it takes me—often to places I would not otherwise have deeply connected with. Thank you for sharing. I'm also happy to notice that you have become a Board Member of FQA. **Jesse White** is one of the spiritual artists in my retirement experience who has been instrumental in persuading me to exhibit and share my paintings. So, I hope you will continue to share with us the art that results from your meditations. Peace, Ruth Seeley

Dear Editor...

As always, I enjoy getting the newsletter but please note that James Turrell does not spell his name with two "E"s. Particularly like **Ron Crouch's** sculpture. Thanks, Signe Wilkinson editor's note: *Thanks much for pointing out the misspelling—a remarkable mistake which I regret and have asked James Turrell for forgiveness.*

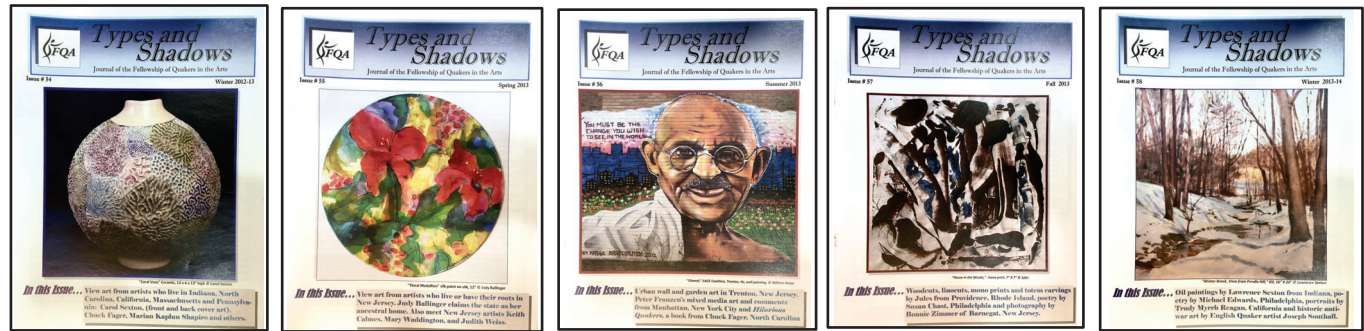
Another error...

Your editor also wishes to own up to another error in the Spring '21 issue Joanna Clapp Fullagar was misidentified on page 12 as Joanna Patterson Fullagar. My apologies.

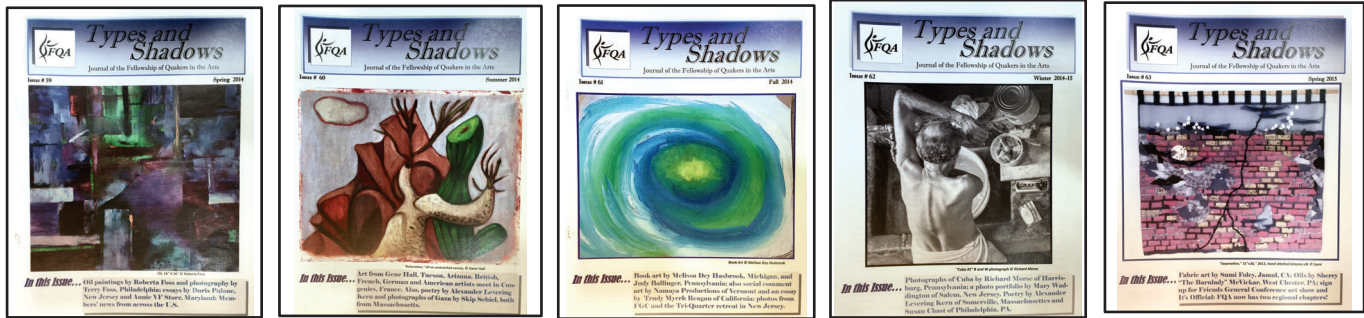
Celebrating ten years of editing of T&S by Blair Seitz with artworks of 140 different artists



Featured in T&S: (if only last name it is a repeat appearance) Trudy Myrrh Reagan, Judith Bush, Franklin Russell, Zan Lombardo, Chuck Fager, Karen Winner, Aaron Fowler, Seth Barch, Adrian Martinez, Roberta Foss, Michael Klinger, Liz Di Giorgio, Winifred Keane, Jennifer Elam, Sebastian Martinez, Terry Foss, Myrrh, Anne Haehl, Anne Griffith, Keith Calmes, Maria Cattell, Joe Godleski, Jeanmarie Simpson, Martinez,



Carol Sexton, Fager, Marian Kaplun Shapiro, David Reese, Blair Seitz, Judy Ballinger, Calmes, Mary Waddington, Judith Weiss, Eileen Kinch, William Kasso, Peter Franzen, Fager, NJ Sage Coalition, Jules, Susan Chast, Bonnie Zimmer, Lawrence Sexton, Michael Edwards, Myrrh, Joseph Southall, Foss, Foss, Doris Pulone, Annie VF Storr, Jnana Hodson, Gene Hall, Alexander Levering Kern, Skip Schiel, Wm Chambers,



Caroline Coode, Melissa Dey Hasbrook, Myrrh, Namaya, FGC 2014, Tri-Quarter, NY, Centre Quaker Congenies S. France, Richard Morse, Waddington, Kern, Chast, Roger Aldridge, Sumi Foley, Sherry McVidker, Joanna Patterson, R. Brown Lethem, Rebekah Miller, Gary Sandman, Jonathan Talbot, Robert Kazmayer, Myrrh, Thomas Darneau, FQA 2015, Melissa Rycroft, Phil Furnas, David Foster, Janael



Turnbull Ravndal, Paul Somers, Christine Cameron, Waddington, Denise Webster, Winifred Keane, Hasbrook, Elke Muller, Laura Dungan, Fowler, Fager, Sadille Wiltshire, Chuck Jones, FGC 2016; Richard Grossman, Rebecca Ross, Cindy Hummel, Marilyn Morrison, Pat Reed, Hasbrook, NJ Tri-Quarter Art, Griffith, Patterson, Jiae Pail, James Andrew Ham, Michael J. Edwards,



Sandman, Richard Edwards, Lethem, Margo Tassi, Pulone, Furnas, Jen Gittings-Dalton, Eika Juran, Lombardo, Claire Simons, Nadine Hoover, Maria Cattell, Peter West Nutting, Liz Gates, Kathy Ossmann, FGC 2017, Asake Denise Jones, S. Jersey FQA, J. Valdez, John Margerum, NJ Tr-Quarter art, Dana Gayner, Gail Scuteri, Martinez, Meed Barnett, Joe Faith, Myrrh, Sandra Rae Johnson, Exsul Van



Caln Quarter Art, Leo Quirk, Lombardo, Micah Sommersmith, J. Lee Cook, Leo Hatch, purvis, Zimmer, Hasbrook, FGC Quaker Arts Center 201, Beverly Ward, John Heimburg, White, Chast, Pulone, Keane, John Holliger, Fager, John Greenleaf, Grace Moses, Sandra Cade, Shannon Isaac, Sadelles Wiltshire, Elam, Lombardo, Bernard Winter, Arla Patch, White, Marian Shapiro, Martin I. Parker, Calmes, Jo Ann



Lordahl, Edna Whittier, Frank Comstock, Jones, Marge Rubin, Leo Quirk, Keane, Richard Reed Parry, Bob Barnett, Tracy Breen, Patterson, Heather Fowler, Marty Richter, Rocky Wilson, Tri-Quarter Art, NJ, Bronwen Mayer Henry, Fager, Elam, Sexton, Diane Faison Mckinzie, Diane Gordon, Shapiro, White, Signe Wilkinson, Ballinger, Comstock, Paulette Meier, Kevin Holm-Hudson, FGC/FQA 2020 Zoom



Video; S. Jersey Arts, Waddington, Lombardo, Holliger, Lynne Pierson, Pauline Bloom, Mckinzie, Claire Simon, Kandy Lippincott, Patch, Miller, Carol Macfie Lange, Parker, NJ Tri-Quarter virtual of 19 artists, Pulone, Sandman, Seitz, Zimmer, Holliger, Schiel, Talbot, Graham Lewinton, Ron Nuse, Foster, Karlene Ellsworth, Joanna Clapp Fullagar, Gittings-Dalton, Sandra Green, David Nazario, Myrrh, Beverly Benson, Stepan Rak, UK Quaker Arts Network (QAN) Loving Earth Project, Elam, Edith Maxwell, Pamela Williams, Fager, Alice Gitchell, James Turrell, Ron Crouch.



John Holliger's Half Page-Winter 2022

The Silence Within

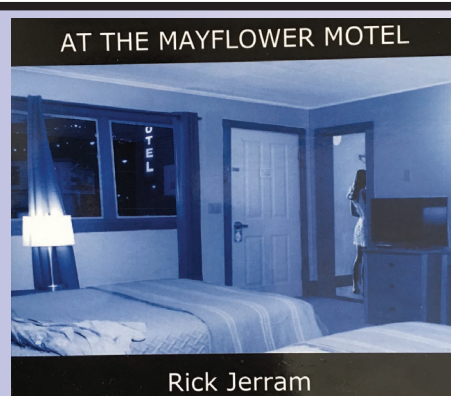
The silence of one's own presence

The silence that lived in the space one now occupies before one came to earth.

This silence seems impossible to banish during the day. It awaits quiet moments to creep out and encircle life, and at night its envelopes it completely.



FQA member Rick Jerram records a new CD with all of his own lyrics. A few other guitars join with his in the album, *At the Mayflower Hotel*. Songs include Careless Rider, Faded to Blue and 10 more. Rick says, "From tomorrow to the 1830s, through CA, CO, KY, and all through MD, PA and IN, it has been a long drive. And there's no rest from America from the past or the future...and little rest to be found at the Mayflower Hotel."



Jennifer Elam's Half Page-Winter 2022



Stones Open

Stones of relationships, years, decades sitting in the dirt;

And suddenly I vision the stones cracking open.

Pouring into the stones is liquid Light,
The physicists tell me Light can be liquid.

Then, I realize the Light can show more than anyone can handle,
And I say, "God, please give us Love with the light,

AND the strength to handle what the light shows.

Perhaps the stones will want to close back up,
And their insides not be seen.

Relationships of stone; God what do we do with them?

Show me please, again.



1992-2022

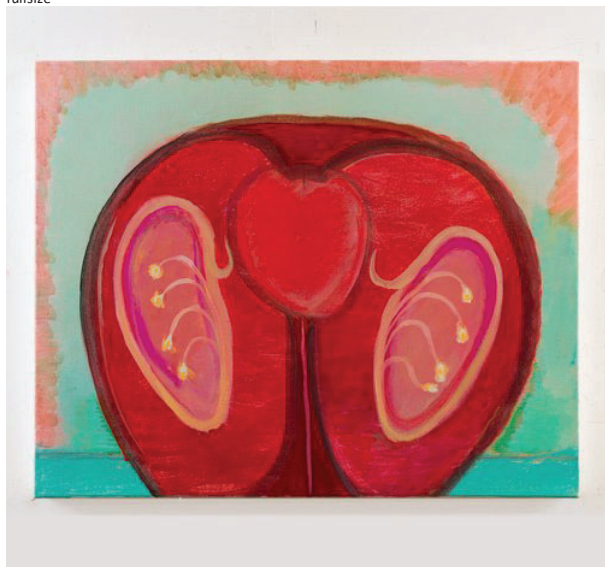
Friends, it is not a mistake that this block is red because FQA is a red hot 30 years old and the April issue of T&S will celebrate with a whole new website that all of us will be able to put up our own art, including music and essays, and our bios into the members' section of the website. We have the opportunity to have an interactive website so that we can share our experiences. It's not finished yet but for a preview go to www.fqaquaker.org. Click on the Members Directory section to see how you can show your own work.

FQA member Richard Brown Lethem exhibits at the Tack Room, La Verne, California



Richard Brown Lethem's exhibit in The Tack Room, La Verne, CA, in October and November. 2021.

fullsize



***Top: "Tomased," Acrylic on canvas, 24 "X 30,"
Above: "Floating Seed/Fertile, Earth," Acrylic on
canvas, 30" x 30" both @ Richard Brown Lethem***

THE SEEKING OBJECT

by Richard Brown Lethem

The ongoing focus of my painting is the paradox and the mystery of the body's inseparable relationship to the Spiritual, and how to manifest this in visual, universal and accessible terms, in the language of paint... which has been my first language, and which I have loved.

The old trope of "Inside/Outside" and the object which opens to the gift of generosity. To slice to the seed and feel the pull of gravity, our humanity.

How to paint the visionary orchard...the purse of plenty...the seed within. The immersion in the epiphany of nature by the human consciousness.

The last two years of life in California have pleased my perception with new experiences of form, light and color... not unlike a glimpse of a paradise or a laser of joy. During this time, I have returned to the natural object as my engine, the carrier of the enigma of transience, transformation and rebirth. The deepest meaning of Generosity.

My lifelong exposure to contemporary American poetry, specifically the Objectivists like William Carlos Williams, George Open and Charles Olson, among others, have influenced my work in many ways.

Artists from the past who have informed and inspired me are principally: the early de Chirico, the immense Wm. Blake and the monumentally grotesque imagery of Goya. I have also found that path to truth in Guercino's drawings. The elegant yearning of Watteau, and in our time the monumental late work of Philip Guston which continues to unfold and amaze. —artist's statement for tthe Tack Room exhibit

Photos of Lethem's art are by the TackRoomProject and Ian Byers-Gamber.



Above: "Pepper slice or Homage to De Chirico," 20" x 20," Acrylic on canvas; **Right, top:** "Pod;" Acrylic on canvas, 24" x 24" **Right:** "Pod," Acrylic on canvas, 24" x 24," all @ Richard Brown Lethem



Above: "Large Purse of Plenty (or God's Purse)," Acrylic, 24" x 30;" **Left:** "FlameTree/ Burning Bush," Acrylic on canvas, 30" x24," both @ Richard Brown Lethem

"Night Shade," Acrylic on canvas, 24" x 20," © Richard Brown Lethem



Richard Brown Lethem, born in Missouri, began his studies at the Kansas City Art Institute and earned a BFA and MFA at Columbia University.

He began teaching at Columbia in 1957 and the following year received a Fulbright Fellowship in painting for study in Paris. Subsequent teaching positions have been at the following institutions: Columbia University, University of Kentucky, Kansas City Art Institute, and the University of Southern Maine.

He has been represented by numerous one person shows including nine in New York City. His work is in many public and private collections including: The Ogunquit Museum of American Art, Ogunquit, Maine, Pomona College Museum, Claremont, California, Blanden Museum of Art, Ft. Dodge, Iowa, University of New England Museum, Portland, Maine, Bates College Museum, Lewiston, Maine, Yaddo Foundation, Saratoga Springs, New York and Columbia University, New York City. Brown's email address is: richardlethem3@gmail.com.

An opportunity for healing...

"Mediating Trauma and Grief through Creative Expression" led by Jennifer Elam and Gloria Stearns-Bruner. Trauma and grief can be stories that have forgotten how to dance and move. Evidence from both our personal and professional lives have confirmed what research is showing: creative expression is effective in getting our stuck challenges to move. Class members will be asked to write a brief story about a challenge that is stuck in their lives. Others will move/dance as they read the story. Then a visioning process will result in re-writing the story and others will move to that vision. Sharing will help us to develop a way to take steps to make changes in our lives so that our stories can learn to dance again with Love.

To sign up, please contact Jennifer at jenelam@aol.com. Jennifer and Gloria are available to do this class for groups; and classes will also be offered for individuals.

Gloria Stearns-Bruner is a Friend for 34 years and a member of Bloomington Friends Meeting, (IN). She is a clinical music therapist and violinist.

Dr. Jennifer Elam began her study of psychology in 1969 and served in many settings until her retirement in 2014. She has been immersed in Quakerism for 30 years. She is presently following leadings to use her life-time of work in psychology, spirituality and social justice to develop classes for healing.



Types and Shadows history of Quaker Artists feature

With permission of author Gary Sandman, T&S selections from his book, *Quaker artists*. The book can be ordered from garysandman@cox.net.

Christopher Fry

Christopher Fry (1907-2005) was a British playwright. From about 1945 to 1955 he was considered the foremost dramatist of theater in Britain. He created religious dramas in verse, similar to the Elizabethan plays. (T. S. Eliot was his mentor). His works were optimistic and featured happy endings. A quiet wittiness, a sense of wonder and a struggle with moral choices were core elements. The plays included *The Lady's Not for Burning*; *Venus Observed*; *A Sleep with Prisoners*; *The Dark is Light Enough*; and *A Ringing of Bells*. In addition, he wrote the screenplays for *Ben-Hur* (with others); *Barabbas*; and *The Bible*. For television, among others, he wrote *The Tenant of Wildfell Hall*; *The Brontës of Haworth*; and *The Best of Enemies*. He was also known for his translations of the plays of Anouilh, Giradoux, Rostand and Ibsen. Actors who appeared in his works included Olivier, Gielgud, Burton, Evans, Scofield and Plummer. He won New York Drama Critics Circle Awards in 1952 and 1956; was nominated for a Tony Award in 1956; and was given the Queen's Gold Medal for Poetry in 1962.

Fry became a Quaker as a teenager. He actually changed his name to Fry because that was his mother's maiden name, and he thought she was related to Elizabeth Fry. In World War Two, due to his pacifism, he became a conscientious objector and spent the conflict cleaning up sewers in London's East End that had been damaged from the bombings. (He had approached Eliot, asking him, "...what I could do in wartime that didn't mean shooting people. He suggested the fire service, but I told him that I had no head for heights. Eliot said, 'You must specialize in basements'.") For *Ben-Hur* Fry inserted the dialogue, (Sextus to Messala:) "He teaches that God is near, in every man". He said that he wanted to evoke in his plays, "a world in which we are poised on the edge of eternity, a world which has deeps and shadows of mystery, and God is anything but a sleeping partner."

I had not been familiar with Christopher Fry's work so I listened to the John Gielgud radioplay of *The Lady's Not for Burning*. It was a delight: funny, nimble language. As Harold Hobson noted, "He (could) make words dance".

– Gary Sandman



Christopher Fry



Types and Shadows, Journal of the
Fellowship of Quakers in the Arts
FQA c/o Keith Calmes, 78 S. Main St.,
Ocean Grove, NJ 07756

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...

*R. Brown Lethem, CA; John Holliger, OH;
Jennifer Elam, KY; and a celebration of all FQA
artists who have been featured in the last ten years*



Winter, Servants' room Pottsgrove Manor, Pottstown, PA. photograph, © Blair Seitz