

From the President

Stacy Cantrell

Hello fiber aficionados and welcome to the Guild's 2021-2022 Season. I am very happy to be with you for what looks like an exciting journey of discovery with a diverse program of speakers and workshops for many tastes and experience levels.

As the continuously changing virus situation has made clear, it will be necessary to be flexible again this year. But meeting on Zoom will still offer opportunities for members to **connect and exchange ideas** before meetings, for **Study Group members** to present the "**fruits of their studies**" in presentations and for members to occasionally offer up fiber adventures for **Show 'n Share**. We hope to make additional opportunities to **access our Library** available as the year progresses and the **Newsletter** offers a venue for more camera shy members to share their fiber stories, too. And as always, members can reach each other by sending emails to our email group membership@lists.potomacfiberartsguild.org

And so take heart as we begin our new guild year. I am looking forward to it. We fiber folks know how to have a good time because fiber makes for good connections. See ya'll on Zoom

Workshops for 2021-2022

We have a rich slate of workshops for guild year 2021-2021. Here are highlights for the workshops this fall. There may still be seats available for these workshops. Remember that to receive the Guild discount when you register, you must logon to the members only area of the PFAG website. <https://potomacfiberartsguild.org/>

Sept 11, 2021 -- 2:00-3:00 PM (1 hour live Zoom workshop) **Needle Felted Pumpkin with Jill Newman**

Students will learn to make an adorable needle felted mini pumpkin for the fall! This class is great for beginners. Students will learn to sculpt grooves into a pre-felted core wool ball to create a pumpkin shape, how to cover the sections with shades of orange wool batting, and how to needle felt and attach a brown stem as well green curly wool "vines." Jill will provide fun and supportive instruction through a combination of pre-recorded video tutorials (provided by private Vimeo links in advance which can be watched any time, re-watched, paused, etc.) as well as a one-hour live Zoom class on the day of the Guild meeting. Expect to spend about three hours or more on your pumpkin.

Student Materials Fee: \$10.00 Kit includes a pre-felted core wool ball, extra core wool, wool batting in shades of orange and brown, and green curly locks.

Student Supply List: Tools needed are a felting pad and felting needles. An optional needle felting tool kit is available for \$20 if the student does not already own this equipment. The kit includes eco-foam felting pad, fleece

Guild Meetings 2021

10 am - Meeting & Program on Zoom

Sept 11, 2021—Jill Newman
Art and the Law

Oct 9, 2021-- Emily Paluska
Finding Light Amongst the Darkness

Nov 13, 2021--Kim McKenna
Mulberry and Non-Mulberry Silks

Dec 11, 2021--Carol Eckert
Evolutions

Jan 8, 2022--Tara Leigh Tappert & Drew Matott
Trauma-Truth Telling-Transition

Feb 12, 2022--Howard Vincent Kurtz
A Life in Costumes

Mar 12, 2022--Nora Rickey
Creating and Teaching as a Self-Taught Artist

Apr 9, 2022 Dionne Swift
Establishing a Rhythm

May 14, 2022 Dindga McCannon
Mixed Media Artist - 57 Years and Counting

Jun 11, 2022 Live at St. Mark's
Biennial Potluck/Yarn Sale

protective sheet, leather finger protectors, vial of 8 assorted felting needles, and lacquered wooden felting handle. See the website for kit pickup opportunities.

Sept 12, 2021 – 2:00-4:00 PM (2 hour live Zoom workshop) **Needle Felted Turkey with Jill Newman**

Students will learn to make a festive needle felted turkey for the fall! This class is great for beginner to advanced students; some prior needle felting experience is recommended (though beginners should be fine if they're willing to spend more time reviewing the intro videos in advance). In addition to sculpting shapes for the turkey body, neck and head, students will learn to flat felt the plume of feathers, add details for the eyes, beak, waddle, snood, and feather markings, and how to create sturdy bird feet using wool and wire. Jill will provide fun and supportive instruction through a combination of pre-recorded video tutorials (provided by private Vimeo links in advance which can be watched anytime, re-watched, paused, etc.) as well as a two-hour live Zoom class on Sunday, September 12. Expect to spend at least four hours making your turkey, so please try to get started in advance of the two-hour live class.

Student Materials fee: \$15. Materials kit includes a small pre-felted core wool ball, additional core wool, wool batting in shades of tans and browns, black, gold, red, orange, and light blue, and pipe cleaners and wire to create the bird feet.

Student Supply List: Needle felting tools. As in the above workshop a needle felting kit is available for \$20 if the student does not already own this equipment.

Oct 9, 2021 – 1:00-4:00 PM (3 hour Zoom workshop) **Paper Flower Pansies with Emily Paluska**

Learn how to turn paper, wire and paint into pansies even if you don't have a green thumb or what the weather may be like outside.

Student Materials fee: \$65.00 The kit will contain enough paper and wire to create 12 pansies, 3 alcohol ink markers, glue, Mod Podge and a foam brush. The kit is available on the instructor's website. See the PFAG workshop webpage to access the kit.

Student Supply List: Scissors

Nov 13, 2021 -- 1:00-4:00 PM (3 hour Zoom workshop) **Spinning Eri, Muga and Tussah Silks with Kim McKenna**

Kim will share her tips and tricks for spinning three unique non-mulberry silk fibres: Muga, Eri and Tussah. Muga silk has a beautiful golden hue that becomes more gold with age. Eri silk comes from a fully domesticated non-mulberry silkworm. Eri fibre has a soft, cashmere-like hand and a pearlescent lustre that seems to glow from within. Depending upon its host food plant, the third silk, Tussah ranges in color from pale golden honey colors to darker, richer browns.

Students can expect to learn more about the silkworms whose silk we will be spinning; how to set up their wheel for spinning silk; adjustments needed to their spinning technique to spin silk; and the instructor's plying and yarn finishing methods for silk.

Student's Materials Fee: \$14 See the website for instructions on getting materials.

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Linda Guild

Student Supply List: Spinning wheel in good working order; 1 clear spinning wheel bobbin; large smooth edged bowl; silky smooth lap cloth; permanent marker and baggies to keep samples in order; pen or pencil and note paper; index cards to make spin control cards, scissors.

Nov 14, 2021-- 10:00-5:00 PM (6 hour Zoom workshop) [Honing Your Backward Worsted Draft with Kim McKenna](#)

In this one-day workshop Kim will help participants improve their spinning using a backward worsted draft twist. They will learn how the same draft twist can be used to create both firmer hardwearing handspun and lighter airy handspun yarns. In this workshop she also teaches her method for blending using handcards and/or blending board to create the smoothest possible wool/silk blends.

Student's Materials Fee: \$48 See website for materials delivery information.

Student's Supply List: This is extensive see the [website](#) for complete information.

Jan 8, 2022 1:00—4:00 PM (3 hour Zoom workshop) [Papermaking with Drew Matott](#)

During this workshop, participants will make paper out of fibers significant to Peace Paper Projects workshops such as refugee clothing and military uniforms. The first half of the workshop participants will use their household blenders and tools supplied by a kit to form unique sheets of paper. The second half of the workshop, participants will use papers provided in the kit to bind a journal.

Feb 12, 2022 1:00—4:00 PM (3 hour Zoom workshop) [All about Sleeves with Howard Kurtz](#)

Pattern drafting for sleeves is an art form all its own. There are many different types of sleeves used today in fashion, theatrical costume, historical reenactments, and cosplay. Participants in this on-line workshop will learn the principals of pattern preparation for full sized drafting.

Mar 12, 2022 1:00—4:00 PM (3 hour Zoom workshop) [Beginner Tatting: Tat a Pair of Lace Earrings! with Nora Rickey](#)

In this workshop participants will Learn the basics of needle tatting, and how to make a pair of tatted earrings.

Mar 12, 2022 10:00—5:00 PM (6 hour Zoom workshop) [Create and Design Your Own Tatted Lace Necklace with Nora Rickey](#)

In this extended workshop participants will learn how to needle tat a more complicated tatting pattern by making a necklace. You will also learn how to design your own needle tatted patterns.

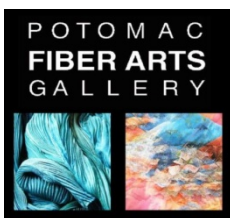
Apr 9, 2022 1-4 PM (3 hour Zoom workshop) [Stitched Illustrations: An Introduction to Free Machine Embroidery with Dionne Swift](#)

Machine embroidery is an extension of your observation and drawing. During this short class you'll learn how to set up your machine as a drawing and mark making tool. You'll discover more about threads and build confidence in your stitch abilities. This is a light-hearted and enjoyable session designed to invigorate your creativity.

Apr 10 and 11, 2022 (9 hour zoom workshop in 3 hour segments over the two days) [Fabric Illustrations – Applique and Free Machine Embroidery with Dionne Swift](#)

In this workshop, participants will learn to paint with fabric and draw with your sewing machine to create wonderful fabric pictures.

Fiber Events



Potomac Fiber Arts Gallery in the Torpedo Factory Art Center in Old Town Alexandria is open Wednesday through Sunday from 10:30 a.m. to 5:30 p.m. The theme of the current show is **“Origins: Ancestors, Hometown.”** After that show, gallery artists will **“Celebrate Fall”** from October 5 through November 7. In addition to items pertaining to show themes, the Gallery has a wide range of wall pieces, fiber sculptures, fine wearables, jewelry and much more. Stop by to see what your fellow guild members created.

As always, guild members are welcome and encouraged to apply to join the Gallery. The Gallery is a cooperative with members required to work seventeen days per year and take on tasks as needed. For more information about Gallery membership, please contact Marisela Rumberg, membership chair, at membership@potomacfiberartsgallery.com

The Handweavers Guild of America's biennial conference will take place July 14 to 21, 2022 in Knoxville, Tennessee. The conference registration opens October 4 unless you qualify for priority registration. Registration information is available on the HGA website, weavespindye.org, and in the Fall 2021 issue of *Shuttle Spindle and Dyepot*.



The conference includes tours, lectures, workshops, marketplace, panel discussions, fashion show and more. Register early as some events fill up quickly.

Among the Convergence highlights are the various exhibits such as: **Small Expressions 2022** (small-scale fiber art not to exceed 38cm in any direction) or **Symphony of the Mountains, Mixed Media Exhibit** (work created in any media using a fiber arts technique). Prospectuses for these exhibits and others may be downloaded from the HGA website. Some of these exhibits have February deadlines for entry and others are in March. *So we have plenty of time to enter!*

The Exhibit, **Inside Outside, Upside Down**, features dynamic work across media by 64 artists of the greater DC region. **Kristina Penhoet's** work "How Many More?" (shown at right) is part of this juried invitational which celebrates The Phillips Collection's 100th Anniversary.

This exhibit runs through Sept 12, 2021, building on the legacy of founder Duncan Phillips and his commitment to presenting, acquiring, and promoting the work of artists of the greater DC region. A digital catalog is available from The Phillips Collection website at https://issuu.com/thePhillipsCollection.org/docs/ioud_single_pages/6?ff



Join the **Four County Quilters Guild** for the 2nd Annual "Quilts in the Park" on Sat Sept 18, 2021 from 10 to 3. It's held at the Piney Run Park and Nature Center, 30 Martz Road, Sykesville, MD 21784, Pavillion 4.



Members' quilts will be on display as well as their Cherry Blossom and Nature Quilt Challenges. There will be demonstrations throughout the day. Admission to the show is free but there is an admission fee for the park. For more information email

Secretary@fourcountyquilters.org

From the Librarian Emeritus

Carla Gladstone

Although I'm no longer the librarian old habits die hard: These are really interesting books. Guild members ought to know about them and Becky has graciously allowed me to tell you about them.

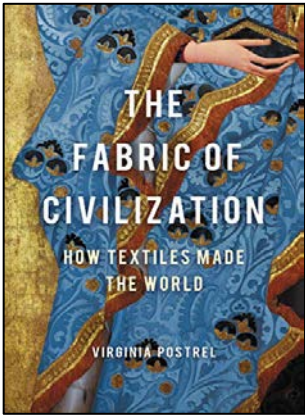
- *The Fabric of Civilization: How textiles made the world*, by Virginia Postrel, Basic Books, 2020
- *The Golden Thread: How fabric changed history*, by Kassia St Clair, John Murray, 2018

There aren't many books for the general reader about the role of textiles in history, but two have appeared in the last three years. **The Fabric of Civilization** and **The Golden Thread** each seek to illuminate the value of textiles to humanity over the centuries and millennia.

Both books begin by reminding us that although nowadays textiles are cheap, things were very different before the Industrial Revolution. For the thousands of years that people were using textiles before then, textiles were expensive, and everyone was familiar with textile processing, which was happening all around them. The

abundance of textile terms and idioms woven into the English language is evidence of the former pervasiveness of textile activity, even though now we are more likely to ride a shuttle to the airport than to throw one across a loom.

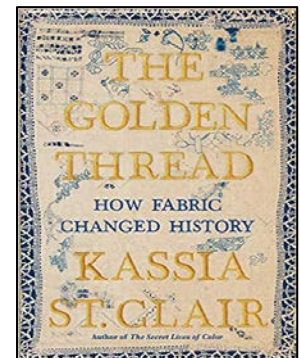
The first part of *Fabric of Civilization* explores the elements of textile technology in chapters devoted to fiber, thread, cloth, and dye. Postrel dives into archeology for the oldest known fiber product, which is a scrap of forty-thousand-year-old string made by Neanderthal people from the inner bark of conifer trees. She then examines the origins of the fibers of greatest importance to textile production before the twentieth century: linen, cotton, wool, and the luxury fiber silk. All these required application of skilled and time-consuming processes before they could be useful. The slowest process of all, spinning, was generally relegated to women. Turning thread into cloth by weaving depended on skills related to counting and measuring, in addition to inventions such as heddles. Dyeing technique advanced by trial and error until the 19th Century development of chemical engineering and synthetic dyes.



The second part of *Fabric of Civilization* deals with the social and economic technologies that grew out of textile activity. She traces the development of double-entry book-keeping and banking to the long-distance textile trade based in Renaissance Italy. She discusses the “sumptuary laws” that have been used to prohibit the wearing of desirable textile items by certain classes of people, as a form of social control. The main effect of these laws appears to have been fostering ingenious ways of breaking them. The final chapter looks to the future, taking a tour of the world of synthetic fibers and their applications.

Although Postrel is not herself a textile specialist herself, she has done extensive research, including hands-on classes on hand-spinning and weaving. When I am familiar with her sources, I find she reports them correctly and coherently. It is to her credit that I identify only one notable omission: in a detailed description of improvements to spinning and weaving technologies in 18th Century England, she fails to mention the fly-shuttle. I find her argument for the influences of weaving on mathematics to be persuasive. The book is studded with well-chosen and readable anecdotes.

The Golden Thread is divided into thirteen more or less self-contained chapters. Like Postrel, St Clair begins in pre-history and follows the development of textile technology forward. She mentions some of the same examples as Postrel, but there is surprisingly little overlap. She does refer to the fly-shuttle. She has chapters on the Silk Roads, Viking ships, blue jeans, textiles for athletics, expeditions to the Antarctic, and space travel. The story of the space suits designed for NASA's Apollo missions is fascinating, but the misogyny the astronauts reveal is ugly. St Clair also describes crimes and injustice associated with textiles: the slave trade for cotton farming, and the mistreatment of textile factory workers in a prisoner-of-war camp.



I think both books are well worth reading. I do plan to donate both books to the library.

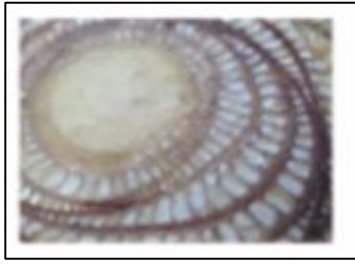
Meeting Meanderings

Cutting Edges

Val Hildebrand

At our May meeting Valerie S. Goodwin talked about her journey from architect to quilter by way of an amazing machine—a super doper laser cutter. It gives a new meaning to the phrase cutting edge because it described the very practical act of getting a good cut edge on very tricky fabrics like organza, silk, sports nylon and monofilament and the experience of doing something that is way out there on the creative edge.

Drawing on her background as an architect she used those diagrams, with their many layers and structural elements to develop a sophisticated body of fiber art work, quilts and fiber installations. She started small by examining the structure of the banana stalk and mimicking that shape in her work. See the original photo and her interpretation of it below.

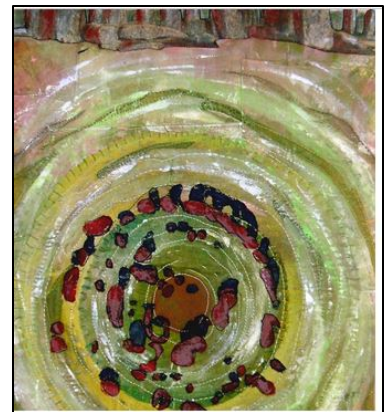


She moved on to the more complex structures such as those revealed in maps. The piece on the left is a detail of one of her hanging installations depicting two detailed map realizations overlapping each other using translucent materials. Realizing that cutting intricate, complicated structures by hand was difficult, she turned to the Epilog laser cutter to help her create pieces with the detail she wanted. She has experimented with cutting non-standard materials such as organza, sports nylon, monofilament, satin and silk with this cutter.



One of her more recent works is the politically charged quilt Mar-a Lago/DC/Kremlin (left). It cleverly combines and juxtaposes recognizable elements of those three locations with some theoretical connections.

But the one I particularly admire is the depiction of Stonehenge shown at right. One is indeed clever but the other is sublime.



Fiber Treasures On-Line

More Textiles & Tea

HGA is continuing its [Textiles & Tea programs](#). Every Tuesday at 4 PM (EST) HGA will host a conversation on Zoom with some of the most respected fiber artists in the field today. A 45-minute discussion will focus on their artwork and their creative journey with 15 minutes at the end of the conversation for questions from the audience. Make a cup of your favorite tea and join HGA as they talk about fiber, creativity, inspiration, process and so much more. The Talks for September are listed below.

- **Sept 7, 2021:** Kira Dominguez Hultgren
- **Sept 14, 2021:** William Storms
- **Sept 21, 2021:** Deborah Jarchow
- **Sept 28, 2021:** Boisaili Biswas

More Textile Talks

TEXTILE TALKS

As part of its online series of presentations, The International Quilt Museum presented "**Cloth Discussions.**" Curator of Collections Carolyn Ducey and Guest Curator David Hornung discussed the exhibit that opened last Sept. 4. David Hornung (a PFAG past presenter) selected 11 artists who embrace a spirit of experimentation that reflects prevailing trends in textile construction. These artists' work honors tradition while pointing to the future. Here are two pieces that I thought were interesting. The first piece (right) by Shelley Brenner Baird, shows her influence as a print maker in the way she has used the printed overlay of colored dots done with Thermafax to enhance the pieced and stitched fabric.



The second piece is actually three small pieces exhibited together. Created by Elizabeth Brandt they point to her background as a graphic designer and illustrator. She has added knotting that gives the very geometric nature of these pieces a warmer sensibility. This selection is only a small sample of the really extraordinary collection of works in the show. Visit <https://www.youtube.com/watch?v=gXo1XOM-lbl> to see the presentation.



Textile Talks continues to provide interesting discussions with its online presentations for fiber enthusiasts. Varied in nature the talks cover a lot of ground. Many other talks are available on their website or the Facebook page. To see more visit the [Textile Talks website](#).

Some Colossal Crochet



There are frequently fiber related items on the website "[This is Colossal](#)". This website has been in the business of promoting Artistic Culture for the past 10 years. In a recent post, this colorful crochet canopy was featured as the work of crochet teacher Eva Pacheco and a group of her students (shown here in pandemic masking.) The canopy is a clever way for the townfolks of Alhaurín de la Torre, in Malaga to beat the heat while they shop. To read the complete story [visit colossal](#).



And because crochet was on my mind and these were just too clever...
Normalynn Ablao's crochet pasta! And Kate Jenkins crochet bagels!



Art Inspired by Lowly Worm

You may be familiar with this website (TextileArtist.org) run by the sons of a past guild presenter Sue Stone, because Textile Artist covers everything stitching.

In a recent post they featured the work of artist Stephen Cunningham whose whimsical work reflects one of his early influences: children's book author/artist Richard Scarry.

Cunningham relates "*I have always liked how they'd have many kinds of animals acting and dressed like people, getting themselves into funny situations, etc.*"



I think I see a resemblance to my favorite character: Lowly Worm. How about you?

For the rest of the story visit: <https://www.textileartist.org/stephen-cunningham-lions-and-tigers-and-bears-oh-my/>

What We Did on Summer Vacation

Bumper Walnut Crop

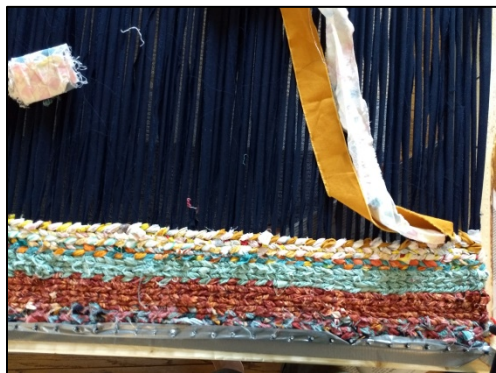
Laura Davidson

My black walnut tree dropped an abundance of husks this year (they are cyclical in that) so a good time to gather a large bag of fresh green ones, put them in a pot, simmer for a while and then steep and filter out lovely natural black walnut dye. I have already painted it on papers for collage. It achieves a lovely antique look; much richer and deeper in color than most tea and coffee natural dyeing. And it can be used without a mordant!



Getting Loom-y

Judy Jonas



My hubby and I made this twining loom to make a rag rug. The loom is 4' wide and 5 1/2' tall. I saw this kind of twining for the first time when we visited Castle Rock State Park in Utah.

This summer when I realized that I had a nice collection of 2" strips leftover from quilting, I leapt at the chance to use them up. Using twining weave to make a rag rug is the process of weaving and twisting two fabric strips around your warp strips which creates a twisted rope-like look that stands out from your warp threads.

I am having fun relearning this technique and looking forward to a cool new rag rug.

Crochet Adventures

Tracy Adams

Tracy spent some time this summer with her crochet hook and here are a few items that she "crocheted up" within the last few months.



Time to Tat

Elizabeth Cowley and Val Hildebrand

We both discovered a renewed interest in needle tatting this summer, inspired perhaps by the possible tatting workshop next year. Who knows? Sometimes it is just time to tat. Both pieces are large (6 inches or more), done on larger diameter tatting needles and with thicker than usual thread. The larger format is a bit more fun to do and definitely easier on the eyes.



Sewing and Such

Laura Davison

I haven't bought any new clothes since the pandemic began and found it to be a good habit to continue. I reasoned that: 1. I could sew my own from a mountain of fabric I already owned and 2. I could remake or re-work what I already owned and get excited about wearing those items again!

Here is an example of doing the latter. To rework this sweatshirt, I picked leaves in my yard, pulled out some frozen ones, and also used some dried ones to do discharge printing on this sweatshirt thereby turning it into a new fashion piece. And the blue t-shirt turned out pretty good as well.



Stitching on a Grand Scale

Barbara Bitondo

I finished "Celestial Communications", my first large-scale fibre arts project this season.

My stitch journey began in 2020 with teacher and guild member, Julie Booth, at the Art League online.

Last August I started this project, a double-sided four layer quilt using found linen and completely stitched by hand.

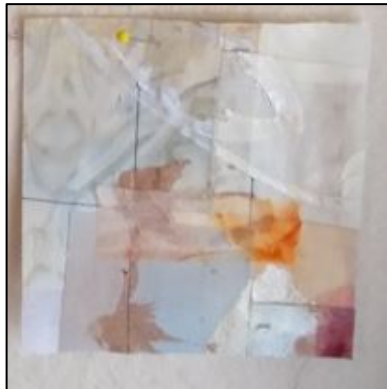
It was completed in just under a year.



Making Map Haiku

Diane Mularz

I participated in Valerie Goodwin's guild-sponsored workshop. She ran a highly organized and thoughtful workshop that clearly explained her layering process step by step to include a pieced base, paint, organza, and stitching. We were given the opportunity to incrementally create a work based on these steps. From the whole cloth that I created I cut up and did additional layers to the pieces shown below. I find the end result of all this layering wonderfully mysterious and hope to apply it to future work.



Membership

If you know someone who would like to join our guild, please invite them to a meeting or refer them to our website, <http://www.potomacfiberartsguild.org/guild>. For answers to membership questions contact membership@potomacfiberartsguild.org

You can access the Membership Directory and Handbook online on our website.

Outreach

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Contact outreach@potomacfiberartsguild.org with your ideas and suggestions. We like to feature these Community Outreach opportunities in the newsletter, so please also send information and especially photos of your participation to newsletter@potomacfiberartsguild.org. Financial support, in the form of a mini-grant, is available to members to help fund outreach projects. For more info contact Julie Haifley, the Outreach Committee Chair.

Hospitality

The Hospitality Committee eagerly looks forward to the day when we can offer some good old fashioned PFAG hospitality again. Until then we will see you on Zoom.

Newsletter

The Newsletter is posted to the PFAG website and is accessible via the link in the email sent to Mailman subscribed members.

To access the current issue of the newsletter, click the emailed link. You can also view it by logging in to the Members area at our website. Click the big green oval that says click here for the latest issue.

Newsletters are published just prior to the meeting month of the first month of the current issue. Send your fiber experiences, workshop impressions and more. Email the editor at newsletter@potomacfiberartsguild.org.

Potomac Fiber Arts Gallery Membership

The Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria, VA is located diagonally across from the Café in studio 29. We invite new members from the guild to display their art. Please contact Marisela Rumberg at Marisela@mariselarumberg.com for information and an appointment to be juried.

Inclement Weather Policy for In-person Meetings

We hope we will be able to gather in-person again soon and looking ahead this is our bad weather policy.

In the event of a severe weather emergency affecting an in-person PFLAG monthly meeting, program or workshop (mini and extended), the Guild will follow the closing guidelines issued by Montgomery County Government for events involving Community Use of Public Facilities (CUPF). (Please note this is not the Montgomery County Public Schools notice). If severe weather threatens, please visit the [CUPF Emergency Closing Information](#) website.

If CUPF facilities are closed and/or events are cancelled or delayed, PFLAG events will be cancelled. As with any endeavor, members should be guided by their own best judgement in deciding whether to venture out in difficult weather.

Inspiration Corner

Val Hildebrand



This little branch of bronze colored leaves has fallen from a cicada damaged maple tree. When the sun shines on them they appear to glow with an array of deep copper and ruddy bronze shades. These colors are never visible when these leaves change naturally in the autumn and drift individually to the ground. Then they exhibit bright red-orange and orange-yellow hues like many of the variety of maple trees in this area.

Although born of a necessary destruction to enable the next generation of cicadas to live, it gives us an opportunity to see things differently when nature throws us a 17 year curve. There are wondrous things to look at; we just need to keep our eyes open.