



# Southeastern US Ohara

A Chapter of the Ohara School of Ikebana

## From the President's Desk: A Season of Growth and Gratitude!

As spring turns to summer, I'm filled with gratitude for the energy and dedication in our community. Our members have been busy exhibiting, studying, demonstrating, traveling, and deepening their understanding of the Ohara School of Ikebana.

This issue shares highlights of recent events and looks forward. This year SEO Board reluctantly accepted two resignations. To fill them [Fay Charlesworth](#) was appointed Vice President and [Beth Bowers-Klaine](#) Treasurer.

The board is planning seminars in **Arlington, Greer, and Richmond**. We are especially pleased to announce that Associate Professor Hozuki Oyamada will be the Spring 2026 Seminar Sensei - please see **Upcoming Ikebana Events** section for details. We hope you'll be able to join us.

In April, SEO members traveled to Japan for the Ikebana International World Convention. One of our own, [Yuko Inoue Darcy](#), was invited to create a display at the II Conference—an incredible honor and testament to her artistry and dedication. Congratulations, Yuko! SEOs attended World Seminar classes at the Ohara School in Osaka.

SEOs also demonstrated at home. Several Charlotte SEOs created arrangements for the Charlotte Home Show. [Sibbie Wilson](#) presented Ohara landscapes at Ikebana II in Asheville.

While Highlands is no longer our regular seminar site, new locations like Arlington and Greer sold out and were warmly received.

When many volunteer-led organizations face challenges, SEO remains strong, active, and growing. Thank you for being part of our vibrant community.

[Karen LaFleur Stewart](#)

*President, Southeastern US Ohara Chapter*

Spring / 2025 / #23

[www.seoohara.org](http://www.seoohara.org)

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# Upcoming Ikebana Events

**Sept. 8-12, 2025**

*Portland, OR*

**North American Ohara Teachers Association**

Minor Conference

**November 5-8, 2025**

*Saint Andrews' Social Hall, Arlington, VA*

*Sensei: Grand Master Ingrid Luders*

**Late Fall SEO Seminar**

Yuko Wain & Helen Dowling are co-chairing.

Wednesday, November 5, 2025 (set up)

Lessons November 6, 7, 8

**March 24-27, 2026**

*Cannon Centre, Greer, SC*

*Sensei: Associate Professor*

*Hozuki Oyamada*

*Ohara School Council of Professors*

**Spring SEO Seminar**

Tuesday, March 24, 2026 (setup)

Lessons March 25, 26, 27

**October 1-4, 2026**

*Richmond, VA*

*Sensei: Sub Grand Master Jose Salcedo*

**Fall SEO Seminar**

Marty Jones is coordinating a 3-day workshop after the Ikebana of Richmond's Ellen Gordon Allen 1 day celebration. The Richmond Ohara students are organizing the seminar with participation from SEO. More information to follow.



## Welcome to Our New Members!

We're thrilled to welcome the newest members of the Southeastern US Chapter of the Ohara School of Ikebana! Whether you're just beginning your journey with Ohara or continuing a long-standing passion, we're so glad you've joined our growing community. Each new member brings fresh energy, perspective, and creativity to our chapter.

Please join us in warmly welcoming:

- Aika Baba
- David Baez
- Siverio
- Brad Case
- Supriya Dutt
- Evelyn Jones
- Jane Lee
- Isa Ranganathan
- Hisayo Sugaya
- Sakiko Takahashi
- Eli Wedkos

We look forward to seeing your arrangements, sharing your insights, and growing together through the art of Ikebana!

# Ohara Ikebana Featured at Charlotte Home & Remodeling Show



Each year, members from the Charlotte area participate in the local Ikebana International exhibit at the Home & Remodeling Show at the Park Expo Center. The ikebana display has become a long-standing fixture at this public trade show—offering a refreshing contrast to booths featuring home improvement goods.



opportunity to introduce the public to ikebana—and perhaps even inspire a few new students.

Among the crowd of homeowners and gardening enthusiasts, Ohara arrangements always stand out. They offer not only a burst of natural beauty, but also a glimpse into the refined art of Japanese floral design. The event provides a wonderful



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Special thanks to [Marcia Wright](#) for coordinating the Ohara displays this year, and to the five SEO members who contributed their work to the exhibition.



## Do You Exhibit Locally?

Do you participate in an annual flower show, set up a display at a community event, or have a long-standing exhibition space for your Ohara work? We'd love to hear about it!

Please send details and photos to [Joe Rotella](#) for inclusion in a future newsletter.



*“Ikebana is not merely about arranging flowers. It is about expressing the spirit of the season and the heart of the arranger.”*

—Third Headmaster Houn Ohara

# Spring Seminar 2025 Arrangement Summary

The 2025 Spring Seminar featured a wide variety of arrangements. All participants—Groups A and B—completed two shared lessons: a Traditional *Rohdea* Landscape (*Shakei Moribana Yoshiki-hon-i*) and a *Heika* Upright Style.

Next, each group also studied five additional designs according to their certificate level.

## Shared Lessons (Groups A & B)



### Traditional Rohdea Landscape

#### *Yoshiki-hon-i Kin-kei* in the *Shakei Moribana*

The sacred lily (*Rohdea japonica*, or Nippon Lily) is a hallmark of Ohara's winter arrangements. Re-created clumps of its bold, strap-like leaves—accompanied by vibrant berry stalks—are used in both *Shakei Moribana* (landscape) and *Shikisai Moribana* (color scheme) styles.

In this lesson, leaves were clustered vertically front-to-back to create depth, rather than being arranged strictly as they grow in nature.

Combined with aster-like yellow spray mums, the result was a cheerful winter composition.

Container: 14" suibans (any shape) were used with either 2 kenzans or two shippo (one double and one triple).

Materials: Eight leaves of *Rohdea japonica*, A single berry stalk or stems of red hypericum, Yellow spray mums, Ming fern (*Asparagus retrofractus*) as ground cover

### Heika – Upright Style *Chokuritsu-kei*

Elegant and upright, *Heika* compositions in *Chokuritsu-kei* style feature seasonal branches arranged vertically. The Subject (*shu-shi*) and Secondary (*fuku-shi*) elements should be from the same material and display expressive branching, while the Object (*kyaku-shi*) is typically a flower.

This arrangement was done in tall vases (12" or more), optionally placed on decorative bases.

Container: Heika

Materials: Cornelian cherry (*Cornus mas*) and Roses. Optionally, Gold dust plant (*Aucuba japonica variegata*).



*Continued*

## Group A Lessons



### Moribana Color Scheme – Water Reflecting Style *Shikisai Moribana Kansui-kei*

This reflective arrangement emphasizes still water as an essential design element. The water's surface mirrors the flowers, stems, and lines of the arrangement, creating visual depth and serenity.

Containers: Suibans 12" or larger with kenzans

Materials: Budded quince, mums, camellia

### Moribana Color Scheme – Upright Style Multivariety *Shikisai Moribana Chokuritsu-kei*

This composition uses a variety of different filler plants to create harmony between the *shu-shi* and *kyaku-shi*. In the lesson we used five materials. This is an exercise in creating both space and movement between each color group.

Containers: 14" suiban

Materials: Ming fern (Subject), carnation (Object), Stock, aucuba, ranunculus (Fillers)



### Bunjin-cho

Inspired by Chinese literati aesthetics of the 17th–18th centuries, this arrangement uses elegant Chinese-style containers and materials. Optional display elements include items that fascinated the Chinese scholars or ones they commonly used like ink pots, calligraphy brushes, fungi, and stones.

Containers: A variety of sophisticated or reproduction vases and a base or display board

Materials: “Lois” Magnolia or budded quince, *Phalaenopsis* orchids, *Camellia japonica* branches

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## Traditional Landscape “One Tree” Method

### *Yoshiki-hon-i* in the *Shakei Moribana Ichi-boku-zashi*

Originally planned as a Realistic Landscape (Far View), this lesson was adapted due to limited conifer availability. The substitute arrangement used trunked material (*boku*) with suckering off-shoots to simulate a single tree landscape.

Container: Oval suiban and one triple shippo and one double shippo

Materials: Thick branch (9” long), Cornelian cherry (*Cornus mas*), wax flowers, Ming fern (*Asparagus retrofractus*) as ground cover



## Group B Lessons



### Moribana Color Scheme – Upright Style

#### *Shikisai Moribana Chokuritsu-kei*

An arrangement that captures the spirit of early spring, using upward-reaching bare and budded branches. It shares placement principles with *Heika* and is considered a classic expression of the Ohara School.

Containers: Suibans 12" and larger with kenzans

Materials: Coral bark maple (*Acer japonica* ‘Sango Kaku’) (Subject), Roses (Object), Gold dust plant (*Aucuba japonica variegata*) (Fillers)

### Hana-isho – Rising Form in a Tall Vase

#### *Kihon Tateru-katachi*

Simple and refined, *Hana-isho* Rising Form uses a minimal number of materials to highlight form, line, and balance.

Containers: Mostly Hibiki vases

Materials: Cornelian cherry (*Cornus mas*) (Subject), Calla lilies (Object), Green foxtail fern (Filler)



*Continued*





## Hanamai

Developed by the Fourth Headmaster, Ohara Natsuki, *Hanamai* is a three-dimensional sculptural style that emphasizes spatial relationships among materials. Round containers may be used, but the slim *shin-yoshiki* container—also used for *Hana-isho One Row*—makes construction easier.

Containers: *Shin-yoshiki* with kenzans

Materials: One blade of New Zealand flax and a Calla lily or chrysanthemum

## Member Spotlight: Jaclyn Macaulay of Jarrett's Jungle



Many of us had the pleasure of seeing [Jaclyn Macaulay](#) in Greer at the Spring Seminar—but when she's not arranging ikebana, Jaclyn is deeply rooted in the world of tropical plants and floral design. She's the proud owner of **Jarrett's Jungle and The Enchanted Florist**, a greenhouse and floral business she has operated for over 45 years in West Columbia, South Carolina.

Specializing in indoor plants—particularly tropicals, blooming houseplants, orchids, and bonsai—Jaclyn's greenhouses are known for their vibrant baskets and Hawaiian tropical arrangements, which arrive fresh weekly from Hawaii. Her business also supplies specialty tropicals for large outdoor planters.

Jaclyn recently appeared on South Carolina ETV's [Making It Grow](#), where she shared her floral expertise alongside host Amanda McNulty. Her passion for plants and design shines through in everything she does.

*"I love my job, and I enjoy learning every day," Jaclyn says. "I love Ikebana and only wish I could advance at a faster pace. When I retire, I'll have more time!"*

We're grateful for Jaclyn's energy, artistry, and contributions to both the Southeastern US Chapter and the broader floral community.





# SEO Members Attend the 13th Ikebana International World Convention in Kyoto

In April 2025, six SEO members attended the 13th Ikebana International World Convention in Kyoto. The event brought together ikebana practitioners from around the world for exhibitions, demonstrations, and cultural exchange.

SEO members [Marjorie DaVanzo](#), [Ellen Weston](#), [Susan Thorpe](#), [Fay Charlesworth](#), and [Jane Newman](#) gathered outside the Kyoto International Conference Center in the northeast part of the city. The weather was beautiful, and many enjoyed a stroll through the nearby Japanese gardens. We extend our apologies to [Yuko Inoue Darcy](#) - our group photo missed including her!



Headmaster Ohara stands behind Her Imperial Highness Princess Takamado (Honorary President of Ikebana International) during the official ribbon-cutting ceremony, alongside leaders from other ikebana schools. The event received wide coverage in the Japanese press. Later, the Princess opened the convention with a powerful speech on the importance of ikebana in today's complex world.

The Headmaster's towering exhibition arrangement - **standing over 12 feet tall** - was a stunning centerpiece of the event.



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Yuko Inoue Darcy was the only SEO member to demonstrate (pictured) and exhibit at the convention.

Her exhibition piece, a beautiful Bunjin-cho arrangement, drew significant praise. The orchids she used held personal meaning, as they were a favorite of her late

father. By using them, Yuko supported the Headmaster's ongoing effort to promote traditional floral materials—encouraging practitioners to purchase thoughtfully and help sustain growers and artisans for future generations.



Just before photography was restricted, this image captured the stage setup for the Ohara School demonstration—the first of the convention and held before three attending Princesses. Those in the audience saw Headmaster Ohara wearing a traditional happi coat (法被/半被) featuring the Ohara family crest, marking the first time he donned this attire during a demonstration. His presentation included a personal history of the school, family photographs, and a tribute to the Third Headmaster, Houn Ohara. He created three large seasonal arrangements that reflected the school's philosophy. The session concluded with a reflection on the Ohara motto, "One Step Beyond Tradition," and a reminder of ikebana's healing power and its role in cultural connection across the world.

## Did You Know?

**Moribana** (literally "piled-up flowers") was introduced by **Ohara Unshin**, the first Headmaster, during the **Meiji period**—a time when Japan was opening to Western influence and modernizing rapidly.

The style **broke with traditional upright arrangements in tall vases**, instead using **low, shallow containers** (*suiban*) and **kenzan pin holders**.

This **allowed for more naturalistic, landscape-style expressions**, inspired in part by **Western flower painting**, not necessarily Western *interiors*.

The innovation reflected a **desire to adapt ikebana to modern life**, including changes in architecture and aesthetic sensibilities - but not specifically for decorating Western homes.



*Moribana:*

*A new vision of nature in a shallow container.*



## Highlights from the 2025 World Seminar in Osaka



This past April, seven members of the Southeastern US Ohara Chapter traveled to Osaka, Japan to participate in the Ohara School's World Seminar—a multi-day immersion in intensive study, hands-on arranging, and global connection. Held at the Ohara Kenshū Kaikan, the school's teaching academy beside the beautiful Excel Hotel. The seminar brought together ikebanists from across the world for an unforgettable experience.

SEO was well represented by board members [Karen LaFleur-Stewart](#), [Fay Charlesworth](#), and [Beth Bowers-Klaine](#), along with [Susan Thorpe](#), [Ellen Weston](#), [Yuko Inoue Darcy](#), and [Marjorie DaVanzo](#).

### An International Gathering of Ohara Practitioners

With 76 attendees, this year's seminar saw representation from across Asia—including Japan, China, and Taiwan—as well as France, Germany, Belgium, India, Canada, South Africa, the UAE, Australia, and the U.S.

Participants were grouped (A through D) based on their certificate level:

- **Group A:** Associate First Masters to Grand Masters
- **Group B:** Second and Associate Second Masters
- **Group C:** Third Masters
- **Group D:** Instructor to Fourth Masters

One of the seminar's unique features was that all four groups studied in a shared space—offering rare opportunities to observe upper-level ikebanists like Ingrid Luders, Rekha Reddy, and Hiroko Matsuyama in action.

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## World-Class Instruction



Lessons were taught by Headmaster Hiroki Ohara and five members of the Ohararyu Council of Professors:

- Koji Kanamori (Vice President)
- Professors Ami Kudo and Akihiro Nishi
- Associate Professor Hozuki Oyamada
- Assistant Professor Yoko Sugiyama

A large support team provided translation (English and Chinese), prepped materials, swept workspaces, moved containers, and - most impressively - managed enormous photo boards used during critiques and demos.

## What the Lessons Were Like

Each group had a unique curriculum. Group D (Ellen Weston) completed nine arrangements in just two and a half days. “*It was a little like speed dating,*” Ellen remarked - demo, arrange, critique, dismantle, repeat. Fast-paced and invigorating, the process tested confidence in cutting, placement, and mechanics.

Group B members tackled six arrangements, including:

- *Moribana* (Traditional and Realistic Landscape styles with water lilies)
- *Rimpa-cho*
- *Bunjin-cho*
- A special *Heika* for Boys’ Day (May 5th), using Sword Leaf Iris

A consistent theme was increased independence. Rather than creating teacher examples to copy, the professors encouraged creative interpretation—providing verbal direction, then arranging *after* students had completed their work. The result: more expressive and personal designs.



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## Mechanics, Insights, and Innovations



With an "Early Summer" focus, all groups worked with irises. Headmaster Ohara demonstrated a tip for stabilizing them in *Heika*: bundle three leaves around one flower stem, secure with twine near the base, and insert a skewer for control and varied heights. The twine is a traditional technique and is made from tree bark

He also introduced alternative mechanics. Instead of using crosspieces, he encouraged techniques such as inserting a skewer or creating a “foot” at the bottom of the stem—highlighting a shift away from traditional cross-locking in tall

vase arrangements.

## A Special Lesson and a Satisfying Conclusion

After the seminar, HQ hosted an additional lesson for *Senmon-ka* members (most of the attendees). Each participant created a *Bunjin Morimono* on a banana leaf using their own selected branch, dried, and fruit materials—paired with a delicate orchid. Lunch came wrapped in a large leaf, in typical Japanese attention to aesthetic detail.



## Why You Should Go

Attending the World Seminar is an experience every Ohara student should consider at least once. Being in Japan enhances your appreciation for the Japanese aesthetic, and studying directly with HQ professors ensures you're learning the most current approaches. The materials—especially those hard to access outside Japan—are exceptional. And the sense of community? Invaluable.

You'll leave with new knowledge, deeper skill, a certificate in hand—and, yes, probably a little tired—but also incredibly glad you came.

—By [Marjorie DaVanzo](#), [Ellen Weston](#), and [Fay Charlesworth](#)



# Reflections on Rimpa-cho: Lessons from the World Seminar

At the 2025 World Seminar in Osaka, Groups A and B were challenged to interpret Rimpa-cho with only early summer materials—no teacher examples. The results were expressive, personal, and full of surprise. Below, several SEO members share what they learned during critiques by Headmaster Ohara, Professor Kudo, and others—reminding us just how flexible and inspiring ikebana can be.

## Susan Thorpe

*The headmaster did mine and the first thing he did was take out rabbit ear Iris leaves. I did not notice the blooming iris they put in my bucket, so used buds. Someone asked if we could use buds and he said “your choice”...*



## Fay Charlesworth

*I think Prof Kudo did the same thing to many people's arrangements as she did to mine – she put the high Solomon's Seal on the right which looks lovely! She also pulled some Solomon's Seal forward on the left which resulted in a little less depth than I am used to. Also, she was not concerned about mixing Rabbit Ear Iris flowers with their own leaves and Sword Leaf Iris leaves.*



## Marjorie DaVanzo

*Headmaster moved the peony grouping forward and iris group back a little to create more depth. This surprised me because I've been told by other sensei to make it flat like wallpaper! How different each of ours is depending on who did the critique.*



## Yuko Inoue Darcy

*Group A was also given Hana-shobu iris, Hydrangea, Philadelphus, Peony, and Solomon's seal. I didn't use Solomon's seal because I wanted to show water surface.*



*Continued*



### **Beth Bowers-Klaine**

*It is interesting that they called it an early summer seminar as my irises bloom in May. I tend to think of them as spring flowers.*



***What do you think of their arrangements?***

### **Meanwhile from Ellen Weston**

*Such a learning experience at HQ! So great to have a mini-SEO reunion. In the D group, we learned to take apart and reassemble the iris leaves using shippo for the Rabbit Ear Iris, two clump, early spring arrangement. We learned about the specific order not only in the assembly of the leaves, left, right, middle, the heights, and specifically spaces in the shippo for the placement of the leaves. Most of the corrections were to change when the longer leaf is in front of the group as opposed to the middle-sized leaf. I always wonder how many thousands of leaves the professors have assembled to get to their level of proficiency/ accomplishment.*



### **Karen LaFleur-Stewart**

*Sensei lowered and removed some Solomon's seal leaves to emphasize flowers. They also added Solomon's seal at the back for depth. That was a surprise! I thought Rimpa-cho should be flat! With this arrangement, I received a lovely thoughtful gift-gesture. My seat neighbor, Felicia Huang from Australia, noticed how damaged my primary peony was. She offered her perfect peony to use for the final photos. It made a huge improvement and was very much appreciated!*



# A Rainy Morning in Kyoto: Murin-an Garden with the Headmaster



Following the World Seminar in Osaka, a group of 21—including Headmaster Ohara—traveled together to Kyoto for a special overnight visit to Murin-an Garden. Fay and I were among those lucky enough to join.

After a lovely group dinner and champagne toast that evening, we awoke to a rainy morning—the perfect weather, our guide insisted, for viewing this unique garden. The mist softened the landscape, the greens appeared more vibrant, and the rocks gleamed with rain.

Murin-an was built in 1896 by the prominent statesman Yamagata Aritomo and is

considered “modern” by Kyoto standards—where gardens date back over 1,200 years. Designed by master gardener Ogawa Jihei VII, the garden blends a stream from Lake Biwa, 50 species of moss, and a borrowed view of the Higashiyama mountains to create a naturalistic, tranquil setting. There are no cherry trees here. Leaves are removed daily to preserve the moss,



and the stream is cleaned twice a week—making it as much a work of quiet discipline as of beauty.



The estate features three buildings: a Japanese-style house, a Western-style house, and a tea house. It was in the Western house that Yamagata and other statesmen met in 1903 to discuss the Russo-Japanese War. The “Murin-an Conference” room still holds its original furnishings.

After the garden tour, we enjoyed a bento lunch on the second floor of the Japanese house. The Headmaster shared, with his usual gracious smile, that he enjoys making sushi for his daughter.



This was the first visit to Murin-an for all of us—including the Headmaster—and it was a beautiful experience we will not soon forget.

—[Susan Thorpe](#)



## Osaka Girls' Night Out: *"This Isn't in the Guidebook"*



The evening before the World Seminar began, five SEO members ventured into the “*deep backstreets*” of Osaka for a walking tour that promised to lift the veil on Japan’s more hidden side. It delivered.

The tour began at the original Ebisu Shrine, where locals go to wish for business success—an ordinary start to what quickly became an unforgettable night. As we

wandered deeper into Osaka, we explored its “leisure streets,” where vending machines dispense beer, “gotcha” capsule machines line the sidewalks, and the air smells of freshly grilled tako-yaki (octopus balls). We even watched thrill-seekers slide down the glowing Tsutenkaku tower in the vibrant ShinSekai entertainment district.



Along the way, we rubbed the feet of Billiken—the city’s smiling golden mascot and self-proclaimed “god of how things should be”—for good luck.

Our guide was candid yet careful as he walked us deeper through Osaka’s underworld: bustling pachinko parlors, fading red-light districts, and neighborhoods long managed by organized crime. These areas, once thriving, now show signs of decline,

with empty storefronts, burned-out buildings, and streets gone quiet. Yet signs of renewal are emerging, as international investors slowly bring new life to these districts—often transforming historic homes into vacation rentals.

One particularly fascinating stop was the preserved Taisho-era red-light district, one of the last of its kind in Japan and now a protected UNESCO heritage site.

We ended the evening with good company in a local izakaya, sharing food, laughs, and stories from a side of Osaka that rarely makes it into the guidebooks.



—Fay Charlesworth



# In Remembrance: Susan Buck Thomas



We remember with love and gratitude our friend and fellow Ohara practitioner, Susan Buck Thomas, who passed away on September 16, 2024.

Susan regularly attended chapter seminars—often alongside her mother, Elizabeth “Libby” Buck, who was also her teacher. Together, they shared a deep appreciation for the beauty of Ohara Ikebana. Susan had recently begun passing that tradition on to a new generation, teaching her granddaughter.



A graduate of the University of South Carolina, Susan earned her degree in pharmacy and worked as a pharmacist. She was also a past board member of the Southeastern US Chapter and a cherished part of many communities, including her bridge group, garden club, volunteer organizations, and church.

Those who knew Susan remember her as quiet, unassuming, and deeply devoted to her family and friends. Her final seminar with the chapter was in May 2024 in Charlotte, North Carolina.

She is missed dearly by all who knew her.



—[Sibbie Wilson](#)



## Sad News: Passing of Bettye Henderson

*It is with deep sadness I share with you that Bettye Henderson passed away May 26, 2025. She was a devoted member of our chapter for many years. She was also a member of Ikebana International Chapter #65 in St. Petersburg, FL. She studied Ohara ikebana and achieved her Fourth Term Master level.*

*Bettye was not only my first sensei but a friend. She was a kind and gracious woman. She was always dressed to the nines with her lipstick on. She suffered a fall and fractured her leg many months ago and her recovery was difficult. Her family celebrated her 90th birthday this year and I was fortunate to be there. She will be missed by so many.*

—[Susan Thorpe](#)

# Celebrating Certificate Advancements

In the April 2025 membership directory, you may have noticed that we've adopted the standard NAOTA format for listing certificate names. As we all know, translation can be more art than science—but this format brings us closer to consistency across chapters.

We'd also like to take a moment to recognize the members who have earned new certificates over the past two years. Congratulations to all on your continued dedication and progress in the Ohara School of Ikebana!

## 2024

[Marjorie DaVanzo](#), [Mayumi Hall](#), [Lynne Hamilton](#), [Marty Jones](#), [Karen LaFleur-Stewart](#), [Jane Lee](#), [Linda Mallis](#), [Carol Malott](#) (pictured), [Susan Mitchell](#), [Hisayo Sugaya](#), [Dianne Titlestad](#), [Julia VanHuss](#), [Yuko Wain](#), [Deneen Wilson](#), and [Marcia Wright](#)

## 2025

[Alice Buch](#), [Fay Charlesworth](#), and [Joe Rotella](#) (pictured)



If you've received a new certificate and don't see your name listed, please email Fay Charlesworth so we can update the directory. We want to celebrate your achievement—and accurate records help us group participants appropriately at seminars.



*Practicing simplicity.  
Curly willow and clematis  
in a quiet moment of study.*

—[Joe Rotella](#)