



NORTH AMERICAN OHARA TEACHERS ASSOCIATION

NEWSLETTER INSIDE THIS ISSUE

page 02
President's Message

page 03
Understanding Curriculum Changes

page 06
Traditional Method

page 08
Meet the Professor

page 10
World Seminar 2025

page 13
Let's Get Digging

page 14
Carolyn's Column

page 18
Announcements



JUNE
2025

SUMMER EDITION

Welcome to the June edition of the newsletter. An abundance of lush green foliage follows the spring rains, a canvas for the rainbow of colorful flowers to follow.

PRESIDENT'S MESSAGE



GREETINGS FROM RUSS...



Dear NAOTA Members,

Watching my Japanese water iris sprout and bloom this spring has been a true joy. I purchased them from a farm in Washington State two years ago and have been growing them in 5-gallon buckets ever since. What began as 8 plants has now grown into 40! It looks like I'll be needing more buckets for next season.

At the World Seminar this past March, we had the wonderful opportunity to work with several varieties of iris. The experience was truly inspiring. As always, learning directly from the Headmaster and Professors was enriching and energizing. It was also a pleasure to reconnect with so many friends in attendance.

In this newsletter, I've included a brief article on curriculum and certificates. I encourage you to take a moment to read it. Working in collaboration with Headquarters, the article is designed to bring clarity to areas where there may have been some confusion. It outlines when certificates should be applied for and what arrangements you are qualified to study. In short: the certificate should be applied for as a prerequisite before beginning the course. I hope you find it helpful in your role as instructors and students.

We're rapidly approaching our next conference in Portland, Oregon. Our dedicated co-chairs, Carolyn Alter and Diane Sayrizi, have been working diligently with the venue, Professor Yokohigashi, and his assistant, Grand Master Ingrid Luders, to create a memorable and inspiring experience. I'm very much looking forward to seeing many of you there.

Looking ahead, planning is already well underway for next year's conference in Ohio. We're especially excited about the opportunity to welcome the Headmaster in May 2026—our first spring conference in quite some time. Honorary Chair and Consultant Ingrid Luders, Chair Isa Ranganathan and Co-chair Darlene Hritz are making great progress, and more details will be shared in the near future.

I hope you enjoy this issue of the newsletter and the many insightful and beautiful articles submitted by our talented members.

Warm regards,
Russell Bowers

UNDERSTANDING CURRICULUM CHANGES



CERTIFICATE APPLICATION

WRITTEN BY RUSSELL BOWERS

The Ohara School of Ikebana revised its curriculum in 2020, introducing a key change in how students progress through courses and obtain certificates. Are you sure you understand how this change impacts you as teachers and your students? Please reference the chart from Headquarters to clearly understand how to apply the curriculum.

Curriculum Before 2020

Previously, students would complete a course, such as the Beginner Course (8 lessons), and then qualify to receive the corresponding certificate from Japan. In other words, completion of a course led to eligibility for a certificate.

Curriculum After 2020

Now, students must first obtain a certificate before enrolling in the corresponding course. This shift also introduced a new Introductory Course (8 lessons), which students must complete to obtain the Beginner Certificate. Only after receiving this certificate can they enroll in the Beginner Course.

Think of it this way with a Driver's License Analogy:

Old System:

It was like taking driving lessons, finishing them, and then being allowed to apply for your driver's license.

New System:

Now, you must first get your learner's permit or pass a written exam (your certificate) before you're even allowed to take the actual driving course. This ensures that every student entering the course has already been officially recognized as ready to study at that level.

Ohara Ikebana Examples:

Students get the certificate which qualifies them to take the course. This scenario makes the application of the certificate a prerequisite to the student starting the associated certificate lessons.

Introductory student

1. The student completes the 8 lessons.
2. The instructor applies for the student's beginner certificate
3. The student may begin the beginner lessons
4. The instructor presents the student immediately with the beginner certificate when it arrives. There is no need to wait for the student to complete all the beginner lessons to receive the certificate and the student is considered to be at the beginner level
5. Upon completion of the beginner course the process starts again at step 2) with the instructor applying for the intermediate certificate.

Who can be instructor?

1. The student completes the 2nd Associate Teacher lessons
2. The instructor applies for the student's Instructor Certificate
 - 3.a The student begins the instructor lessons
 - 3.b The student applies for Senmon at Headquarters
 - 3.c The student may begin instructing students that are below or equal to their instructor level.
4. The instructor / teacher of the student presents the student immediately with the instructor certificate when it arrives. No need to wait for completion of the instructor lessons.

Key Takeaways

- Certificates are now required before enrolling in a course, rather than being awarded after completion.
- A new Introductory Course was added, and the Beginner Certificate is now a prerequisite for the Beginner Course.

*For questions or comment about this article, please email
russell.bowers@bostonikebana.com*

1. New curriculum from January 2020

Holding certificate	Course name to study	Certificate to apply in completing the course
1. No certificate	2. Introductory (8 lessons)	3. Beginner
4. Beginner	5. Beginner (16 lessons)	6. Intermediate (formerly Advanced)
7. Intermediate	8. Intermediate (16 lessons)	9. Assistant Teacher 1st term
10. Assistant Teacher 1st term	11. Assistant Teacher 1st term (16 lessons)	12. Assistant Teacher 2nd term
13. Assistant Teacher 2nd term	14. Assistant Teacher 2nd term (16 lessons)	15. Instructor
16. Instructor	17. Instructor (48 lessons)	18. 4th Master
19. 4th Master	20. 4th Master (48 lessons)	21. 3rd Master
22. 3rd Master	23. 3rd Master (3 years)	24. Associate 2nd Master
25. Associate 2nd Master	26. Associate 2nd Master (4 years)	27. 2nd Master
28. 2nd Master	29. 2nd Master (5 years)	30. Associate 1st Master
31. Associate 1st Master	32. Associate 1st Master (5 years)	33. 1st Master
34. 1st Master	35. 1st Master	

After **receiving** the Instructor certificates, members can teach.

2. Curriculum effective until December, 2019

Holding certificate	Course name to study	Certificate to apply in completing the course
1. No certificate	2. Beginners (8 lessons)	3. Beginner
4. Beginner	5. Advanced (16 lessons)	6. Advanced
7. Advanced	8. Assistant Teacher 1st term (16 lessons)	9. Assistant Teacher 1st term
10. Assistant Teacher 1st term	11. Assistant Teacher 2nd term (16 lessons)	12. Assistant Teacher 2nd term
13. Assistant Teacher 2nd term	14. Instructor (16 lessons)	15. Instructor
16. Instructor	17. 4th Master (48 lessons, preferably 1 year)	18. 4th Master
19. 4th Master	20. 3rd Master (48 lessons, preferably 1 year)	21. 3rd Master
22. 3rd Master	23. Associate 2nd Master (144 lessons, preferably 3 years)	24. Associate 2nd Master
25. Associate 2nd Master	26. 2nd Master (4 years)	27. 2nd Master
28. 2nd Master	29. Associate 1st Master (5 years)	30. Associate 1st Master
31. Associate 1st Master	32. 1st Master (5 years)	33. 1st Master
34. 1st Master	35. 1st Master continuous	

After **receiving** the Instructor certificate, members can teach.

THE TRADITIONAL METHOD



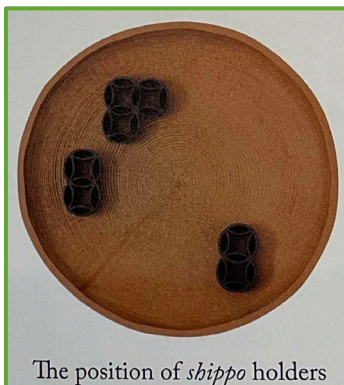
RABBIT-EAR IRIS IN 3 VARIETY ARRANGEMENT KIN-KEI (NEAR VIEW)

This Traditional Method discussion below is republished from the book entitled "The Traditional Ikebana of the Ohara School" by Houn Ohara. English Translation 2019, with permission from The Ohara School of Ikebana Headquarters. Note that this arrangement is a Landscape moribana (Shakei).

For *mizu-mono* (water plants) in the *Shakei Moribana* (Landscape Arrangement) in the *Yoshiki-hon-i* (Traditional Method), there are various combinations besides the basic ones. In this section, two examples are shown: one with the combination of rabbit-ear iris, pond lily, and bulrush, and the other with the combination of rabbit-ear iris, pond lily, and water lily. Each material is arranged according to the prescribed method in the *Shakei Moribana* in the *Yoshiki-hon-i*.

Rather than depicting a refreshing atmosphere at the water's edge, the aim here is the creation of a model that displays in a single work the beauty of the orderly form in the *Yoshiki-hon-i*. It also expresses the different growth patterns of each material clearly: pond lily grows low beneath the tall rabbit-ear iris; the bulrush grows upright; and water lily floats on the water.

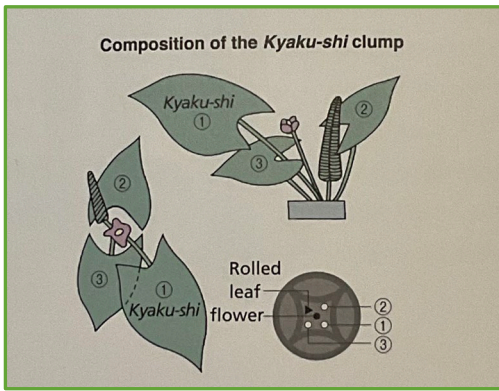
The work in the photo on the right is composed with rabbit-ear iris as the main material with one clump each for the *Shu-shi* (Subject), the *Chukan-shi* (Filler) beside the *Shu-shi*, and the *Kyaku-shi* (Object). The accompanying materials are pond lily placed in a clump as the *Fuku-shi* (Secondary) and the three stems of bulrush as the *Chukan-shi*.



The position of *shippo* holders

According to the prescribed method for summer, the iris is arranged tall in two-leaf and three-leaf groups, with the flowers rising above the leaf groups.





The clump of pond lily consists of five leaves, one flower, and one rolled leaf. For details, refer to the diagram to the left. Note that in the clump of pond lily here, the leaf ② which takes the *Fuku-shi* position in the one-clump formation of pond lily is longer than the *Shu-shi* leaf ①.

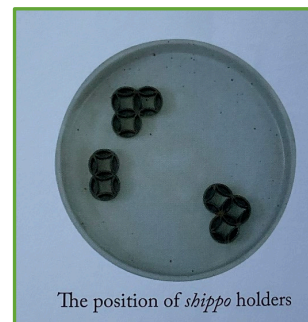


Side view of clump of pond lily



The work in the photo on the left is also composed with rabbit-ear iris as the main material, which is arranged with one clump as the *Shu-shi* and another clump as the *Chukan-shi*. The accompanying materials are pond lily in a clump as the *Fuku-shi* and water lily, also in a clump, as the *Kyaku-shi*. As in the other example, the rabbit-ear iris and pond lily are treated according to the prescribed methods in the *Yoshiki-hon-i*. The clump of water lily consists of three open leaves, one flower, one rolled leaf, and two flowing leaves. The leaves surround the flower on three sides, and the rolled leaf is placed upright and separated from the flower by one of the surrounding leaves.

The aim of this work is the creation of a harmonious relationship among the three *mizu-mono*, and the appreciation of the stylized beauty of the work as a whole.



The position of *shippo* holders

MEET THE PROFESSOR



FROM THE DESK OF....

HIROKAZU YOKOHIGASHI

We are delighted to have Professor Yokohigashi teaching us at the upcoming NAOTA conference in Portland this autumn. We asked Yokohigashi Sensei if he would share in this newsletter a bit about himself before he arrives in September, and he kindly agreed. But first, a little background from his resume.

Professor Yokohigashi started his Ohara ikebana studies in 1967. As he progressed with his studies, he was granted numerous prizes in the **My Ikebana Exhibition** held in the 1980s and 1990s, some in honor of Fourth Headmaster Natsuki Ohara. He was appointed to Assistant Professor of the Council of Ohara Professors in 1996 and a few years later he began to accompany the Professors as they travelled abroad to Hong Kong, the USA, Korea, and North America. His appointment to Associate Professor in 2008 was the start of Yokohigashi Sensei's solo travels to South Africa, Greece, Osaka, Kobe, Los Angeles, and Toronto.



In 2014 he began to accompany Headmaster Hiroki Ohara on his trips, as Headmaster's Assistant, to New York, Philadelphia, Cleveland, and Boston. We have had the privilege of learning from Associate Professor Yokohigashi in NAOTA conferences held in 2014 (Los Angeles) and 2015 (Honolulu), and again with Professor Yokohigashi in 2016 (Boston), and 2018 (Victoria). Closer to home, he has assisted Headmaster on a grand scale at the I.I. World Convention in Okinawa in 2017.

Do you have a favourite arrangement style? if so, which one, and why?

I like all styles of Ohara School ikebana. They are all captivating.

As most Ikebana practitioners love floral materials, do you also enjoy gardening as a hobby?

My wife grows various plants, and I enjoy appreciating them.

What is one of your favourite floral materials and why?

My favorite material is camellia (椿, tsubaki).

Do you have any tips for demonstrators, to ensure a smooth and successful demo ?

I believe it's important to give explanations that help people understand better.

What is one of the most challenging aspects of teaching ikebana to students?

I think it's also important to communicate the meaning behind why you're arranging the flowers that way at that moment.

What is one of your most memorable ikebana moments and why?

The first arrangement I learned from my father when I was 12 was a moribana using higan-zakura (spring cherry blossom) and nanohana (rapeseed flowers).

Besides ikebana, do you have any hobbies or interests? Do you participate in any sports?

My hobby is reading. When I was younger, I was passionate about skiing, but I don't ski anymore.

Is there anything else you'd like to share with us ?

I hope to build connections through ikebana.

WORLD SEMINAR 2025



OSAKA SEMINAR

WRITTEN BY JONETTE NAGAI

I was fortunate to be able to attend the Ohara World Seminar this past April at the Ohararyu Kenshu Kaikan in Osaka, Japan. This was my very first World Seminar and my first visit ever to Japan. Springtime turned out to be a great time of year to be in Japan due to the moderate weather. I came with my family, and we opted to fly in about a week before the seminar to play tourist in parts of Tokyo, Kyoto, and Hiroshima. The cherry blossoms were spectacular along with wisteria, camelia, and azaleas. I never knew there were so many types and colors of cherry blossoms and wisteria. Fun Fact: Expo 2025 is located in Osaka and opened about a week before the World Seminar began and will run through the Fall.

Like last year, this year's seminar was conducted in Japanese followed by English and then Chinese translations. The instructors for the seminar included:

- Fifth Headmaster: Hiroki OHARA
- Vice President of the Council of Ohara Professors: Koji KANAMORI
- Professor of the Council of Ohara Professors: Ami KUDO
- Professor of the Council of Ohara Professors: Akihiro NISHI
- Associate Professor of the Council of Ohara Professors: Hozuki OYAMADA
- Assistant Professor of the Council of Ohara Professors: Yoko SUGIYAMA

Associate Professor of the Council of Ohara Professors, Satoshi HIROTA, who assisted the Headmaster at the NAOTA La Jolla Conference also dropped by to say hello during the seminar.

Like most of the attendees, I took advantage of the option to stay in the Osaka Excel Hotel Tokyu which is conveniently located about a block away from the seminar location. It has a beautiful Western style design with spacious rooms and high views of the city. Those of us who stayed at the hotel were able to attend a meet and greet reception with an impressive buffet dinner the evening of the first day of the seminar. At set times during the dinner, each of the instructors moved from table to table so that attendees sitting at each table were able to talk to and interact with three of the instructors. Staying at the hotel also allowed for additional opportunities to get to know the other attendees over meals and between program events.

The seminar itself took place at the Ohara school in Osaka on the third and fourth floors. On one floor, a large open area was set up with tables and chairs so that participants could take breaks and eat lunch. This was also where we gathered for the program to begin with introductory remarks and introductions of the instructors and where the seminar wrapped up before the special Senmon Instructor bonus lesson.

Instruction took place on the other floor in another large room where seating was assigned for the duration of the seminar based on level within each group. This year there were four groups and 84 participants. All materials, containers, and kenzan/shippo were provided. We were required to bring only scissors and towels, but having some skewers and wire proved useful. There was some overlap in the general type of arrangement assigned to each group, but the containers, floral materials, and expression varied and were specific to each group. (The opportunity to use material impossible to find locally and even difficult to find in Japan is a fantastic benefit to attending the World seminar.)

As in past seminars, the Headmaster and Professors rotated through the groups and taught each one in turn so that everyone had a chance to be instructed and critiqued by all of the Professors and Headmaster. It was fascinating to get a sense of each of their styles and perspectives on Ohara Ikebana. This year, I had nine lessons in total including the special Senmon Instructor lesson on the last day. I found the schedule challenging since this meant an average of three arrangements in a day compared to two a day at the NAOTA conferences. Also, because all instruction took place simultaneously for all four groups with no microphones, there was some scrambling to take notes or video the instruction using phones. Given the jam-packed schedule, there was not a lot of time to enjoy my completed arrangement and even less opportunity to walk around and see the wonderful arrangements of the other participants.

This year, there was also a small store set up for participants to purchase goods even without having pre-ordered items. Shopping during breaks was a very popular activity for most of the attendees. Among other things, including some spectacular containers, there were brand new, specially designed flower bags to commemorate the 130th anniversary of the Ohara School.

The special Senmon Instructor lesson included a light, very tasty, lunch which came wrapped in a large green leaf and followed by dessert that came inside a small bamboo container; figuring out how to get the dessert to come out was a fun puzzle. After lunch, the Headmaster provided instruction on Morimono arrangements which included the origins and considerations for the form. We all started with a large leaf as the underlying base/container and a small orchid plant as the Shushi. The choice of other materials

provided was widely varied and ranged from edible items like garlic bulbs and banana bunches to driftwood and seed pods. It was so much fun to try the different options!

The seminar ended with an optional tour led by the Headmaster to some of his favorite gardens in Kyoto. Having just visited Kyoto and seen a few of the beautiful gardens there, I know this was a capstone to the seminar. I was disappointed I was not able to participate in this excursion.

I highly recommend attending the World Seminar. It is an unparalleled opportunity to learn and improve techniques, interact with high level professors of the Ohara-ryu, and to connect or reconnect with Ohara ikebana enthusiasts from around the world. In addition to participants from the U.S. and China, there was a large contingent from India, several from Europe, and one from the U.A.E. Additionally, it is an opportunity to keep up to date on changes to the curriculum. During this seminar, we learned that the school is in the middle of updating the curriculum so as to allow the use of more kinds of materials and incorporating a more “style” based approach. Details are expected to be forthcoming in the next year or so.

After the seminar, we spent a few more days in Japan checking out more of Osaka, Koyasan, Nara, and Odawara before flying back home to Boston. We stayed in a temple and visited shrines, castles, and gardens. We continued to learn more about navigating from one major train station to the next; the stations are modern and massive so that even with the many signs in English, as well as helpful personnel, we would wander for a while before finding our exit. Our efforts proved very worthwhile, and we found the country to be beautiful and fascinating. I now understand and appreciate why so many people make multiple trips back; there are so many more things we would have loved to see and experience. Dates for the next World Seminar have not been set, but when they are, I hope to be able to attend and to meet you there.

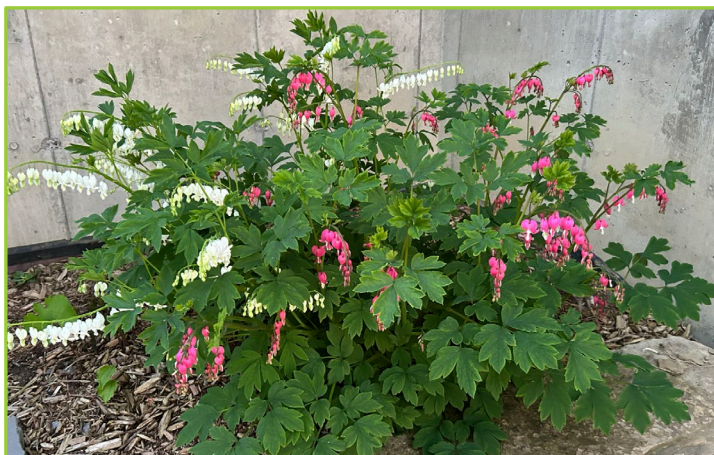
LET'S GET DIGGING

BLEEDING HEART

WRITTEN BY CAROL LEGROS

In this issue of *Let's Get Digging*, we are going to highlight one beautiful late spring or early summer perennial fondly known as Bleeding Heart (*Dicentra spectabilis*). It is originally native to Japan, Korea and China, but has thankfully made its way to North America for us to enjoy.

This delicate looking spring blooming plant does not disappoint. In early spring, it is one of the first green foliage to come on strong in my yard, followed shortly after by beautiful arching stems of hanging pink hearts with white tips. This gorgeous plant is also available in a solid white color (as shown on the cover page of this newsletter), and I'm lucky to have both colors flourishing in my garden. They are in the same bed, so both colors are inter-mingled in one large mass.



This plant prefers a lot of shade but it can tolerate some sun depending on your climate. In zone 4/5 where I live, it receives early morning sun until perhaps 9am. After that it is in shade for the remainder of the day. The soil needs to be well draining and moist as much as possible.

Once the blooms are done in summer, the plant lives on a bit longer but I find by mid to late summer the heat can cause the foliage to die off completely. It's a wonderful low-fuss low-maintenance plant that brings an early show of color to our gardens. If you have a shady spot in your yard that gets some early morning sunshine, give it a whirl. You might fall in love with this plant just as I have.

CAROLYN'S COLUMN

IRISES

WRITTEN BY CAROLYN ALTER

For this very late spring/early summer column and to represent the months of May and June on the Japanese Floral Calendar, let's examine irises.

There are many species of irises including these common ones below:

Dutch iris or *Iris hollandica* that we can buy easily in the flower markets in white, yellow, blue and purple. Their leaves are fairly narrow and dark green. They are not native to the Netherlands but are a hybrid developed by Dutch growers. They are originally from Spain, Portugal and N Africa.

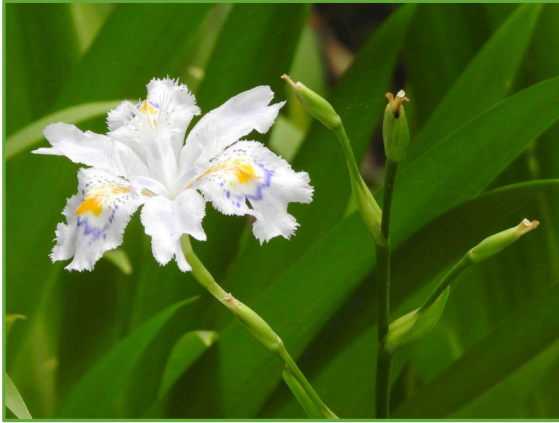


Bearded irises or *Iris germanica* have a cute raised fuzzy tuft (yellow area in picture) or beard. They come in multiple colors and heights with miniature dwarf, standard dwarf, intermediate and tall. They are not originally from Germany either but from the Mediterranean region and are a hybrid from two European irises.

Siberian iris or *Iris sibirica* are called *ayame* in Japanese. They have very slender stalks and thin grass-like leaves. The flowers have a typically ruffled appearance and are generally smaller than Japanese iris flowers. The name is a bit more logical as they do grow in Siberia but also in Eastern Europe and parts of Asia.

So let's delineate three more irises we associate with Japan from the three above.

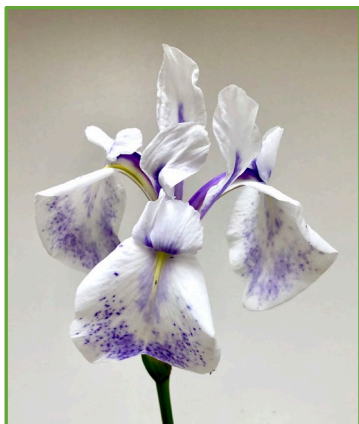




Fringed iris, also called *shaga* in Japanese, is *Iris japonica*. They have stems that zig zag, glossy wide evergreen arching leaves and a delicate lacy white and pale lavender flower with purple and yellow markings. They bloom much earlier than the other irises. I saw them everywhere in Japan in late April. Each flower blooms for only one day. They have multiple blossoms per stem though, so you can watch each stem bloom over about a week. They are indeed native to Japan and China as you can deduce from the species name *japonica*.

The next is Japanese iris, specifically *hana shōbu*, with *hana* meaning flower, *shō* meaning iris and *bu* meaning flag. They are *Iris ensata* and also called sword leaved iris. The flowers are wider with large petals that in general don't hang down as much, thus they have a more flattened look.

Cultural Note - *Hana shōbu* are symbolically associated with Children's Day on May 5th even though they bloom from mid May to the end of June. The word *shōbu* is also a homonym for valiant and warrior. They have very upright, narrow and sword-like leaves that have a very strong central mid rib. They are the male iris leaf. These irises are associated with strength and courage, qualities valued in boys. And the leaves are floated in baths that boys take as a wish to impart these qualities. They are also native to Japan and east Asia.



And lastly, we have Rabbit Ear (RE) iris, *kakitsubata* in Japanese, or *Iris laevigata*. The stand petals really stand up like rabbit's ears. The leaves are much wider and spread apart from each other and softer and flexible compared to sword leaved iris. Thus, they are known as the female iris leaf. They are often found growing in wetlands and along banks of ponds. I grow mine in a half whiskey barrel with a pond liner that has no drainage holes. They can sit in water without bother. It is one of the favorite irises in Japan because they grow nearly year-round and change their appearance with the seasons.

Some may bloom again through the fall. The leaves are vigorous in the spring and begin to spread apart in the summer and then curl, droop and change color in the fall until they fade in the winter.

You can see how different the leaves are from these two photos. The furthest left has the grass-like leaves of the Siberian, the middle two the narrow vertical upright leaves of Japanese and the furthest right the wider softer spread apart leaves of RE iris. (photo at right)



And the leaves from left to right are from Bearded, Siberian, Japanese and RE irises. (photo on left)



Cultural Note - The Story: The *Kakitsubata* and the Zigzag Bridge In the Tales of Ise, there is a well-known episode involving Narihira that takes place at *Yatsunashi* (the “eight-plank bridge”) in *Mikawa* Province (present-day Aichi Prefecture). During his travels, he and his companions stop at a famous place known for *kakitsubata* irises growing along the banks near the zigzag bridge. Inspired by the beauty of the irises and the melancholy of travel, Narihira composes the following acrostic *waka* poem:

からころも きつつなれにし つましあれば はるばるきぬる たびをしぞ思う

karakoromo / kitsutsu narenishi / tsuma shi areba / harubaru kinuru / tabi o shi zo omou

Translation: “Like a well-worn Chinese robe, I have grown used to my wife;
But now I think with longing Of the distant journey I’ve come— Because I have left her behind.”

This poem is famous because the first syllables of each line spell out *ka-ki-tsu-ba-ta* — the Japanese name of the iris. In the Ohara School RE iris are treated with great respect for their seasonal and poetic resonance.

Iris use in ikebana - they are always used standing up unless using in Free Expression. So they are nice in Hana Isho Rising Form and One Row, Upright *Moribana* and *Heika* styles. Iris are also lovely in *Rimpa*, *Bunjin* and *Shouhinka*. We also use these native Japanese irises in our Traditional Landscape arrangements and the last two in *mizumono*, or water style arrangements, this time of the year to impart a cool feeling.

Irises need special care when arranging as the petals are very delicate. Don't lay them flat on a table as you may break off a petal. Keep them in a vase or hang the flower head off the edge of the table if laying flat. And take care in transporting them too. I find a kenzan in the bottom of a bucket and a tape grid at the bucket's top works well to keep them stable. Always cut or buy them in tight bud as each blossom only lasts three days. The unfurling bud on day one, halfway open on day two and full open on day three and then they are finished, just like this column.



Bibliography

- Google images
- Carolyn's iris photos
- Conversation with Chat GPT May 30, 2025
- Japanese Floral Art Symbolism, Cult and Practice ©1961 by Rachel Carr

ANNOUNCEMENTS



HOW DO WE REACH YOU?

We collect your contact information whenever you renew your membership, so that we may contact you throughout the year, whether by email or postal mail, with news or information on the NAOTA organization, as well as regular newsletters.

If you have recently moved, or had reason to change your email address or phone number, please do not wait until renewal time to let us know there is a change. At any time throughout the year, **send your updated contact information to Saskia Eller at: saskiaeller@outlook.com** so that you may continue to receive correspondence from NAOTA without disruption.

If you are having trouble receiving emails from Saskia, please check your “spam” or “junk” email folders as it is possible your email service provider may have blocked it for some reason. If you find it in your spam or junk folder, please move it to your Inbox.



SUBMIT MATERIAL FOR THE NEWSLETTER

If you have any articles or information you would like to share with all the NAOTA members, please submit to the newsletter editor Carol Legros at **carol_legros@hotmail.com**. Please respect the deadlines for submission, if you want to be sure that the material is published in the upcoming newsletter. If you miss the deadline, it will be held and put in the following newsletter.

<u>Newsletter</u>	<u>Deadline</u>
March	Feb 1
June	May 1
September	August 1
December	November 1