



Spring 2026 Newsletter

PRESIDENT'S MESSAGE

Dear Members,

I was sitting at my computer wondering what to write for the president's letter. I remembered that CCG member, Ora Murphy, had sent me a link to a very truthful Instagram post by @strok_art studio (permission given to share or repost). The article highlights the frustration and impatience we experience when learning calligraphy. It's eloquently and thoughtfully written, (Thank you, Ora and thank you @strok_art studio.)

"The pen doesn't care how badly you want an improvement but only how often you practice. Most people quit calligraphy not because it's difficult, but because it refuses to move at their speed."

The brain understands the shape in seconds. And your hand needs weeks to catch up. Any learner can know exactly what a stroke should look like and still fail to execute it.

That disconnect is humbling. And truthfully, skill is not knowledge. It's the amount of repetition under control.



Above Challenge piece created by Lissa Brand. More Challenge on page 11

Continued on page 2

PRESIDENT'S MESSAGE...CONTINUED

Many learners, when they start calligraphy, think or assume that it's about pretty letters. Very quickly, they all realize it's actually about controlling your impatience. And that your hand itself wants to move fast. Your mind wants instant results. But the pen refuses both.

You can't rush a stroke. If you press too early, it bleeds. If you lift too fast, it breaks. If you hesitate, it then trembles. The pen records every mistake honestly. And it cannot be undone.

Some days you practice for an hour, and the letters still look worse than yesterday. It's not because you're getting worse, but because your eye is improving faster than your hand. Yes, that gap is frustrating for every learner in any aspect or a field. But that is constant and remains unavoidable.

Calligraphy forces you to slow down even when you don't want to. You cannot multitask. You cannot hurry the ink to dry. You sit. You breathe. And you repeat.

Waiting teaches you that consistency matters more than motivation. Ten calm minutes daily, beats one inspired but chaotic session a week. Progress shows up quietly, and that's usually after you've stopped expecting or craving for it. And the hardest lesson? You don't improve by avoiding the bad pages. You improve by filling them in, surviving every moment of your mess and embarrassment.

Every uneven line trains your hand. And every ruined sheet trains your patience. Calligraphy doesn't reward speed. It rewards fair presence. If you are impatient, it will expose it. If you stay anyway, it will change you."

And change you, it will....all for the better.

Laurie Yeandel

P.S. And now, a little recruiting:

Two Volunteers Needed

The Coastal Calligraphers Guild sends a birthday card to each member of our group. The card arrives in a beautifully lettered envelope. It's a tradition we all cherish and appreciate.

We need two volunteers for our 2027 birthday cards:

One person will design the card. I will then take it to the printer and handle the details.

One person will address the envelopes each month. The address list, cards, envelopes, stamps, and return labels will be sent to you in early December 2026.

Please consider giving back to your guild. Thank you. Contact: yeandels@gmail.com

OCTOBER 2025 CCG WORKSHOP THE ITALIC HAND WITH CARRIE IMAI

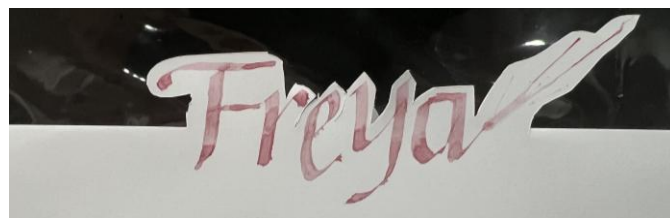
This summary of Carrie Imai's "Loving Italics" workshop is designed for two readers. First as a reminder to live attendees of some of the fine details that we learned. For those who could not attend, this is offered as an appreciation of Carrie's professionalism and preparation of the instruction, the value of looking at things in detail, and the fine art of caring criticism and finally an incentive to go online and watch the zoom recording.

Beginning with a practical tutorial on getting your good ink into your pens and paper that does not bleed, our good friend Carrie Imai emphasized the need for good hairlines for a satisfying experience in italic lettering. Use a pen that will give you those fine hairlines. In some of the best advice I have heard, she continually reminded us to relax into our lettering. She gave us some relaxation exercises to start us and gently asked us throughout the teaching if our neck was tensing up and if we needed to take a minute to relax. She next gave us penciling exercises to get us to use our whole arm and not our fingers. These two exercises were aimed at relaxing our grip and maintaining that relaxed grip and keeping the pen light and floating. "You can't float if you are pressing down on your pen." She encouraged us to go faster and go smoother and do not worry about the results, saying that we might be pleasantly surprised.

She dove into the miniscule italic letter forms by emphasizing the central role of the triangle shaped counter of the "a," also found in b, d, g, q, and upside down in the p. She characterized the italic hand as mechanical, asking you to see that a 45° angle governs the rise on the right side of the "a" triangle and the entry and exit serifs of all letters. A constant theme of her instruction, supported by a pen angle exemplar, was that the pen angle for horizontals should stray from the standard italic 45° to a 30° angle to get a thinner stroke, for example in the top of the "a" and of the "c". The transitions between 30° and 45° should be a smooth graduation from 30° to 45°. Right leaning diagonals are set at 20° to add some substance to thinnest of lines that using 45° would yield. These suggestions lend a lightness to the letters and avoids thicknesses that tip the balance of the letters.



*Pop-up name tags left by Carrie
Imai; below by Jim Bennett*



ITALIC...CONTINUED

Letter and Word Spacing Modest 45° exit serifs establish regular letter spacing. The spacing after “open letters” like r and f, v and w should be reduced to avoid the white space of those letters from creating visual gaps. As there is a natural inclination to put too much space between words, the letter “o” is the best guide for spacing between words. After a comma, the next letter is half the width of the letter “o.”

Carrie gave us three clear plastic tools to: 1) gauge our 45° entry and exit strokes; 2) the letter “o” to see if our word spacing is good; and 3) a guide for testing if our exit strokes the right size to protect letter spacing. She showed us how to transition from a wider stroke to a hairline by rocking onto the corner of the pen.

After giving us time to practice letters and words, Carrie critiqued our lettering. She was gentle in her criticisms and always found things that we did right, not just to soften the criticisms but to show everyone what correct looks like. Finally, she gave us a popout card project to use our lettering. Always open to questions, Carrie turned student questions into teaching moments.

On the next day Carrie breezed back through the lower-case letters making sure that our open spaces for each letter were consistent so that the lettering was consistent. Moving on to the upper-case letters she emphasized that the pen angles needed to be consistent and to pay attention to the alignment (G) and sometimes misalignment (K,L) of the terminus of the top and bottom horizontals. Halfway through the caps she paused to demonstrate the addition of what she called interchangeable parts of flourishing of the caps. When making the capital “D” Peter Thornton suggested treating the bowl of the D as a sail with the wind pushing it slightly upward. It reminded me of Annie Barnhardt making the slightly more graphic suggestion that the bowl of the D should look like it was sitting in a push-up bra. After giving everyone a chance to share their lettering and graced by Carrie’s gentle criticism and restrained praise, Carrie launched into the use of watercolors in her lettering. Demonstrating using toothpaste and Gum Arabic to prepare your pen nib, she then showed the loading of watercolors onto the clean nib with the swipe of a brush and a quick brush on the underside of the pen before writing. She also discussed the differing flexibility of the three of her favorite nibs, the Mitchell (flexible), the Speedball (flexible), and the Brause (not flexible but providing fine hairlines). Finally, she showed her technique for painting small floral additions to lettering compositions that served as our final project.

Punctuated throughout the teaching was Carrie’s relaxed and elegant dancing pen inspiring the participants to practice what she preaches. As I told her in my envelope last year, her approach inspired the following haiku:

Ink flows like river,
Brush dances, whispers on rice,
Spirit writes the wind

Submitted by: Jim Bennett

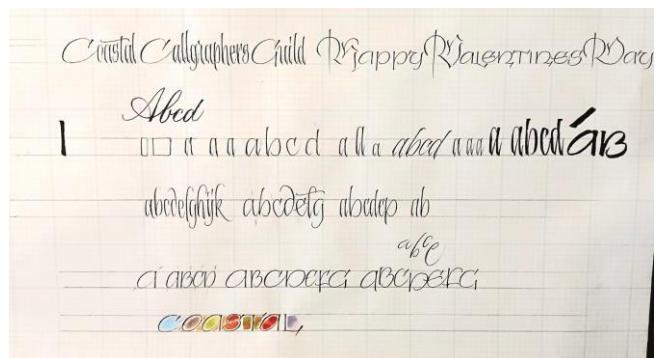
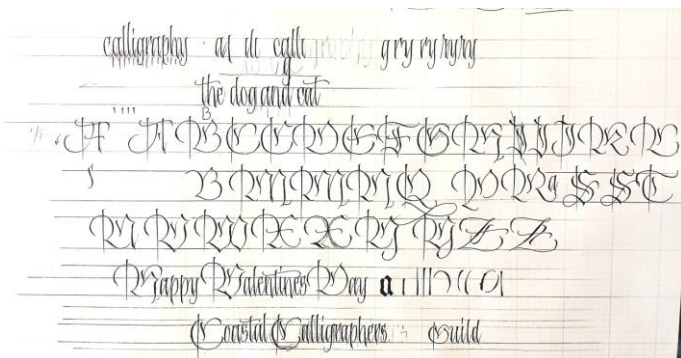
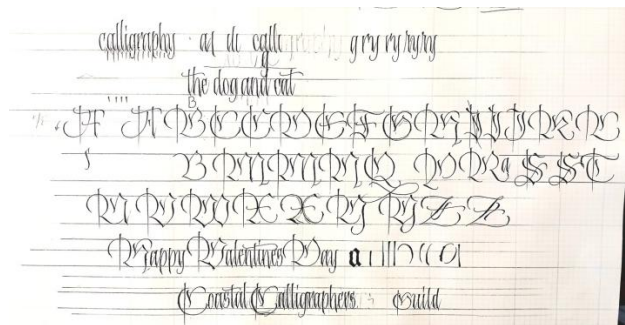
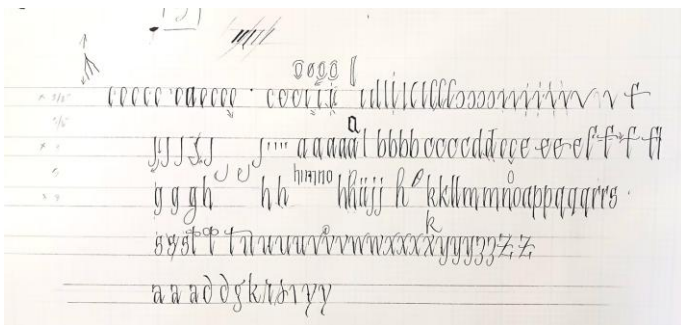
FEBRUARY 2026 CCG WORKSHOP

POINTED PEN VARIATIONS OF GOTHIC & UNCIAL WITH MIKE KECSEG

It is a rare skill to create something new that stands the test of time. But the continued popularity of Master Penman Mike Kecseg's Pointed Pen Variation workshops--still widely sought after more than a decade after being introduced--is evidence he created new styles that now take their place alongside the traditional Blackletter, Uncial, and Copperplate in our calligraphic repertoire. CCG was delighted to host two jam-packed days of instruction in February to learn these beautiful variations.

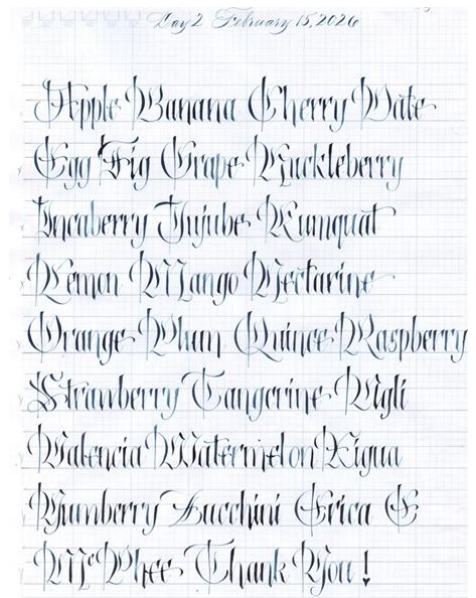
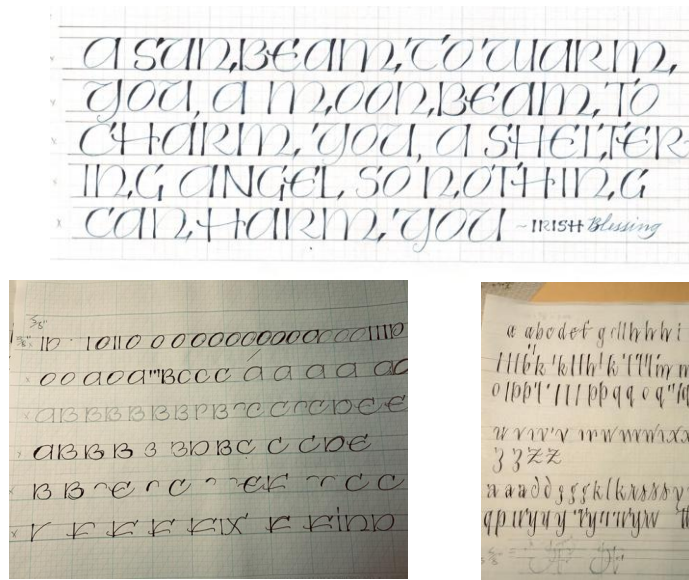
After a thorough overview of oblique pens, nibs, and ink, Mike demonstrated the entire exemplars for both Blackletter and Uncial Pointed Pen Variations, explaining in detail his design decisions and pen manipulation techniques. He emphasized the importance of understanding letter shapes, proportions, and slant, as well as the use of guidelines and practice sheets. Additionally, he described maintaining uniform width and proper spacing specifying the use of white space and visual balance in composition.

One valuable tip Mike shared was to carefully line your final pieces with a soft pencil as using only a lightbox with guidelines underneath would result in subtle but noticeable differences in where your letters meet the baseline. He also encouraged using high quality art paper for practice to experience what it will feel like when lettering the final piece.



Mike's demonstration sheets above

POINTED PEN...CONTINUED



Mike demonstrated and explained the techniques for creating tapered strokes with the pointed pen, emphasizing the importance of gradually increasing pressure from thin to thick and lifting the pen off the paper to achieve the desired effect. This process is a defining feature of both styles. Retouching is not only acceptable but necessary and an integral part of forming the final look of the letters. He encouraged students to practice slowly, make adjustments, and focus on achieving a balance between straight and curved lines.

Mike was inspired by the book The Mystic Art of Written Forms by Friedrich Neugebauer when he was creating these new styles. Though out of print, it can sometimes be found on E-bay or Amazon.

An excellent instructor, Mike's workshop was a master class in calligraphy. He clearly demonstrated each letter, breaking down strokes and explaining the techniques and variations for each. He emphasized the importance of practice, visual learning, and not being intimidated by the complexity of the letters. He also discussed how to simplify capital letters by removing non-essential, decorative elements, and using historical models for inspiration.

We were thoroughly inspired by Mike and this amazing workshop!

Submitted by: Erica McPhee



*Student worksheets above; a
thanks from Mike left.*

TWO WORKSHOPS: LETTERS & LEAVES WITH BARBARA CLOSE FLORAL BORDERS & BANNERS WITH JEN SWEENEY

At summer's end and in early October I took two excellent workshops online. The first one was 3 sessions and was offered by **Barbara Close: Letters and Leaves**. Using watercolor and brushes, she guided us through many types of leaves using lovely color combinations and various techniques. She also introduced us to sketching with pencil for alternative line leaf drawings. We then applied what we learned to several projects including stand-alone, heart-shaped, circular, and border pieces incorporating our leaves with planned space for lettering. A great addition to the class was an informal alphabet exemplar.

The second workshop was **Floral Borders and Banners** given by **Jen Sweeney**. We were given simple ways to draw your own banners, which had always been a challenge to me. Jen's handouts were extensive and covered many banner designs as well as various border techniques. During the two sessions, we completed several finished projects for banners and borders leaving planned space for lettering.

I made two books, one for each class, and used Larkshhead binding which works perfectly when binding single watercolor pages. These two classes were full of inspiration and ideas, and each one was packed with ideas and projects to try.

Submitted by: Ann Pasquier



All work above by Ann Pasquier

LEARNING THE ELEGANT CHANCERY SCRIPT WITH CECILIA BOSCHI

I had the privilege of being a student in Cecilia Boschi's online class "Grace in Motion, Discovering Chancery Script" on January 10th & 11th this winter through thegentlepenman.com. Although this script is quite similar to Italic, I learned that Italic developed after this Chancery script which was born in Italy during the early Renaissance years and then quickly spread throughout Europe. The Italians did not care for the Gothic letterforms common at the time in northern Europe, feeling they were inelegant and even barbaric. So, they invented a new way of writing which not only made writing faster, but also efficiently saved space on the expensive writing surfaces available at the time, parchment, and vellum. The slight slant, narrower letter forms, quills cut to tiny broad edges, made all this not only possible, but became quite popular and spread throughout Europe and Britain because of correspondence to those places.

Gratefully, I learned that the heavily flourished cadels and curls we see in their copy books were not used in their daily writing tasks. These flourishes were used as "portfolios" to sell their skilled penmanship. Remember this was right at the cusp of printing presses.

Cecilia taught us how to repurpose our worn-out pointed nibs by cutting and filing them to a tiny broad edge using the clipper on pliers and a nail file! These can be created to whatever size we need for a project, and then consistently using the five nib-width guideline for X height, ascender, and descender spaces. The letter slant is 8-10° and 95% of the strokes are at the 45° pen angle. The most obvious difference between Chancery and Italic is that ascender stem strokes have an entry stroke from the top right rather than from top left. She taught the unique ligatures commonly seen in Chancery, as well as the unusual and unfamiliar variations of "s" and "f."

Cecilia's lettering is precise, graceful, and elegant. And she is a pleasure to listen to with her lyrical Italian accent. I marvel at how she can be so descriptive and easily understood in English. You can catch her live classes on thegentlepenman.com or pointedpencollective.com. She also has a prerecorded class available anytime at learncalligraphy.com. Please be sure to follow her current work on Instagram at [CeciliaBCalligraphy](https://www.instagram.com/CeciliaBCalligraphy).

Submitted by: Janet Furr



All work above by Janet Furr. Janet used Italian mosaic designs in watercolor with the Chancery script.

MID-CENTURY PEN MOVES WITH SUE GREENSETH AN ONLINE CLASS FROM THE GENTLE PENMAN*

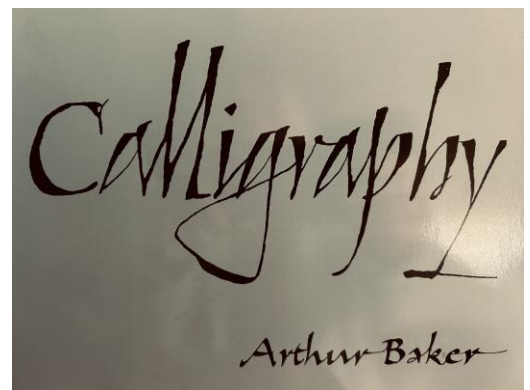
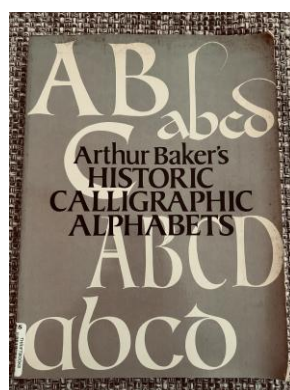
I saw samples of Sue Greenseth's work on Instagram and was struck by her lively and fun adaptation of the classic gothic hand. Sue's biography from The Gentle Penman website:

"Sue Greenseth is a calligrapher, lettering artist, and teacher in Portland, Oregon. In her early 20s, she picked up a broad-edged pen and never looked back. Early in her career, she taught calligraphy and freelanced as a commercial lettering artist for world-renowned clients. These days, Sue continues to teach calligraphy as well as practice as a full-time artist. She loves breathing life into letterforms and animating words with a pen."

Mid-Century Pen Moves focuses on learning the gothic hand as adapted by mid-century calligrapher, Arthur Baker. An extraordinary talent, he concentrated on lettering in an almost abandoned freedom, yet keeping the letterforms, neat and precise. He was an innovator and is especially admired for his world-famous innovation – the *Baker Signet* typeface. Sue recommended several books by Arthur Baker.

The tools Sue recommended included the 6mm and 3mm Pilot Parallel pens as well as a folded dip pen, notably the Horizon folded nib. In class, she wrote with walnut ink and began instruction by demonstrating single strokes. The letters are formed by using sharp angular strokes while simultaneously manipulating the pen to form the gentle waisting of the letterforms. She continued by demonstrating similar letter groups and then explained how to combine the letters into words. Numbers were also written by Sue and were as fun and quirky as the letterforms.

Sue's teaching style is relaxed and encouraging. Careful explanation of each stroke and letter was thoughtfully presented. Variations of the basic letterforms were challenging yet attainable with practice. Included is a page of my in-class work; a first attempt with lots of practice ahead to master these letterforms. The handouts for the class were extensive and included a supply list, guidelines, multiple variations as well as Sue's class demo pages.



MID-CENTURY...CONTINUED

I highly recommend studying with Sue, but I would suggest this class would be more suited to a scribe who has taken an introductory broad-edge pen class. To see more of Sue's work, please visit her website: <https://suegreenseth.com> Instagram: @suetangomango

Submitted by: Laurie Yeandel

**The Gentle Penman Calligraphy Platform was created by calligrapher Gary Chin. He developed his brand to show his determination in the passion of calligraphy. An outstanding and exceptionally reliable calligraphy platform featuring international calligraphers who teach an amazing array of different calligraphy topics: thegentlepenman.com*



2026 CREATIVE CHALLENGE

All guild members are invited to participate in the 2026 Creative Challenge to be shared at our December Holiday Party. No judging is involved, just a desire to challenge yourself and share with others. No one should be concerned about ability level, since we are all on a lifetime continuum of learning! You can use any media, lettering hand, layout, tools, size, etc. You are only limited by your creativity and imagination! This year's challenge quote is:

Colors are the smiles of nature

Leigh Hunt

This year we will again be offering an incentive. We will have a random drawing of names and award gift cards. Attendance at the December meeting is not required, but you must send us a photo of your work to be eligible.* Photos of all entries will be featured the following Newsletter.

*Prizes will only be awarded if we have a minimum of 10 members participating in the challenge.

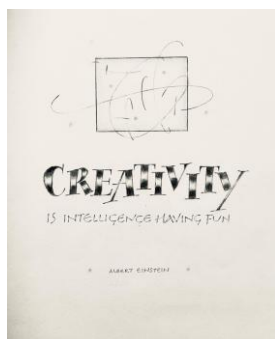
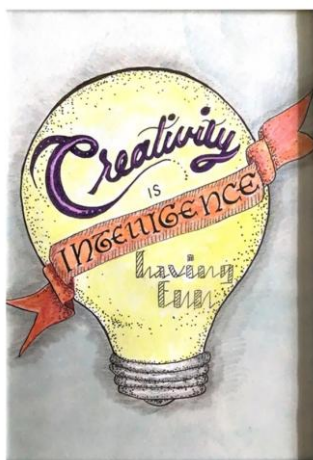
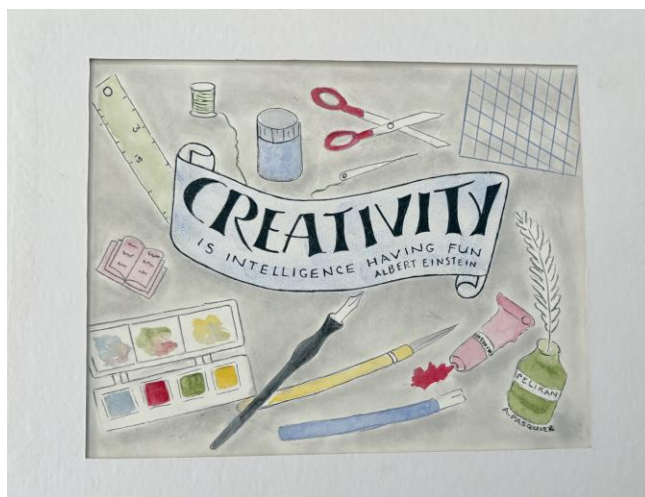
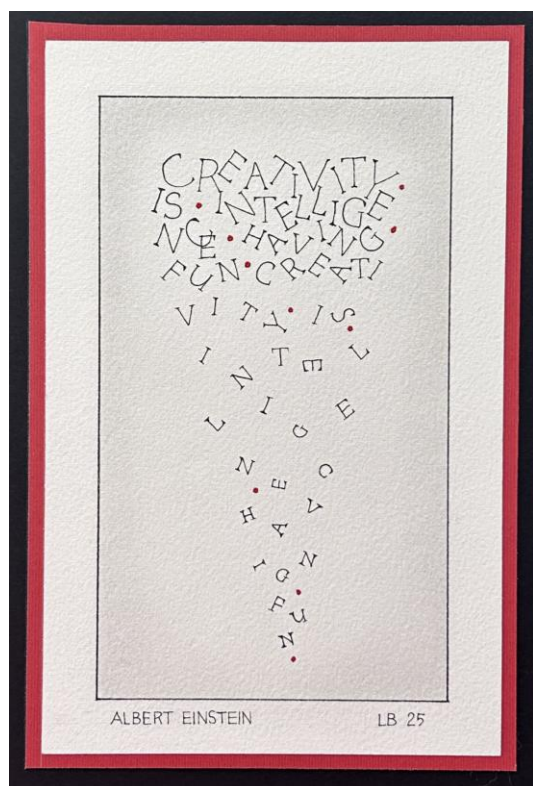
2025 CREATIVE CHALLENGE

Below are the results of our 2025 Guild Challenge:

Creativity is intelligence having fun

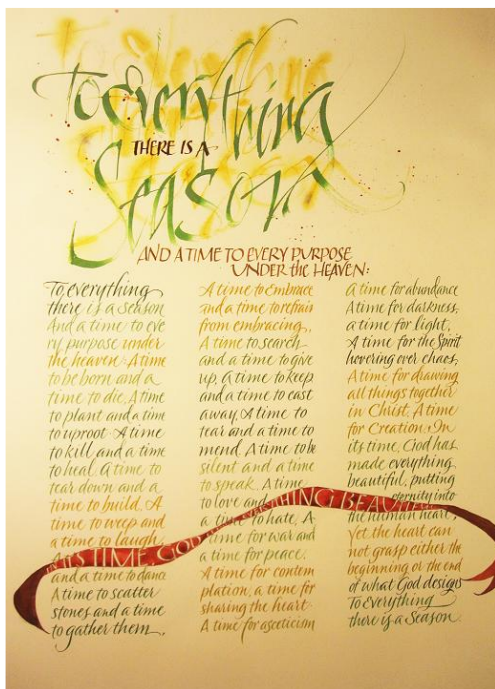
--Albert Einstein

Since there were only six members who participated, all won gift certificates to Paper and Ink Arts or John Neal! See the 2026 Challenge guidelines on page 10.

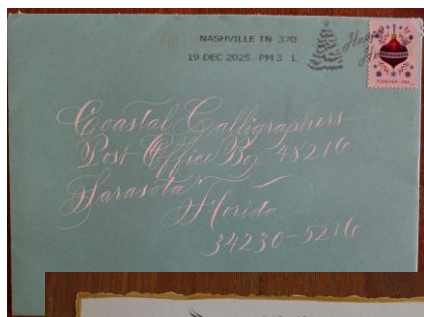


Clockwise from above left: Lissa Brand, Ann Pasquier, Patricia Sentman, Mary Wildrick, Selma Rudin; Center: Valerie Weilmuenster

AROUND THE GUILD



Above left by Barbara Close, above right by Carrie Imai, below left is Erica McPhee's Christmas card, and below right some card designs by Angela Levesque..



MEET THE MEMBER

Hi, I'm Angela Levesque. Many of you think you know me, but one thing you may not know is that I call myself the "Accidental Calligrapher." My story started over 50 years ago with a simple suggestion from a friend. At the time, I was a nurse whose handwriting was a bit of a disaster, so a special class in Italic Calligraphy sounded like exactly what I needed. I went in expecting to fix my penmanship; I came out obsessed with the art of the letter.

I have spent years learning from some of the best-known calligraphers. I love the history of this craft—tracing my "calligraphy family tree" all the way back to Edward Johnston! While I enjoy a variety of styles, my heart truly belongs to Formal Italic and Copperplate.

If you peeked into my toolbox, you would not find anything too flashy. I am a firm believer in the classics: a comfortable pen holder, a sharp and crisp nib, and high-quality Sumi Ink and Windsor & Newton Gouache. My bookshelf is packed with bibles of the craft, from the Zanerian Manual of Alphabets and Engrossing to books by Margaret Shepherd and Sheila Waters. Some of my favorite contemporary copperplate calligraphers are Suzanne Cunningham and Younghae Chung.

Teaching has been one of my greatest joys, especially working with third through sixth graders who brought so much energy to the inkwell. After a hiatus to focus on my nursing career, I am officially back at the drawing board with the Coastal Calligrapher's Guild. My best advice for anyone starting out? Do not try to be a master on day one. Be patient with yourself, love the process, and let the art happen.



COMING IN SEPTEMBER

Gothic Cursive with Nina Tran



In the 12th century, a more compressed and angular form of the late Caroline Minuscule called Proto-Gothic script developed as a response to the growing need for written books and documents. By the 13th century, Proto-Gothic script diverged into two separate families: Gothic Textualis (a bookhand) and Gothic Cursives (a documentary hand).

In this class, we will learn a standardized Gothic Cursive style based on the work of Julien Chazal, a renowned French calligrapher, which features pointed 'o' forms and arches, and sweeping ascenders and descenders.

REVIEWS, WORKSHOPS, ETC.

The following article by DeAnn Singh was reprinted with the permission of the Society for Calligraphy.



Dear Arrighi,

Could you review what whites to use for what task? I can't remember which one to use for tints and which one to use for writing on dark paper. Is gouache the only thing you can use?
White Out

Dear White Out,

A good resource for this information can be found in Marie Angel's book, *Painting for Calligraphers*. She writes that gouache is watercolor that has the addition of white fuller's earth, such as clay or barite. This is what makes them opaque.

Zinc White is ground finer and is easier to write with. It is the best for clean and lightfast tints. Always start with the white first then add the color to that.

Permanent White is a more opaque paint. If you add white to a color it does make it a little more fugitive. When writing on dark paper it needs to be really opaque, yet when it's opaque enough it is impossible to write with. I start with Zinc White because it's easier to write with, then add Permanent White to it, until it's opaque but you can still write with it. Many times you have to flood the stroke as you write. This is a process by which you press the nib and release a little paint onto the already wet stroke. It is laborious and must be done as you go along, but it really helps make the white more opaque.

Some of the other helpful hints to make more opaque white is to add Ph. Martin's Bleed proof white or Pro white to Zinc White (these come in a small jar). Or write with one of the bottled whites by themselves. Ziller has a very opaque white ink that gives lovely hairlines but doesn't have enough binder in it to make any erasures. Luma Pearlescent ink is a white that works well for copperplate but doesn't work well with chisel point nibs. It is an acrylic and is waterproof when dry. It is not as opaque as gouache. For writing on dark shiny stock, Badger acrylic paint writes well.

77th IAMPETH Conference 2026

August 3-8

Salt Lake City, Utah

Registration opens April 11

<https://www.iampeth.com/annual-conference>

78th IAMPETH Conference 2027

July 19-24, 2027

Milwaukee, Wisconsin

CCG Workshops**Gothic Cursive**

With

Nina Tran

September 26-27, 2026

*All workshops are online via ZOOM and are recorded.

ATTENTION!!**Join Us: CCG Zoom Study Group**

April 20, May 11, June 18

7 – 8 pm EDT

Are you looking for online calligraphy instruction?

Please see our list in Appendix A after page 30.

2025-2026 Meeting Schedule

Oct 5*	The Art of Etegeami with Sally Penley (Recorded Video**)
Nov 2	Fancy, Flourished Pointed-Pen Majuscules with Angela Levesque
Dec 13	Holiday Party and Creative Challenge Drawing CANCELLED 12:00 noon to 3:00 p.m. Host: Penny Schwan
Jan 4	Playing with Paisleys Using Roman Capital Letters with Janet Furr
Feb 1*	Valentine Cards & Serif Review with The Bennetts
Mar 1	Ben Shahn Lettering with Carol DuBosch (Recorded Video**)
Apr 12	Introduction to Brush Lettering with Sally Penley (Recorded Video**)
May 3	Zentangle Seascape Creation with Susan Moen
Jun 7*	A New Slant on Gothic Cursive with Laurie Yeandel

All meetings (except December) start at 1:00 via ZOOM and are recorded.

**A short CCG Business meeting will take place before the workshop.*

***Due to copywrite considerations, we are unable to share the recording via a link. Instead, we will schedule several additional dates for this video to be viewed live via ZOOM. Additional viewing dates will be scheduled and announced separately.*

2025-2026 Board of Directors & Committee Chairs

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Erica McPhee
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Newsletter Information

This newsletter was produced using Microsoft Word and PowerPoint in Century typeface.

Newsletter Editor

Penny Schwan

Masthead by

Ann Pasquier (Designed with flat brush lettering and Marilyn Reaves' Bluebird caps.)

Newsletter submissions may be submitted in PDF or text format; photos in .jpg.

Submit items for publication to: pennybeth54@gmail.com

The Coastal Calligraphers Guild's purpose is to promote the art of calligraphy and related arts for all persons who share the love of them, and to offer educational programs for the surrounding communities.

Membership is \$25 for the July 1 to June 30 membership year.

For more information, visit our web site at www.coastalcalligraphersguild.org

APPENDIX A

CALLIGRAPHY INSTRUCTION RESOURCE LIST*

www.ardingtonschool.com

Located in the quaint village of Bucklebury, England, this art & crafts school offers ONLINE and ONSITE high-quality calligraphy, arts and crafts classes, workshops, and lectures. **TIP:** Make sure you are on the **ONLINE** class offering list and note that their classes quickly sell out....usually within hours.

www.calligraphyitalia.com

An Italian-based resource offering ONLINE calligraphy classes featuring talented international calligraphers from Italy, Germany, England, Australia & South America as well as the United States.

www.caroldubosch.com

This Oregon-based calligrapher offers ONLINE & PRERECORDED videos for purchase. Carol specializes in colorful and playful lettering styles.

www.thegentlepenman.com

Calligrapher Gary Chin developed his workshop platform to promote calligraphy of all forms. Based in Hong Kong, he offers the most extensive list of ONLINE courses. **TIP:** Class prices are in Hong Kong dollars, so keep that in mind.

www.lampeth.com

IAMPETH (International Association of Master Penmen and Teachers of Handwriting) was founded in 1949 and still going strong today with over 1500 members. Dedicated to the practice and preservation of the art of calligraphy, they offer an annual week-long in-person workshop with SOME of that week's classes offered ONLINE. Their website has a blog, historical samples, etc. A gem!

www.johnnealbooks.com

An international supplier of all things calligraphic, they provide a current list of online classes. Visit their website, click on "class listings and events."

www.learncalligraphy.com

Global access to world renowned calligraphic arts instructors. Click on "courses."

RESOURCE LIST...CONTINUED

www.pointedpencollective.com

Calligraphers Cecelia Boschi and Kate Watson are focusing their shared love of pointed pen calligraphy on creating unique specific workshops for other artists in the U.K., Europe and beyond. Sign up for email updates on their website.

www.thepostmansknock.com

Founder Lindsey Bugbee offers online classes, some free worksheets, guidelines, and a blog. There is a fee for classes and some items but if you sign up for her weekly email, she generously shares free mini-videos and handouts.

www.reggieezell.com

Reggie Ezell travelled the U.S. and Canada for 25 years offering an intensive year-long calligraphy course. He is now online and offers live ZOOM classes as well as prerecorded videos for purchase. If you are in Chicago, he also teaches from his home studio.

www.skillshare.com

Annual fee required to access this site. However, there are many short courses focusing on brush lettering, modern calligraphy, and calligraphy wedding projects as well as watercolor courses.

www.youtube.com

Check out YOUTUBE for an extensive offering of calligraphy tips, techniques, and short videos.

www.txlac.org

Texas Lettering Arts Council was created by professional calligraphers and artists to promote high-quality calligraphy instruction. A HUGE array of LIVE and PRERECORDED mini-classes, workshops, and projects. Access **NEVER EXPIRES!**

www.pascribe.com

Paul Antonio offers many recorded online courses for a fee (in Euros) along with live online classes. There are also free materials and videos. You can subscribe to his newsletter for free.

www.acornartsclassroom.org

CCG honorary member Harvest Crittendon's online school offers prerecorded classes from well-known instructors with unlimited lifetime access. Live classes with access to recordings are occasionally offered.

* This list does not constitute an endorsement by the Coastal Calligraphers Guild. We do not receive remuneration. Informational purpose only.
