Kaligrafos Newsletter

OCTOBER 2026
VOLUME 45 NO 2

NEXT MEETING

Our september meeting will be on

Saturday, October 10, 2026

Social Gathering 9:30-10:00

Meeting 10:00 - 12:00

Location: First United Methodist Church

503 N. Central Expressway, Richardson, TX 75080

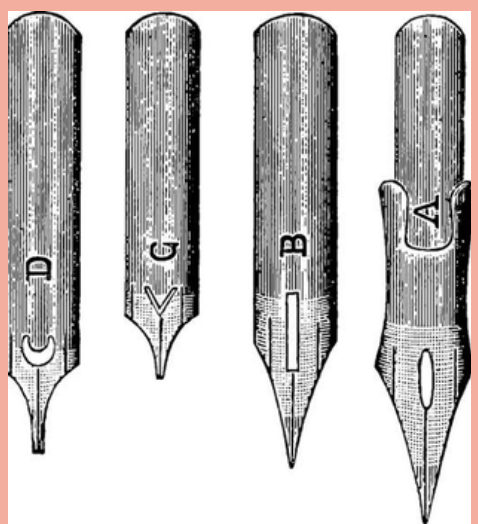
First Floor, Ogden Fellowship Hall

MEETING PROGRAM

The Lies Nobody Ever Told You About Calligraphy

Presented by: Cláudio Gil (Rio de Janeiro-Brazil)





LOOK FOR THE SIGN!





"We Ink 'em Up!"
Presidential Seal by Jewell Wimberly

President's Letter

October 2026

President's Letter

Dear Kaligrafos Members,

I write this letter one week following the Dallas Pen Show - many thanks to all our members who volunteered their time both at the pen show and those who helped make cards to help fundraise for our guild. The pen show is a great fundraiser, and brings in new members! If you are a new member joining us from the pen show, welcome! My own pen show experience is what brought me to Kaligrafos four years ago. There is a certain magic in seeing your name written beautifully before your eyes, and even more magic to join a wonderful group like ours with supportive cheerleaders to learn how to make your own beautiful letters.

Coming up - our usual Bazaar is coming up at our November meeting, and I hope you're thinking of supplies you can clear out to sell! A portion of proceeds go to Kaligrafos. Don't forget to label your items with a price and your initials so we know whom to allocate funds to at the end. Also in November we will have our first workshop of the year - Kalo Chu will teach us Spencerian Script via Zoom, with recordings available for 3 months. And as always, it's never too early to be brainstorming what to make for your valentine for our February social.

And finally, a call to our memberhsip - we need you! Kaligrafos is 100% run by wonderful volunteers who donate their time. We always need new newsletter articles - please send articles to Elyce Longazelle. Not sure what to write? You can browse our newsletter archive for ideas. We are also looking for a new Workshop chair - do you enjoy the workshops that Kaligrafos offers? You could choose the workshops! Please reach out if you are willing. And last but not least, the Valentine social committee needs helpers - to help organize the raffle, the food, and decorations. Please sign up to help!

Yours in writing,

Sarah Schulz

President

October Program

“THE LIES NOBODY EVER TOLD YOU ABOUT CALLIGRAPHY”
PRESENTER: CLÁUDIO GIL (RIO DE JANEIRO, BRAZIL)

The talk uses Gothic scripts as a starting point to explore the narratives, myths, and imaginaries that shape our understanding of calligraphy. Rather than simply separating historical facts from misconceptions or popular beliefs, it uses fabulation as a critical and pedagogical tool to investigate how different stories can expand our perception of this tradition.

Throughout the presentation, images, historical references, and live demonstrations of Gothic scripts will be brought together to create an experience that moves between technical rigor, historical inquiry, and poetic invention. My intention is to present calligraphy not only as a practice grounded in discipline and formal precision, but also as a field of imagination, interpretation, and meaning-making. I cannot see myself working without these last fields.

Through stories, provocations, and exercises in fabulation, the talk aims to offer participants a contemporary perspective on calligraphy, inviting them to look at Gothic scripts beyond the common assumptions that often define how they are understood.

BIO

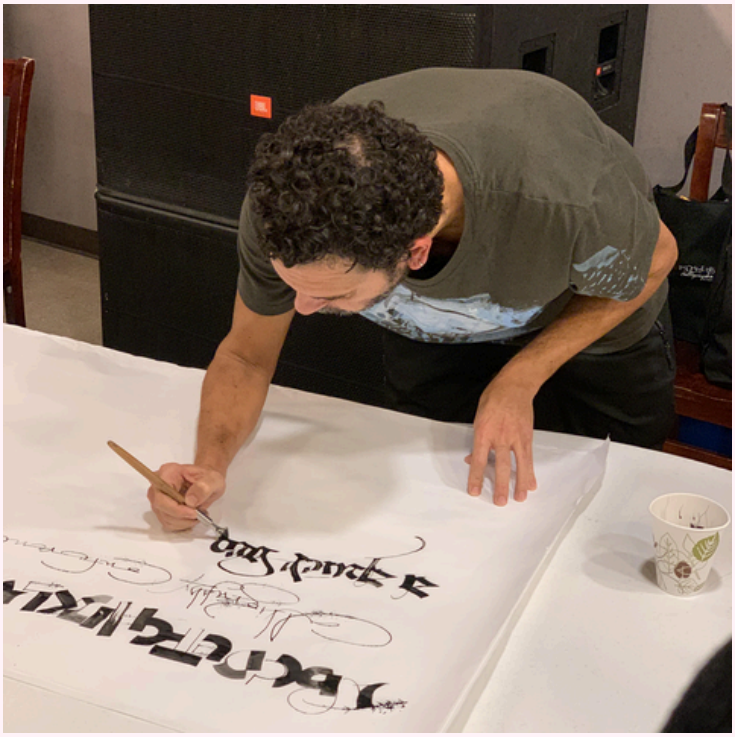
Cláudio Gil is a designer, artist, calligrapher, and professor, born in Rio de Janeiro in 1968. He is a PhD candidate in the Graduate Design Program at EBA/UFRJ and holds a master's degree in design from the Higher School of Industrial Design (ESDI-RJ). His research focuses on paleography, calligraphy, and visual languages. The solid foundation acquired through both research and practice enables him to explore and transcend the limits of the classical tradition, producing diverse bodies of work marked by freshness, a distinctive characteristic of his contemporary practice.

His work has been exhibited and published in several countries, and many of his pieces are held in museum collections and national and international institutions. He teaches art, design, and calligraphy at various institutions. A self-taught calligrapher, he began his first investigations and experiments in 2003 and has since conducted more than 400 workshops over the past twenty years in Brazil, Latin America, Canada, and Europe.

His solo exhibitions include “Kaligrápho & non Kalligrápho” (CCJF-RJ); Centro Cultural Correios (Recife); and Centro Cultural Brasil Bolívia in La Paz. “Bruta_la_grafia” (and the version “Disorder of Words”) has been exhibited in Santa Cruz de la Sierra (Bolivia), Sherbrooke (Canada), Milan (Italy), Quito (Ecuador), São Paulo, and Rio de Janeiro. In addition to his artistic practice, Cláudio Gil has taught classical and contemporary calligraphy at several Brazilian universities and has delivered more than 400 workshops at cultural institutions, universities, and schools in Brazil and abroad.

CLAUDIO GIL In Action









INTRODUCING OUR

New Member



LISA CRUCHFIELD

QUESTION -

TELL US A LITTLE BIT ABOUT YOURSELF THAT YOU'D LIKE TO SHARE WITH EVERYONE.

I'm a healthcare compliance professional by day and an enthusiastic calligraphy student in my spare time, always eager to learn new hands, experiment with watercolor, gel plates or anything else that comes my way, and spend entirely too much time collecting calligraphy supplies. I consider myself a hobbyist with delusions of perfection.

QUESTION

WHY DID YOU JOIN KALIGRAFOS?

I joined Kaligrafos because it offers the best of both worlds; great online programs with the opportunity to attend in person when I can. I'm still relatively new to calligraphy and trying to soak up as much knowledge as possible!

QUESTION

WHAT IS YOUR GO-TO/FAVORITE STYLE? WHY?

I have primarily focused on Copperplate because I enjoy using pointed pens. I am just beginning to work on to add flourishing to my Copperplate script.

INTRODUCING OUR

New Member



RICARDO PELLAFONE

QUESTION -

TELL US A LITTLE BIT ABOUT YOURSELF THAT YOU'D LIKE TO SHARE WITH EVERYONE.

I'm a retired lawyer and entrepreneur, now writing absurdist murder mystery novels and working on some horror. I got into handwriting after my wife bought me a nice pen and I realized I couldn't read my own writing, which led me into fountain pens and then broad-edged calligraphy.

QUESTION

WHY DID YOU JOIN KALIGRAFOS?

I want to be more deliberate about improving my skills and got sold on joining at the Dallas Pen Show.

QUESTION

WHAT IS YOUR GO-TO/FAVORITE STYLE? WHY?

I enjoy almost anything broad-edged.

Dallas Pen Show 2026

Written by Elyce Longazelle

WELL, THAT'S A WRAP FOR THE DALLAS PEN SHOW FOR 2026!

Last weekend was the annual Dallas Pen Show held at the DoubleTree Hotel near 635 and Midway. This year, the show ran longer, changing from 2 days to 4, and the organizers reserved the whole ballroom plus the smaller Cyress Room down the hall. With the increased days and larger space, more vendors applied to attend the show. Those in attendance were Hinze Pens and Stationery Universe, Fountain Telling Pens, Dromgooles, Federalist Pens, and many, many others. And, if you were looking, you probably caught Nik Pang hanging around! Nik told me he had a great time giving his presentation for us. If you didn't get a chance to see some of the magnificent nib holders he sells, be sure to seek them out next year!

With Hinze Pens and Stationery Universe set up near the middle, I showed the latest pen release to the club members at the table. The team joined up to create a piston-filler fountain pen that accepts the nib unit for the Pilot Parallel pens. (I know! "Take my money, now!" moment.) Tori and Jim loved the feedback from guild members to improve the design.

The Kaligrafos tables were set up near the back of the ballroom. The cards, paper wallets, and bags were a big hit! As people watched the beautiful writing, we got so many compliments on the gorgeous artwork! We passed out all the kiddie packs, and got tons of smiles. One of the vendors came over and said, "OH! So YOU guys are the ones responsible for people waving their bookmarks around!"

Sarah's fabulous watercolors were a big hit again. Many folks who bought paints all said about the same thing, "I love painting, and THESE colors! I've never seen any like them!" It was also a bonus to watch Sherry Barber demo the paints by painting mini pictures on the bookmarks. Just delightful!

Dallas Pen Show 2026

Finally, as the show wound down on Saturday and Sunday, our volunteers from the table found time to sneak away and explore all the goodies for sale. I found some amazing color-shift and shimmer ink from Alchemy Inks. Others found new inks in many different colors. Suzanne Holmes picked out some beautiful fall colors to explore.

I loved getting to know the guild members better, playing with all things artsy and creative. And I even got time to practice and explore my Speedball Calligraphy Textbook. It was a great weekend for camaraderie, art, and lettering. Whether the show was your first time at a pen show or your hundredth, fun was had by all!









Workshop *Alert*

Spencerian
with Kalo Chu

Get the flyer here

November 9, 11, 16, 18, 2026, 7- 9:30 PM Via Zoom; recordings available

Kalo Chu is a Hong Kong-based calligrapher, educator, and the founder of Kalo Make Art. For over a decade, she has been sharing the art of beautiful writing through workshops, instruction, and community teaching. Kalo is the first calligrapher in Hong Kong to receive IAMPETH's Certificate of Excellence in Spencerian Script, Engrosser's Script, and Illumination & Borders. Her achievements have also led to invitations to teach at IAMPETH, the first Western Canadian Calligraphy Conference, and the New York Society of Scribes, as well as the Calligraphers' Guild of Manitoba and the Escribiente Calligraphy Society.

Kalo continually seeks to expand her calligraphy skills while inspiring others to appreciate the beauty of handwriting.

Social Media Handles and/or Website
Facebook: @kalomakeart
Instagram: @kalomakeart
Website: www.kalomakeart.com

Cost $100 for Members
$125 for non-members (includes membership for 2026-27)

Class Supplies

- **Oblique penholder**
- **Nib – stiffer nib for beginners, e.g. Nikko G or Zebra Titanium G (gold); flexible nib for experienced calligraphers, e.g. Leonardt Principal EF or Gillott 303**
- **Ink – dark for legibility and creates a fine hairline (e.g. Walnut, Higgins Eternal Black)**
- **Paper: Please print out the 6MM Grid Guide Sheet on non-bleeding paper**
- **Water, container, and paper towels for cleaning your nibs**
- **4 different multi-color ballpoint pens for taking notes (in the class, I will be using dark blue, red, turquoise, and yellow)**
- **Mechanical pencil**
- **Eraser**
- **Ruler**

Program Review

Nikola Pang's Vintage to Modern Nibs: A Brief History & Comparison

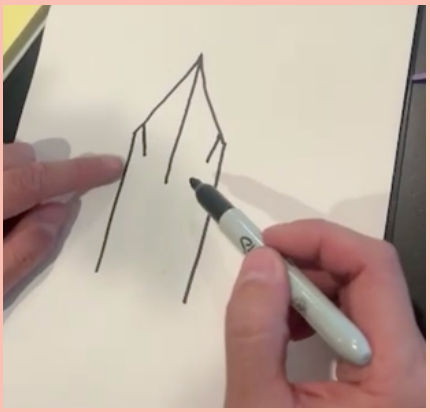
Review by Javier Mardones

The development and evolution of steel nibs mirrors many aspects of the History of writing in general, where practicality drives solutions. **For more than a millennium, quills were the most widely used writing tool in Europe, and their crisp lines were perfect for the vellum surfaces of the time. The introduction of paper during the late medieval period extended quill use into modern times. By the dawn of the industrial era, as volumes of commercial and domestic writing increased, cutting and preparing a quill for use became one of the most frustrating and time-consuming tasks. By 1820, an estimated 20 million quills were produced and cut in England each year.**

John Mitchell, a Bookseller from Birmingham, was the first to manufacture metal nibs in 1822. Metal nibs were invented at the end of the 18th century, but Mitchell was the first to manufacture them in mass quantities. The first nibs simply mimicked the shape and cut of quill-making techniques. More flexibility in a metal nib could be achieved by adding slits on the shoulders or sides of the nib. James Perry is credited with that solution. It took decades for the vent hole at the end of the slit to be adopted and generalized as we know it. Etched lines close to the tip or in the underside were first attempts to enhance the ink retention of those early nibs.

Everything changed in 1831 when Joseph Gillot brought nib manufacturing to an industrial scale. He obtained several patents for stamping and cutting metal in every step of the production. Nib Industrialization reduced the price of these tools for the general public and made Birmingham the center of steel nib production in the world by then. The famous "Principality" and 404 (vintage bronze color) were the best-selling nibs. Modern imitations of the "Principality" are the Leonardt Principal EF and Hunt 101.







In 1858, Esterbrook Company was founded in the United States, bringing manufacturing expertise from Birmingham and enabling mass production on a larger scale. In this era of mass produced nibs, resellers could personalize with their nibs ordering in bulk units (120.000 units minimum) what brought the existence of lots of "cloned" nibs under different brand names. The "cloning" of well-known nibs would later bring Gillot and Esterbrook into a patent infringement lawsuit after World War I.

During WWI, English steel was redirected to the war effort, and Gillot (to keep production going) outsourced production to Esterbrook. Soon, Esterbrook nibs looked almost identical to Gillot's best-seller models: Esterbrook 357 and 358 were similar to the established Gillot 303 and 404.

What to look for when buying Vintage Nibs
Nik recommends general ways to recognize elements of flexibility on a nib:
-Depth of the shoulder cuts. The longer the shoulder cuts, the more flexibility
-Material: how thin or thick the nib is made. Modern examples are the Gillot 303 or the Hunt 101. But as they are thin nibs, they don't last as long as the Hunt 22.
-Architecture: How long are the nib tines from the shoulder to the tip. Longer tines bow the tip better, making it smoother to write.

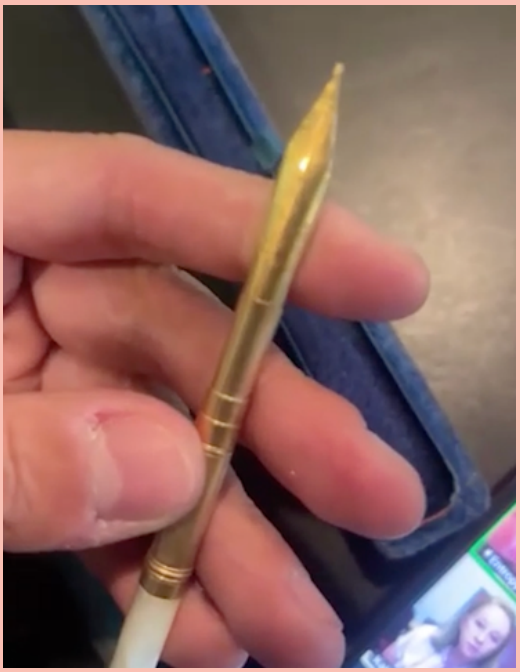
During the Q&A round, Nik gave some tips for the user experience between vintage and modern nibs
-Vintage nibs used to have more hand-finishing processes after the cutting and stamping than modern production. It is said that from 144 units of nibs, 5 were not so good. Nowadays, even with the best ones (Leonardt, for example), you could bet that 50-60% would work like a dream and 40% not as well. From that statement, the following question was: How is it possible to detect a Dud?
Just buy in bulk; buy by the dozens and test them against the other; that homework will give you a notion of duds in an X-quantity of the same nibs.

Other considerations: What type of work will you need for vintage nibs, and what justifies the expense of that tool? For example, is it Fine Calligraphy work or a high-paid commission?

<u>Nik's Top Five Preferred Modern Nibs</u>
Gillott 303
Gillott 404
Hunt 101
Leonardt Principal Extra Fine
Hunt 22
Honorable mention to Hunt 56

Nikola Pang grew up in the San Francisco Bay Area. His Mother was an avid and dedicated practitioner of traditional Chinese brush Calligraphy. That early memory drew him to study Western calligraphy in adulthood, and he became a practitioner, teacher, and well-known collector and seller of vintage nibs and fountain pens. He can be reached for consults and advice on vintage nibs and pen at Nik@entropy.ink



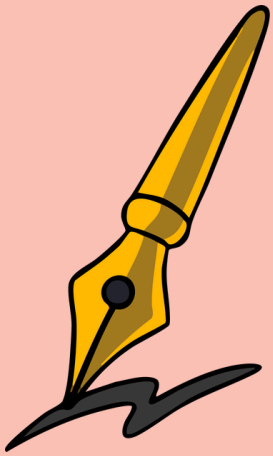






You look at your nib, and it's doing nibbity-shmibbity things. But, what do you really need to look at?
Nik Pang





Shout-Outs *&High-Fives*

LET'S CELEBRATE OUR KALIGRAFOS FRIENDS! HAS A MEMBER AMAZED YOU? SHARED KINDNESS? HAVE THEY DONE SOMETHING YOU'D LIKE TO ACKNOWLEDGE? WELL, SHARE IN THE NEWSLETTER!

EMAIL ELYCE LONGAZELLE TO BE INCLUDED IN THE NEXT ISSUE.

Dallas Pen Show

A huge, heartfelt thank you to all who worked to make the Dallas Pen Show a success, whether it was volunteering at the table, creating artwork for greeting cards, or helping to assemble cards. The table wouldn't have been the success it was without everyone's help!

A special shout-out to Eric Doerr for organizing and creating the volunteer schedule. And, for the volunteers who manned the table, created gorgeous hand-lettered bookmarks, and chit-chatted with new (and existing) members, we thank you for your generous gift of time and talents -

Rick Garlington, Sarah Schulz, Betty Barna, Sherry Barber, Megan Henslee, Eric Doerr, Susan Kalen, Monica Winters, Javier Mardones-Hermosilla, Vicky Petersen, Virginia Littlepage, Suzanne Holmes, Carolyn Raney, and Elyce Longazelle





WELCOME TO OUR NEW MEMBERS

We would like to cordially welcome our newest members to the guild!! We look forward to getting to know you and seeing your beautiful creations!

Tracy Bousfield
Lisa Crutchfield
Paul Mattoon
Ricardo Pellafone
Clara Tuan
Angela Akhtar
Faisal Akhtar



Practice Inspiration

Bored with practice quotes?!?
Try some of these! Remember to bring one for the share table!

Downtown Abbey Quotes

"The business of life is the acquisition of memories."

“My dear, love is a far more dangerous motive than dislike.”

"I've been married. I know everything."

“Every woman goes down the aisle with half the story hidden.”

HAPPY BIRTHDAY!!

Kaligrafos would like to wish a Happy Birthday to these October birthdays!



Sarah Schulz 10/3
Lynne Salierno 10/12
Donna Sabolovic 10/16
Monica Winters 10/22

Volunteers Needed

Blanton Elementary in Carrollton is hosting its annual Literacy Night on Thursday, December 10th, from 5:30-7:00. They are looking for name writers for bookmarks after the HUGE success of last year. IF you are available, please email or talk with Elyce Longazelle for more information.

Word Art Challenge

Let's welcome fall with a word art challenge!
The magic word is:

Haunted House

Work your calligraphic/ lettering "magic" on a piece of paper no larger than 8.5x11. Bring your masterpiece to share with the group!

Dues and Programs

JOIN KALIGRAFOS

$25 INDIVIDUAL MEMBERSHIP
$35 FOR FAMILY MEMBERSHIP
HTTPS://KALIGRAFOS.COM/JOIN-US/
PLEASE SEND MEMBERSHIP CHANGES OF YOUR INFORMATION VIA EMAIL TO: MEMBERSHIP@KALIGRAFOS.COM

26-27 Kaligrafos Programs

2026	Presenter	Program Title
September 12	Nikola Pang	Vintage To Modern Nibs: Brief Story & Comparisons
October 10	Cláudio Gil (Brazil)	The Lies Nobody Ever Told You About Calligraphy
November 14	Monica Winters	Parallel Pen Adventures
2027	**Presenter**	**Program Title**
January 13	Suzie Beringer	Tiny Playful Romans
February 13		Valentine Social
March 13	Lukas Tucker	Analyzing a historical hand
April 10	Amity Parks	Chunky Capitals with Bister Inks
May 8	Andrea Wunderlich (Germany)	Colorplay In Spots & Spaces