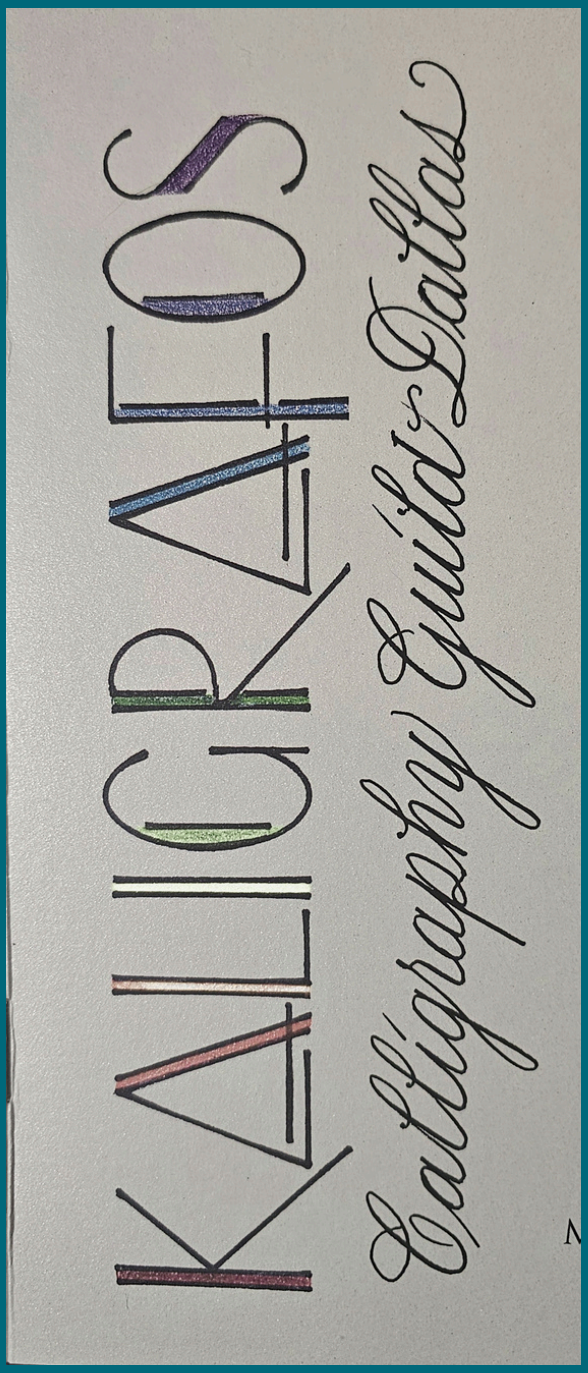
NEWSLETTER

NOVEMBER 2026 VOLUME 45 NO 3



"The crisp air reminds us to breathe deep and appreciate life."

Parallel Pen Adventures

Monica Winters

President's Letter

"We Ink 'em Up!"
PresidentialSealbyJanellWimberly

November 2026

President's Letter

Dear Kaligrafos Members,

A warm welcome to all our new members who joined us following the Dallas Pen Show! We are delighted to have you and we hope you keep coming back. November's meeting is Parallel Pen Adventures with Monica Winters - come join us as she will teach us some new tricks with this pen!

As we enter November, we inevitably turn our thoughts – and color palettes! – toward the holidays. Will you be incorporating calligraphy into your holiday plans? You might make some calligraphic gifts, letter place cards for Thanksgiving dinner, or make gift tags with calligraphy. If you do, consider sending in photos for inclusion in the newsletter! Elyce is always looking for member submissions.

November's meeting includes the annual bazaar! Come bring your supplies that languish unloved, and don't forget to label them with your initials and price. A portion of all sales go to Kaligrafos! And especially for our new members, come and shop for a great deal on calligraphy supplies. I know I'll be shopping too.

It is almost time for this year's major workshop – Kalo Chu will be teaching us Spencerian online starting November 9. Remember, the benefits of a Zoom class are not only remote attendance, but the recordings too – if the live sessions don't fit in your schedule, you will have three months to view recordings. Registration is available on the website.

Don't forget the Valentine social coming up – February may seem far away, but there is planning to be done and as always we need volunteers! We need help with treats and raffle items, and don't forget your valentine!

Yours in writing,

Sarah Schulz

President

Don't Miss It!!

One man's unused art supply is another man's treasure!

The November Bazaar is back! Bring any gently used supplies you no longer need and sell them. Make some $$ for Kaligrafos and yourself! Label all items clearly with a name and price.

And don't forget to bring cash, you know, just in case something new tickles your fancy!



Presented by: Monica Winters

The November Program will spotlight the versatile, affordable, and widely available Pilot Parallel Pen (PPP). We will explore this humble pen's flexibility, showing how to use it as a calligraphy broad-nib pen and as a nimble tool for artistic renderings, playful accents, and colorful blending, all adaptable to six pen sizes.

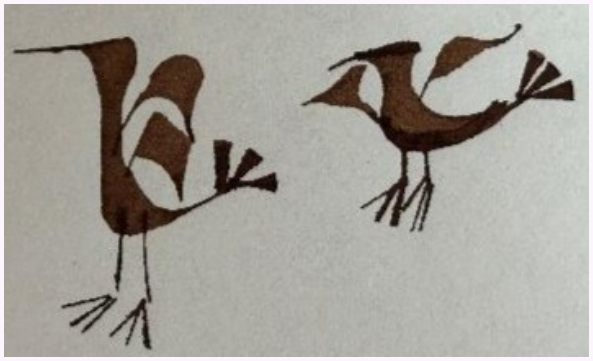


Supplies if participating

one or two of your favorite size PPPs
pan watercolors, such as Prang
brush(es)
water container
rag or paper towels
pencil,
eraser, ruler







Workshop Alert

Our first major workshop of the year is coming up! Kalo Chu's Spencerian workshop starts on **Monday, November 9**. Remember, this will be recorded, so if you can't make it live, you have 3 months to watch the recordings. We hope you can join us!

Fun fact about this workshop: Kalo told me the handouts are based on her Spencerian workshop for the Calgary conference in 2025, which was 2 full days, but she's not trimming them down for us. So you get ten hours of instruction, but handouts to support a two-day workshop. What a treat!

Sign up here!

-Sarah Schulz





Remembering Timothy Matlack
The Scribe Who Penned the Declaration of Independence
By Suzanne Levy

Much of American history has been celebrated this Semiquincentennial year, 2026, as we reflect on the American Revolution and the 250th anniversary of the Declaration of Independence. However, let's also remember Timothy Matlack, the scribe the Continental Congress asked to engross this profound document.

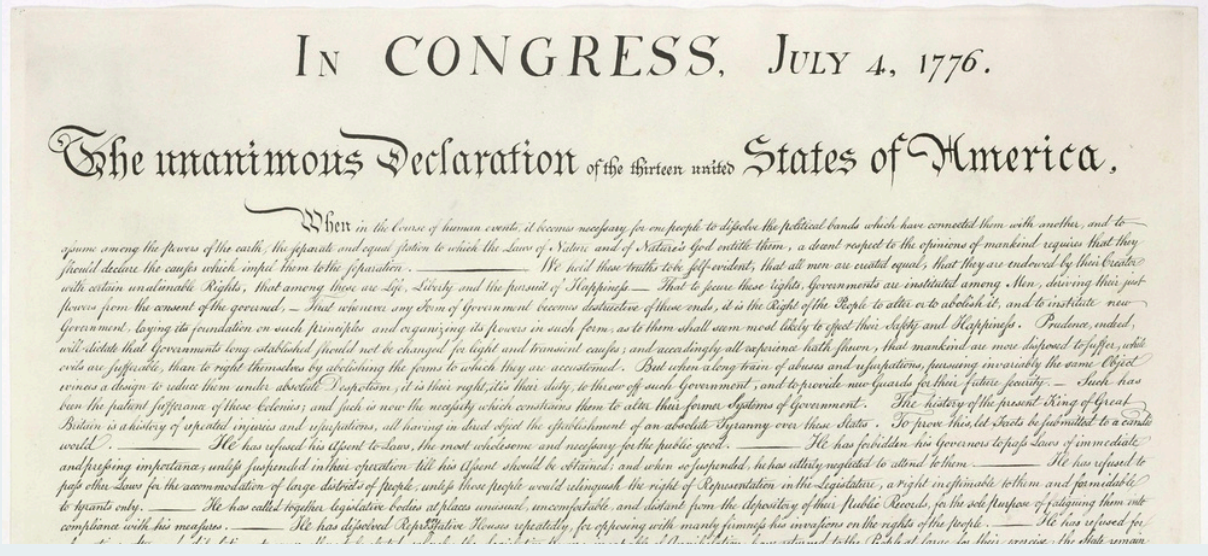
On the evening of July 4th, 1776, Philadelphia printer John Dunlap printed the first edition of the proclamation for the Rough Journal of the Continental Congress. About 200 additional broadsides were printed and distributed among the states. However, a few weeks later, on July 19th Congress ordered a handwritten, official document to be made in a large, clear hand to be signed by the delegates.

From "The Power of Penmanship: Writing the Declaration of Independence" by Jessie Kratz; published by the National Archives

"Standardization and formality have long been hallmarks of official documentation, such as legal or government papers. For this reason, the mastery of fine handwriting became a profession itself, and the craftsmen who expertly transcribed texts for hire were called "penmen." The mark of "good" penmanship was its artful appearance. Fine letter formation instilled trust and so carried an importance equal to what the words actually said. . .

Preparing the document in a large, clear hand signaled that this version was the official copy, the one that would bear the delegates' signatures. Signing the Declaration became as important as the votes cast in Congress to approve the measure. . .

Matlack, who was an assistant to the Secretary of the Second Continental Congress, set to work with parchment, ink, and quill to transcribe the document using a patrician style called English round hand or Copperplate (lending) a sense of elegance, authority, and–most important–anonymity to the Declaration of Independence."



IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America.

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. — We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. — Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world. — He has refused his Assent to Laws, the most wholesome and necessary for the public good. — He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. — He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only. — He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures. — He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people. — He has refused for

Calligraphy Is Not Just About the Past
Reflections on Claudio Gil's demonstration
By Cecilia Oliver

One idea from Claudio Gil's demonstration really stayed with me: we've been led to believe that calligraphy belongs to the past. But what if we think of it instead as something alive, something that continues to evolve and reflect the time we live in?

Historical scripts tell us about the people and societies that created them. But calligraphy doesn't have to stop there. We can learn from those traditions while using the same basic gestures to express something of our own time. For me, that was one of the most exciting ideas Claudio shared.

Look at the white space.

Claudio reminded us that calligraphy is about more than the strokes themselves. It's also about the white space between them.

This becomes particularly interesting when working with Gothic letters. The relationship between the black strokes and the white spaces creates the script's characteristic rhythm. But achieving that rhythm isn't simply a matter of repeating identical letters. Sometimes the letters must be adjusted, narrowed, or even allowed to overlap to make the spaces work.

Roman capitals present a different challenge because their shapes vary so much. A circle, a triangle, and a square naturally create different spaces beside one another. The calligrapher has to look at the word as a whole and make decisions that allow the letters to work together.

Claudio's point was that there is always a negotiation. We may have learned a letter in a particular form, but when we put it into a word, we sometimes have to change it to make the composition work.

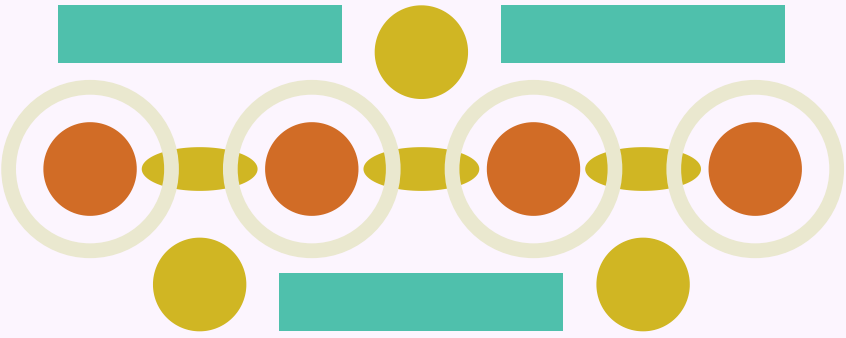
That was a useful reminder that copying individual letters correctly is only part of the process. We must also learn to see the spaces between them. Constraints can create freedom.

Creativity grows through limitations.

We often think that having fewer materials, working on a small page, or following the rules of a historical script limits what we can do. Claudio suggested looking at it differently. Constraints give us something to work against, and that challenge can lead to unexpected solutions.

He demonstrated how a small number of basic strokes can generate an entire alphabet. Practicing verticals, diagonals, horizontals, and curves may seem simple, but those movements provide the foundation for more complex forms.

His advice was to repeat these basic exercises, paying attention not only to the stroke but also to the space it creates. Look at the stroke you just made. Compare it with the previous one. Train your eye as much as your hand.





Keep experimenting. Repeat until it becomes different.

Claudio quoted Brazilian poet Manoel de Barros: "Repeat, repeat until it becomes different." I loved this idea because it changes the way we think about practice. Repetition doesn't have to mean producing the same thing over and over. As we become more familiar with a form, we begin to see new possibilities within it.

Claudio described how practicing a stroke can change the person making it. As he put it, "I'm doing the stroke, but the stroke is doing me too." In other words, we aren't simply reproducing a movement. We're learning from it. Practice gives us the confidence to take risks, make new proposals, and develop our own approach.

He also acknowledged the challenge of moving from technical practice to artistry. His approach is to learn the traditional form, practice it, and then allow himself the freedom to experiment. The goal isn't to abandon what came before, but to discover what else might be possible.

Keep the tradition. Find your own voice.

One question raised during the demonstration was how to move beyond technical proficiency into artistic expression. Claudio's answer was refreshingly practical: learn the forms, practice them, and then take risks. We don't have to reproduce Rudolf Koch exactly to learn from him. We can be inspired by his work and create something different while maintaining the same atmosphere or spirit.

That distinction matters. Experimentation doesn't necessarily mean throwing away the traditional form. It might mean changing a proportion, using a different tool, or finding a new way to arrange the letters while preserving the qualities that make the script recognizable. Claudio's work as a designer shows how these historical influences can carry into contemporary projects. Tradition and experimentation can coexist.

And, back to the practice table.

I'm leaving this demonstration thinking differently about my practice. Rather than focusing only on whether I have made each letter correctly, I want to pay more attention to the spaces, the rhythm, and how letters interact within a word.

I also want to remember that repeating a basic exercise isn't wasted time, and that experimenting doesn't mean disrespecting tradition.

Perhaps the most encouraging message was that we don't have to choose between learning from the masters and developing our own identity. We can do both.



- *Start with the strokes.*
- *Learn the rules.*
- *Look carefully at the spaces.*
- *Repeat, experiment, and occasionally take a risk.*



Welcome Our New Member



PAUL MATTOON

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

I'm a retired U.S. Marine with granddaughters in college, and I appreciate both the robust and the delicate. I've always loved the beauty of fine writing, but I've also recognized the discipline and skill it takes to master it. I am a member and volunteer with the Dallas Pen Collectors Club and am drawn to flexible-nib fountain pens.

QUESTION -
WHY DID YOU JOIN KALIGRAFOS?

Now that I have time to devote to practice, I am anxious to learn and improve my hand at calligraphy while joining others who share my interest in the writing arts.

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

While I am intrigued by most styles, Copperplate is my undisputed favorite. At first sight, it looks simple; yet, its bold and elegantly fine, flowing lines appeal to my taste of the robust and delicate.



KALIGRAFOS WOULD LIKE TO WISH A HAPPY BIRTHDAY TO THESE OCTOBER BIRTHDAYS!

CAROL ENGLEHARDT - NOV. 15
VICKI PETERSEN - NOV. 20

Volunteers Needed

Blanton Elementary in Carrollton is hosting its annual Literacy Night on **Thursday, December 10th, from 5:30 to 7:00.** After last year's HUGE success, we're looking for name writers for bookmarks. Bookmarks and ink will be provided - just bring your favorite writing utensil! IF you are available, please email or talk with **Elyce Longazelle** for more information.

Shout-Outs *&High-Fives*

THANK YOU, SUZANNE LEVY AND CECILIA OLIVER! I HAD SO MUCH FUN ADDING YOUR WONDERFUL ADDITIONS TO OUR NEWSLETTER. THANK YOU FOR SHARING YOUR TIME AND WRITING TALENTS WITH US.

HUGS!

ELYCE



Do you have a shout-out to share?
Email: Elyce Longazelle
elyce.kaligrafos@gmail.com

REMEMBER: WE'D LOVE TO SEE YOUR QUOTES! BRING ONE, OR MAYBE A FEW, TO THE SHARE TABLE. LET'S SEE WHAT YOU'VE BEEN UP TO!

PRACTICE INSPIRATION

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

Landman Quotes

"Sweetheart, it's Texas; everybody carries a gun. It's why we smile and wave at each other."

"It ain't joke funny, it's like a fart in church funny."

"I hear the moral high ground gets real windy at night."

"Every romantic relationship you'll ever have will be a failure, except the last one."

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