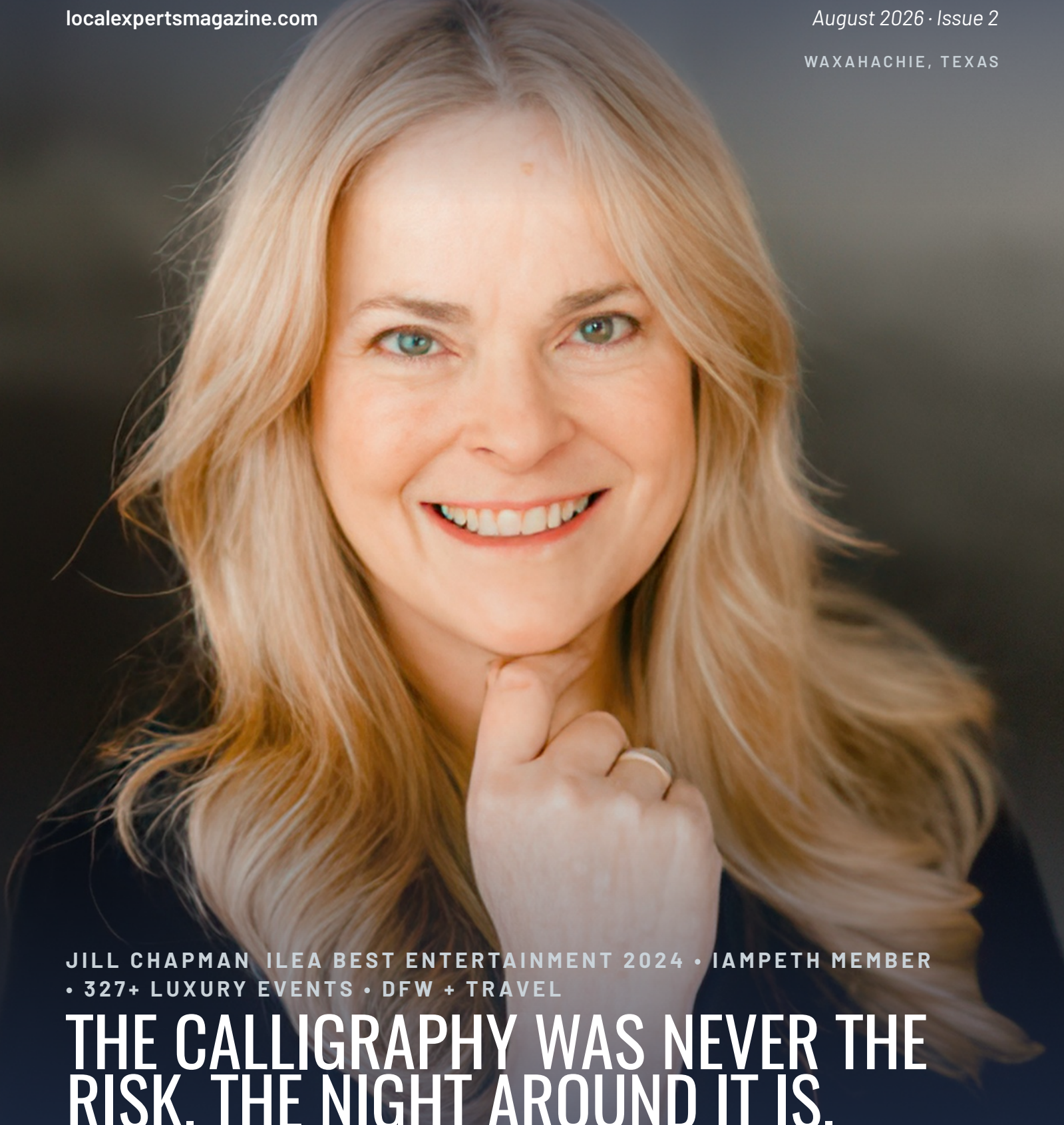


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WAXAHACHIE, TEXAS

A close-up portrait of a woman with long, wavy blonde hair and blue eyes, smiling warmly at the camera. She is resting her chin on her right hand, which has a ring on the ring finger. The background is a soft, out-of-focus grey.

JILL CHAPMAN ILEA BEST ENTERTAINMENT 2024 • IAMPETH MEMBER
• 327+ LUXURY EVENTS • DFW + TRAVEL

THE CALLIGRAPHY WAS NEVER THE RISK. THE NIGHT AROUND IT IS.

Why the planners with the most on the line quietly hand the entire personalization station to one vendor — and stop losing sleep.

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Why the planners with the most on the line quietly hand the entire personalization station to one vendor — and stop losing sleep.

You already know the calligraphy will be beautiful. That was never the thing that wakes you at 3 a.m.

What wakes you is the other math. Three hundred VIP gifts. A ninety-minute reception window. One artist at one table — and a line that could back up to the bar by 8:40. Then what? Do the gifts go out half-finished? Does the CEO's wife get hers mailed to her next week? Whose name is on the run-of-show when the table stalls?

You've been burned before. The vendor with the gorgeous portfolio and no logistics plan, no backup, no staff, no follow-up. Pretty work. Zero confidence.

A planner we know had two quotes for exactly this station. One was half the price, with — she admitted — genuinely beautiful lettering. She booked the other. At double. Her reason, word for word: the cheaper artist *"had pretty calligraphy, but did not inspire confidence in planning and executing a large-scale event."*

That sentence is the whole business.

Because at your level, the calligraphy is table stakes. What you are actually buying is the operation around it — sourcing the right item, staffing the station so the line flows smoothly, the volume plan for all 300, the packaging, and an answer for every single thing that can go sideways at 9 p.m. on a live floor.

The one they hand it to is Jill Chapman — a former school administrator who spent a career in the least glamorous, most valuable discipline in events: making a hundred moving parts land on time. She has run this station at 327 events. Her own industry voted her Best Entertainment in 2024.

She is the reason the table never becomes the story.

“ I believe my history as a school administrator is a strength in my dealing with people and planning and organizing events

327

Events Completed

35

In Planning

2024

Best Entertainment

5★

Client Reviews

SHE LEARNED TO RUN THE STATION BEFORE SHE LEARNED TO RUN THE PEN

Most calligraphers come to live events from art. Jill Chapman came to it from administration.

Before Chapman Calligraphy, she was a school administrator with a Master's in Educational Administration — a career built entirely on the skills that have nothing to do with a beautiful hand and everything to do with why her stations don't fall apart. Planning. Logistics. Coordinating people. Keeping a complex operation moving when a hundred things are happening at once and every one of them is somebody's emergency.

"I believe my history as a school administrator is a strength in my dealing with people and planning and organizing events," she says. It is the quiet center of her whole differentiation. The competitors she runs into are typically artists that show up to personalize items. They can write beautifully. What many of them cannot do is run the station — the sourcing, the staffing, the throughput, the contingency plan — as an operation the planner never has to touch.

The craft came too, and it came seriously. Jill trained through Southern Methodist University and studied in-studio under renowned calligrapher Susie-Melissa Cherry, along with courses under other noted names in the field. She is a member of IAMPETH — the International Association of Master Penmen, Engrossers and Teachers of Handwriting, the professional body at the center of the calligraphic craft — and has continued her education through its conferences and classes.

But ask her where her edge is and she won't point to the flourishes. "Some others may have more classically perfect calligraphy," she says plainly. "Mine is well done, and I can execute it quickly." Speed. Volume. Reliability under pressure. At a live event, those are worth more than a perfect script — and she is honest enough to say so.



The tools of the trade — a debossed leather piece and the nibs that made it

AN ARTIST SHOWS UP. AN OPERATION ARRIVES READY.

Here is the difference between what most planners expect and what Jill actually delivers.

Most on-site calligraphers offer a service that begins and ends with the pen: the client buys the items, hands them over, and the artist personalizes them. Everything before that — choosing the item, ordering it in time, figuring out how many, setting up a station that photographs well and moves fast — lands back on the planner's already-full plate.

Jill built her business to absorb all of it.

She recommends and sources the items, drawing on relationships with vendors and brands built over years. She provides the staffing and the materials for the station. She can package the finished gifts. She'll advise on which item will actually

land with a particular guest list, because the wrong choice — a piece nobody wants to carry home — quietly wastes the entire budget line. This is what “turnkey” actually means: the planner makes one decision, and a complete, running, guest-ready personalization experience appears at the event.

“They hire me to make everything happen,” Jill says of her clients. Minimal work on their part is not a perk she offers. It is the product.

She is expanding into item sourcing as a service in its own right, into pyrography — woodburning — and into branding leather and cork with a client’s logo alongside the personalization. Each addition points the same direction: away from “an artist who writes names” and toward a single partner who owns the entire gifting experience.

“ Some others may have more classically perfect calligraphy



The station in motion — flasks personalized on-site and queued for guests

THE FIVE THINGS THAT GO WRONG — AND THE PLAN FOR EACH

Talk to event planners like the ones Jill serves and the same fears surface every time. She knows them by heart, because addressing them before they’re raised is most of what her job actually is.

“Will it price out of my budget?” Calligraphy is often the last line item, planned after the budget has mostly been spent. Jill’s answer isn’t to be the cheapest —

she isn't, and won't pretend to be. It's to sit down with the planner and build a plan and a product that align with what they actually have to work with. There is a wide range of items worth personalizing at a wide range of price points, and the right pairing almost always exists. What she won't do is quietly thin out the quality to hit a number — the station gets designed to fit the budget, not shrunk to survive it.

"Can everything get personalized in the time we have?" This is the fear that keeps planners up at night, and it's exactly where the artists-who-just-show-up get exposed. Jill plans the throughput before the event — how many pieces, how many hands, how fast — and staffs a team when the volume demands it. High-volume events that run smoothly are the work she is proudest of.

"What's the right item to personalize?" Planners often come to her with no idea what item to personalize. Choosing poorly means guests leave a keepsake behind. Jill advises on the item itself, steering toward pieces that guests will actually want — and away from the false economy of a cheap item that personalizes poorly. "Quality matters," she says. Vegan, PU, and faux leather don't brand the way the real thing does, and she'll tell a client that before they order three hundred of the wrong thing.

"Will the station jam up the flow of the event?" A stalled station is a visible failure at a live event. Jill designs the station and the process so guests move through it, not around it — and provides a full list of what the station needs so everything is ready the moment she arrives.

"What if something goes wrong on the night?" Something usually does. Her standing recommendation: a few extra items on hand, so any mistake can be corrected on the spot without a guest ever noticing. She carries event insurance. And when a genuine problem surfaces mid-event, she finds a solution and keeps the station running. "If an issue arises at the event," she says, "I find a solution to continue to provide services."

Every one of these answers exists because Jill thought about the failure before the client did. That is the school-administrator brain at work — and it's the confidence the half-price artist couldn't offer.



AWARD-WINNING WORK, RECOGNIZED BY THE INDUSTRY

In 2024, the International Live Events Association named Jill Chapman's work **Best Entertainment** — an award voted on by the event professionals who see every vendor in the market and know exactly what separates a smooth station from a stressful one.

It is a telling category. Not "best calligraphy." Best *entertainment* — recognition that what she brings to an event is an experience guests remember, not a service performed quietly in a corner.

This is the part Jill considers the real work. A gift handed across a table is a gift. A gift personalized in front of the guest — by hand, in the moment, on the thing they are about to carry home — is a small piece of theater, and they get to stand there and watch it happen. "They love watching the artistry live," Jill says. "They are surprised how quick it is." That surprise is the whole mechanism. The station pulls a crowd. Guests linger. They film it. They show the person next to them. A line at Jill's table isn't a bottleneck — it's where the room's energy collects.

Which is what the planner is actually buying, and it is worth saying plainly: not three hundred personalized objects, but three hundred guests who felt like the object was made for them. That feeling is the entire return on the line item. Executed well, the personalization station is the thing guests bring up first when someone asks how the event was.

The recognition extends beyond the award. Jill's work and story have been featured in Ellis County Living magazine, profiled in Shoutout DFW, and covered by Canvas Rebel. She has been active in leadership within the live-events community and is connected to the incentive-travel industry through its professional networks — the same rooms where the highest-quality corporate events get planned.

“ Mine is well done, and I can execute it quickly.



Hand-painted florals on a Jo Malone London bottle

THE BRANDS THAT BOOK HER

The clearest proof of where Jill Chapman sits in the market is the client list.

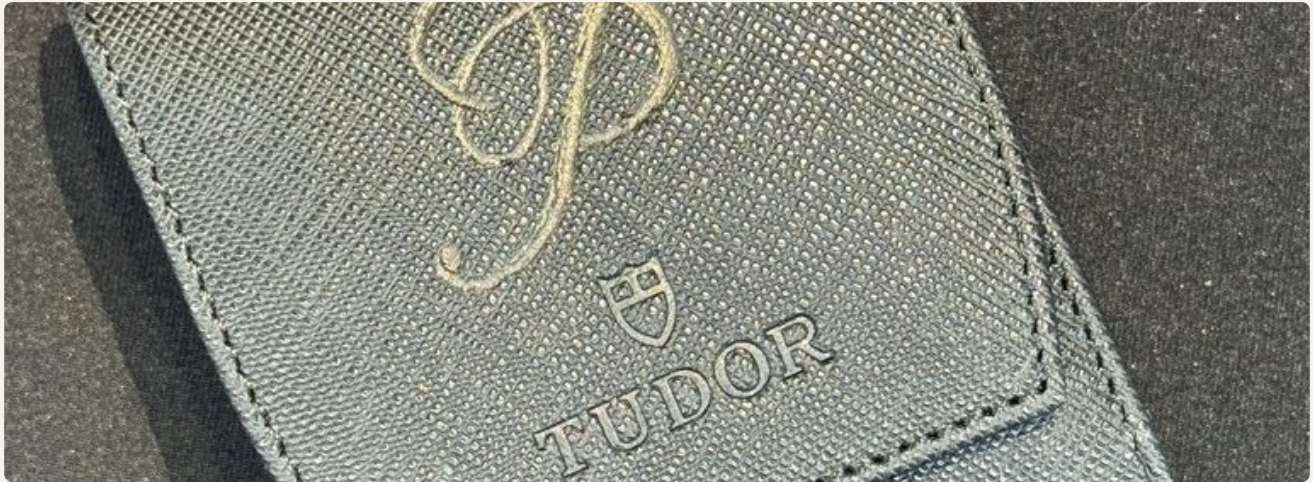
She has personalized for luxury houses and national brands across fashion, jewelry, spirits, and retail – the kind of names that hire personalization not to save money but to elevate an experience, and that will only work with a vendor they trust to represent them in front of their guests. The work extends past brands: top-tier law firms, corporations, and private clients whose events are held to exactly the same standard and rather less publicly.

Which is the other half of the job, and the half that never shows up in a portfolio. A great deal of Jill's work happens under NDA. She is in rooms for launches that haven't been announced, at tables with guests whose attendance isn't public, personalizing items nobody outside the event will see. Discretion isn't a courtesy she adds on – it's a condition of being let in, and it's a large part of why she gets asked back. At this tier, a vendor who is polished, composed, and quiet afterward is worth more than one who is merely talented.

Brands don't put a nervous, disorganized vendor in front of their top clients. They put someone who has done it before, at scale, without incident.

That trust compounds. Some brands, after working with Jill once, have added her to their preferred-vendor lists — so that when a client asks for personalization, her name is the one handed over. It is the highest form of referral in her business: not a happy customer, but a brand staking its own reputation on hers.

(Specific brand names to be confirmed with Jill for publication — see open items.)



A debossed monogram on a TUDOR watch pouch — the caliber of house that books her



327 EVENTS, AND THE SYSTEM BEHIND EVERY ONE

Since adopting HoneyBook, her client-management platform, Jill has completed 327 events, with another 35 in active planning. But the number that matters more than the total is the consistency — because behind every one of those events is the same disciplined system, and that system is a differentiator most of her competitors simply don't have.

Here is what a planner experiences. They complete a short intake form, and from there Jill works the specifics — asking, in her words, “lots of questions to learn their event details,” because a station tailored to the event beats a template every time. A tailored quote follows with options, and then a contract and invoice. Before the event, she confirms the specifics and delivers her full list of station needs so nothing is improvised on-site.

Then — the step almost nobody else takes — she follows up. After the event, clients receive an email, photographs of the work, and a request for a review. “I don’t believe many follow up after the event,” Jill notes. That single habit is a large part of why her repeat and referral business keeps climbing.

It is the operational spine that makes the artistry safe to promise. The pen is the visible part. The system is why the pen always shows up ready.

“ This is what “turnkey” actually means: the planner makes one decision, and a complete, running, guest-ready personalization experience appears at the event.

BUILT TO TRAVEL

Jill’s next chapter is written on a map.

Her fastest-growing focus is incentive travel and destination events — the programs where a corporate client rewards top performers with an unforgettable trip, and where a live personalization station turns a nice gift into a story guests tell for years. She is positioned squarely for it: connected to the incentive-travel industry’s professional networks, experienced in coordinating complex logistics, and, in her own words, ready to “travel for events.”

It is the natural extension of everything else. A destination event is a logistics problem wearing a beautiful dress — exactly the kind of challenge a former administrator who happens to be an award-winning artist is built to solve. The planners who book those events aren’t looking for the cheapest pen in the room. They are looking for the one vendor they can hand the entire experience to and stop worrying about.



WHAT IT SOUNDS LIKE WHEN IT WORKS

Ask Jill's clients and the same words keep returning. Professional. Fast. Prepared. A joy to work with.

"Such a joy to work with," one wrote. "So accommodating, professional, and kind — and she works incredibly fast." Another, from someone who had spent years in the industry: "I have been in the events industry for over five years, and her personality plus beautiful work were such a treat." The praise almost never leads with the letters. It leads with the experience — the ease of it, the surprise of watching something beautiful happen quickly, the relief of a host who provided this and watched their guests light up.

That is the sentence Jill wants every planner to be able to say after working with her: "Jill provided top-notch service for our event. Beautiful calligraphy, a well-run station, a great guest experience, beautiful items, a smooth process from start to finish."

Notice the order. Beautiful calligraphy comes first because it's expected. Everything after it is why they'll call her again.

BOOK JILL CHAPMAN

If you plan events where the details are the difference — corporate activations, incentive-travel programs, the kind of gathering where a forgettable gift is a wasted opportunity — the first conversation is worth having.

It starts the way all her events do: with questions. What are you trying to give your guests? What's the experience you're promising your client? What have you got to work with? From there, Jill will tell you honestly what's possible, source the right items, and build a personalization station your guests remember and you never have to think about on the night.

The calligraphy will be beautiful. That part is easy. What you're really hiring is everything else.

Chapman Calligraphy LLC Web: www.chapmancalligraphy.com **Serving:** Dallas-Fort Worth and destination events, anywhere.



A debossed leather keepsake, finished and ready to hand over

ABOUT JILL CHAPMAN

Jill Chapman is the owner of Chapman Calligraphy LLC – an award-winning live event calligrapher and turnkey personalization artist serving Dallas–Fort Worth and destination events nationwide. A former school administrator with a Master’s in Educational Administration, she pairs logistics discipline with studio-trained craft for luxury brands, corporate clients, and incentive-travel planners.

Book the one vendor you can hand the whole event to. Start with a conversation at chapmancalligraphy.com.

chapmancalligraphy.com

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