

YVES LETERME CALLIGRAPHER AND LETTERING ARTIST

WORKSHOPS

Over the next pages, I gladly present an overview of the workshops I currently offer.

For each class, the desired level (*intermediate*, *advanced* or *all except absolute beginners*) and the preferred duration of the workshop (though that can be altered according to your wishes) are indicated. I also include the supply list for each class separately.

This link will take you to a file with pictures that present all workshops: <https://1drv.ms/f/s!Ajc21iaHDYOEgQCDIDTyXqr4mntZ>

Toward the last pages of this document, you'll find a short biography, a few testimonials and some useful information for organizers of workshops.

For any additional information, contact me: yvesleterme@skynet.be



Level: intermediate and advanced - **Duration:** three days

FROM FORMAL TO GESTURAL

This workshop is based on the observation that excessive speed is not, though one may be tempted to think so, essential for good gestural writing. In this workshop we start from decent formal writing, explore what happens if we would speed up and then integrate these little variations into our script in a deliberate and well-considered way. Later on we do speed up and see how this affects the quality of the line. A series of purposeful exercises guides you step by step along the way so that you experience yourself the enormous range of possibilities in this field.

Watch a short video about this workshop: www.youtube.com/watch?v=x47h9pAUdWU

Supply list

1. White practice paper (A3 size: app. 11x17 inches), not too smooth, not too rough (I use cheap photocopier paper) : make sure the paper doesn't bleed or allow the fibers to get easily stuck into the nib - test it.
2. A set of Speedball nibs and/or Brause nibs: make sure your tools are trustworthy, you will use them all the time. You will surely need a Speedball C3 and C2.
3. A Pentel Point Brush/a water brush
4. Non-waterproof black ink (Higgins, Pelikan, Parker...), walnut ink.
5. A mechanical pencil, a ruler, a rag, a water jar, 3 different colors of gouache, a mixing brush
6. A few carefully chosen lines of text of about 5 words. Make sure you have ascenders and descenders in it.

Tip: it helps to brush up your italic before class



Level: all but absolute beginners - **Duration:** two days

DRAWN CAPITALS

This class is a lettering class: black ink on white paper and nothing else to distract us. Our focus will be on good proportions, refinement and resourcefulness. We will see how we can put more life into our capitals, how to build them up (first with a pencil, then a fineliner and finally with a nib), with and without serifs. After showing the tricks and the way to get the subtleties on paper, a series of purposeful exercises will make you discover the endless possibilities and variations of the drawn letter.

Supply list

1. Mechanical pencil (with refills HB-0,5 mm) or a Mars Technico lead holder, a ruler, an eraser
2. Set of broad-edged nibs you feel comfortable with and also a pointed nib
3. Black non-waterproof ink (e.g. Pelican)
4. A few sheets of layout paper, that allow to produce sharp lines without the ink bleeding
5. Pigment black fineliners (0,05 and 0,1 mm) 'copic multiliner' is perfect for the purpose
6. A few small sheets of good quality paper (leftovers are fine): MBM Arches is recommended here.
7. One or two tubes of gouache
8. Bringing an optivisor is a good idea



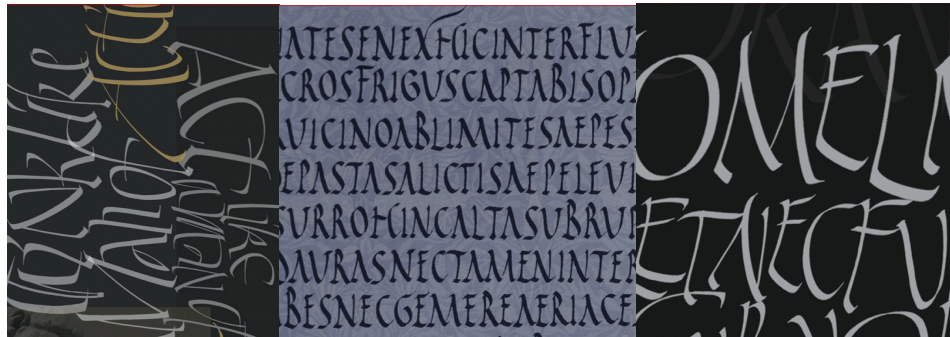
Level: intermediate and advanced - **Duration:** two days

THE POINTED BRUSH

The pointed brush is so versatile an instrument that a scribe could well consider spending the rest of his life on a desert island with only that tool to comfort him. In this class we'll learn how to hold the brush and control the pressure in order to get the different strokes on paper. We'll improve our hand skills while copying some alphabets after which we'll explore how to stimulate our inventiveness for the goal is to produce all kinds of variations while staying consistent. Inevitably, this class will also deal with the principles of gestural writing.

Supply list

1. Pentel Point Brush (holding black ink) and/or a medium or small tipped water brush
2. Pencil, a watercontainer, a palette, mixing brush and ruler
3. Stack (approx. 40 sheets) of plain, exercise paper (A3 size, approx 11x16 inches) for practice
4. A few leftovers of good quality paper (color doesn't matter)
5. (optional) any decent pointed brush you may have



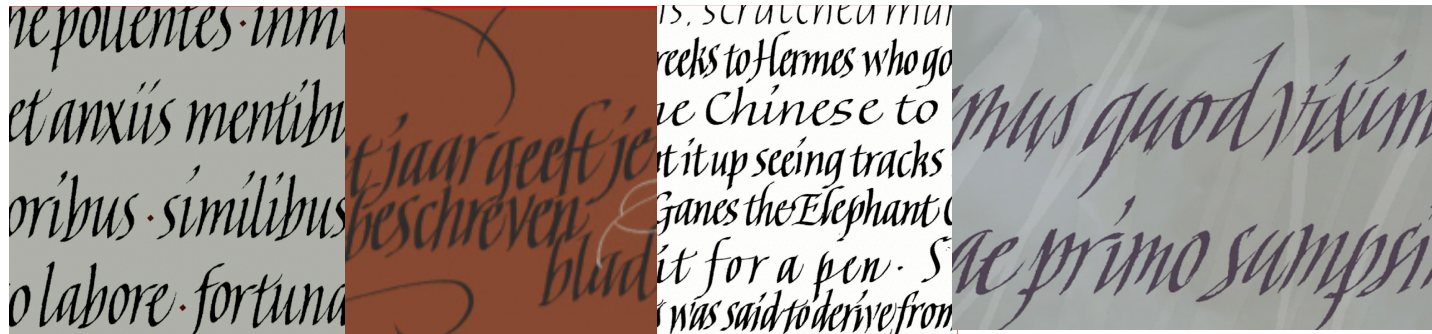
Level: all but absolute beginners - **Duration:** two days

FLAT BRUSH AND RUSTICS

Roman Rustics are not only adequate when one wants to evoke the world of ancient Rome, but this hand also has great calligraphic potential when used in a modern way. First we'll analyse the letters using a nib, then we'll switch to a brush. This tool will enable us to put more refinement in the strokes using manipulation and pressure-release technique. Having gained more confidence with the brush, we will experiment with alternatives for some strokes, endings and joins, so as to give it a more lively and contemporary look.

Supply list

1. Two good flat brushes (e.g. Cotman 777, Winsor and Newton, 13 mm and 8 mm, or a Raphael Kaerell nr. 10, 8, 6 or 4), a set of broad-edged nibs
2. A pad of exercise paper (A3)
3. A pencil, ruler
4. Two, three tubes of gouache, mixing palette, mixing brush, watercontainer, a rag or tissue paper.
5. Black ink or walnut ink
6. A roll of MALA-paper (from Ikea) or Kraft paper



Level: all but absolute beginners - **Duration:** two days

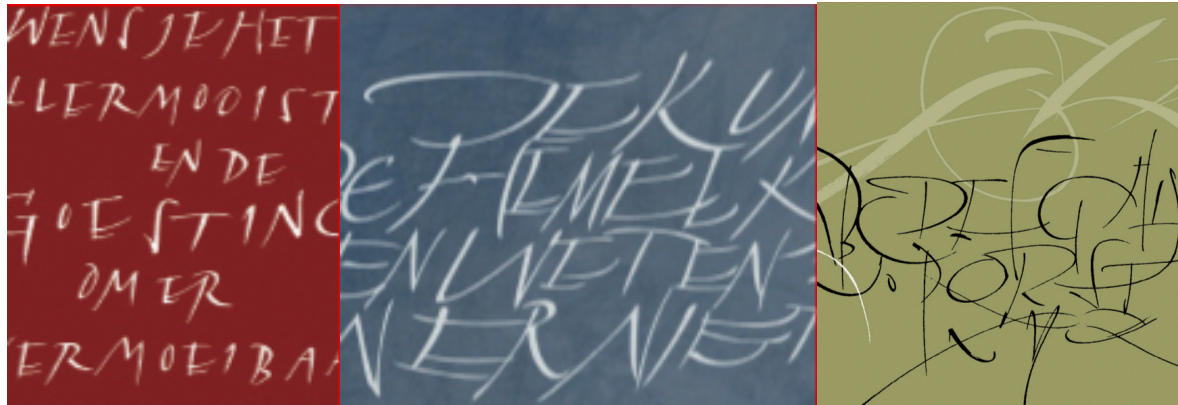
VARIATIONS ON ITALIC

In this class we'll explore the possibilities of the versatile Italic. Changing pen angle, serifs, guidelines, slope, connections, shapes, etc...while striving for consistency within the text. We'll deal mostly with lowercase but our findings will be transferred to capitals too. All writing will be done with nibs and at normal speed (no gestural moves here). The principles of polyrhythmic writing will be introduced and practiced. By the end, students will have acquired a wider range of lettering styles and a deeper understanding of the finesses of the letterforms. They will be equipped to start making their own personal variations.

supply list

1. Set of good nibs (Brause or Speedball)
2. Black non-waterproof ink (Higgins, Pelican...)
3. Pencil, ruler, watercontainer, cloth
4. 20 sheets of white smooth layout paper (A3 size, approx. 11 x 16 inches)
5. A few sheets of better quality paper (BFK Rives, Arches MBM, Zerkall...) - leftovers are fine.

Brush up your Italic before class: the better you know the hand, the quicker we can move on to variations.



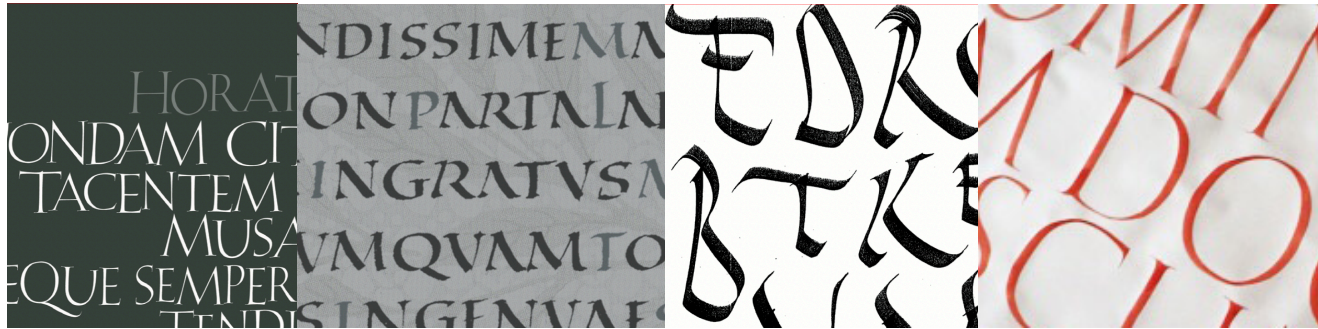
Level: intermediate and advanced - **Duration:** 3 days

GESTURAL CAPITALS

In this workshop we start with a series of exercises meant to put more energy and tension in our lines. Our moves will become gestural and we'll learn about the way to maintain control over the writing process, even when more speed is involved. Attention will be given to aspects such as pen angle, pressure, variation, rhythm, tools, textures, finishing details etc... We start with capitals, but the gestural writing skills will also be transferred to lowercase Italic. The skills and knowledge that we develop along the way, will be immediately put into practice by means of small exercises that at the same time question and sharpen our sense for non-conventional layout.

Supply list

1. A mechanical pencil (with refills HB 0,5 mm) or a Mars Technico lead holder, a ruler
2. Speedball nibs C5, C4 and C3.
3. Black non-waterproof ink (e.g. Pelican) and/or walnut ink
4. Cheap smooth exercise paper (I usually work on photocopier paper or Canson croquis) A3 format, that allows to produce sharp lines without the ink bleeding.
5. A few sheets of quality paper (e.g. BFK Rives), not too big
6. only to bring if you already have these: a pointed brush, a water brush, aquarel/gouache, ruling pen, colapen, EZA-pen



Level: intermediate and advanced - **Duration:** 5 days

WHEN IN ROME...

Besides roads, laws, institutions and what not, the Romans added some distinguished formal alphabets to the heritage: the majestic, timeless Trajan or Capitalis Monumentalis comes to mind, but also the Rustica and the Quadrata are worth our attention. In this workshop we spend some time with each one of them, viewing them in their historical context, analyzing their distinctive features, writing or drawing them with pencil, pen and/or brush, giving them a gestural touch...

Supply list

1. Mechanical pencil (HB 0,5 mm) or Mars Technico lead holder, ruler, eraser
2. Set of Speedball or Brause nibs and a pointed nib
3. A good flat brush (e.g. Cotman 777, Winsor&Newton, Raphael Kaerell) 8 mm
4. Exercise paper (A3 format) and a roll of Mala-paper (from Ikea)
5. A few small leftover papers of better quality
6. Black ink and/or walnut ink, some tubes of gouache and aquarel
7. Watercontainer, mixing brushes, rags...



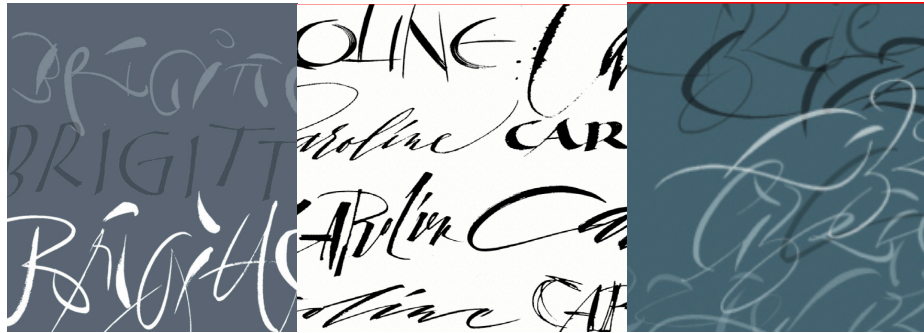
Level: intermediate and advanced - **Duration:** minimum two days

FLAT BRUSH AND SWINGING CAPITALS

Given its wide range of possibilities and the sensual pleasure it provides, we should more often take up the flat brush. Anyone who wants a better understanding of letterforms or aims for higher degree of subtlety, will soon realize how much the flat brush can be of help to achieve that goal. There's no better tool to explore how pressure and small manipulations have a favorable effect on lines and shapes. In this class we learn how to manipulate the brush and we'll practice our skills on a simple alphabet, that has the potential however to swing by the end of the workshop.

Supply list

1. Two good flat brushes (e.g. Cotman 777, Winsor & Newton, Raphael Kaerell, 13 mm or 1/2 and 8 mm)
2. Two or three tubes of gouache, watercontainer, cloth, mixing brush
3. A roll of MALA-paper (from Ikea) and/or Kraft paper
4. Pencil, ruler



Level: intermediate and advanced - **Duration:** two days

WHAT'S IN A NAME ?

Every student works with only two (carefully chosen) names. The idea is to write those names in various styles, changing height, weight, slope, tools, spacing, connections, speed, going from very formal to gestural, to illegible, to drawn letters, to hybrids... not leaving one stone unturned. The only things that remain constant are the chosen name, the colour (black), the paper and our aim for good design. The students will document their traject and explorations by keeping a sample book. Once we have a considerable collection, we'll pick some of them to elaborate on, allowing for different colors, tools, papers and croppings. In the last stage, we'll pay more attention to layout as we will choose some designs to add a small line of text to them, so things can develop into greeting cards, logos or letterheads.

Supply list

1. Mechanical pencil (HB 0,5 mm), ruler, eraser
2. Set of Speedball or Brause nibs and a pointed nib
3. Brushes (flat and pointed), a water brush
4. Cheap exercise paper (A3 format)
5. A few small leftover papers of better quality
6. Black ink and/or walnut ink, some tubes of gouache and aquarel
7. All sorts of writing instruments you have



Level: intermediate and advanced - **Duration:** minimum three days

BRUSH FIESTA

In this workshop no other tool is allowed than the brush. But then, we'll use flat brushes, pointed brushes, big ones, small ones, weird ones, metal ones, handmade ones, so it won't feel like we're limited. We'll discover how to make best use of these brushes, we'll learn about the subtleties they permit, the special effects, the wide range of possibilities they offer. Both formal and gestural writing will be on the menu. Several alphabets will be provided, but also insights and methods to alter them to our liking. The brush will prove to be addictive and that is exactly the purpose of this workshop. All work put into brush lettering will refine your writing skills, even when you're a pen person.

Supply list

1. Two good flat brushes (e.g. Cotman 777, Winsor and Newton, Raphael Kaerell, 13 mm or 1/2 and 8 mm)
2. Pointed brushes and a water brush/Pentel point brush
3. All sorts of (weird) brushes you happen to have
4. Two or three tubes of gouache, watercontainer, cloth, mixing brush
5. A roll of MALA-paper (from Ikea) and/or Kraft paper
6. Pencil, ruler



Level: all levels - **Duration:** minimum two days

ACCIDENTS WILL HAPPEN

Accidents will happen, even worse, we'll make them happen on purpose. Instead of carefully planning the piece and then spending hours executing it, students will learn how to react upon what's already on the paper. It's like life itself, you're given some cards but it's up to you to make the most out of it. Students will be pushed out of their comfort zone, they'll have to reassess the work in progress and to be resourceful in finding solutions for problems they (or others) have created. They will learn a.o. how to iron out mistakes, how to redirect the focal point, where to add some writing, when, where and how to apply gesso and when to stop. The design exercises will be interspersed with writing exercises in which the basics of interesting gestural writing and drawn lettering will be explained and immediately put into practice. This workshop is all about the process of making an unexpected, authentic work, but many will return home with one or more finished pieces.

Supply list

1. 2 sheets of white BFK Rives 220 gr, cut into A3 size); ordinary exercise paper for writing exercises
2. bowl for water, a few rags, mixing brushes and pots, paper towels to dip the ink or paint. etc...
3. all kinds of writing tools (pencil, a set of broad-edged nibs, pointed brush, ruling pen, automatic pens, colapen...)
4. aquarel, gouache, black ink, walnut ink, (masking liquid)
5. cropping L-shapes (of reasonable size) in sturdy cardboard (!), 1 cut frame of 14x20 cm or 6x8 inches
6. a few texts of diverse lengths, avoid texts that are too sentimental or cliché
7. some white gesso and some pieces of cardboard (or expired credit cards) to smear it out with
8. black gesso and a hairdryer (both optional)



Level: intermediate and advanced - **Duration:** minimum two days

DAVID AND GOLIATH

This workshop is all about the most striking of contrasts. The students will work on several small projects in which they explore the possibilities of contrasting between big and small. But not only that, they will be encouraged to use formal, drawn and gestural scripts, to change tools and layouts. Every student will be coached personally towards a higher level of skill and understanding. There will be class moments for explaining about layout in general, discussing work of professionals as well as students, for suggesting ideas and demonstrating scripts, for sharing concerns and solutions. It's the sort of workshop that covers a lot of aspects of lettering and creative thinking.

Supply list

1. Your toolbox (including nibs of all sizes, brushes at and pointed, ruling pens, colapens etc...)
2. Exercise paper (Canson croquis, A3)
3. Inks, gouache, watercolor, watercontainer, cloth, mixing brush, palette
4. A few sheets of quality paper (Rives, MBM Arches, Zerkall...)
5. Pencil, ruler, eraser



Level: intermediate and advanced - **Duration:** two days

WORKING BOTH HEMISPHERES

This class requests our analyzing as well as our creative skills. Students will receive bits of scripts/ alphabets that they will have to imitate and complete. This requires an understanding of its features and mechanics, but also a fair deal of resourcefulness is needed in order to come up with new solutions/ variations. This way of working will enhance our sense for consistency and sharpen our eye for good lines and shapes. Other exercises start from an existing script which we then modify into something completely new by changing some variables. Formal, semi-formal, gestural and drawn lettering will be covered. A book of samples will document the trajet, so there will be a system to the madness.

Supply list

1. Mechanical pencil (HB 0,5 mm) or Mars Technico lead holder, ruler, eraser
2. Set of Speedball or Brause nibs and a pointed nib
3. Brushes (flat and pointed), an water brush
4. Cheap exercise paper (A3 format)
5. A few small leftover papers of better quality
6. Black ink and/or walnut ink, some tubes of gouache and water color



Level: intermediate and advanced - **Duration:** four days

TRAJANS WORKOUT

Like so many other Roman feats, the Capitalis Monumentalis, better known as the Trajan, has survived the centuries while losing nothing of its dignity. Every calligrapher who wants to acquaint himself with the finer points of the capital, is easily captured by this stately letter and irrevocably falls in love with it for life.

The capital letter can be drawn, built up and brushed down. In order to tame this shy Trajan horse, we'll approach it strategically with pencil, pen and brush.

Studying Trajans is the ideal way of getting back to basics and in the meantime it sharpens your pen and brush skills, which will have a favorable effect upon all your letters.

This workshop is not about creativity but all about doggedly getting into detail - it requires more commitment than foreknowledge.

Supply list

1. Very sharp mechanical pencil (HB - 0,5 mm), ruler, eraser
2. Set of broad-edged nibs (Speedball or Brause), a pointed nib
3. An excellent flat brush (Cotman 777, 13 mm or Raphael Kaerell nr. 10)
4. Graph paper
5. Some small sheets of MBM Arches
6. A roll of MALA-paper (from Ikea) or Kraft paper
7. A tube of brown-red paint
8. good glasses (and/or an optivisor)
9. Mixing palette, mixing brush, water container, a flat porcelain saucer

PAST WORKSHOPS

Europe: Warwickshire (UK), Pforzheim (DE), Seuilly (FR), Clevancy (UK), Dresden (DE), Lugano (CH), Salmünster (DE), Dover (UK), Herzberg (CH), Hamburg (DE), Perigueux (F), Nancy (FR), Niort (FR), Malvern (UK), Torino (IT), Gouda (NL), Niederaimbach (DE), Stuttgart (DE), Nördlingen (DE), Offenbach am Main (DE), Abano (IT), Madrid (ES), Wuppertal (DE), Moscow (RU), Saint-Petersburg (RU), Bilbao (ES), Paris (FR), Düsseldorf (DE), Istanbul (TR), Ardington (UK), Sigonce (FR), Seengen (CH), Lurs (FR), Hedesford (UK), Benediktbeuern (DE) and all around in Belgium.

United States : Columbus (OH), Cleveland (OH), Chicago (IL), Cheerio (NC), Naperville (IL), San Francisco (CA), Los Angeles (CA), Orange County (CA), Boston (MA), Austin (TX), San Jose (CA), Washington (MD), Memphis (TN), Munster (IN), Santa Fe (NM), Portland (OR), Miami (FL), Winston (NC), Kansas City (MO), Atlanta (GA), Minneapolis (MN), Missoula (MT), Bellingham (WA), Lynnwood (WA), Olympia (WA), Salem (OR), Colorado Springs (CO), Saint-Louis (MO), Salt Lake City (UT), Boise (ID), New Orleans (LA), Kalamazoo (MI), Iowa City (IA), New York (NY), Medford (OR), Troy (MI), Asheville (NC), Louisville (KY), Indianapolis (OH), Philadelphia (NJ), Dallas (TX)

Canada: Duncan, Montreal, Toronto, Calgary, Red Deer, Edmonton, Vancouver, Ottawa, Hamilton, Victoria

Australia: Melbourne, Sydney, Brisbane, Hobart, Perth, Canberra

South-Africa: Pretoria, Johannesburg, Capetown

Japan: Tokyo, Nagoya, Kobe

Mexico City, Singapore.



TESTIMONIALS

I've been teaching calligraphy since 1995, but I also taught Latin and Greek, two reputedly tough languages, for 25 years. People have frequently commented on my ability to make a difficult topic accessible. It's the compliment I cherish most of all. Here follows a brief anthology of testimonials over the years.

He is one of the most thoroughly prepared and insightful instructors I have ever had in more than 35 years of taking workshops. Yves has a unique ability to bring forth things from you that you hitherto could not imagine you would do, and at the same time dazzling the class with delicious tidbits of history peppered with an infectious sense of humor.

Yves has presented a systematic way of creating genuinely expressive and unique calligraphy.

Amazing, patient teacher and talented scribe. Take one of his workshops if you can.

My understanding and attitude towards letters has been changed. Truly, letters can dance across the page. Very inspiring and stimulating... one could take this workshop over and over again.

Interesting, challenging, frustrating, exhilarating and exhausting but I wouldn't have missed it for the world.

Yves doesn't just teach students how they can replicate his style, but teaches both a foundation of rules and a menu of techniques that can be used for effective self expression.



A SHORT BIOGRAPHY

Yves Leterme (°1959) runs a studio in Sint-Kruis, a town very close to Bruges (Belgium). Having taught Latin and Greek for 25 years, he quit his school job in 2010 to become a full time calligrapher.

He takes on various commissions and produces free artistic work when called upon by his Muse. Teaching, however, remains his main vocation and occupation. Since 2006 he has toured extensively around the globe to conduct workshops and presentations for societies and conferences. He also offers several well-received online classes on the Acorn Arts platform.

In calligraphic circles, Yves is especially known for his versatile gestural lettering, his minutely drawn capitals and his richly textured, abstract backgrounds.

Yves' work has been selected for inclusion in many juried shows and his artwork can be found in catalogues, magazines, museums and private collections... and on Instagram of course.

He's the author of *Thoughtful Gestures* and *Litterae*, the latter being a boxed set with calligraphically rendered Latin texts accompanied with explanatory notes.

www.yvesletermelatters.com

USEFUL INFORMATION FOR WORKSHOP CHAIRS

1. TOPICS

Please take your time to consider all options in order to make the best choice possible for the members of your association. I welcome all students who are eager to learn and improve their skills, at whatever level they may be. Having said that, some workshops can be too difficult for beginners, so contact me if you have doubts. I also suggest a number of days for each workshop, but this is only a guideline, as it depends also on the number of students you allow. You may also consider a masterclass for a small group.

2. ORGANIZING A TOUR

Like everyone, I aim to make the most of my time. Therefore, I always try to fill my touring days with as many workshops as possible, since there's not much chance of working on anything else while I'm not in my studio. But more importantly, it also cuts down the airfare costs for all the associations involved and it makes my carbon footprint more justified.

I understand that groups preferably want to book me for a weekend, but when they can also offer workshops during the week, it's highly appreciated. From what I heard, it has never been a problem so far for the organizing guilds to fill those workshops, as long as they advertise them far enough in advance.

3. HOSTING

Calligraphy associations often make arrangements for a member to host me, which suits me perfect. When they arrange for a hotel or a B&B, that is equally fine with me - I leave that entirely up to the organizers.

As a guest, I try to be easy-going. I have no allergies, I eat and drink almost anything (except coffee or tea) and I don't mind pets. I love it when my hosts take me out to show their city or surroundings, but I'm equally happy sitting quietly in the garden, reading a book or going out for a stroll on my own. I welcome any opportunity to meet the local calligraphy scene, but I don't need to be entertained all the time. On my days off, I try to go with the flow and decide along with my hosts how to spend the day: visit a museum, do some galleries, have a stroll downtown or through a park, do some sightseeing, whatever... mostly, I have no agenda.

4. CLASS SETUP

I think the ideal class size should not go beyond 16 students. However, I leave it to the wisdom of the workshop chair to set the final limit. I don't care much about how the class is set up, as long as everyone can see the demos in front clearly.

I've grown comfortable with those document readers some have and in some cases it's a must-have - I can bring mine if so desired. A big, stable chalkboard will do also. Rolls of butcher paper pasted on the wall work fine too. I'm not that fond of whiteboard with markers. Flip overs are mostly too small for my demo's.

Apart from a table to put my own writing stuff on, I can use a few tables to show some of the original work and prints I bring along.

5. PAYMENT

Organizing a tour that involves several stops is time-consuming. I try to find the best flight schedule at the cheapest rate but before I book the tickets, I mail my proposal to all the partaking groups for approval, urging them for a quick reply.

I do the final booking and make the payment. Once the total travel cost is known, we split that amount between the participating groups and each one is requested to add their share to the total amount of my teaching fee, so that I get reimbursed for the travel costs at the end of the trip.

That total amount is payable to me directly at the end of the workshop, preferably in cash or by check. My teaching fee depends on a few variables. Contact me for a customized price offer.

6. EXTRA

If the association wants me to give a presentation for their members one evening, I'll gladly do so. I bring my flash drive with me - please provide a laptop and a projector. I also bring along a number of originals and prints for sale. I accept cash and PayPal for those.