Wouter vanNes

type/graphic design

portfolio

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Wouter van Nes [05/01/1995, Hasselt], Type and graphic designer based in Ghent.

I graduated a master graphic design from LUCA School of Arts in Ghent under guidance from Frederik Berlaen in 2018. In 2020 I completed the Expert class Type Design Postgraduate program at Plantin Institute for Typography in Antwerp with the greatest honours under guidance of Dr. Frank E. Blokland. As well as the Expert classes Typography & Design.

My work consists of self-initiated, research and customer projects with a focus on letterforms, type design and typography. I'm interested in illegibility and expression in typeface design while keeping an eye on the role of technology and innovation. I like to alternate a more conceptual approach to an expressive and direct spontaneous style.

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mastodon: *@wvnes@typo.social*

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type design

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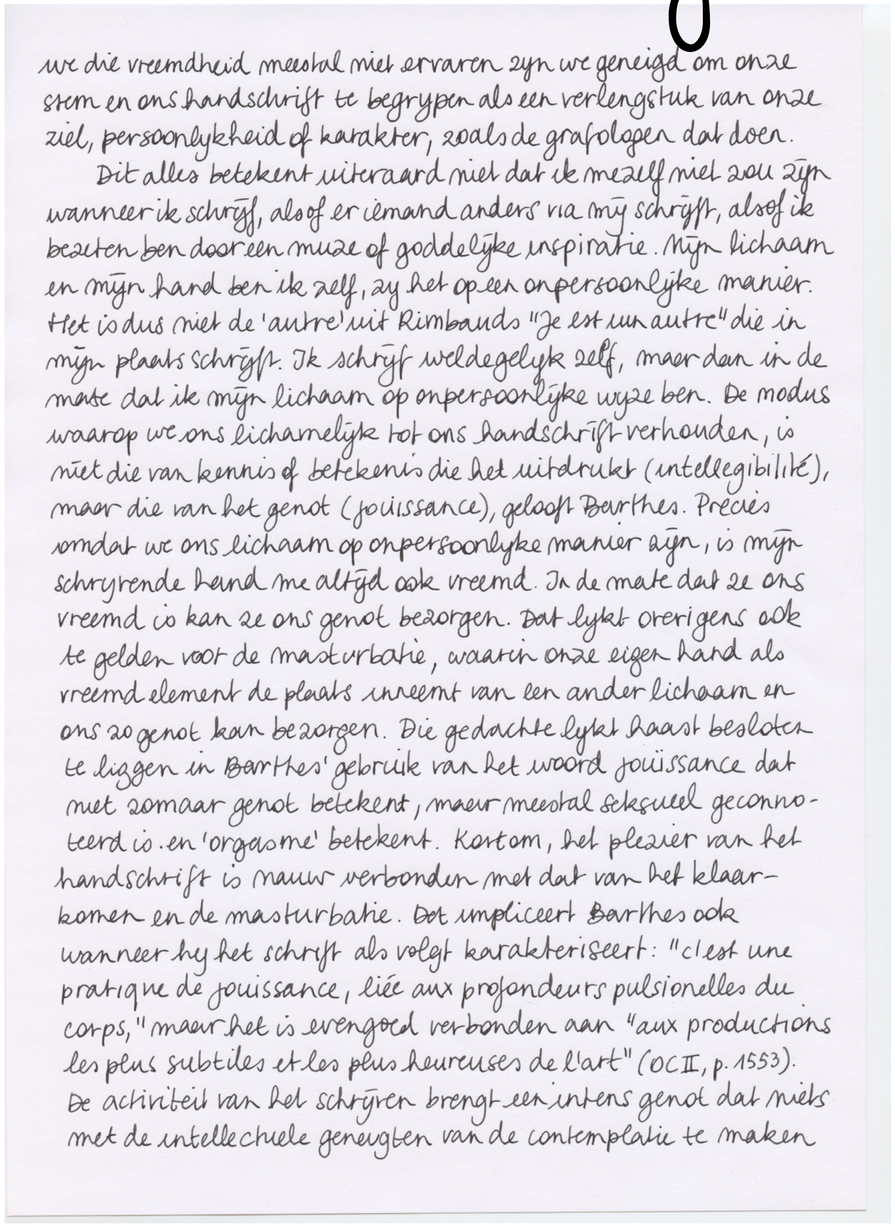
type/graphic design

2021-2022

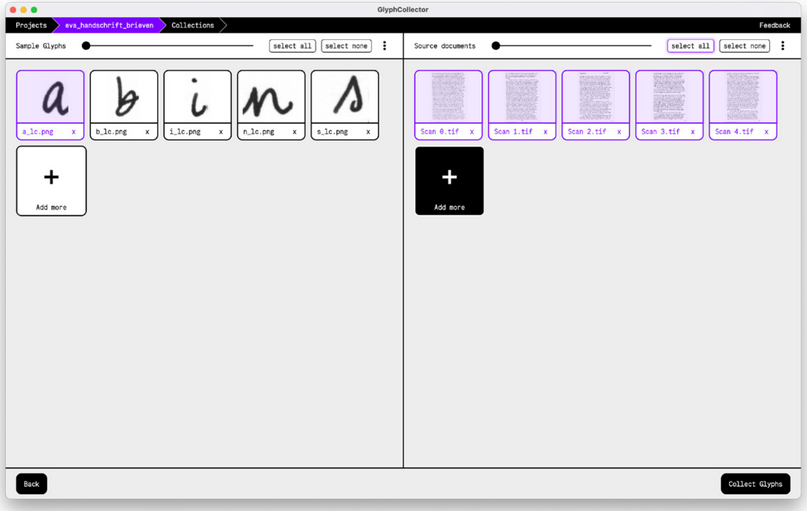
Handschrift Eva Moulaert

Eva Moulaert from Dear Reader, asked me to design a typeface based on her handwriting for a book she was publishing in the context of her PhD research. The text is an essay by philosopher Willem Styfhals about the place of handwriting in our modern and digital society and in art. Based on a collection of letters Eva wrote also for her PhD, I collected typical shapes of her own handwriting using a combination of the Glyphcollector App and handpicking certain characters.

Her handwriting is a quite fast style and the letters are semi-connected. To replicate this I made a lot of alternates and used OpenType features to alternate these.


we die vreemdheid meestal niet ervaren zijn we geneigd om onze stem en ons handschrift te begrijpen als een verlengstuk van onze ziel, persoonlijkheid of karakter, zoals de grafologen dat doen.

Dit alles betekent uiteraard niet dat ik mezelf niet zou zijn wanneer ik schrijf, alsof er iemand anders via mij schrijft, alsof ik bezeten ben door een muze of goddelijke inspiratie. Mijn lichaam en mijn hand ben ik zelf, zij het op een onpersoonlijke manier. Het is dus niet de 'autre' uit Rimbauds "Je est un autre" die in mijn plaats schrijft. Ik schrijf weldegelijk zelf, maar dan in de mate dat ik mijn lichaam op onpersoonlijke wijze ben. De modus waarop we ons lichamelijk tot ons handschrift verhouden, is niet die van kennis of betekenis die het uitdrukt (intelligibilité), maar die van het genot (jouissance), gelooft Barthes. Precies omdat we ons lichaam op onpersoonlijke manier zijn, is mijn schrijvende hand me altijd ook vreemd. In de mate dat ze ons vreemd is kan ze ons genot bezorgen. Dat lijkt overigens ook te gelden voor de masturbatie, waarin onze eigen hand als vreemd element de plaats inneemt van een ander lichaam en ons zo genot kan bezorgen. Die gedachte lijkt haast besloten te liggen in Barthes' gebruik van het woord jouissance dat niet zomaar genot betekent, maar meestal seksueel geconnoteerd is en 'orgasme' betekent. Kortom, het plezier van het handschrift is nauw verbonden met dat van het klaarkomen en de masturbatie. Dat impliceert Barthes ook wanneer hij het schrift als volgt karakteriseert: "c'est une pratique de jouissance, liée aux profondeurs pulsionelles du corps," maar het is evengoed verbonden aan "aux productions les plus subtiles et les plus heureuses de l'art" (OC II, p. 1553). De activiteit van het schrijven brengt een intens genot dat niets met de intellectuele genietingen van de contemplatie te maken



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type/graphic design

I designed an entrance and exit stroke matrix so there are alternates that make her handwriting look as authentic as possible. First, there are four positional forms of each letter, a letter variant for each position in a word. These positions are an isolated form, a beginning or initial form, a middle form, and a final form.

Second, I looked at connections. Depending on which letter comes before another, the next letter is connected in a different place and direction. To mimic this as closely as possible, after some experimentation, I established four different points of connection. Low or high and horizontal or diagonal. Each letter has a fixed rule about the exit stroke. The following letter is replaced by the version of it that matches the previous exit stroke. For example, the /a_init has a low, horizontal exit stroke. The next letter is replaced by the version with a low, horizontal entrance stroke. So there are four different middle and end letter shapes to replace based on the previous letter. These positional alternates are accessed with OpenType.

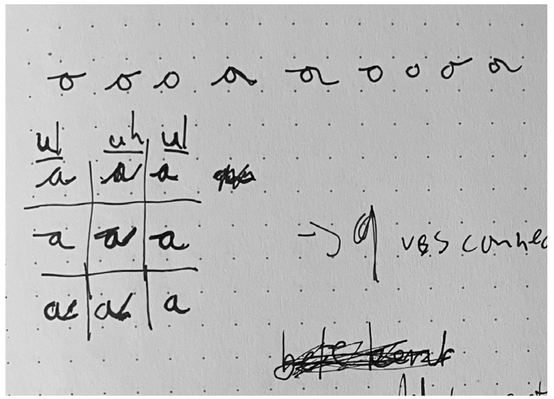
Handschrift Eva Moulaert

without OpenType Features

The quick brown fox jumps over the lazy black dog

with OpenType Features

The quick brown fox jumps over the lazy black dog



ENTRANCE / EXIT STROKE MATRIX

isol / init

medi

fina

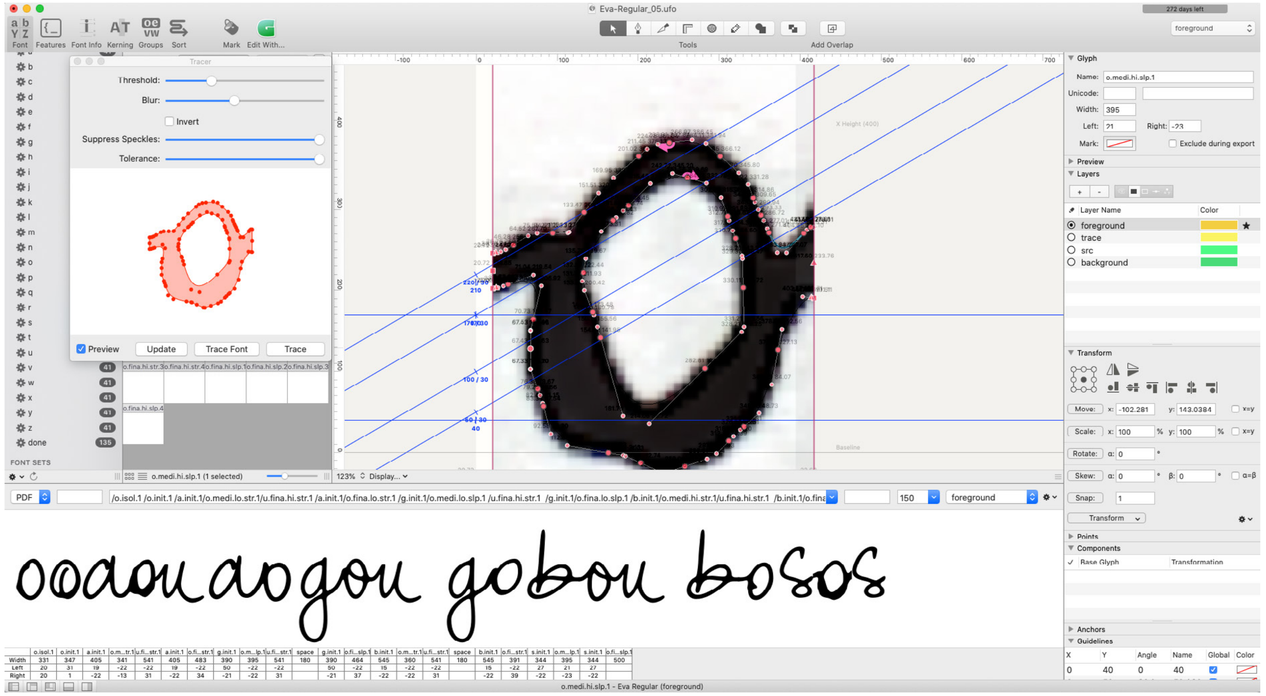
lo.str lo.slp hi.str hi.slp

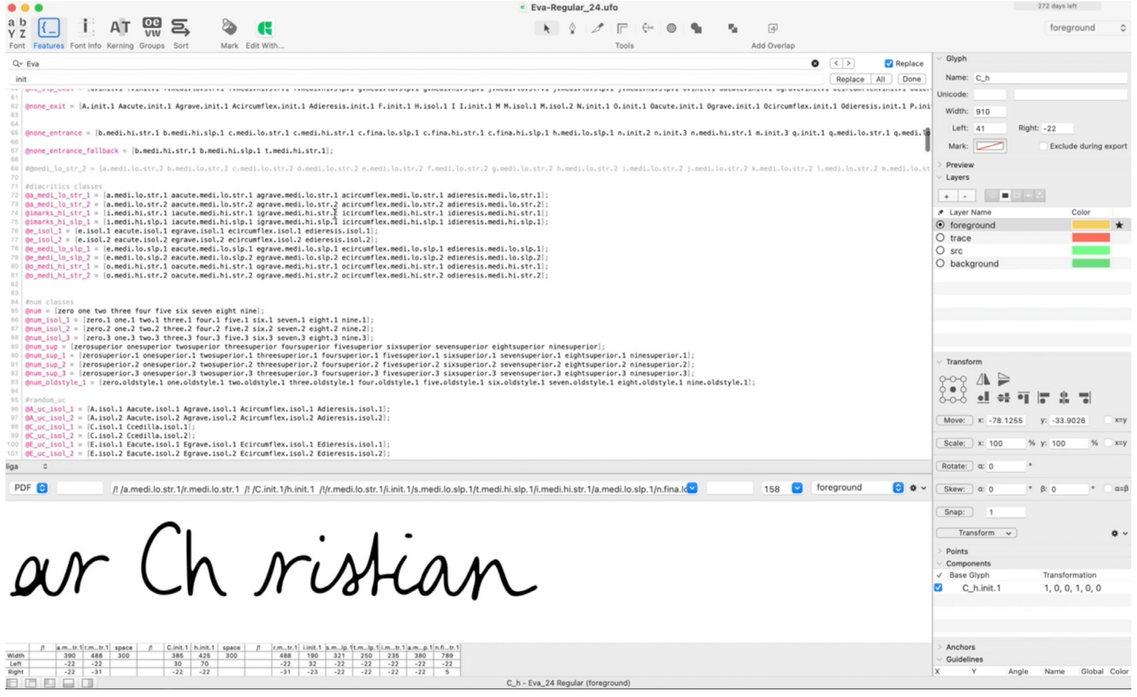
Wouter vanNes

type/graphic design

I used Robofont to autotrace the selected characters and refined them to obtain a uniform contrast. The letters in the source material were written with a pen she specifically used for writing during her PhD, which had a monolinear contrast. Using a similar contrast to the source material was therefore a concious design descision.

Each letter in a handwriting is always different and, on the other hand, in a typeface the same shape repeats. This problem often betrays the fact that you are not looking at a handwriting. Because of the system we used, that was already largely solved. A lot of alternation was already happening through the four different connections and different positional forms. Where this did cause a problem were the capitals, since they are not connected and therefore did not alternate. We solved this by designing different forms of each letter. These then alternate in a pseudo random fashion. The number of variants depends on the average frequency of a letter in Dutch and in the book. I wrote a small Python script to determine the frequency of letters in the book.





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2021-2022

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2021-2022

Apologie van het Schrift

door WILLEM STYFHALS

I DOTREMONT EN DE PARADOX VAN DE ONLEESBAARHEID

De onleesbaarheid van Dotremonts logogrammen is nooit een doel op zich. Het is steeds het resultaat van een overdrijving van het normale schrift die als doel heeft het plastische, visuele, materiële karakter van het schrift in de verf te zetten. Door te laten zien dat schrift een essentieel beeldende kwaliteit heeft, wil hij het onderscheid tussen beeldende kunst en literatuur opblazen.[155] Zijn eigen werk is zowel poëzie als schilderkunst. Het is talig, het heeft poëtische betekenis, in de letterlijke zin dat het woorden bevat. Tegelijk is zijn werk ook beeldend en genereert het als zuiver visuele entiteit ook een esthetisch effect. Dotremont wil zo een aspect van de geschreven taal benadrukken dat doorgaans voor ons verborgen blijft: haar materialiteit. Om die naar de voorgrond te laten treden, speelt hij met de visuele elementen van de geschreven taal: verkleiningen en vergrotingen van letters, zelden recht geschreven, niet altijd van links naar rechts, maar hij speelt vooral met onleesbaarheid. Dotremont schrijft woorden en zinnen die betekenisvol zijn, maar waar we betekenis niet van kunnen achterhalen omdat ze in hun visuele vrijheid onleesbaar geworden zijn.

[155] Christian Dotremont, Isabelle (Brussel: Pierre d'Alun, 1985)

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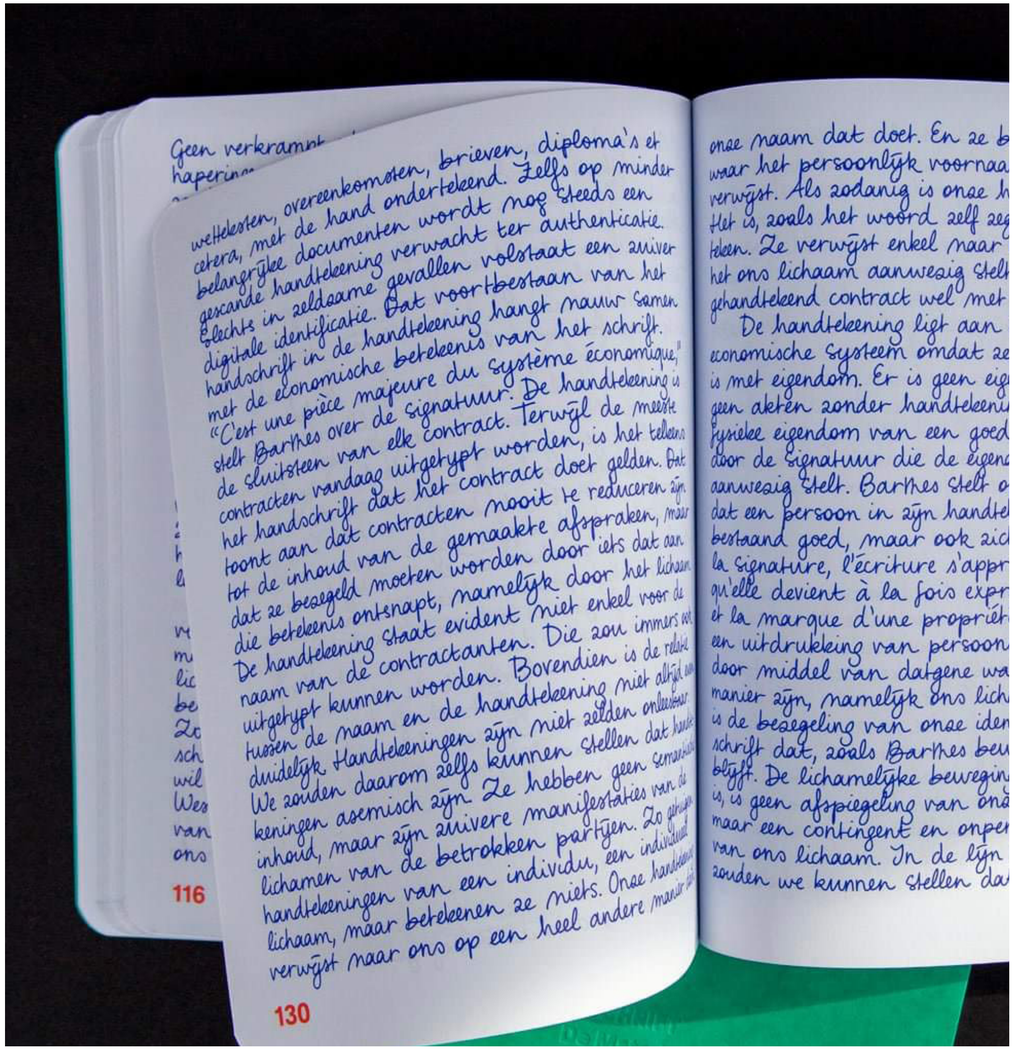
type/graphic design

2021-2022

Handschrift Eva Moulaert

Apologie van het Schrift



De Standaard Letteren, 1 May '22

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type/graphic design

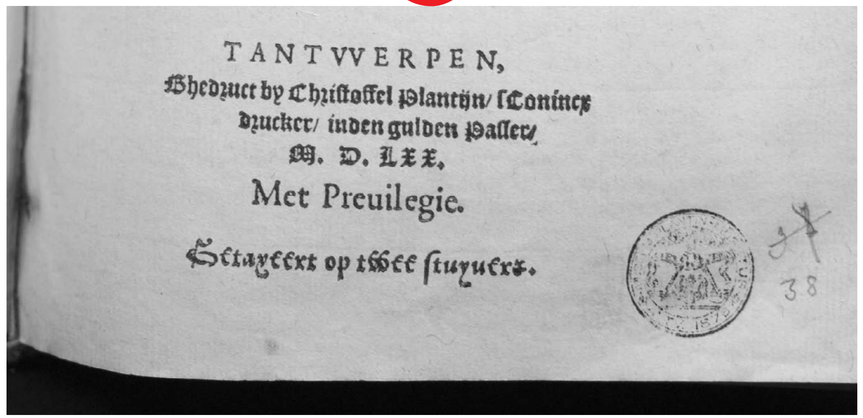
2020-2021

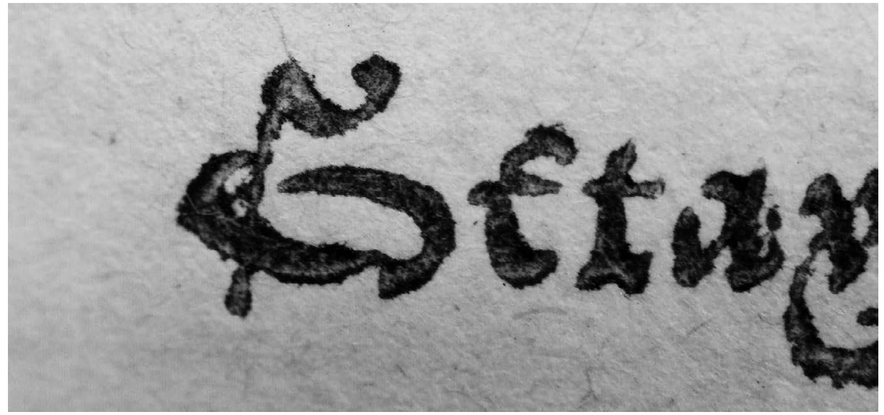
Civilité

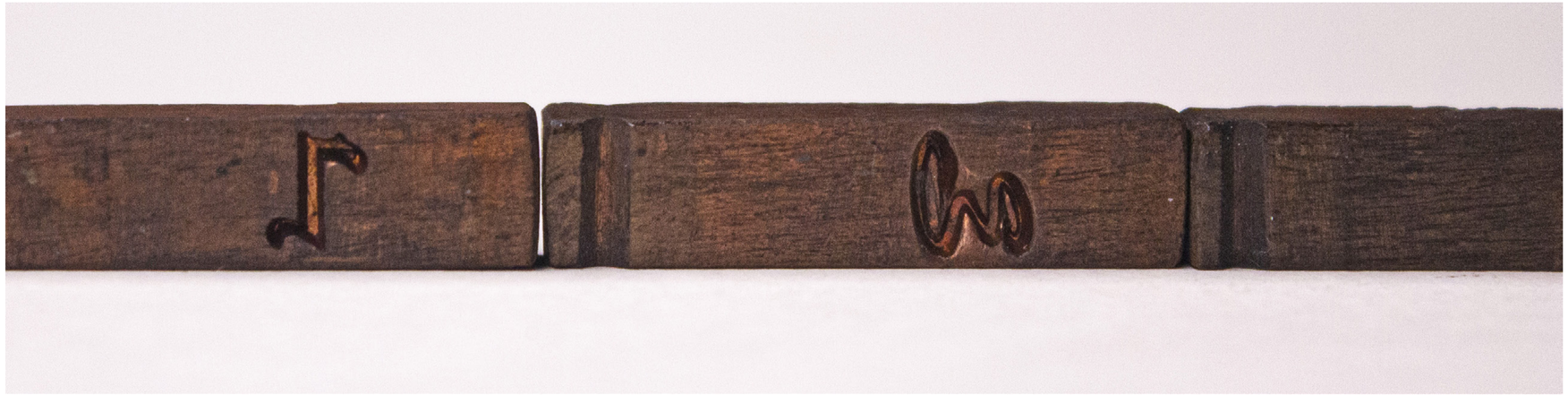
Texte Courant

This project was made during the Expert Classes Type Design at Plantin Institute. While browsing some old books in the archive at the museum, I stumbled upon a line of text which intrigued me. After some research I found out it was a Civilité type cut by Renaissance punchcutter Robert Granjon. Specifically it was Texte Courant cut in 1566–1567.

I started by photographing the matrices with a microscope and measured every matrix with a digital caliper. This resulted in very detailed measurements up to 0.01 mm. Based on this data I was able to group widths of matrices.







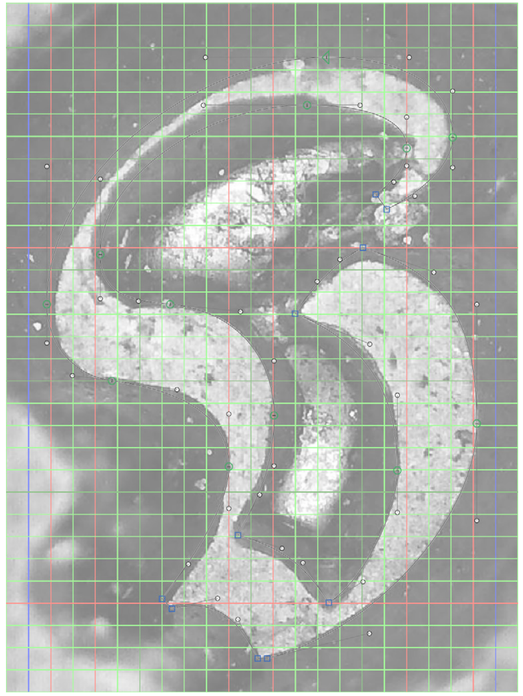
Wouter vanNes

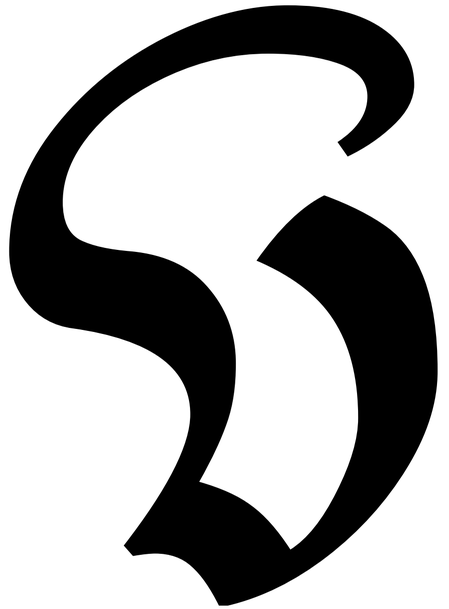
type/graphic design

2020-2021

Based on Frank Blokland's dissertation concerning patterning and unitization, I used a method in which the stem width is a basis for a unit system. The goal of this method was to uncover a unit system on which widths could be predetermined before designing. By dividing the stem width of the lowercase i by four, I made a vertical grid. In addition I also made a horizontal grid based on the final form of the lowercase l. Combining these two resulted in a grid with units of 17 Photoshop pixels. I overlayed them on all photographed matrices and determined the widths of the character plus the spacing.

In the end this was an interesting and different way to look at the characters and the system, but it wasn't a system that defined anything as it was too detailed so you could make the "predetermined" widths be what you'd like them to be.





Wouter vanNes

type/graphic design

2020-2021

Based on the units based on the grid I made, I defined the widths of the glyphs in Glyphs App. In these predetermined widths I first traced the matrices closely. This resulted in a very light typeface and it didn't have the same look as the printed original. To solve this I added more weight to the character, formalized the shapes more consistently and standardized serifs and terminals.

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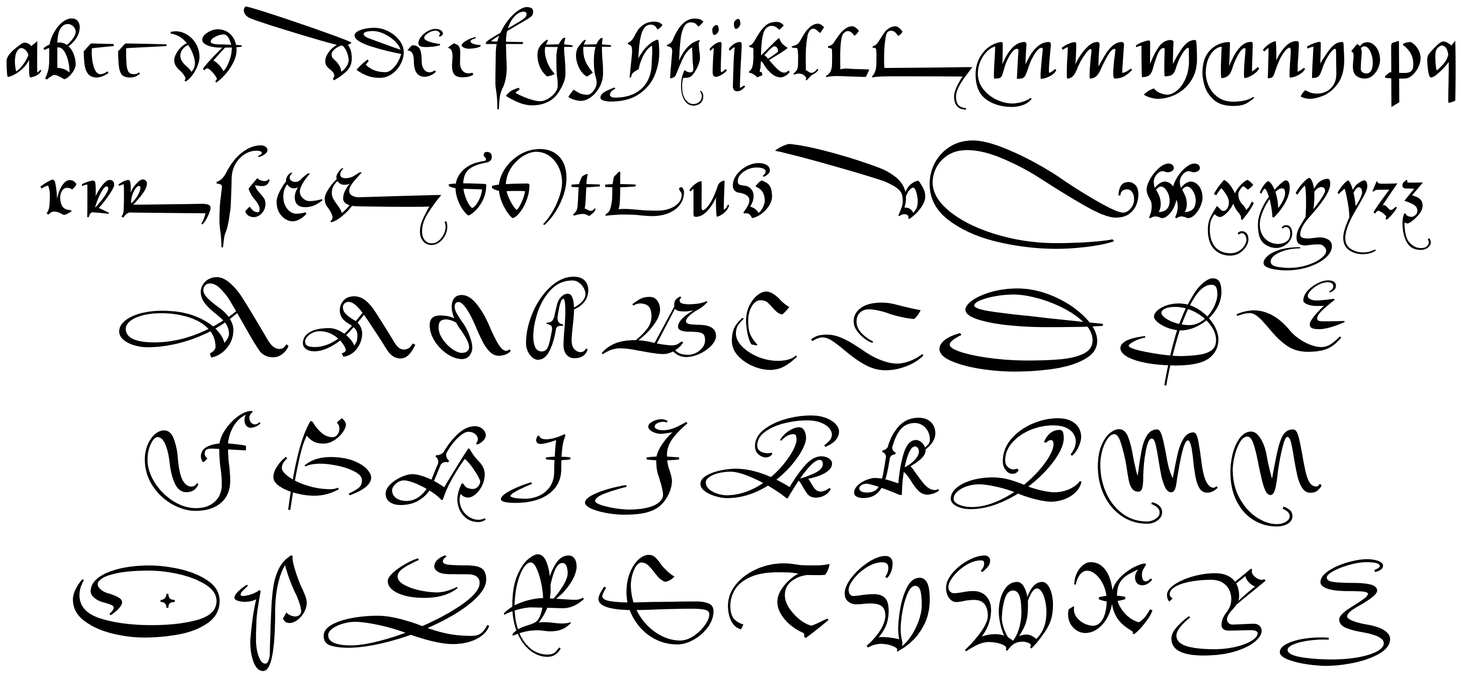
type/graphic design
2020-2021

Civilité

Texte Courant



Wouter vanNes

type/graphic design

2020-2021

Civilite Texte Courant

Expert Class Type Design Plantin Institute for Typography

Robert Granjon ⚜ Wouter van Nes

Geft dat v dunckt dat v offeranden
En dat ghy te vergheefs bidt met ghebouwen handen
Oft soo Narcissus hem plach te verioliisen ghen
Waerom beroemdy v mijns soo ghy seght door minne
Als tafel vrinden en beroyde guyten
Roffianen gilden en lichte schuyten

Soo de pauw in sijn schoonheyt he verheft by vla
Oft soo Narcissus hem plach te verioliisen ghen
Die in sijn schoon persoonheyt oock hadde behagen
Soo behaeght v selfs werck dwelck ghy sult prijsen
En ander constighe wercken afwijsen
Maer ghy Zoyle wout ghy eens peysen oft dincken

Wouter vanNes

type/graphic design

2018

MOLOTYPE is a fictional type foundry that consists of typefaces that all originate from the same writing tool, a 15mm MOLOTOW 611EM Empty Pump Marker. MOLOTYPE consists out of four typefaces:
‘MT no more grids’, the smallest possible typeface possible with the Molotow marker. ‘MT Three Stripes’, a typographic play with three horizontal stripes. ‘MT Sharp’, which utilizes the speed of upstrokes and the slowness of downstrokes to construct a high and sharp contrast. Finally there is ‘MT Condensed Gothic’, a very condensed face where the slope of the marker is visible through its contrast and stroke endings.

With MOLOTYPE I used a street marker as a tool to make typefaces. As such I also presented it in a small space on campus that is filled with graffiti

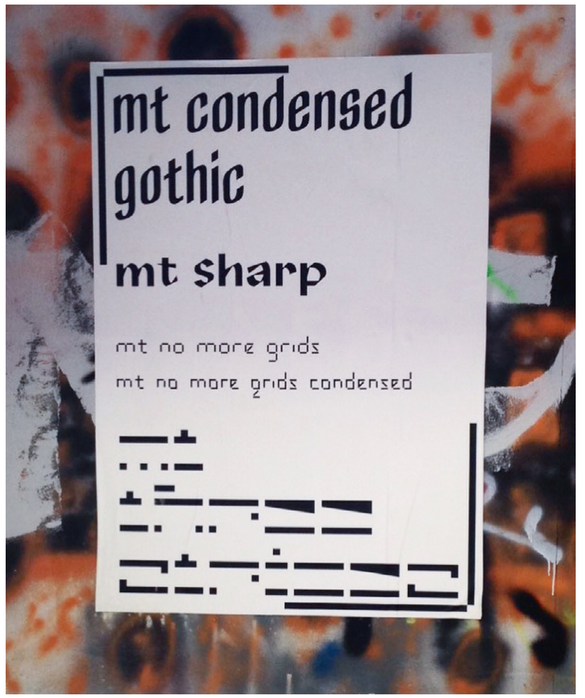
During the process there was a lot of sketching and learning how to use the tool. It is the start of a research on how (writing) tools could be appropriated to be used to make work it isn’t intended for, specifically in the field of type design and calligraphy. In the end I also made a processbook that contains all sketches I made during the year.

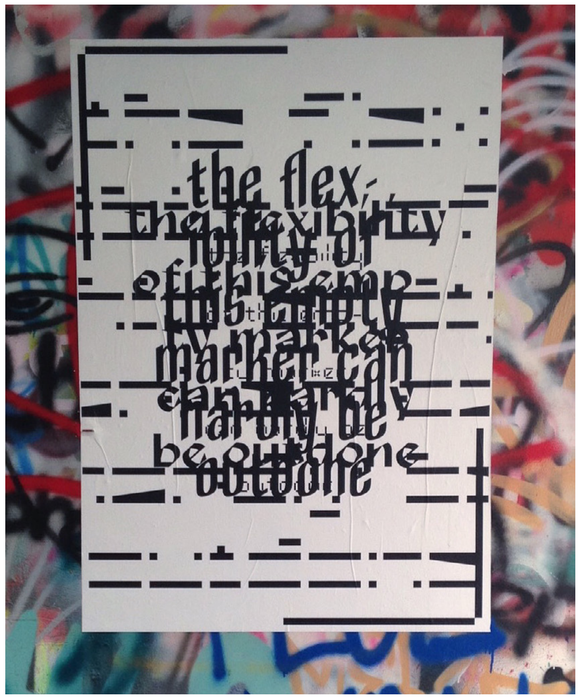
molotype

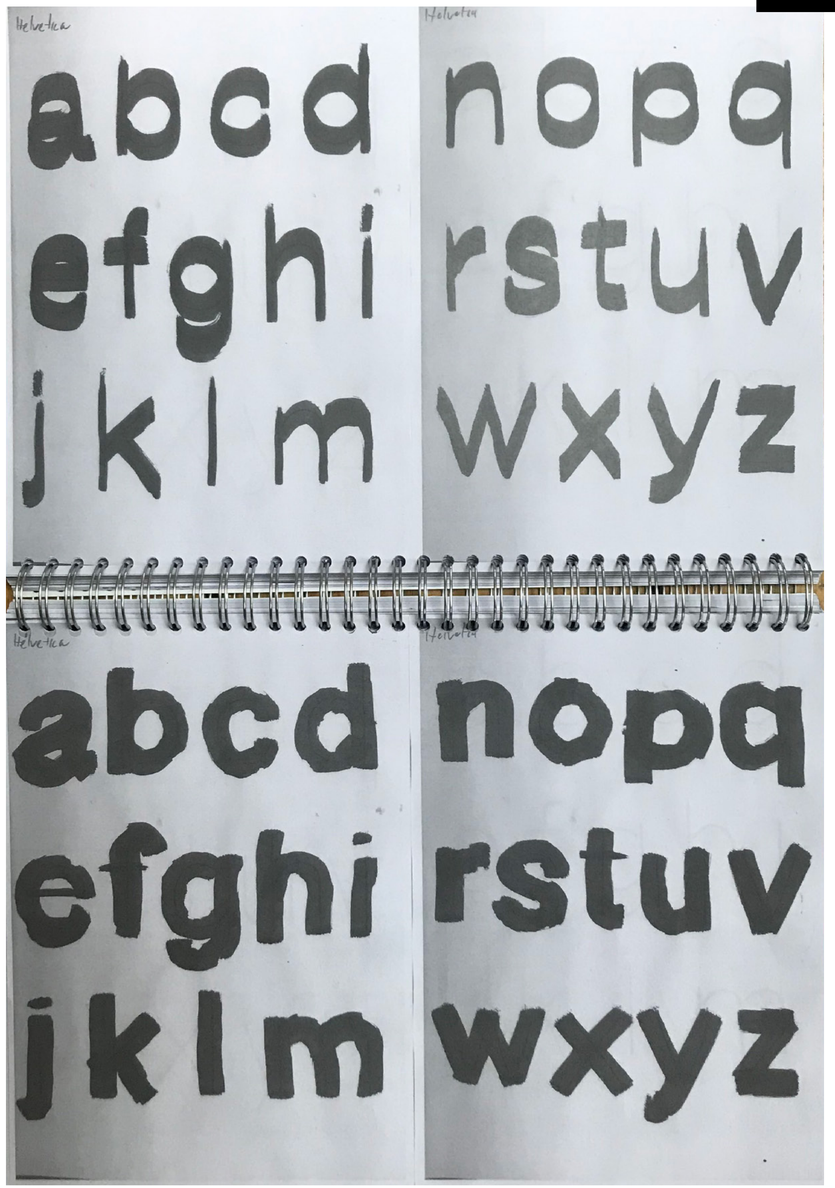
mt no more grids

MT Sharp

MT Condensed Gothic



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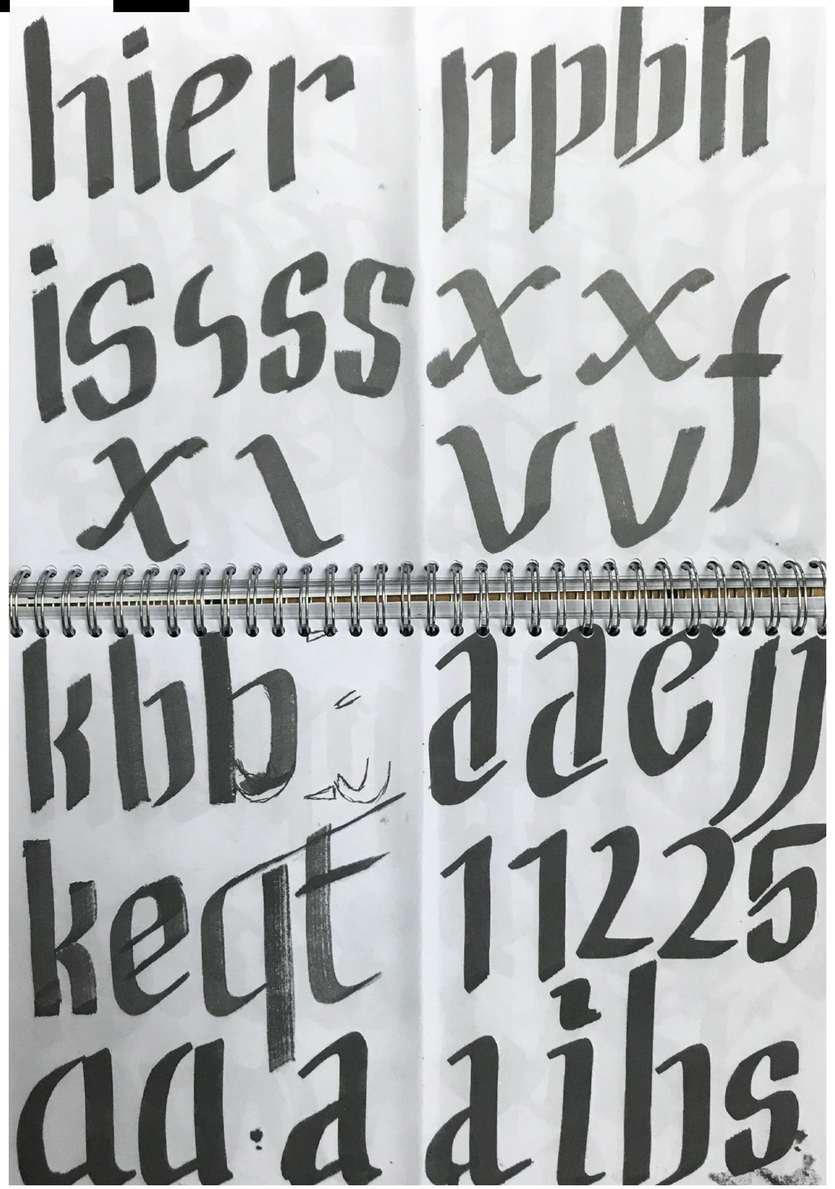
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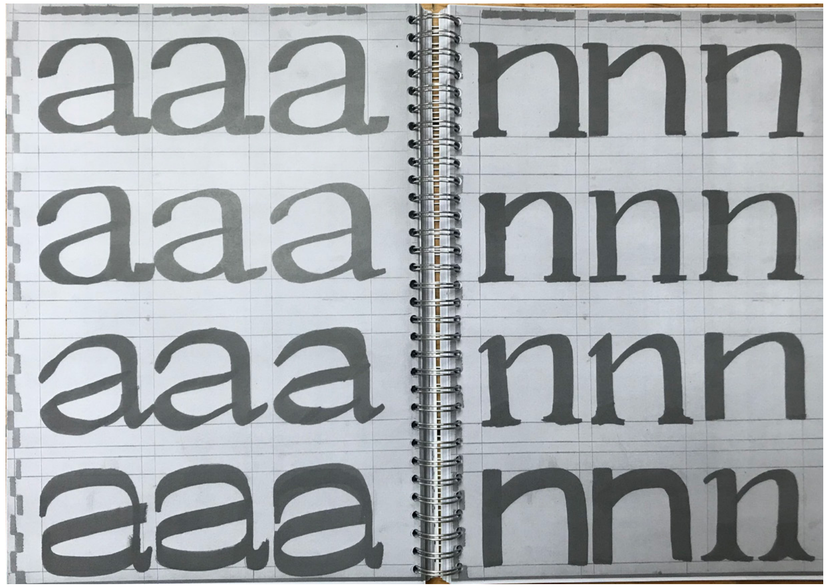
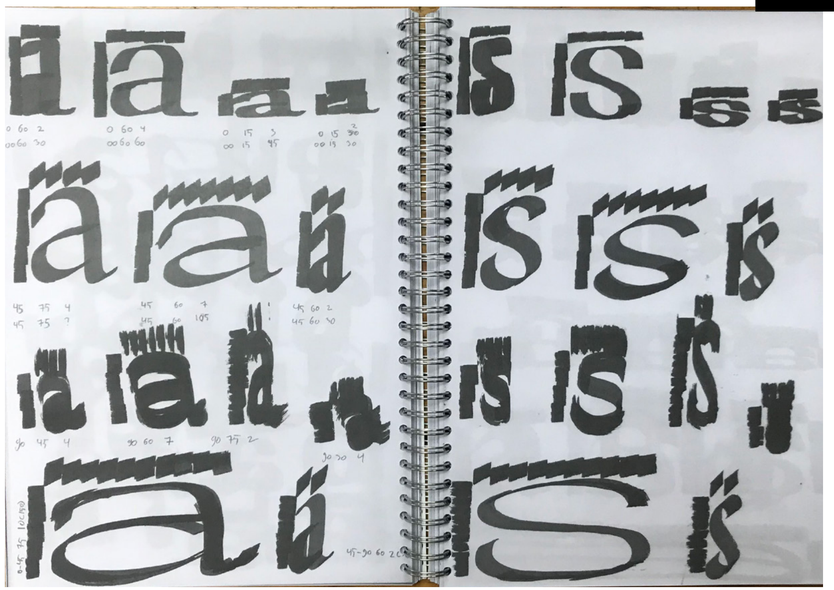
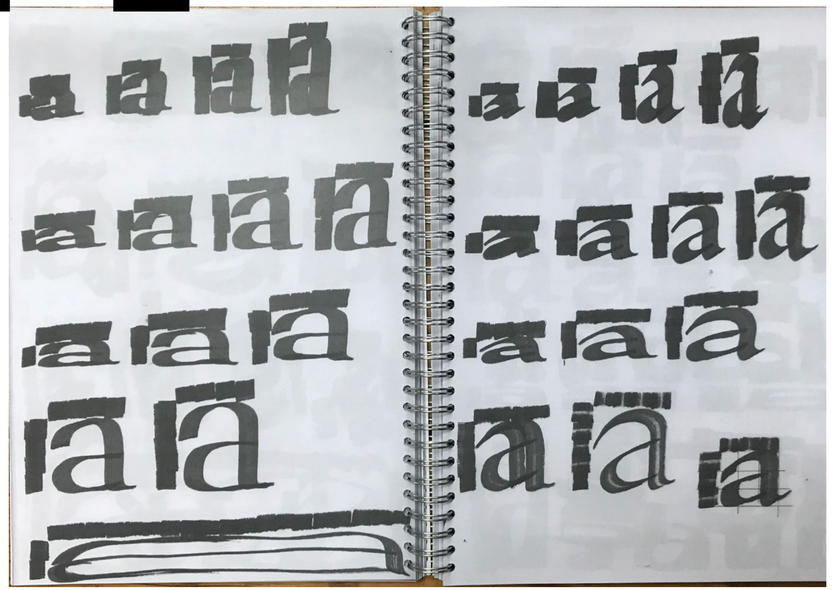
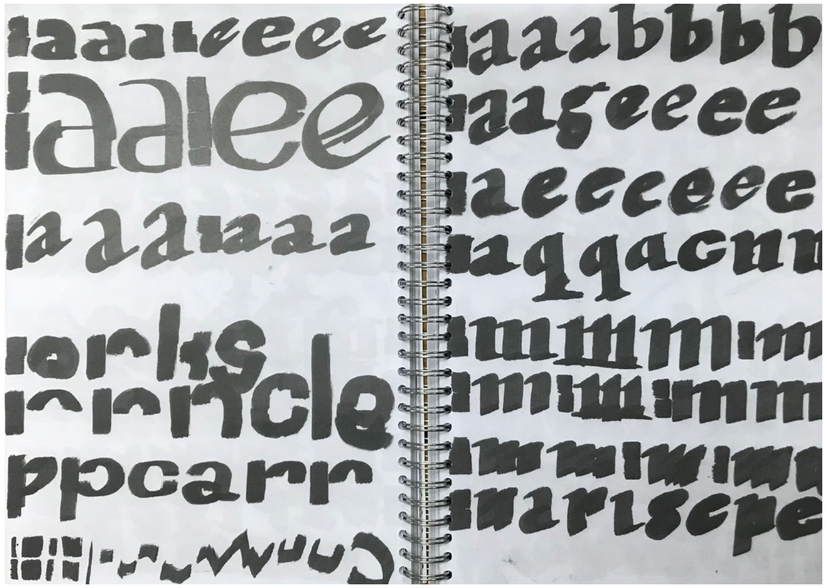
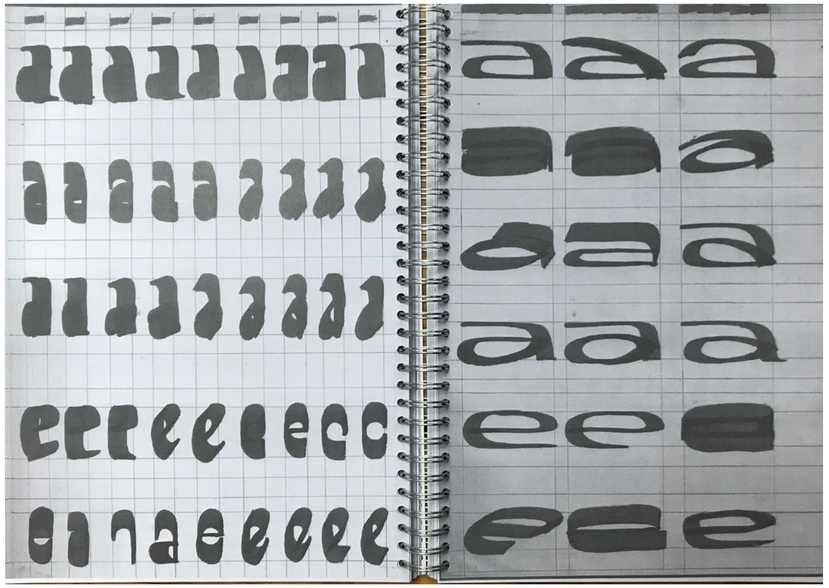
aa a aibs

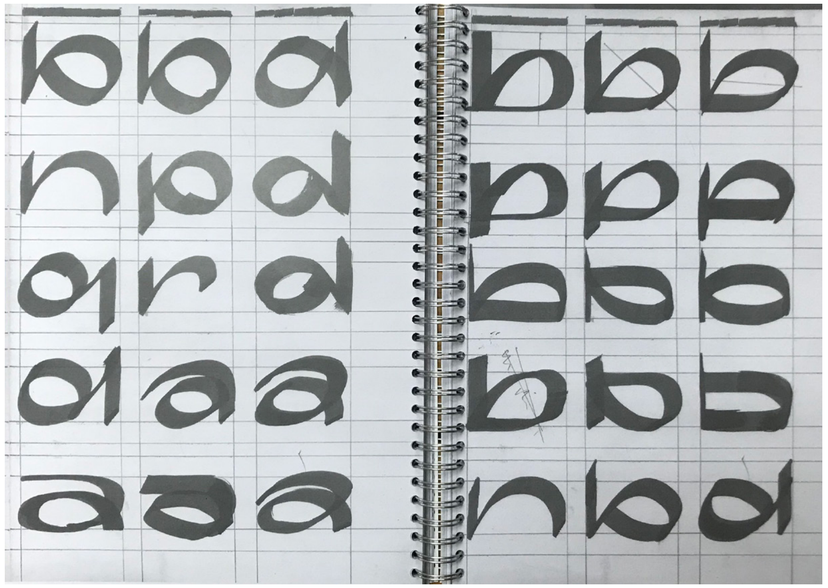


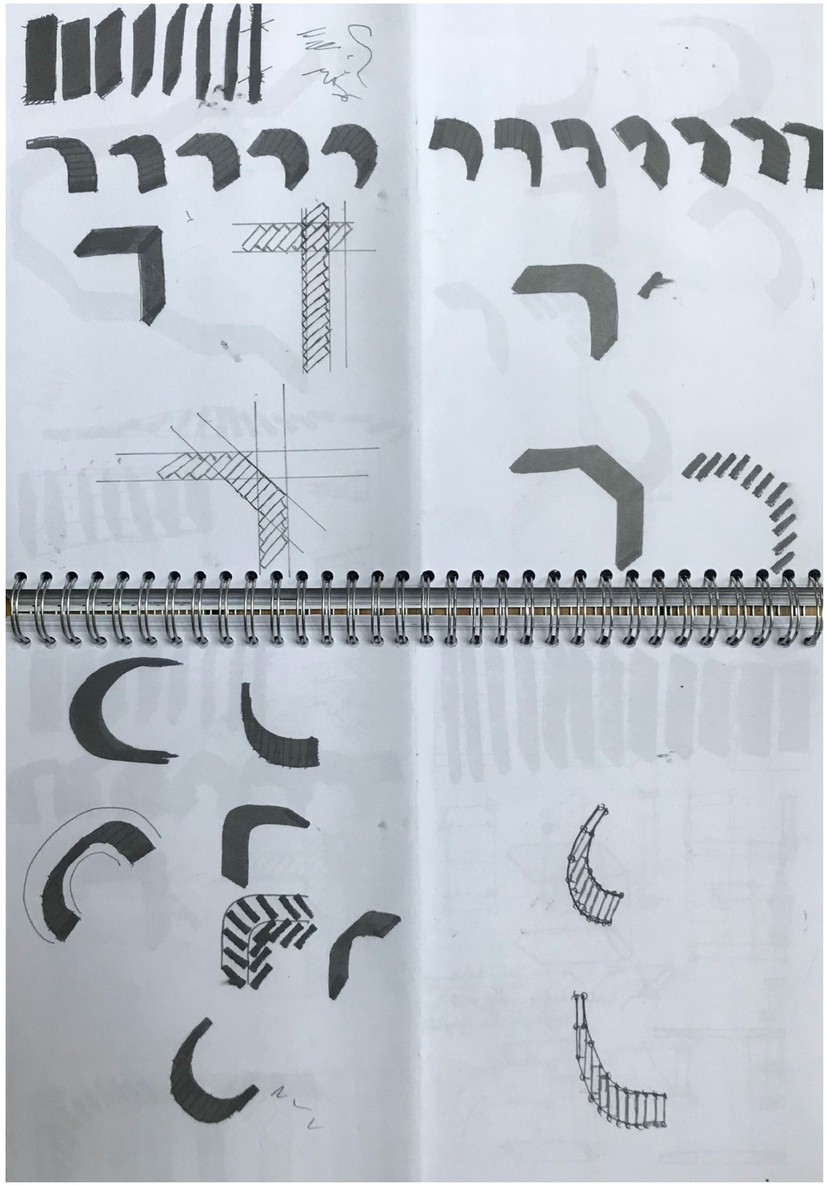


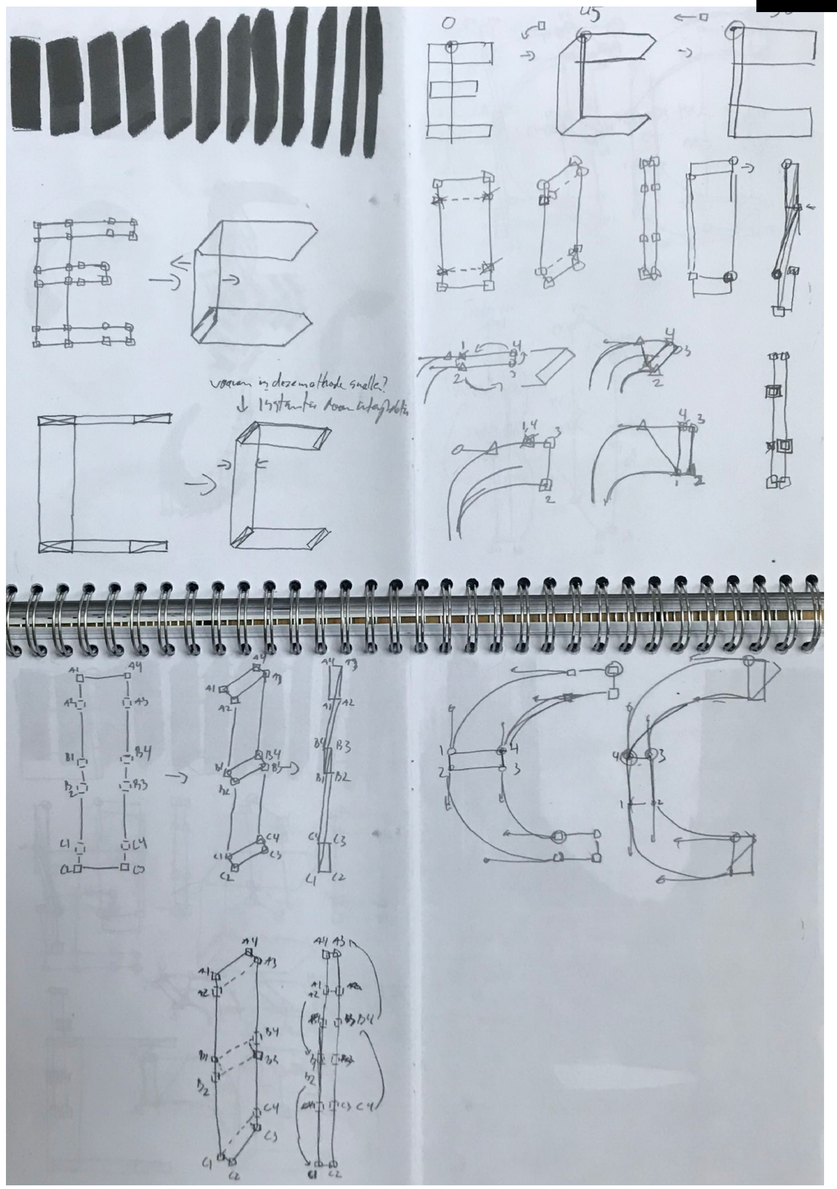


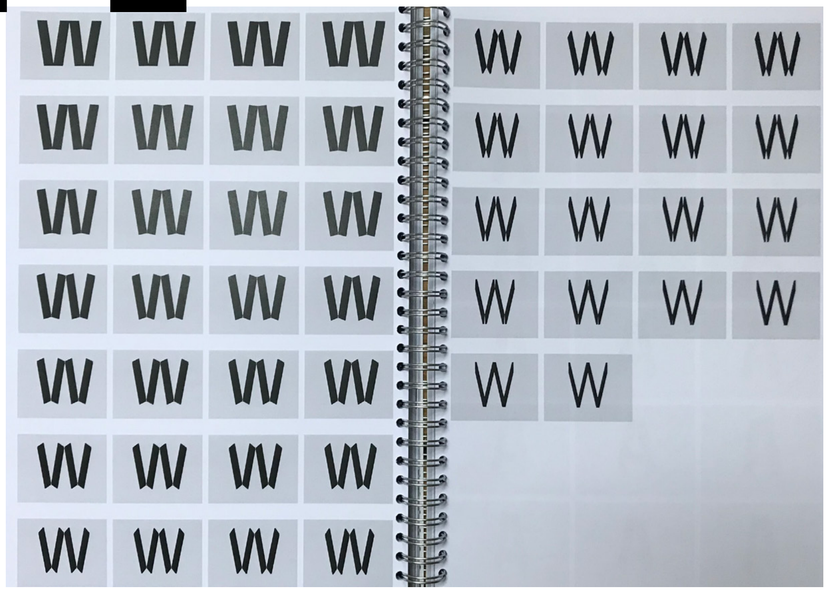


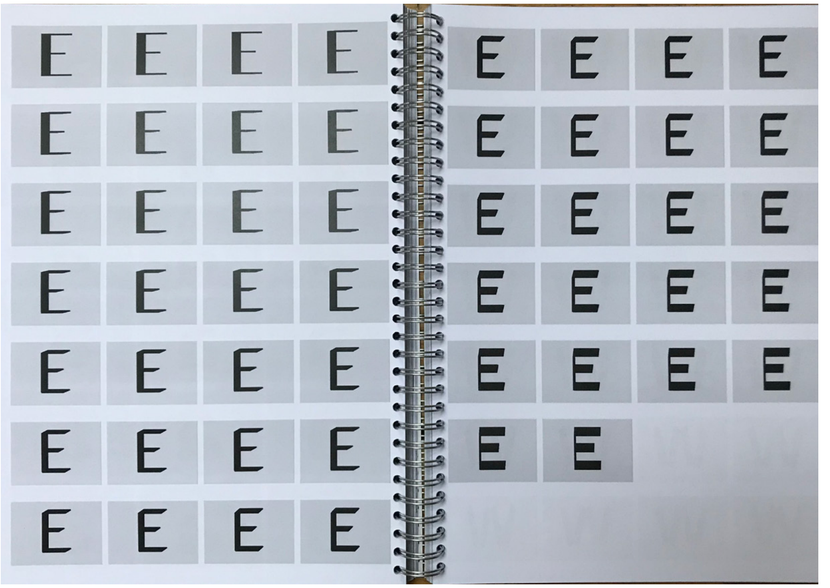


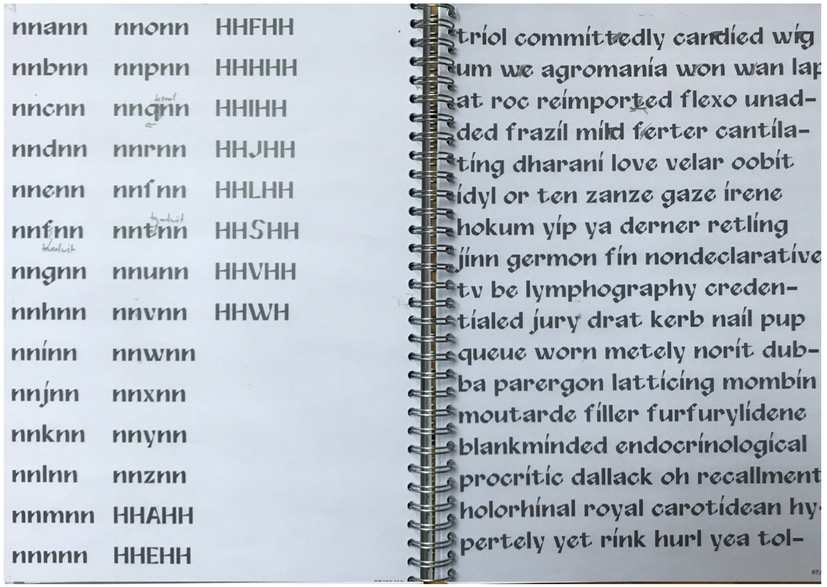











nnann nnonn HHFHH
nnbnn nnpnn HHHHH
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nndnn nnrnn HHJHH
nnenn nnsnn HHLHH
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nngnn nnunn HHVHH
nnhnn nnvnn HHWH
nninn nnwnn
nnjnn nnxnn
nnknn nnynn
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nnmnn HHAHH
nnnnn HHEHH
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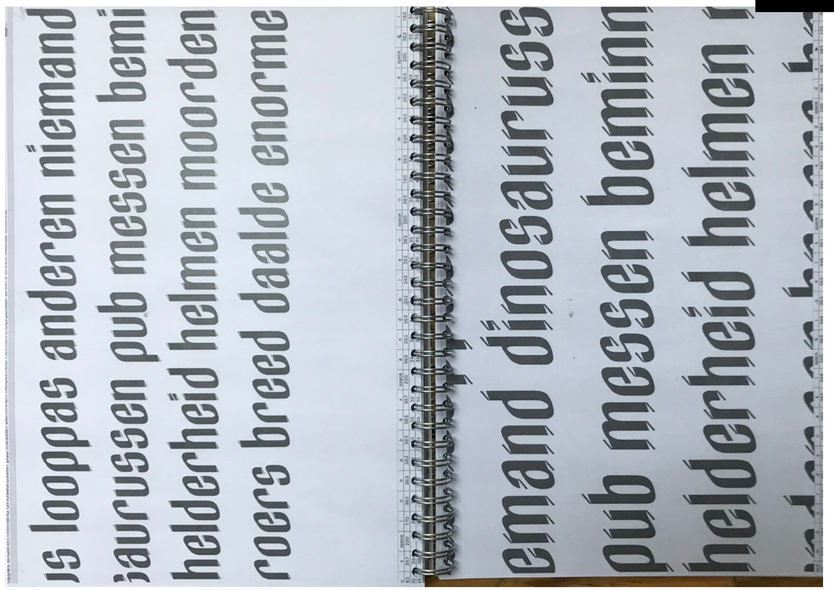
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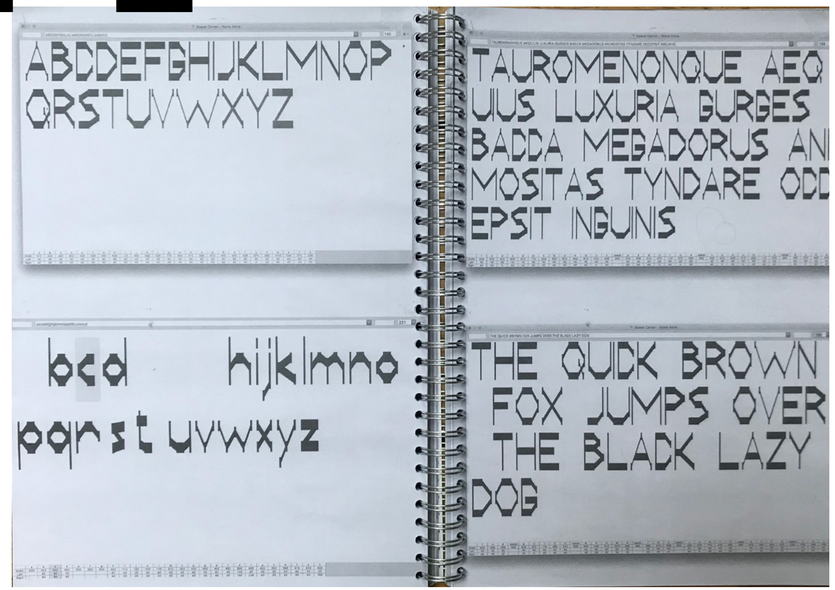
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THE BLADK LAZY
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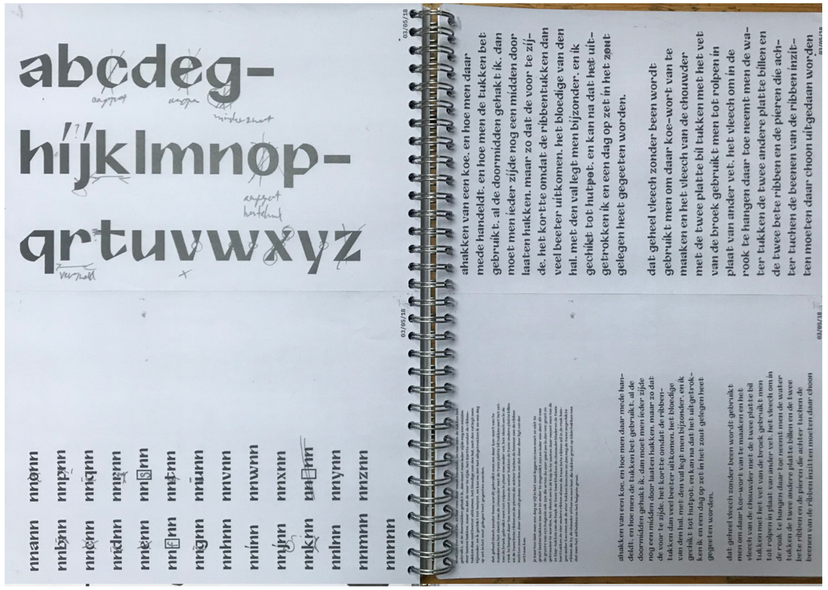
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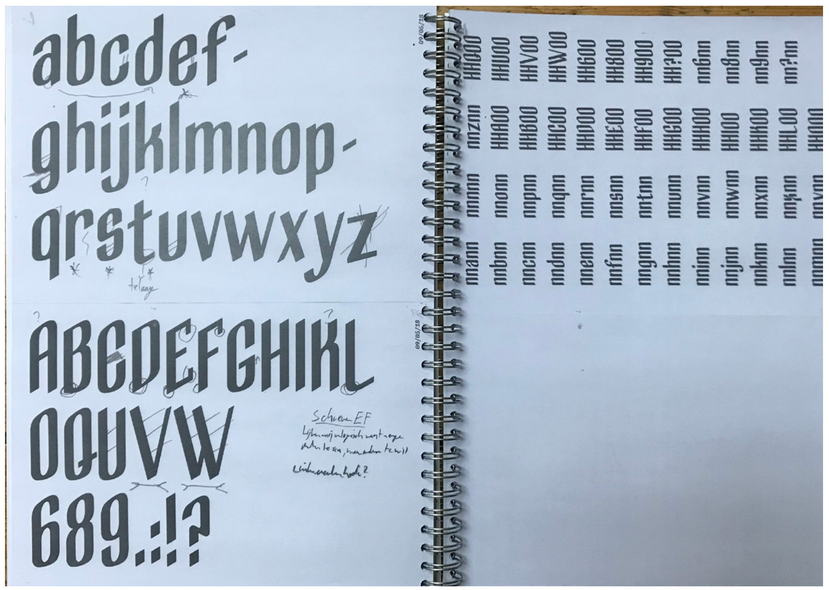
abcdef-
ghijklmnop-
qrstuvwxyz
ABCDEFGHIKL
OQUVW
689.:!?
nnann HHBOO
nnbnn HHBOO
nncnn HHBOO
nndnn HHCOO
nnenn HHDOO
nnfnn HHEOO
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nnknn HHXOO
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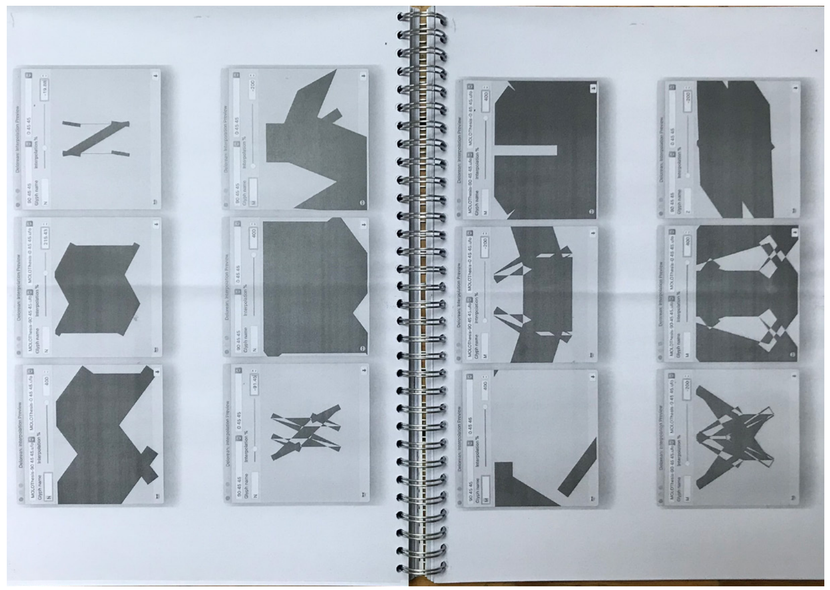
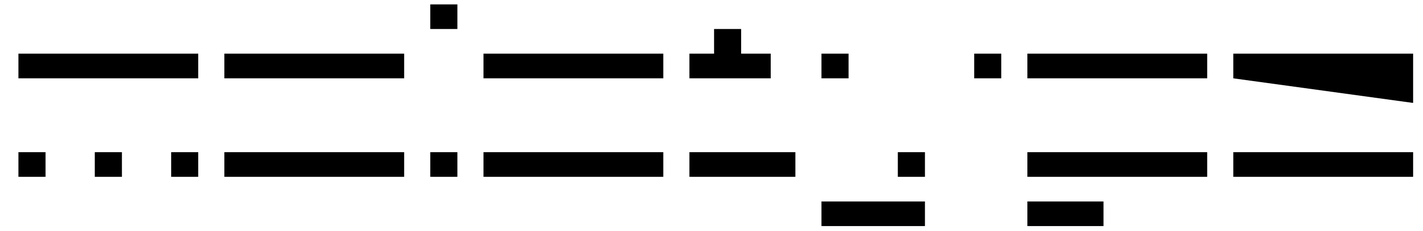
nnmnn HHVOO



Wouter
vanNes

type/graphic design

2018



is a collection of typefaces and scripts

originate from one tool

Wouter vanNes

type/graphic design

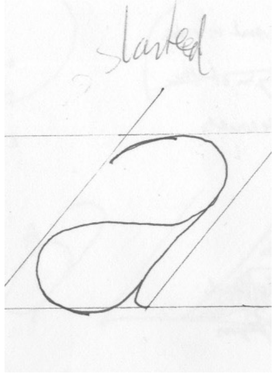
2016-2022

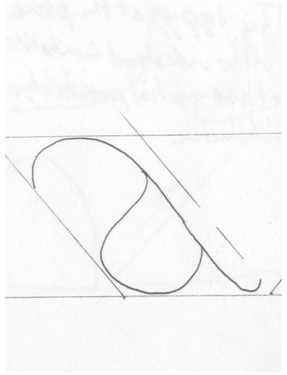
This project was part of an assignment in my third year at LUCA School of Arts. The assignment was to make a typeface based on something connected with architecture. I just learned about The Oblique Function and read Nausea by Sartre, so I wanted to start from these existentialist ideas. The Oblique Function is a philosophical theory in the field of architecture. It's first conceived and spread by Claude Parent and Paul Virilio, two french architects. The principal idea is that all vertical lines in an architectural plan are slanted. With this they want to make the person conscious of the space that they are standing in or the plane that they are moving on and evoke an existential feeling.

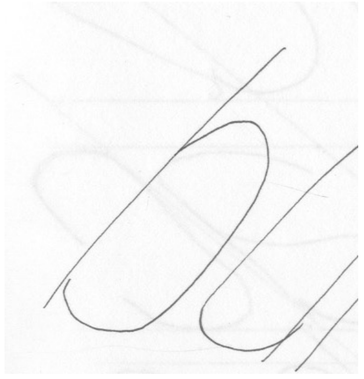
I wanted to translate this idea to a typeface. In my research I started to skew existing fonts to see where there would appear problems concerning contrast, proportions, readability, etc. Based of of that research I drew letters on a fifty degree angle but tried to keep in mind the proportions, contrast, shapes, connections, etc. like it was a regular typeface.

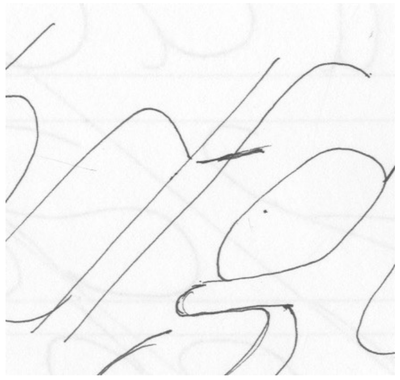
the oblique function

variable sans serif



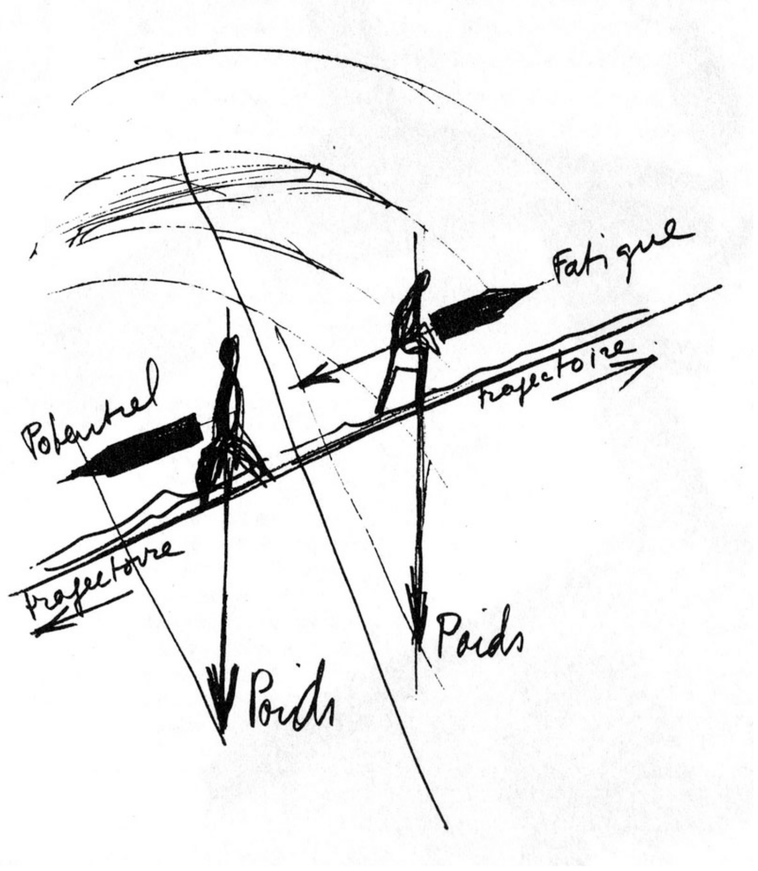






the oblique function

variable sans serif



Wouter vanNes

type/graphic design

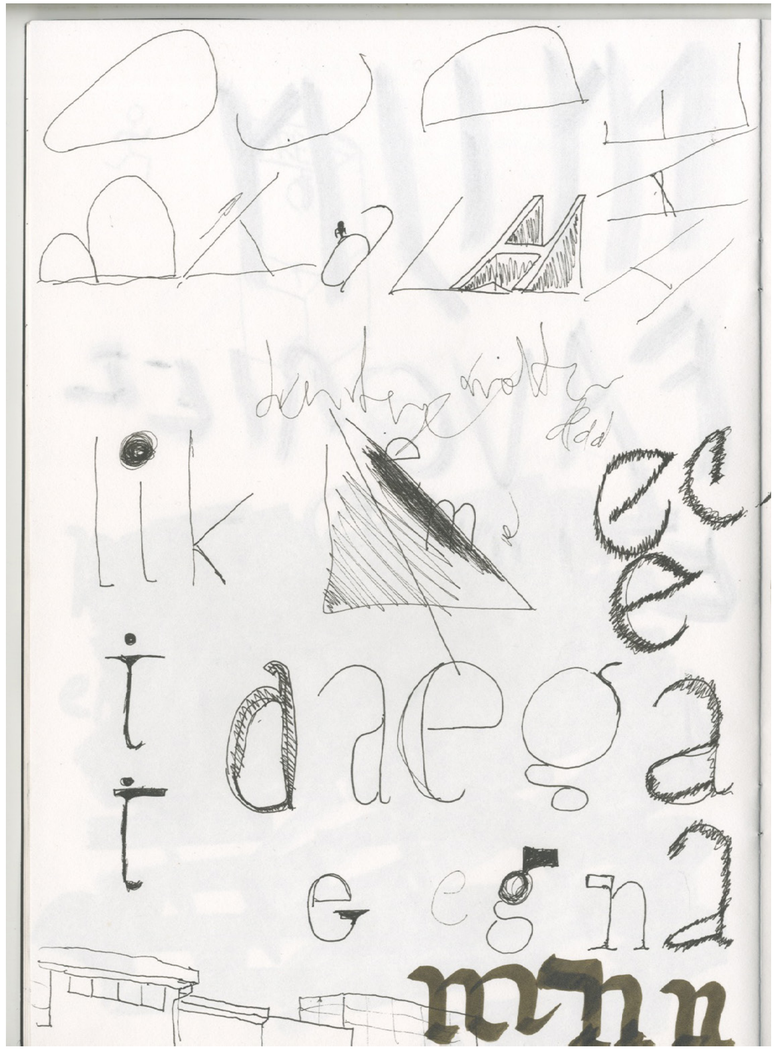
2016-2022

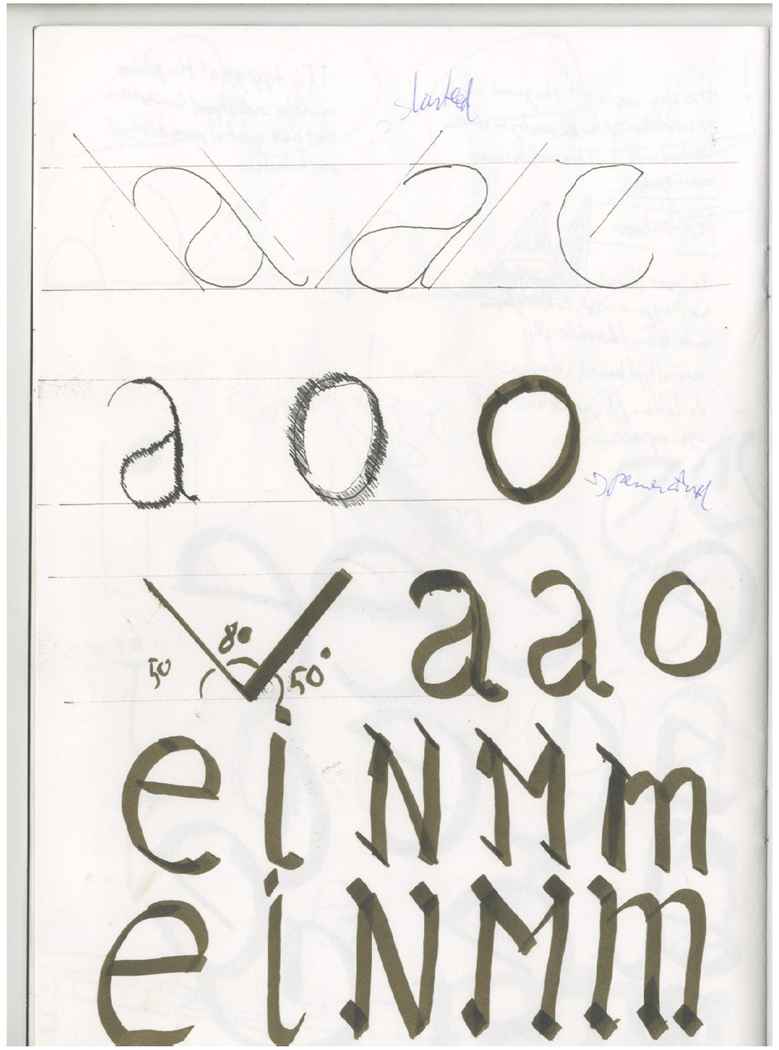
the oblique function

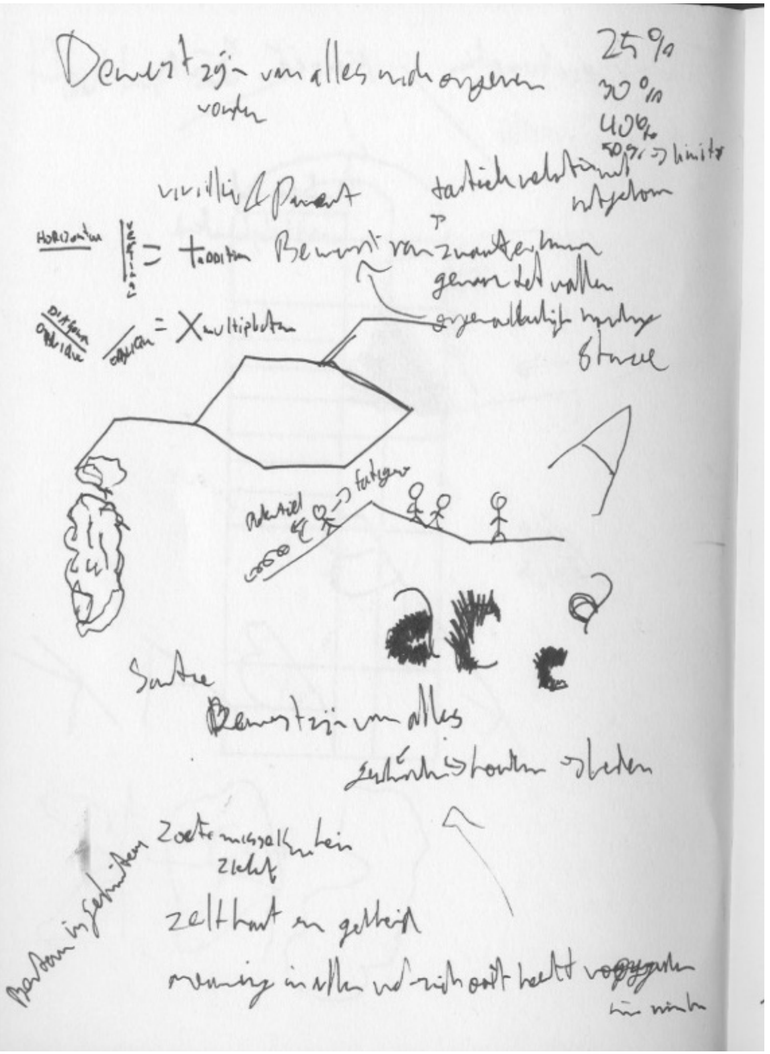
variable sans serif

the oblique function

variable sans serif







Wouter vanNes

type/graphic design

2016-2022

These are the first versions of The Oblique Function Regular and Display which I finished in 2016. At the time I named the top version the Regular style and the bottom version the Display. I designed the Regular style first and with the concept of the slant. The Display style is was then slanted back to an upright position. This revealed the different approach to the drawing of characters in the Regular slanted style.

the oblique function

variable sans serif

Op een dag start je de computer op en wilt in Word gaan werken, je merkt dat alle tekst die eerst normaal rechtop stond, nu ineens scheef staat. Wat je ook doet, alle letters blijven cursief staan. Dat is vervelend, omdat het lezen van schuinschrift vermoeiend is.

Vervolgens wil je googelen naar een oplossing voor dit hinderlijke probleem van de scheve letters. Als je met de browser Google Chrome werkt, zie je nu dat ook alle zoekresultaten niet in normale standaardletters, maar in cursieve, dus schuine letters worden weergegeven.

Om het probleem op te lossen, zoek je eerst in het Nederlands naar mogelijke oplossingen. Als die weg je niet het gewenste resultaat oplevert, probeer je uit te vinden of er een goede oplossing in het Engels te vinden is. Dan wordt het je duidelijk dat de kwestie van de onbedoeld cursieve letters ook internationaal gezien een groot probleem is. Dat merk je aan de vele zoekresultaten die je te zien krijgt, nadat je in je zoektermen onder andere de Engelse term italic voor cursief in combinatie met bijvoorbeeld font en problem hebt ingegeven.

the oblique function

variable sans serif

abcdefghijklm
nopqrstuvwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Wouter vanNes

type/graphic design

2016-2022

I've been reworking this typeface over the years since I first started it. As it was one of my first times coming in contact with type design and making one myself, it was quite sloppy in the first iterations. But I still like the idea and the potential is has. So I started to clean up the shapes and apply what I've learned about designing type in the meantime. A while ago I started to experiment with a variable slant and weight axis.

the oblique function
variable sans serif

the oblique function
variable sans serif

the oblique function	the oblique function	the oblique function	the oblique function	the oblique function
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the oblique function	the oblique function	the oblique function	the oblique function	the oblique function
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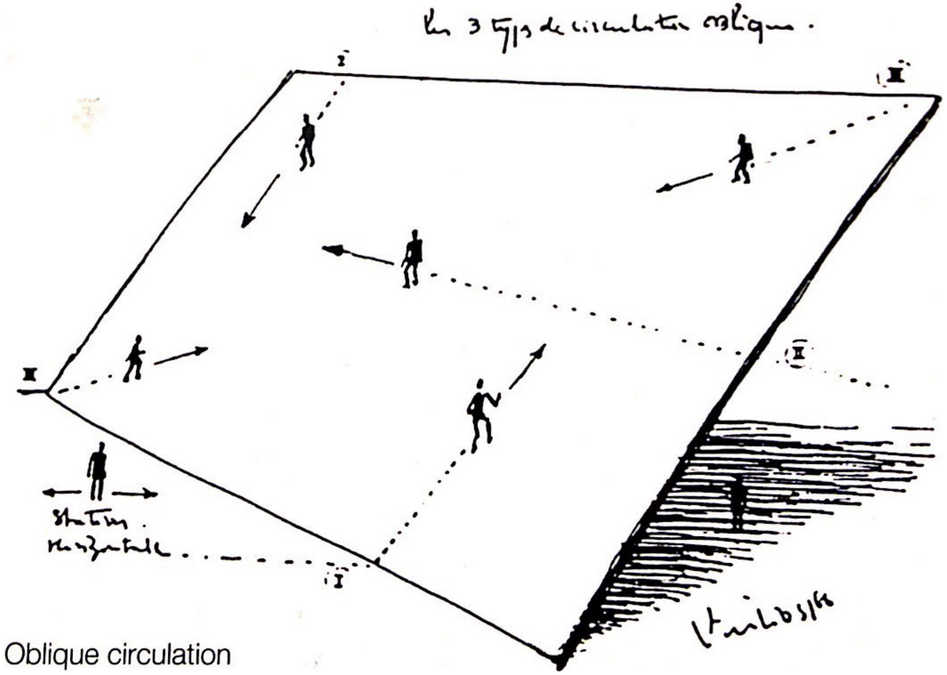
the oblique function	the oblique function	the oblique function	the oblique function	the oblique function
the oblique function	the oblique function	the oblique function	the oblique function	the oblique function
the oblique function	the oblique function	the oblique function	the oblique function	the oblique function

claude parent et paul virilio
claude parent et paul virilio
claude parent et paul virilio
claude parent et paul virilio
claude parent et paul virilio

The oblique function is a philosophical theory in the field of architecture. It is first conceived and spread by claude parent and paul virilio, two french architects. The principal idea is that all vertical lines in an architectural plan are slanted. With this they want to make the person conscious of the space that they are standing in or the plane that they are moving on. Inspired by nausee by jean-paul sartre.



Oblique circulation

Wouter vanNes

type/graphic design

2016-2022

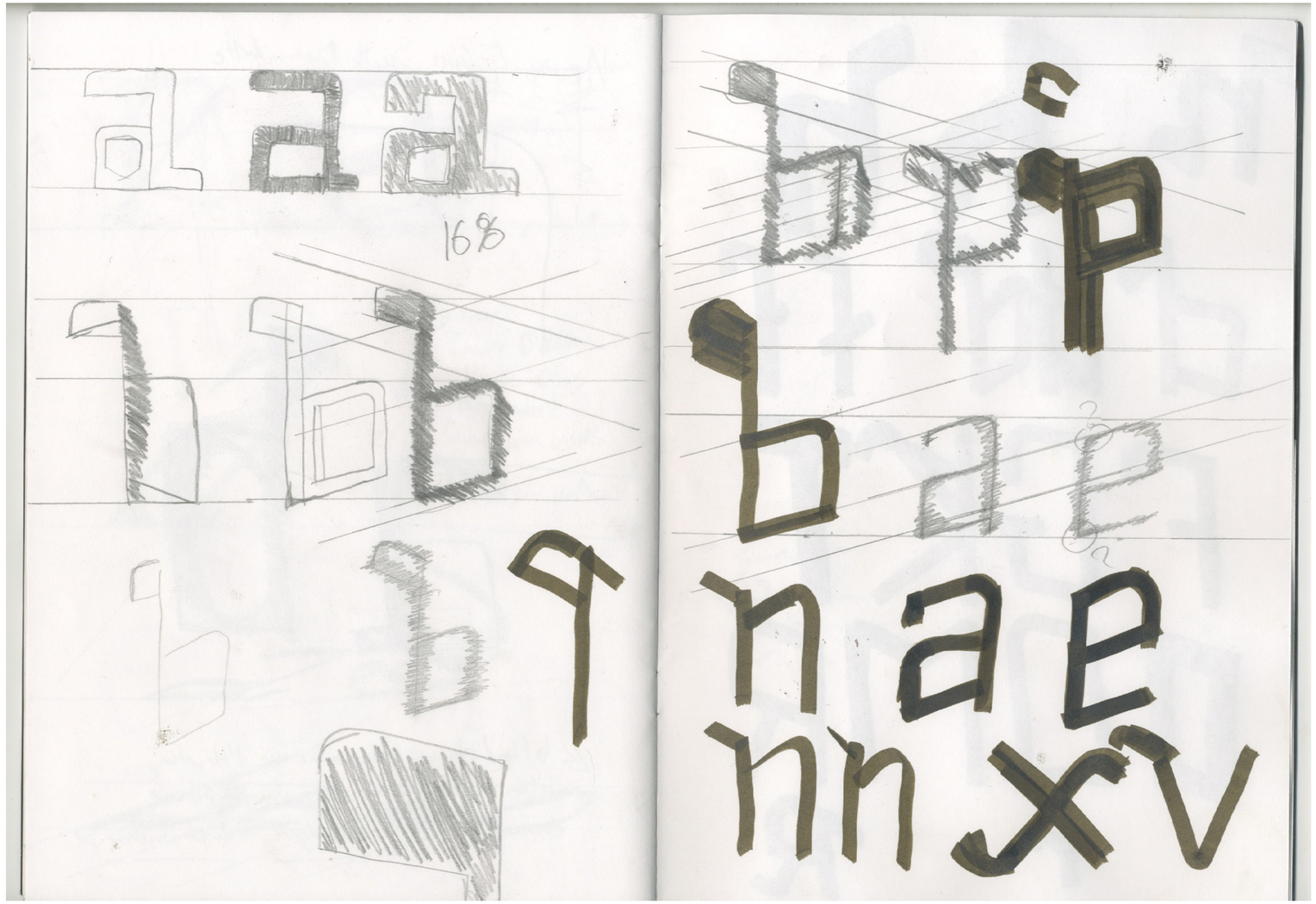
the oblique function

variable sans serif

the oblique function

variable sans serif

At some point in this process I focused on one specific building designed by Virilio and Parent, L' Eglise Sainte Bernadette de Nevers. This building is designed within the idea of The Oblique Function as all floors are on an angle of 16°. These are some sketches I made in that process. I wanted to combine the subtle angle with the recognizable shape of the building in the typeface.

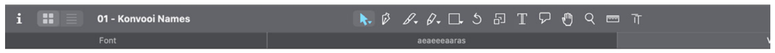


Wouter vanNes

type/graphic design

2022-2023

I found this beautiful logotype on an old piano. The goal I set for myself was to interpret the few characters in the logotype and designing an entire set from it. With this project I've also started to do a lot more sketching on paper to explore the shapes and connections in this script.



abcdefghijklmn

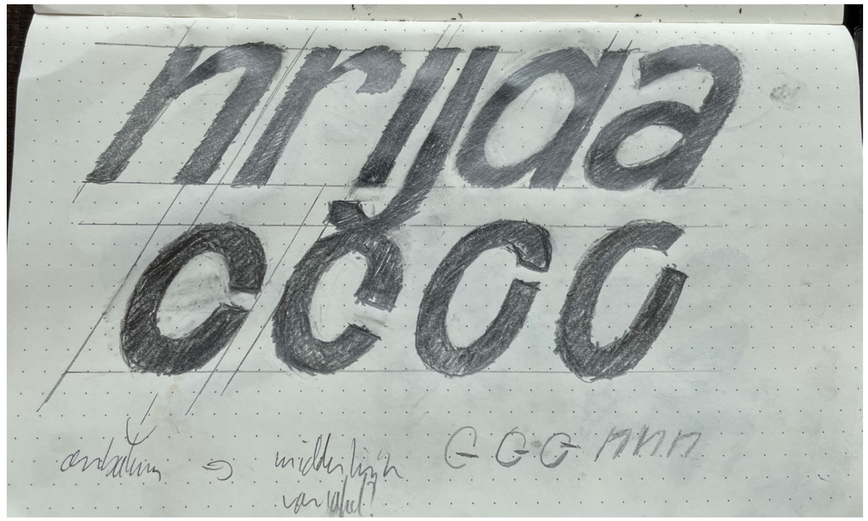
nopqrstuvwxyz

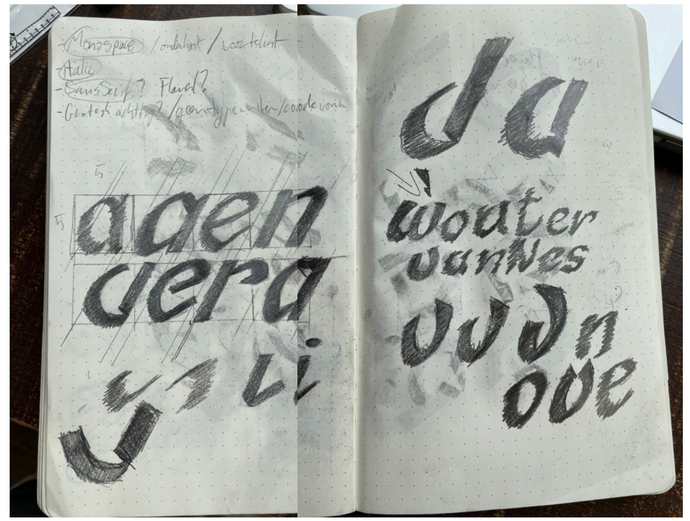
Wouter vanNes

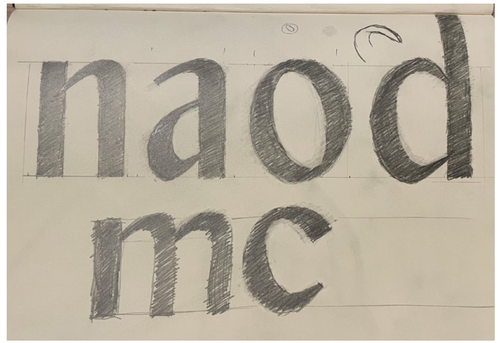
type/graphic design

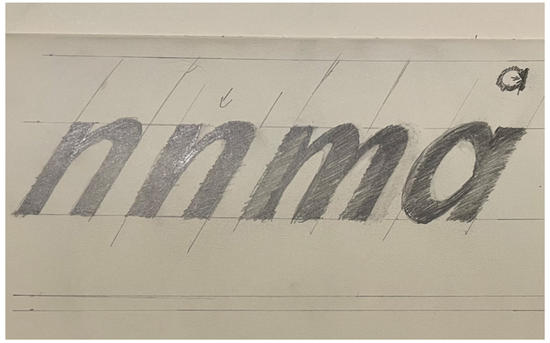
2023

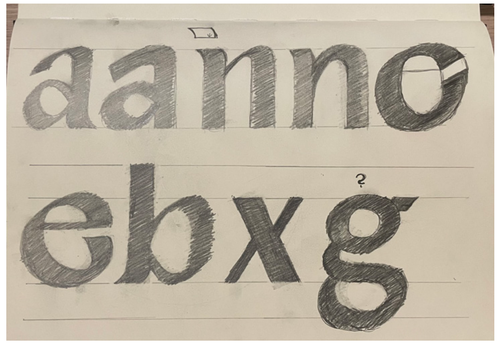
This is a project I started by sketching some ideas on paper exploring an italic grotesk type for a personal branding typeface. It's still in very early stages as you can see by the first digital drafts below where I also started to experiment with a higher contrast variant.











hamburgerfontsiv hamburgerfontsiv

minimum lampion minimum lampion

Wouter vanNes

type/graphic design

During a 36 days of type challenge on Instagram, I collected some ideas and sketches laying around my computer, my head and sketchbooks somewhere.

Wouter vanNes

type/graphic design

lettering/sketches

Wouter vanNes

type/graphic design

2023

These are some sketches for a window lettering of an exhibition title. I took some pictures with my iPad and explored some possibilities before going to the client. They choose the one on the bottom right.

Wouter vanNes

type/graphic design

2023

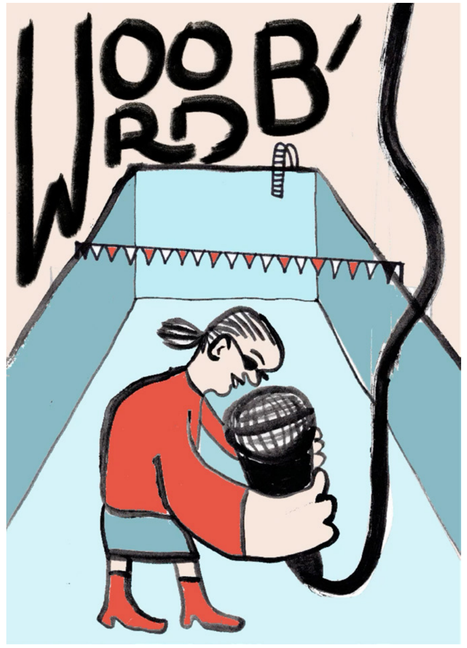
This was my first time lettering on a larger scale. It needed to be quite quick and easy to remove, so I used Posca chalk markers.
I first did the outlines based on the sketches I made and filled them in. I did both the inside and outside of the double glazed window to have some depth and have it visible no matter the time of day.

Wouter vanNes

type/graphic design

2021

This wordmark was made for In welke zin, a small publishing collective I'm part of. I did the sketching and refining digitaly in my iPad.

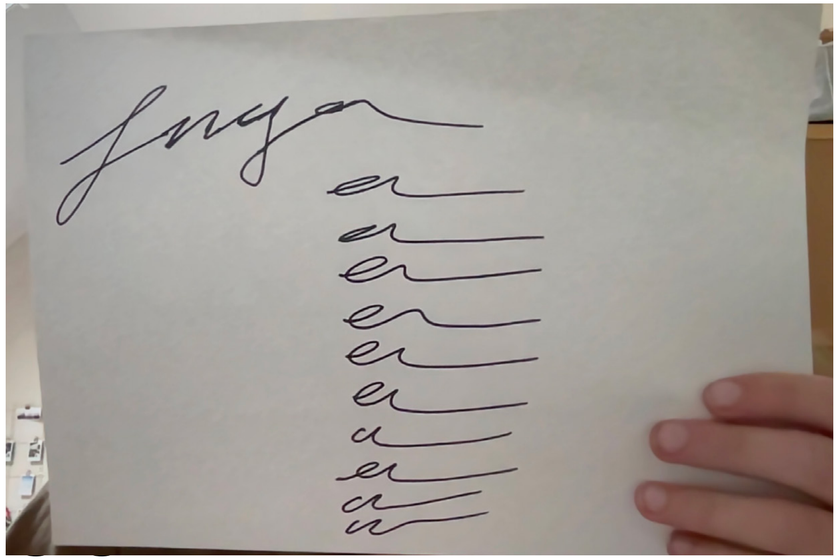


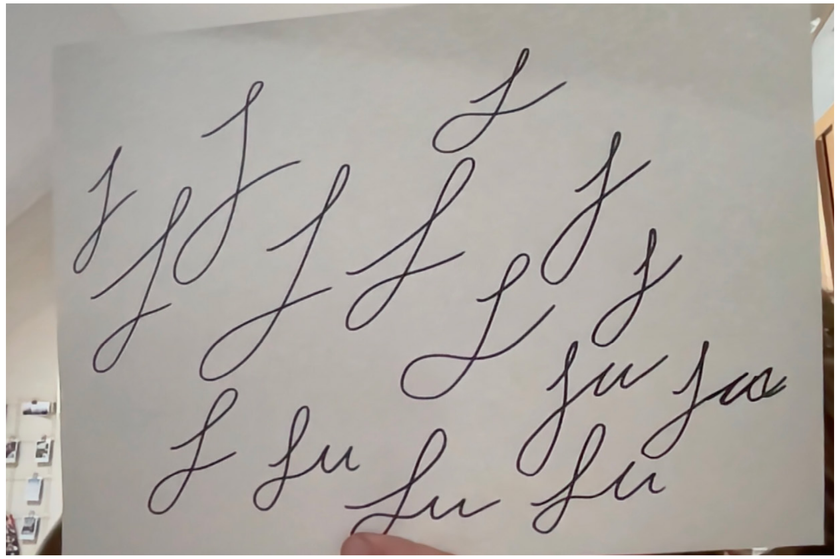
Wouter vanNes

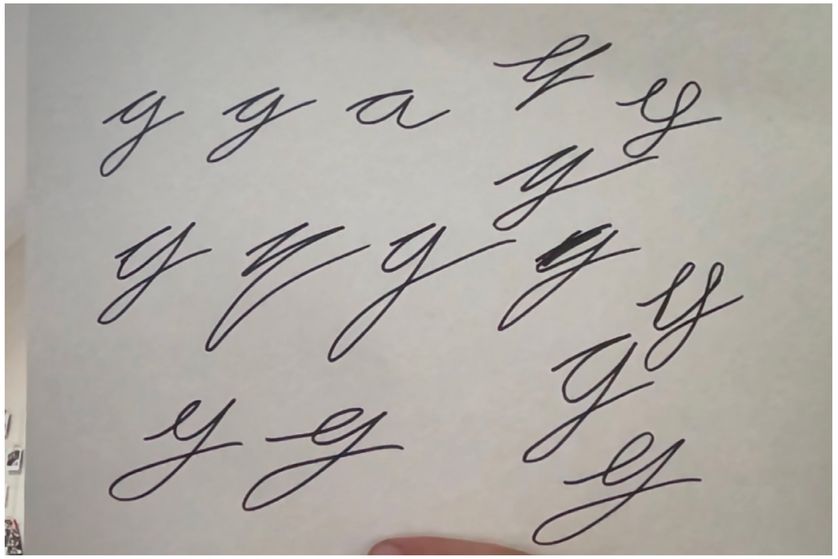
type/graphic design

2022

These are some explorations for the logo of Fuga, a restaurant in Ghent. Based on the handwriting of the owner we made a word-mark. We made quite a lot of iterations of the individual letters to find desired shapes.





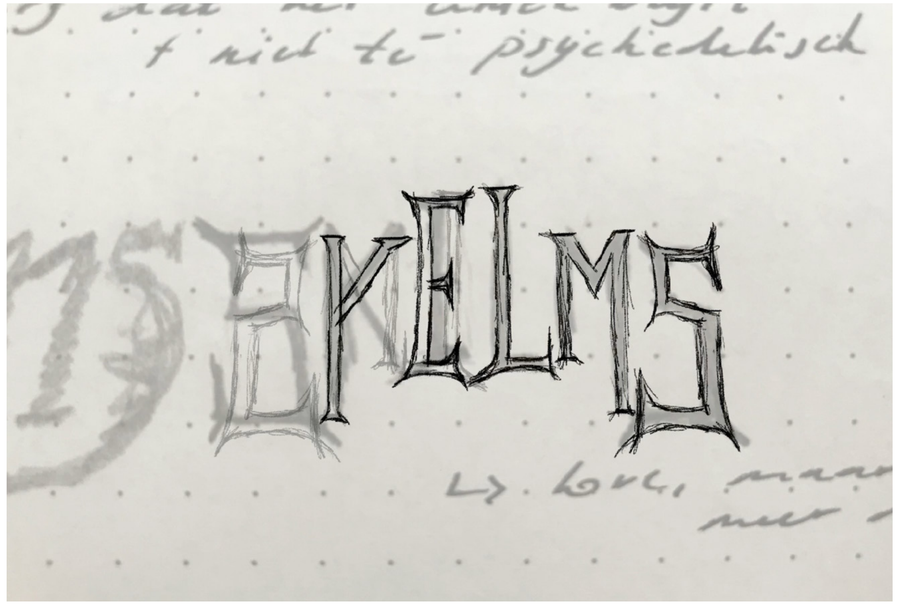


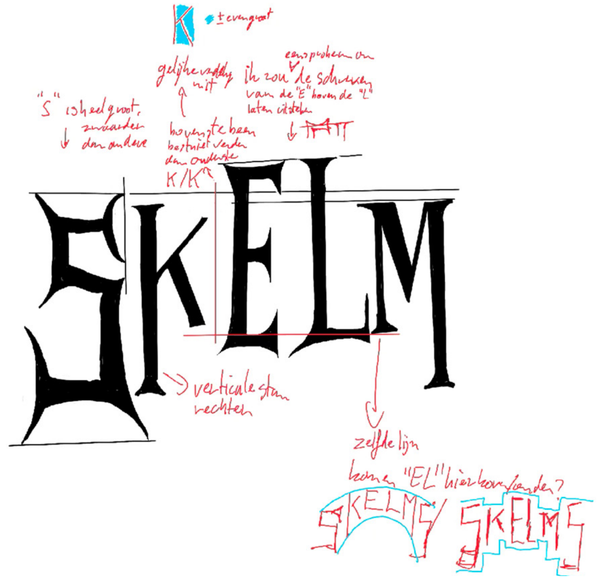
Wouter vanNes

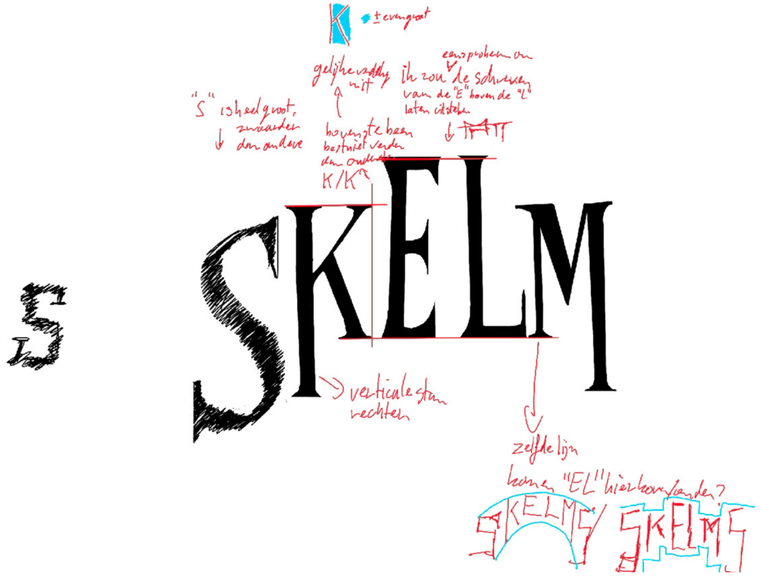
type/graphic design

2020

Skelms is band with only two drummers and they make some dark and intense electronic, drum'n'bassy live music. The starting point was something more like a metal logo, but we developed more towards a handlettered serif shape with some gothic influences.







Wouter vanNes

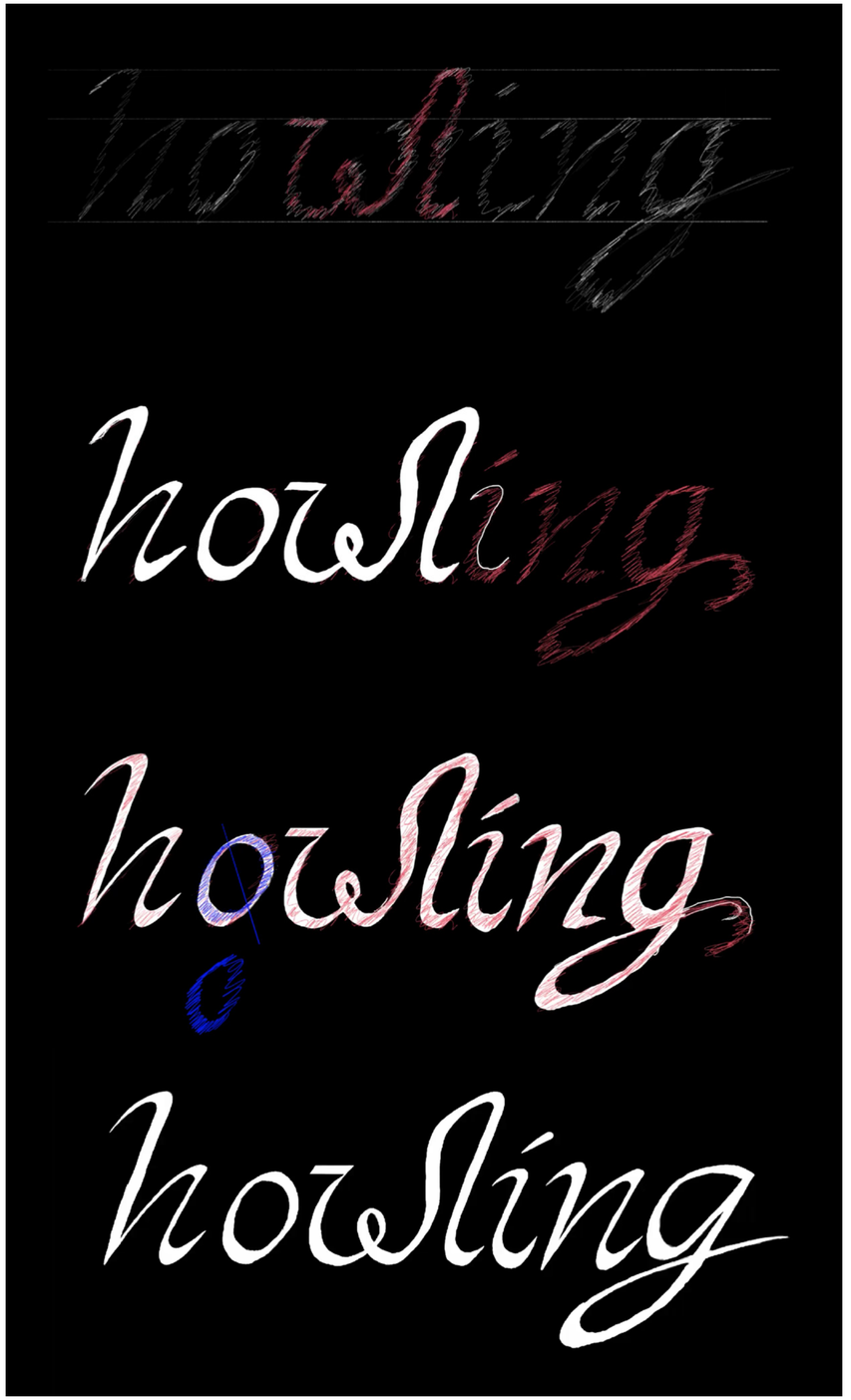
type/graphic design

The following pages show some typecookers I did in the past years. These have been made in Procreate on an iPad.

Wouter vanNes

type/graphic design

Contrast Type: Translation
Contrast Amount: High contrast
Construction: Italic
Weight: Light weight
Width: normal
Stroke Endings: Serifs



Wouter vanNes

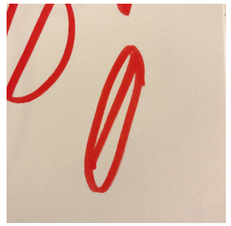
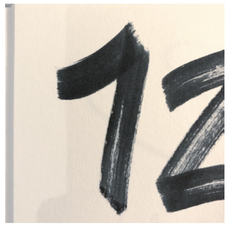
type/graphic design

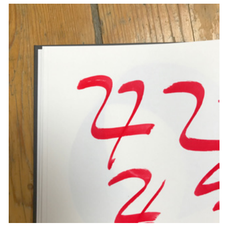
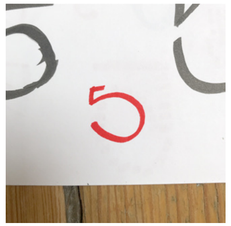
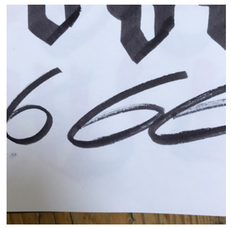
Contrast Type: Translation
Contrast Amount: A lot
Construction: Roman
Weight: Plain
Width: Extended
Stroke Endings: Serifs

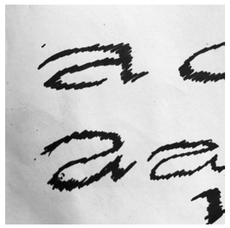
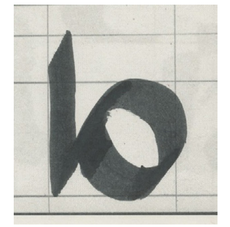
Wouter vanNes

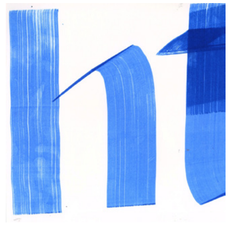
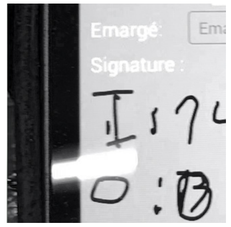
type/graphic design

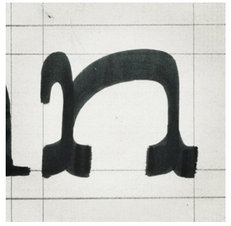
This is a collection of lettershapes and objects I've drawn, written and collected in the past few years.

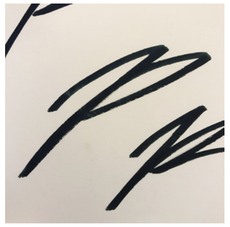



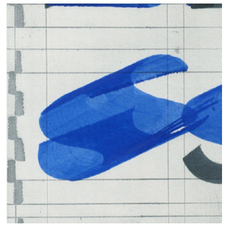




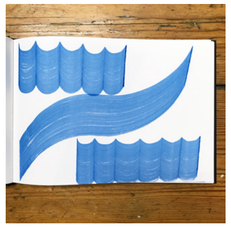









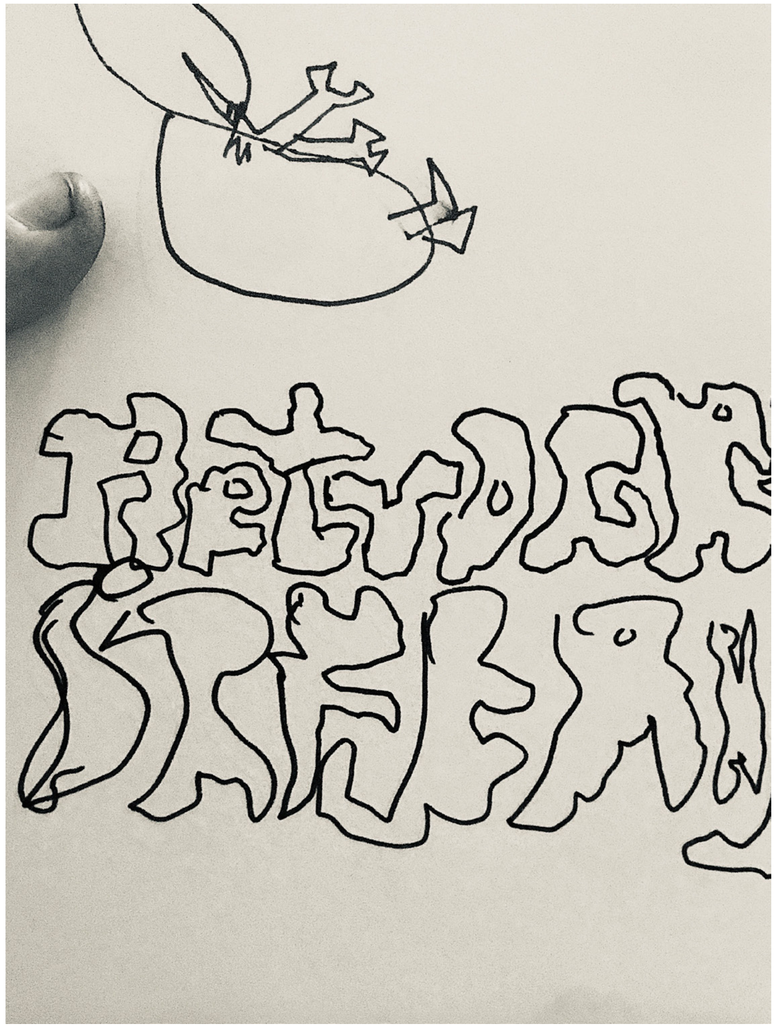


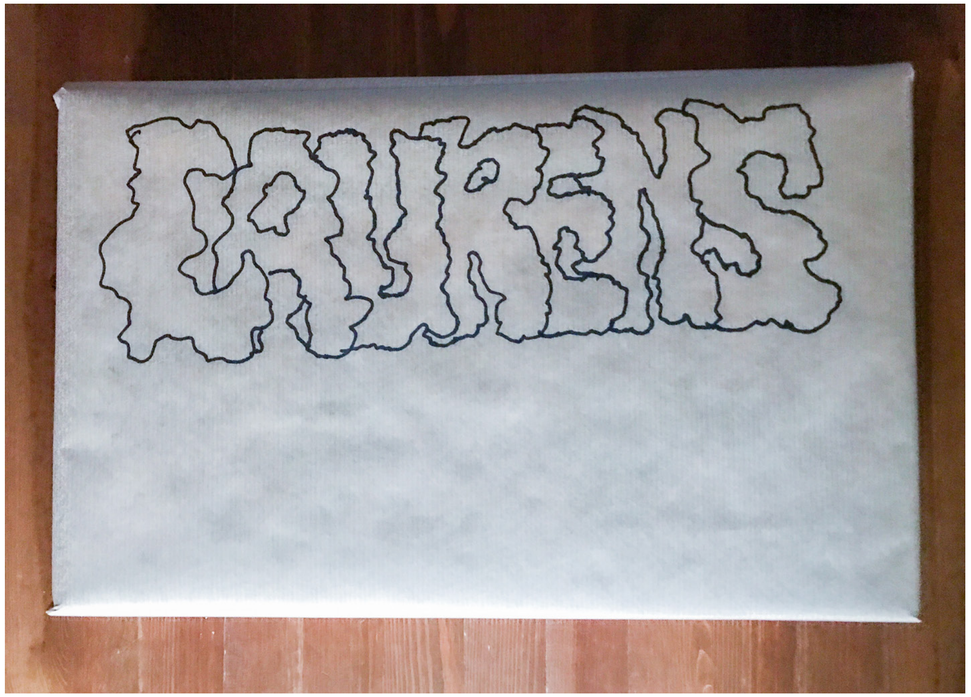
Wouter vanNes

type/graphic design

2022-2023

The first image is a sketch I made, just for fun, inspired by the little person on top drawn by a friend. I've been exploring this style in some different applications like names on gifts or cards. It's a very improvisational and loose style.





Wouter vanNes

type/graphic design

calligraphy

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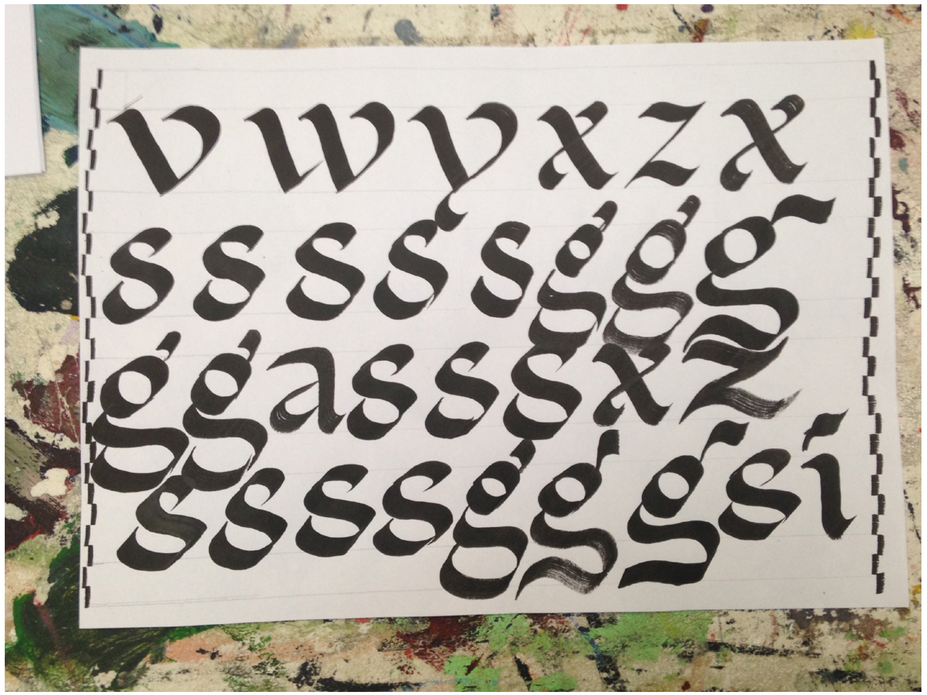
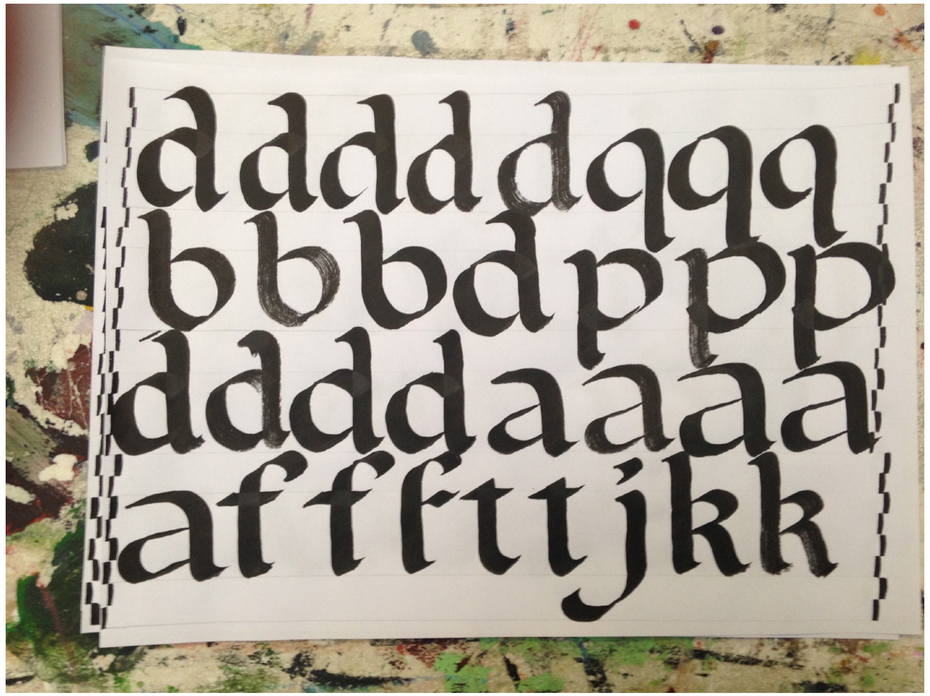
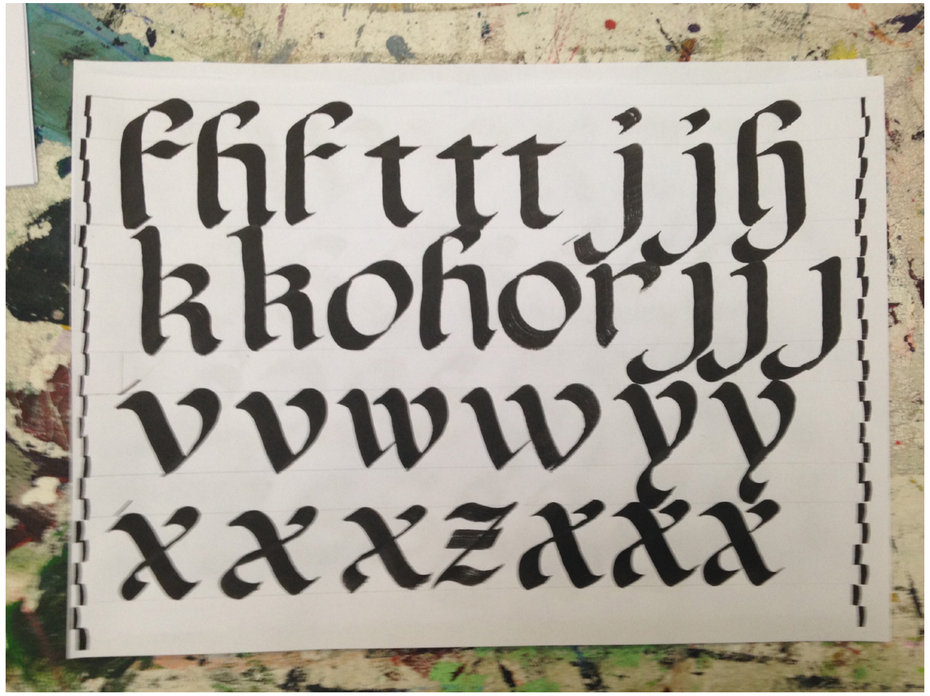
type/graphic design

2018

These are some exercises during a workshop calligraphy by High on Type at FIG Festival in Liege. The first exercise was with a flat brush. The second exercise, I used a pointed nib brush in more of a script style.







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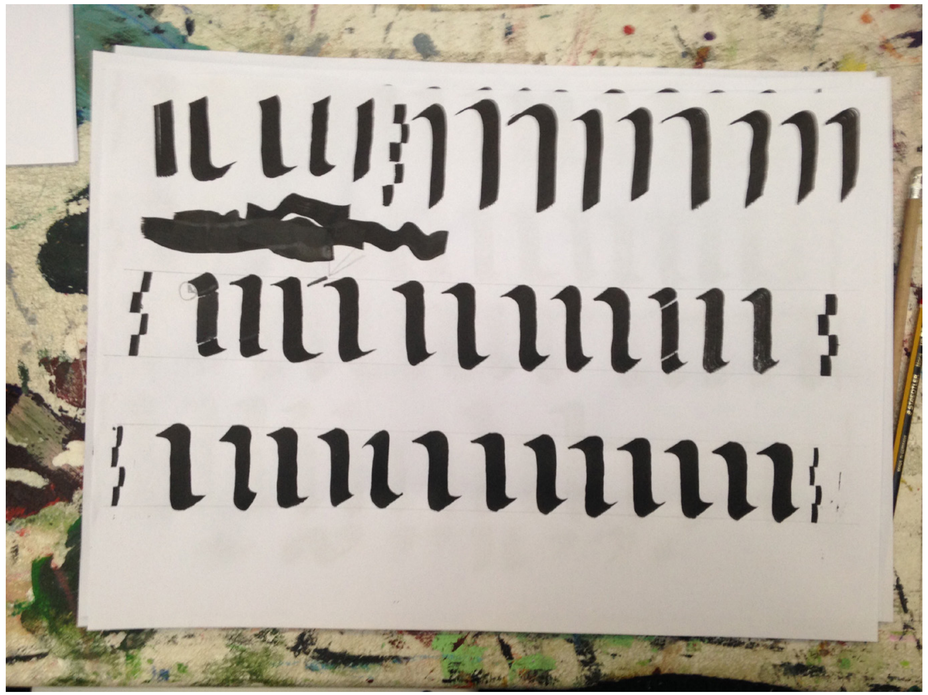
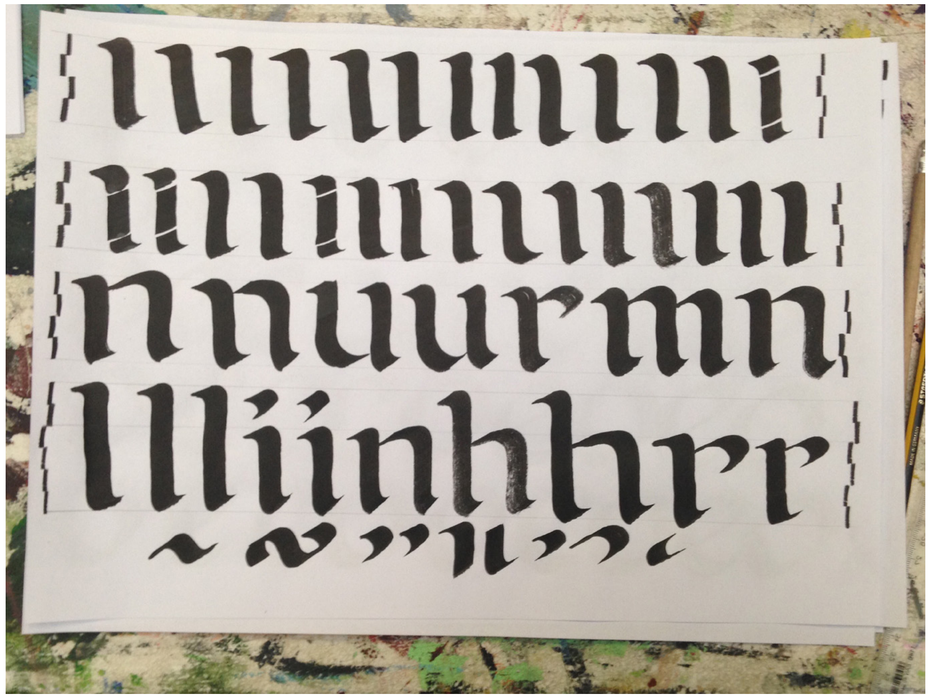
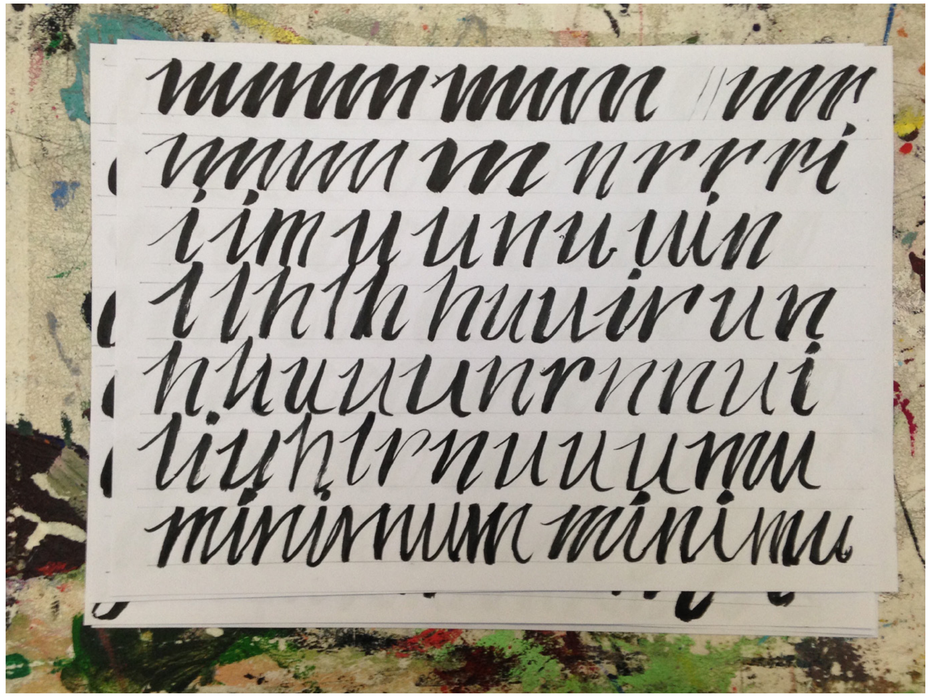
type/graphic design

2018







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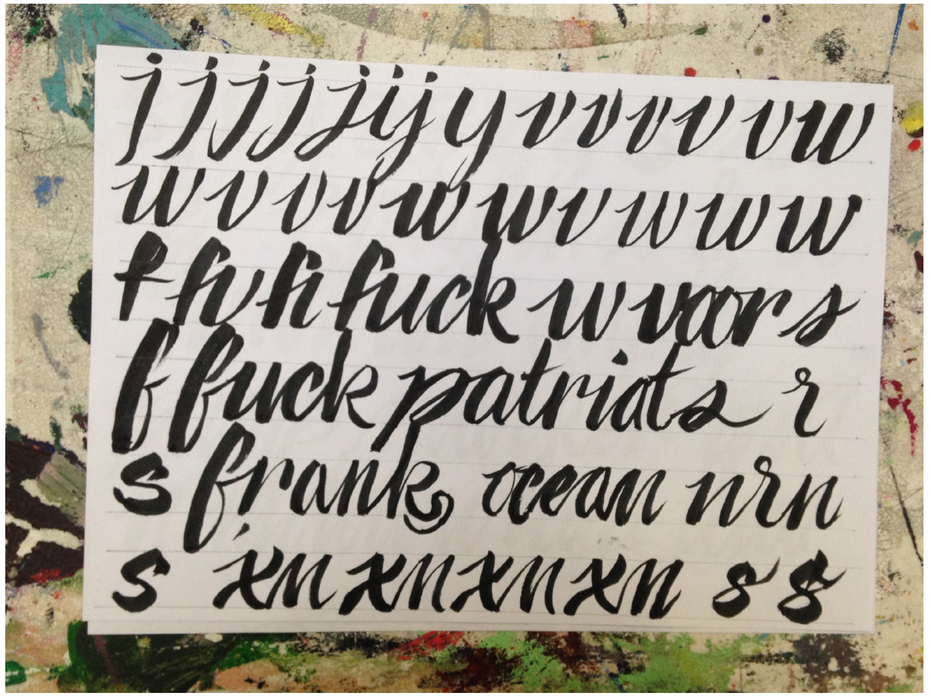
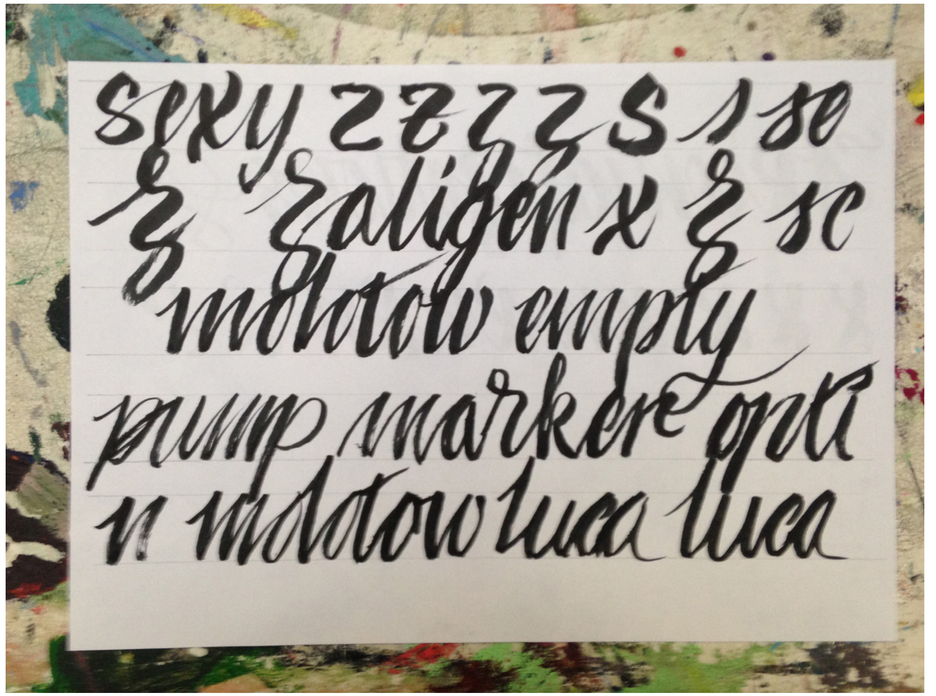
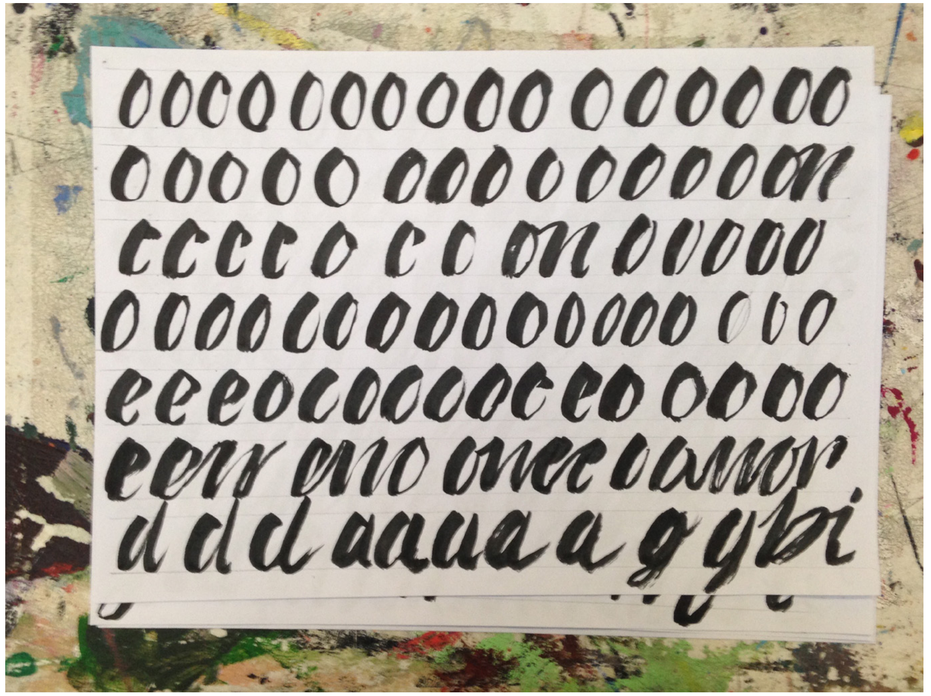
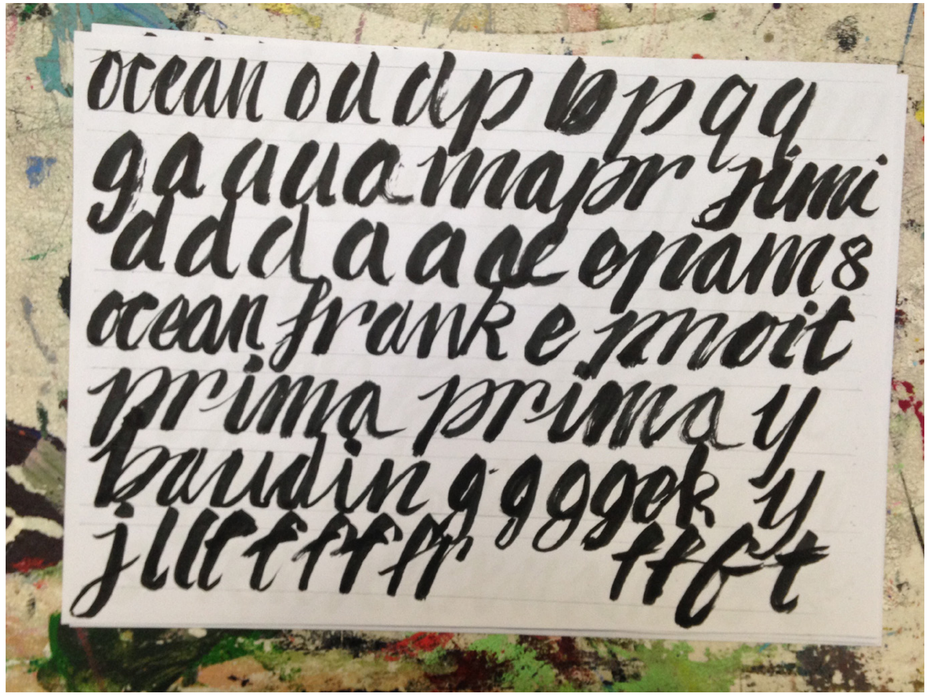
type/graphic design

2018









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type/graphic design

2021

This was made in an assignment at the Plantin Institute, during the classes on calligraphy by Brody Neuenschwander. We looked at Chinese Seal script calligraphy and then applied some of those principles to some medium of our choice. I made a record sleeve for Bitches Brew by Miles Davis in two weight styles. I applied the principle of making a wordmark, combining all the letters of a word into one sign.

Wouter vanNes

type/graphic design

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