type/graphic design

portfolio

### Wouter vanNes type/graphic design

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.

instagram: @woutervannes
mastodon: @wvnes@typo.social

type/graphic design

type design

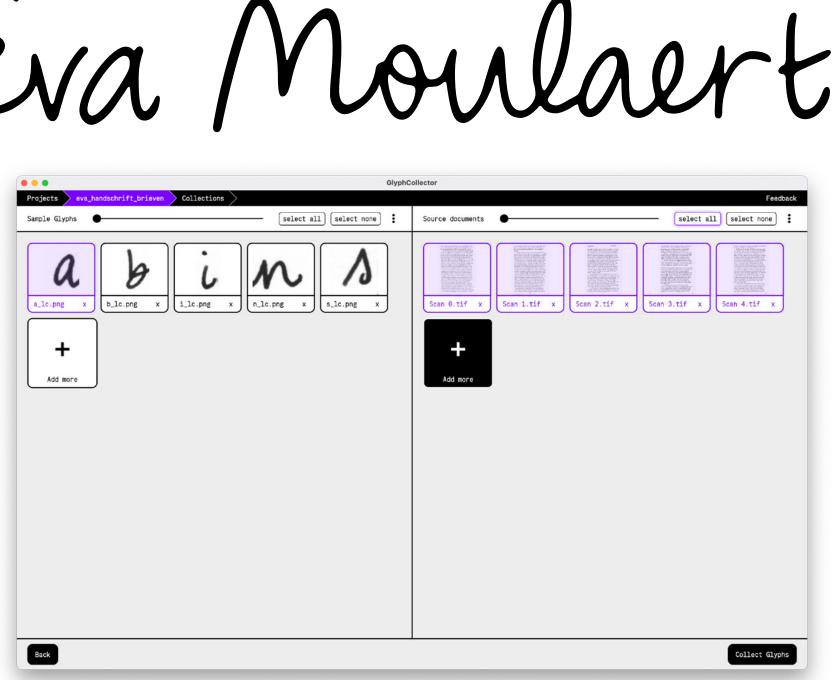
type/graphic design 2021-2022

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 vreendheid meestal niet ervaren zyn we geneigd om onze stom en ons handschrift te begrypen als een verlengstuk van onze ziel, persoonlykheid of karakter, zoals de grafolgen dat doen. Dit alles betekent uiteraard niet dat ik mezelf niet 2011 zijn wanneer ik schrigt, als of er iemand anders via my schrigt, alsof ik bezeten ben dooreen muze of goddelijke inspiratie. Myn lichaam en myn hand ben ik zelf, zy het op een onpersoonlijke manier. Het is dus niet de 'antre'uit Rimbauds "Je est un autre" die in myn plants schrigft. Ik schrigf weldegelijk self, maar dan in de mate dat ik myn lichaam op onpersoonlijke wyze ben. De modus waarop we ons lichamelijk tot ons handschrift verhouden, is niet die van kennis of betekenis die het uitdrukt (intellegibilité), maar die van het genot (jouissance), gelooft Berthes. Précies iondat we ons lichaam op on persoonlyke manier ayn, is myn schryrende hand me altige ook vreemd. In de mate dat 2e ons vreemd is kan ze ons genot bezorgen. Dat lykt overigens ack te gelden voor de masturbatie, waarin onze eigen hand als vreemd element de plaats inneemt van een ander lichaam en ons 20 genot kan bezorgen. Die gedachte lykt haast beslotch te liggen in Barthes' gebruik van het woord jouissance dat met somaar genot betekent, maeur meestal seksuel geconnoteerd is en 'orgasme' betekent. Kortom, het plezier van het handschrift is nauw verbonden met dat van het klaarkomen en de masturbatie. Det impliceert Barthes ook wanneer hy het schrift als volgt karakteriseert: "clest une pratique de jouissance, liée aux projondeurs pulsionelles du corps," maar het is evengoed verbonden aan "aux productions les plus subtiles et les plus heureuses de l'art" (OCII, p. 1553). De activitéeil van het schryren brengt een intens genot dat niets met de intellectuele geneugten van de contemplatie te maken

Handschrift Eva Moulaert



## Wouter vanNes 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

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The quick brown fox jumps over the lazy black dog

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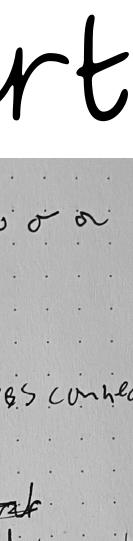
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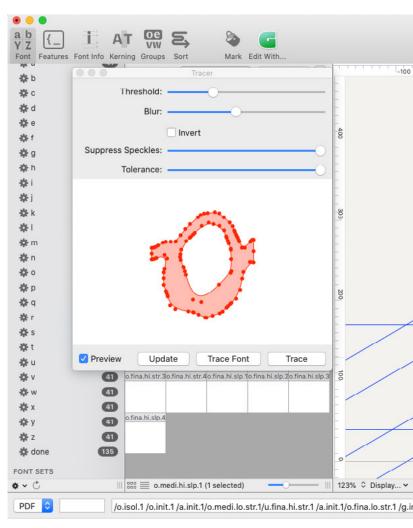
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## Wouter vanNes type/graphic design

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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type/graphic design 2021-2022

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type/graphic design 2021-2022

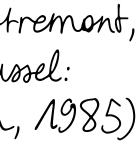
Apologie van het Schrift door WILLEM STYFHALS

### I DOTREMONT EN DE PARADOX VAN DE ONLEESBAARHEID

De onleesbaarheid van Dotremonts logogrammen is nooit een doel op zich. Het is steeds het resultant van een overdryving van het normale schrift die als doel heeft het plastische, visuele, materiële karakter van het schrift in de verfte zetten. Door te laten zien dat schrift een essentieel beeldende kwaliteit heeft, wil hý het onderscheid tussen beeldende kunst en literatuur opblasen. <sup>155</sup> Zýn eigen werk is zowel poësie als schilderkunst. Het is talig, het heeft poëtische beteleenis, in de letterlijke zin dat het woorden bevat. Tegelijk is zijn werk ook beeldend en genereert het als aniver visuele entiteit ook een esthetisch effect. Dotremont wil ao een aspect van de geschreven taal benadrukken dat doorgaans voor ons verborgen blyft: haar materialiteit. On 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 altyd van links naar rechts, maar hy speelt vooral met onleesbaarheid. Dotremont schrijft woorden en zinnen die befeleenisvol zijn, maar waar we beteleenis niet van kunnen achterhalen omdat ze in hun visuele vryheid onleesbaar geworden zijn.

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





type/graphic design 2021-2022

Handschrift Eva Moulaert

Apologie van het Schrift

Geen verkramet hapering verteenkomsten, brieven, diploma's et hapering verteenkomsten, brieven, diploma's et hand ondertekeend. Zells op minder vervalende hand ondertekeend. Zells op minder vervalende hand en wordt noe steeds een vervalen noe steeds een belangrijke documenten wordt ter authenticatie. de handtekening verwacht ter authenticatie. belangrijke documenten volstaat een auiver belangrijke documenten voortbestaan van het gescande handtekening hangt nauw semen clechts in aeldoame Bat voortbestaan van het sekents in aeldoame Bat voortbestaan van het schuts in de handtekening hangt nauw semen digitale de nomische betekenis van het schrift. handschrift in de handtekening van be handtekening is net de economische betekenis van be handtekening is net de economische betekenis van be handtekening is Geen verkrampt met de élonomische berevenus van het schrift. "C'est une pièce majeure du système économique," "C'est une pièce majeure du système économique," de souther over de signatuur. De handteleening is stell Barthes over de signatuur. Terwigt de meeste de sluitsteen van elle contract. Terwigt de meeste de sluitsteen van elle contract. Terwigt de meeste de sluitsteen van daag uitgetypt worden, is het tot de sluitsteen van daag uitgetypt worden, is het telen contracten vandaag uitgetypt worden, is het telen het handschrift dat het contract doet gelden. Bit het hanaschungt contracter mooit je reduceren zin toont aan aar de gemaakte afspraken, mui tot de inhoud van de gemaakte afspraken, mui dat ze besegeld moeten worden door iets dat our die beteleenis ontenapt, namelijk door het lichen die bereidening staat evident niet enkel voor de naam van de contractanten. Die zou immersie uitgetypt kunnen worden. Bovendien is de ruik sch tussen de maan en de handteleening met auge sch tussen de maan en de handteleening met auge duidelijk Handteleeningen zijn niet zelden ontwee duidelijk Handteleeningen zijn ze kellen dat hut be zouden daarom zelfs krunnen Gellen dat hut keningen asemisch zijn Ze hebben geen und keningen asemisch zijn Ze hebben geen und inhaud, maar zijn zuwere manifestaties wit inhaud, maar zijn zuwere manifestaties wit lichamen van de betrokkeen partien. Zo und handteleeningen van een individu, een individu lichamen van de betrokkeen partien. Zo und handteleeningen van een individu, een individu lichamen waar beteleenen ze niets. Onee haute lichaam, maar betekenen ze niets. Onee haulte verwyst naar ons op een heel andere ment

onse maam dat doet. En se waar het persoonlijk voornaa verwigst. Als zodanig is once h flet is, soals het woord self seg Iden. Ze verwyst enkel maar het ons lichaam aanwezig stell schandteleend contract wel met

De handteleening ligt aan conomische Systeen omdat ze is met eigendom. Er is geen eig geen akten zonder handteleeni fysielee eigendom van een goed door de signatuur die de eigen canwerig Stelt. Barnes stelt o dat een persoon in zijn handte bestaand goed, maar ook zic la signature, l'écriture s'appr qu'elle devient à la fois expr et la margue d'une propriet en uitdrukkeing van persoon

### De Standaard Letteren, 1 May '22







type/graphic design 2020-2021

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.

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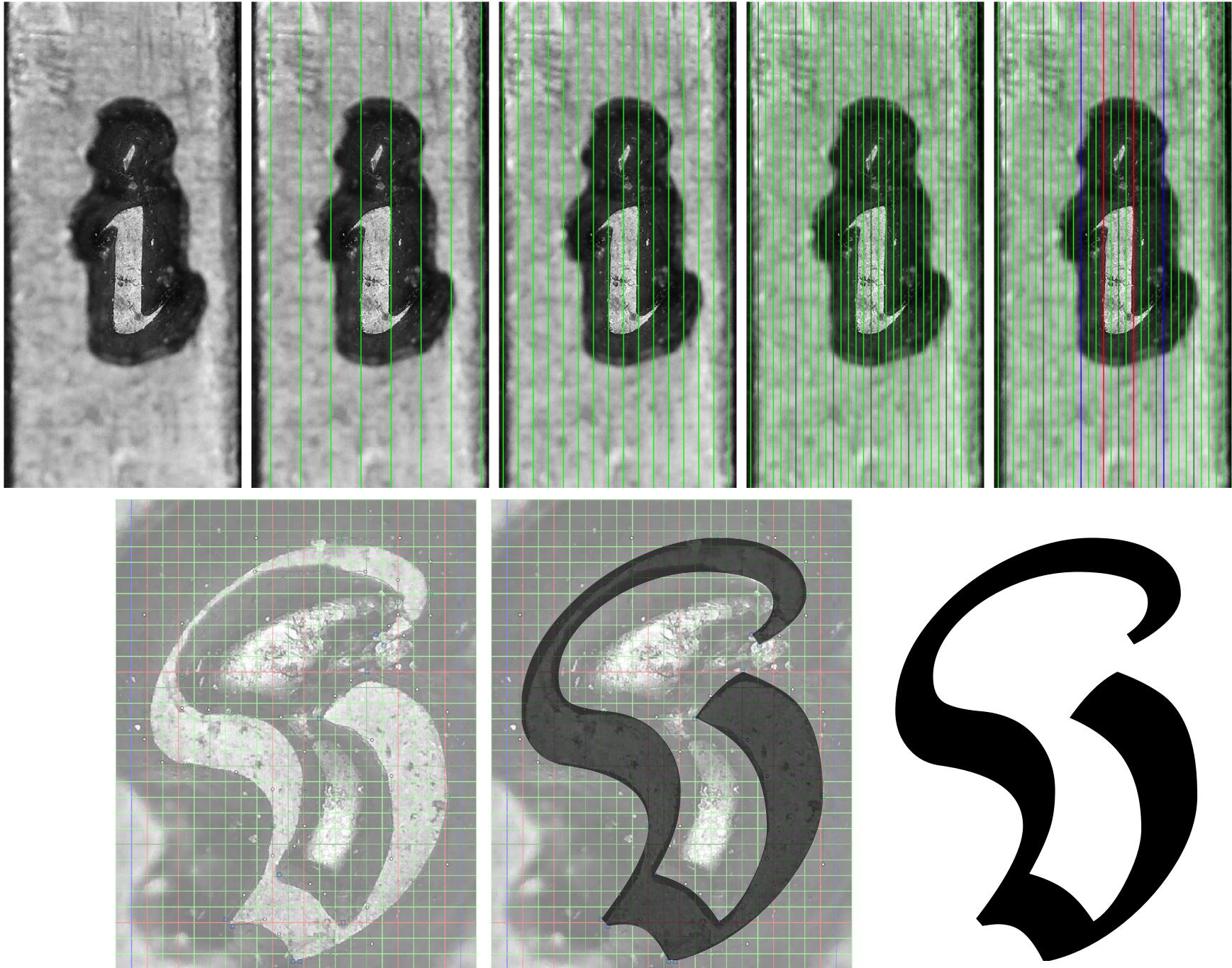


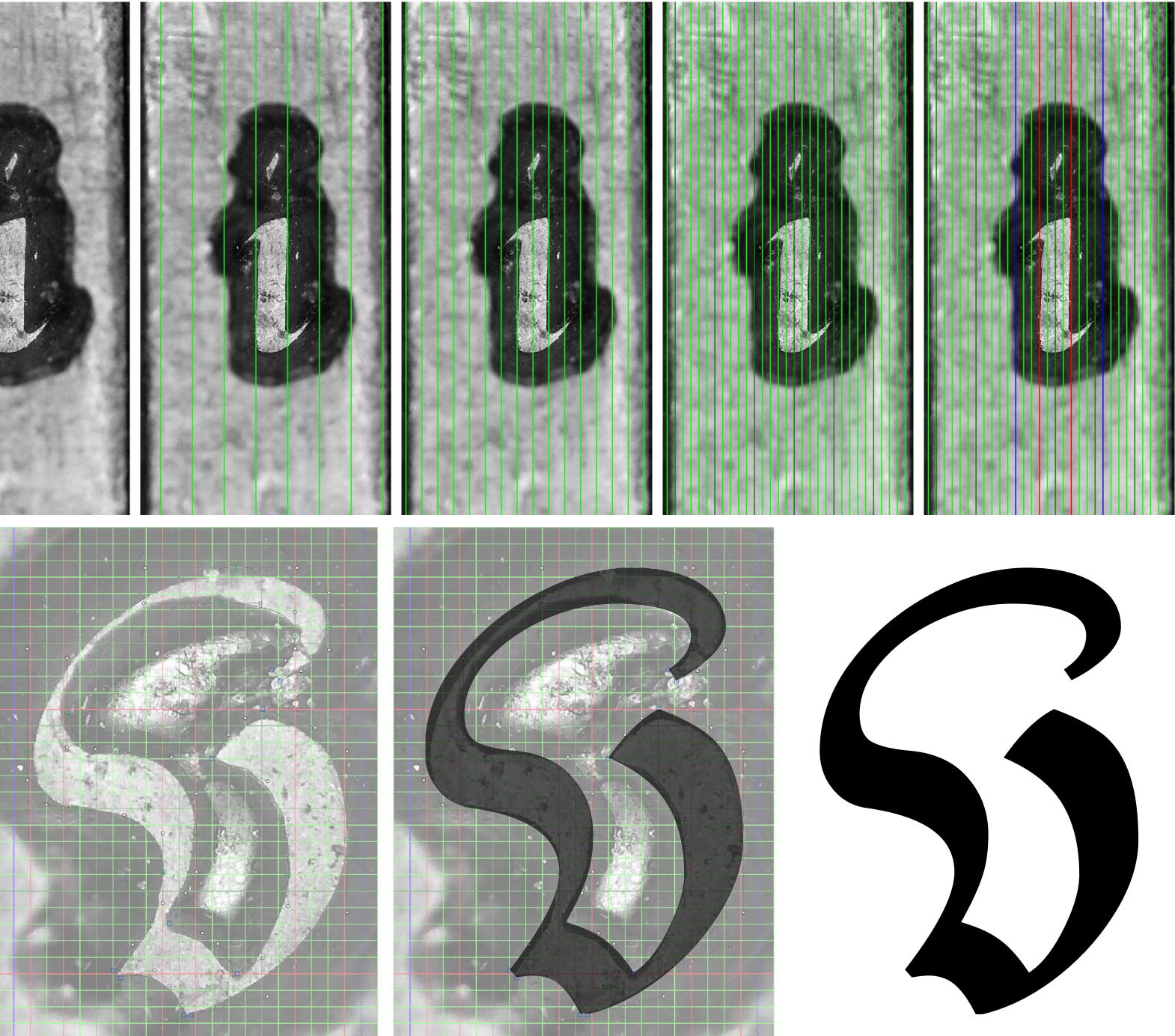


type/graphic design 2020-2021

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.

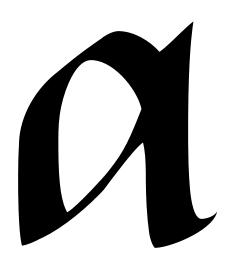
In the end this was an interesting and different way to look at the characters and the system, but it wasn't a system that defined anything as it was too detailed so you could make the "predetermined" widths be what you'd like them to be.



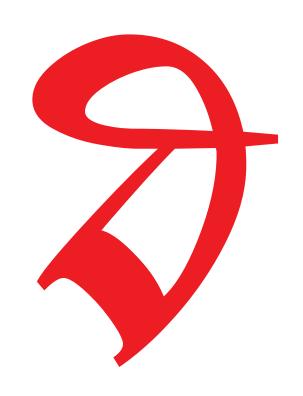


type/graphic design 2020-2021

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.







first version formalized







type/graphic design 2020-2021









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type/graphic design 2020-2021

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Expert Class Type Sesign Mantin Institute for Typography



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### 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.

### mt no more grids MT Sharp M1 Condensed Gothic \_\_\_\_\_\_



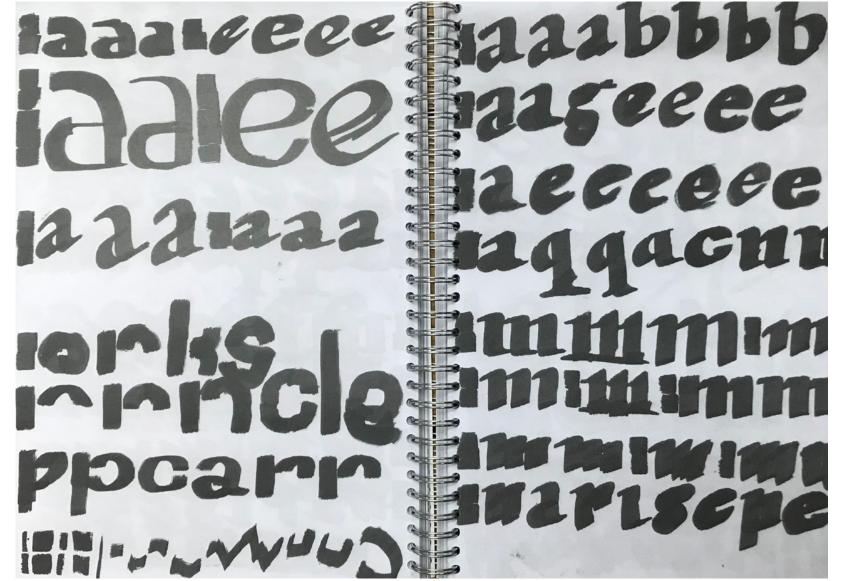
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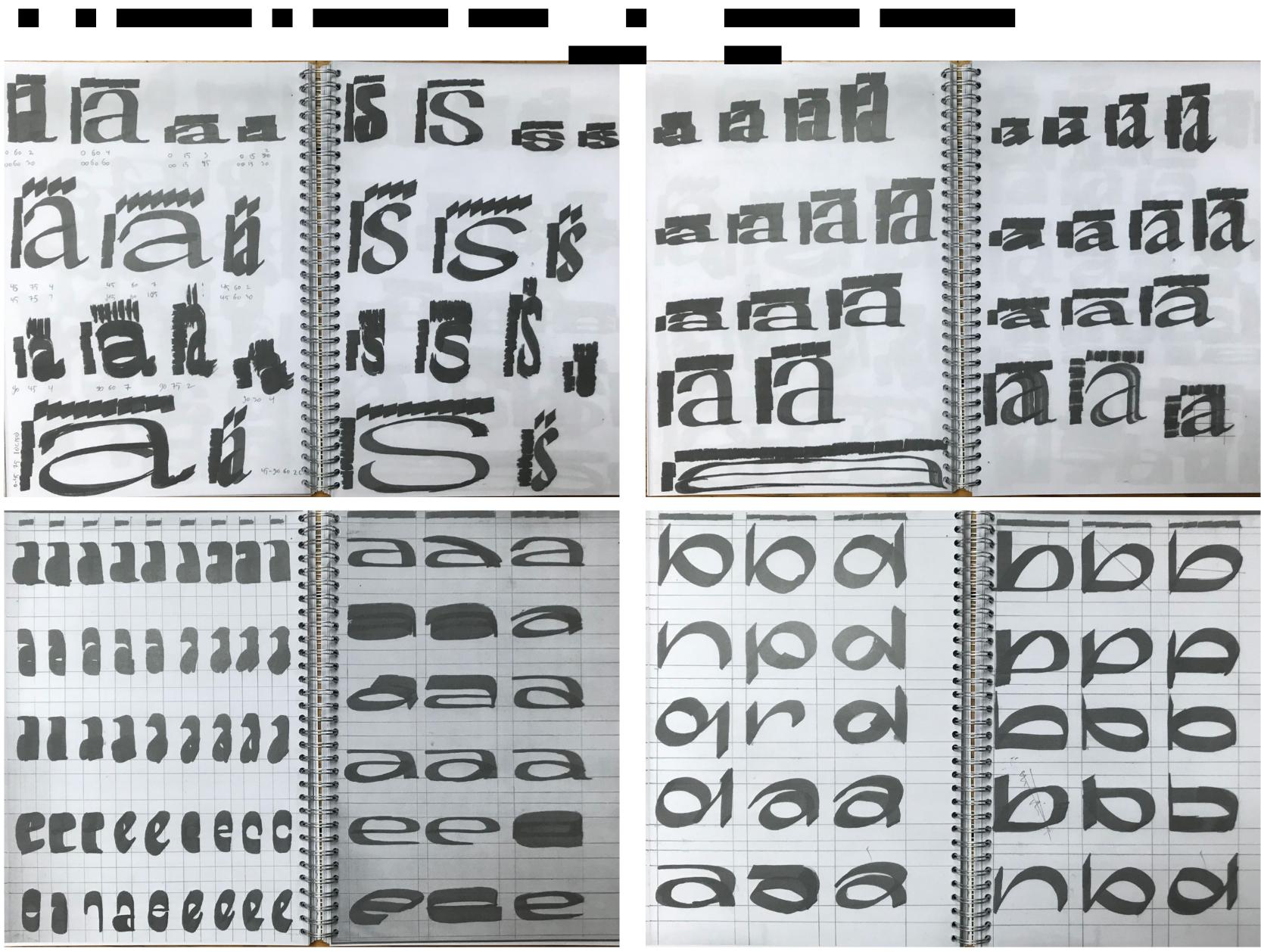


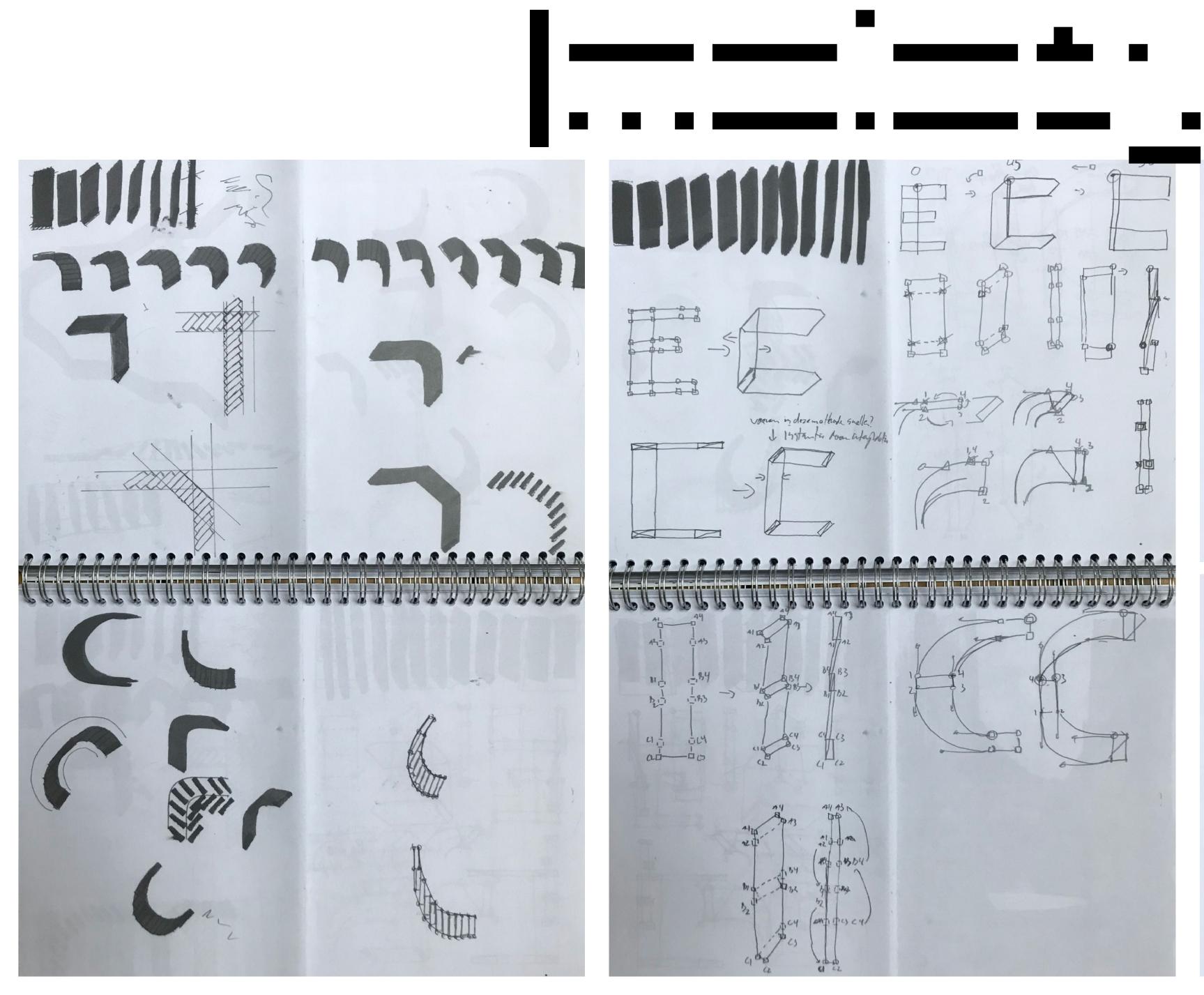




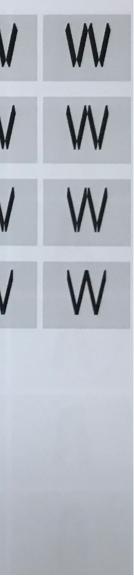






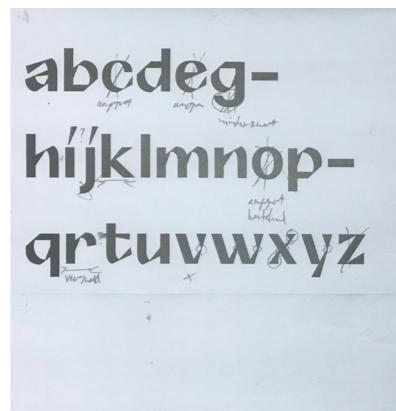


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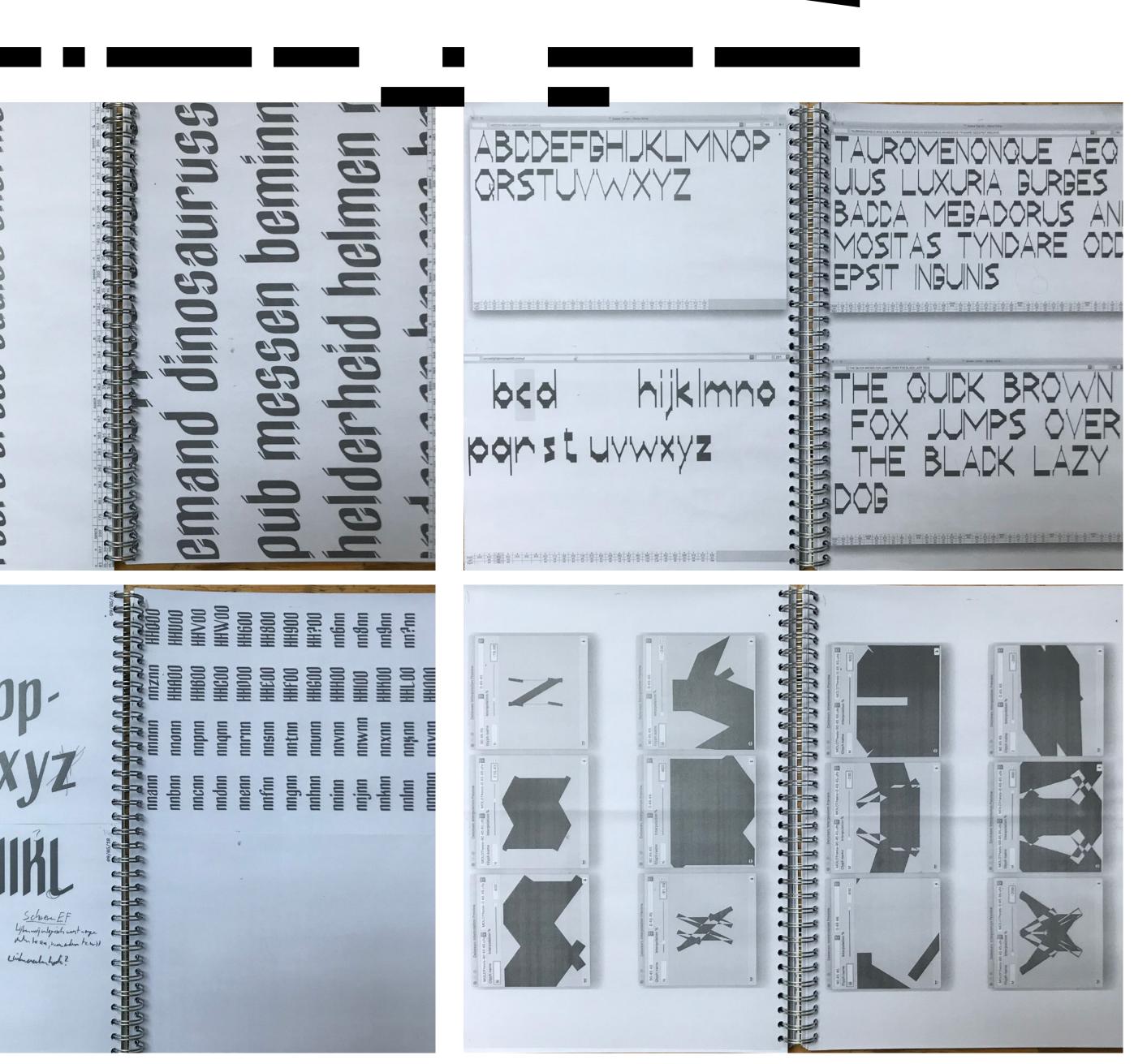
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lat geheel viecels zonder been wordt gebrui een om daar koe-vore van te maaken en he leech van de chouwder met de twee platte diech van de chouwder wet. het viecels diecen met het ver van ander vet. het viecel e rook te hangen daar toe neemt men de w de robken de twee andere platte bilten en de tu ukken de twee andere platte bilten en de tu de roben in zijkten moeter daar oe is looppas anderen niemand saurussen pub messen bemi helderheid helmen moorden roers breed daalde enorme

### abcdefghijkimnopgrstuvwxyz ABEOEFEHIKL OOUVW 689.12



*type/graphic design* 2018



### 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.

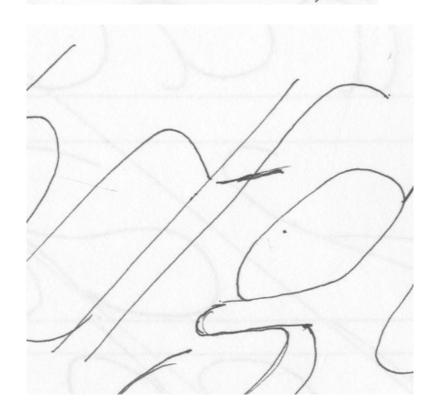
I wanted to translate this idea to a typeface. In my research I started to skew existing fonts to see where there would appear problems concerning contrast, proportions, readability, etc. Based of of that research I drew letters on a fifty degree angle but tried to keep in mind the proportions, contrast,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

21



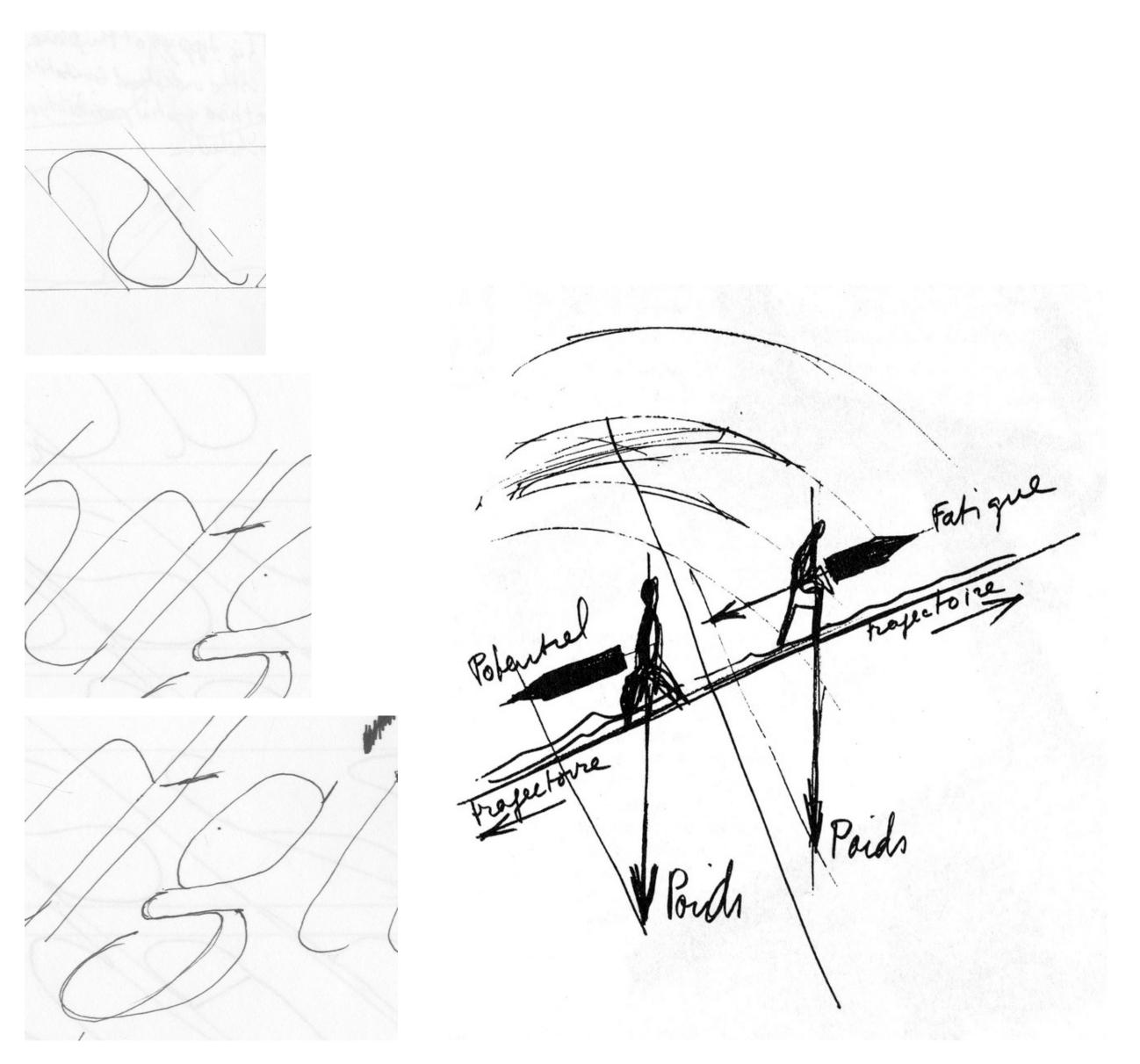
vonioble sons senif





the obligue function

### the oblique function variable sans serif



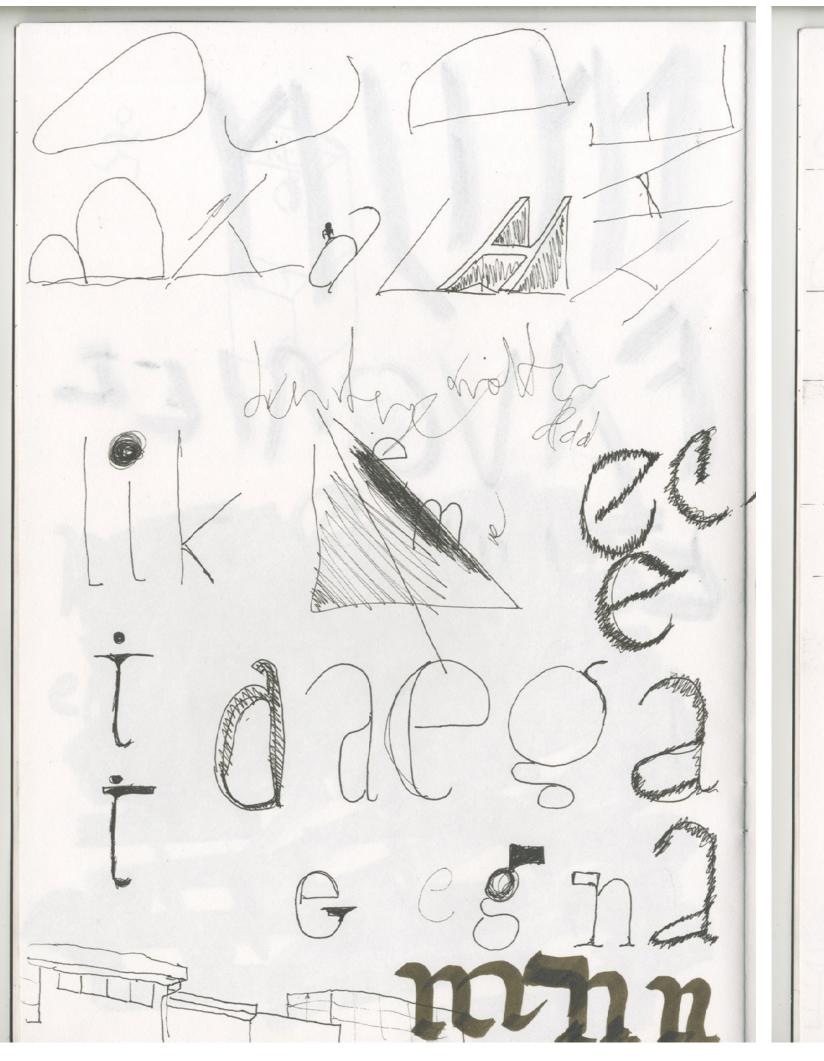




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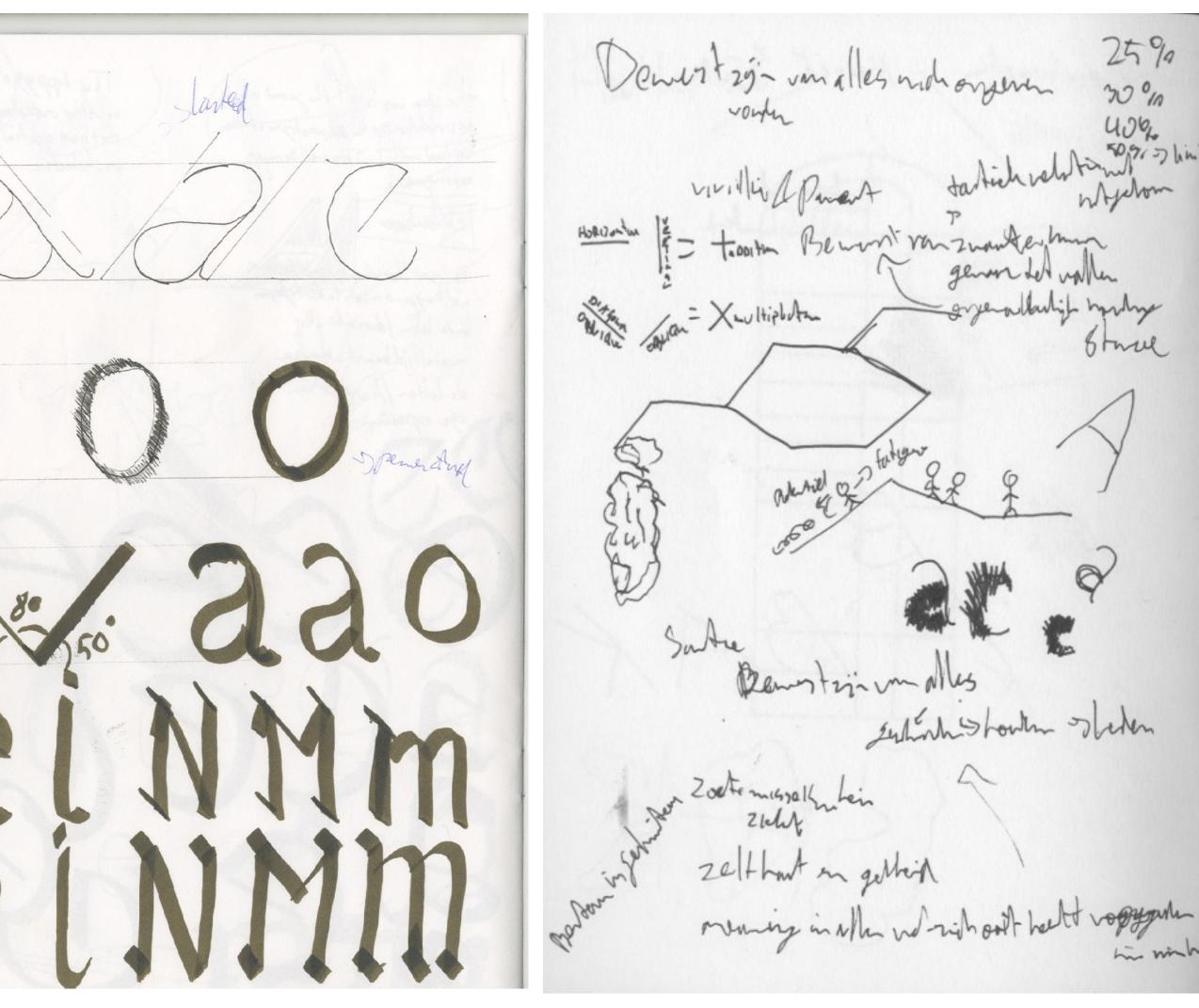
type/graphic design

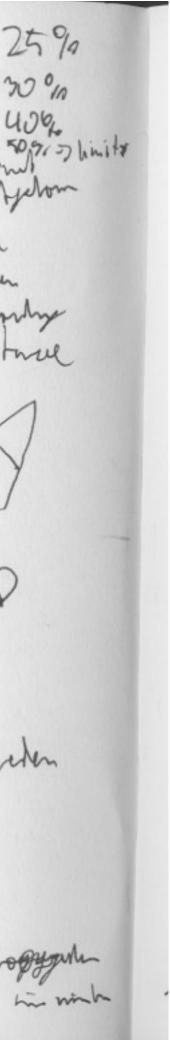
2016-2022



the obligue function

### the oblique function variable sans serif





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.

vonioble sons senif

Op een dog 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, om dot het lezen van schuinschrift vermoeiend is.

Vervolgens wil je googelen noor een oplossing voor dit hinderlijke probleem van de scheve letters. Als je met de browser Google Chrome werkt, zie je nudat 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 italie voor cursief in combinatie met bijvoorbeeld font en problem hebt ingegeven.

23

the obligue function

### the oblique function variable sans serif



NODGISTANN/Z



### abcdefghijklm nopgrstuvwxyz

### ABCDEFGHIKLM NOPQRSTUVWXYZ



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.

24

vonioble soms senif

the oblique function the oblique function

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

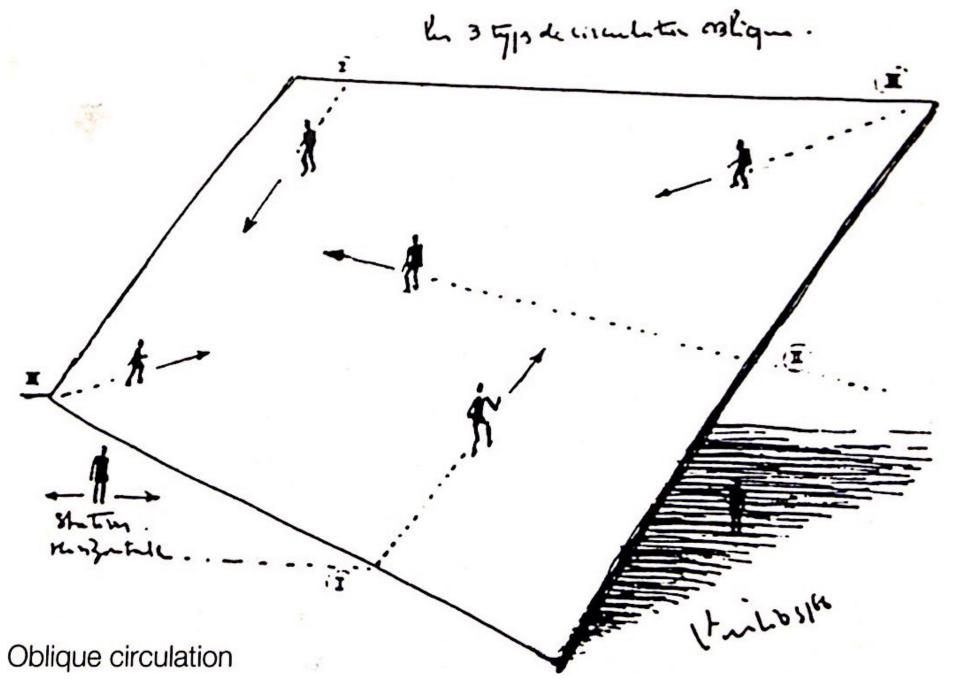
The oblique function is a philosophical theory in the field of architecture. It is first conceived and spread by cloude parent and paul virilio, two trench architects. The principal idea is that all vertical lines in an architectural plan are slanted. With this they wont to make the person conscious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

the oblight function

### the oblique function variable sans serif

the oblique function the oblique function

the oblique function the oblique function



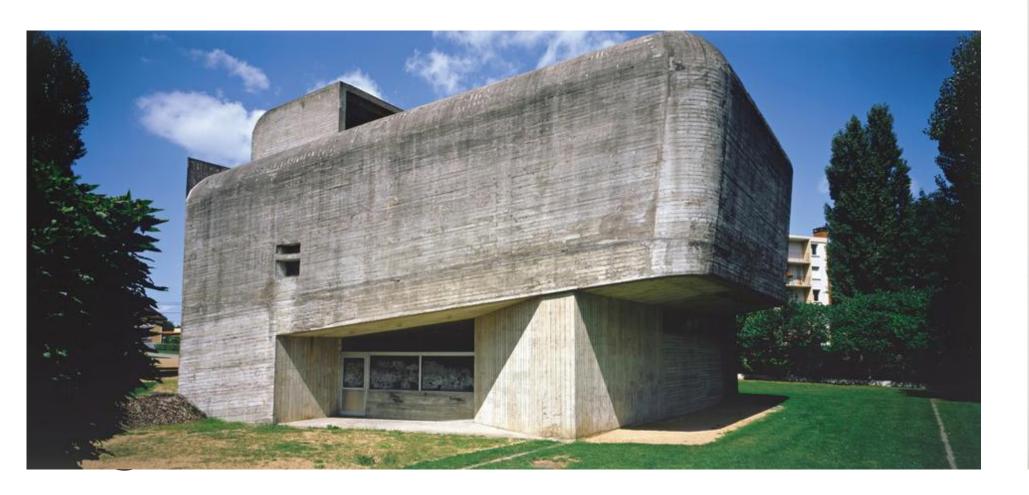


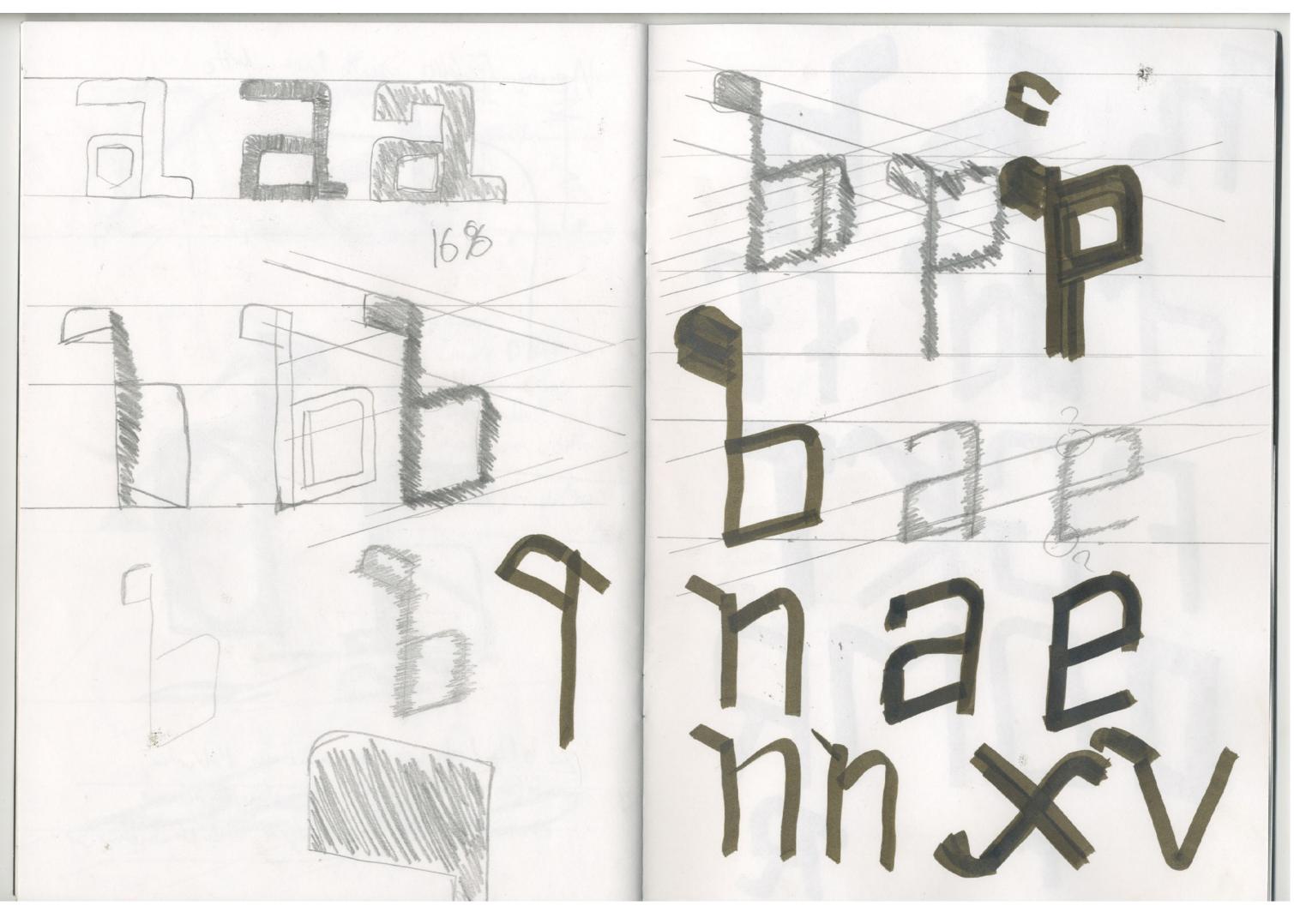
*type/graphic design* 2016-2022

the obligue function

vonioble sons senif

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.





# the oblique function variable sans serif

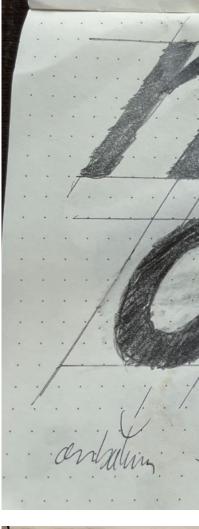
*type/graphic design* 2022-2023

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.



abedefghijklm REPERTENDE 26







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. A hamburgerfontsiv hamburgerfontsiv minimum lampion minimum lampion

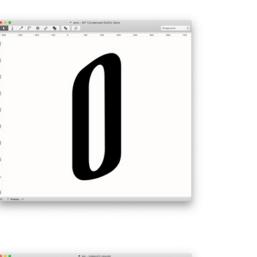


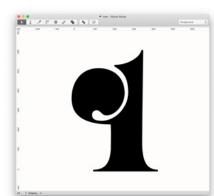


### Wouter vanNes type/graphic design

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

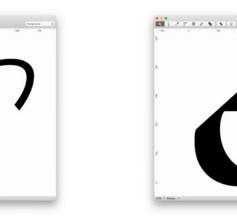
28

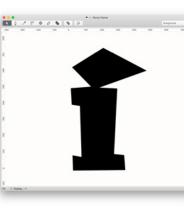




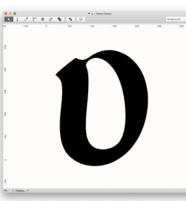








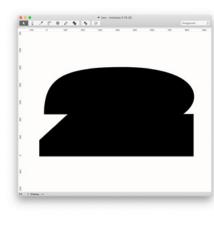






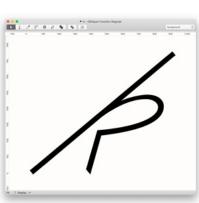












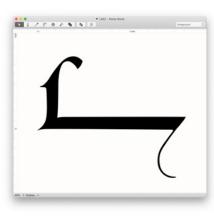




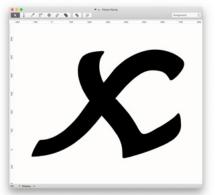


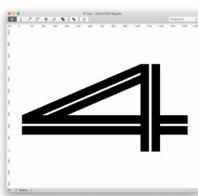


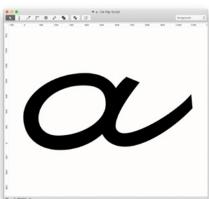






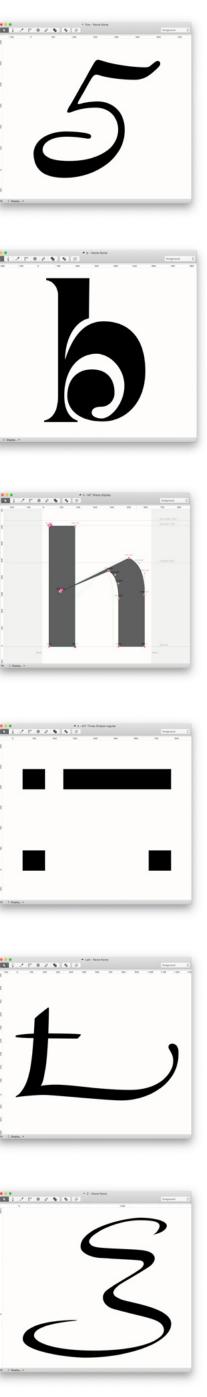






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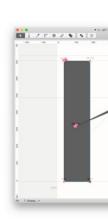
















type/graphic design

lettering/sketches

type/graphic design 2023

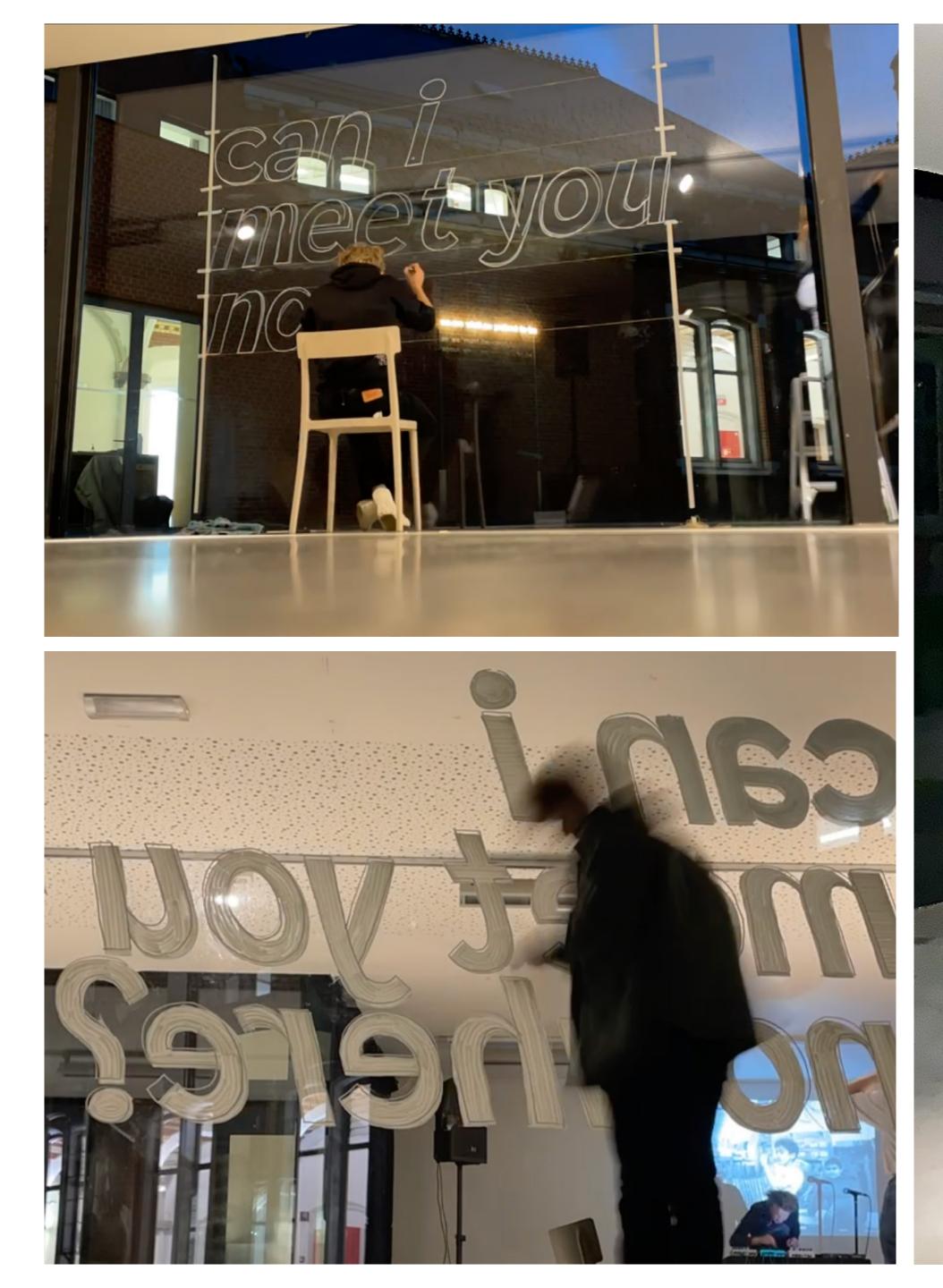
These are some sketches for a window lettering of an exhibition title. I took some pictures with my iPad and explored some possibilities before going to the client. They choose the one on the bottom right.





*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.



31

## Can i meet you nowhere?

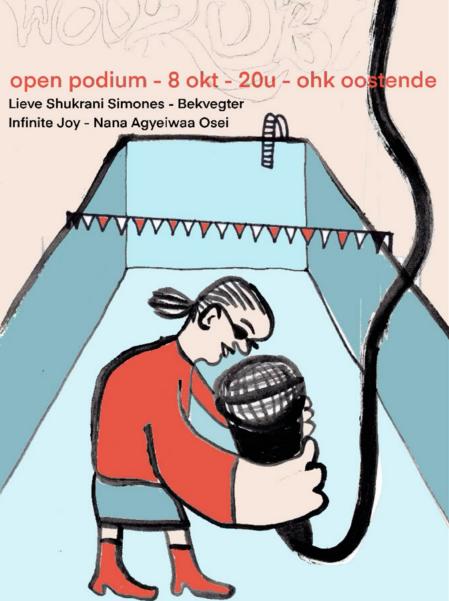


type/graphic design 2021

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.





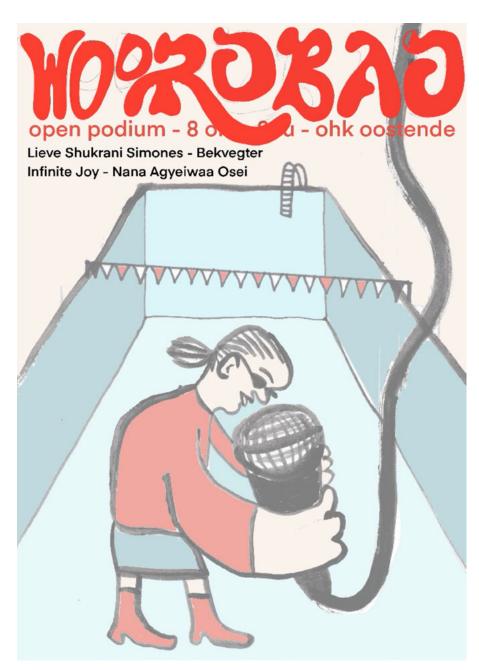




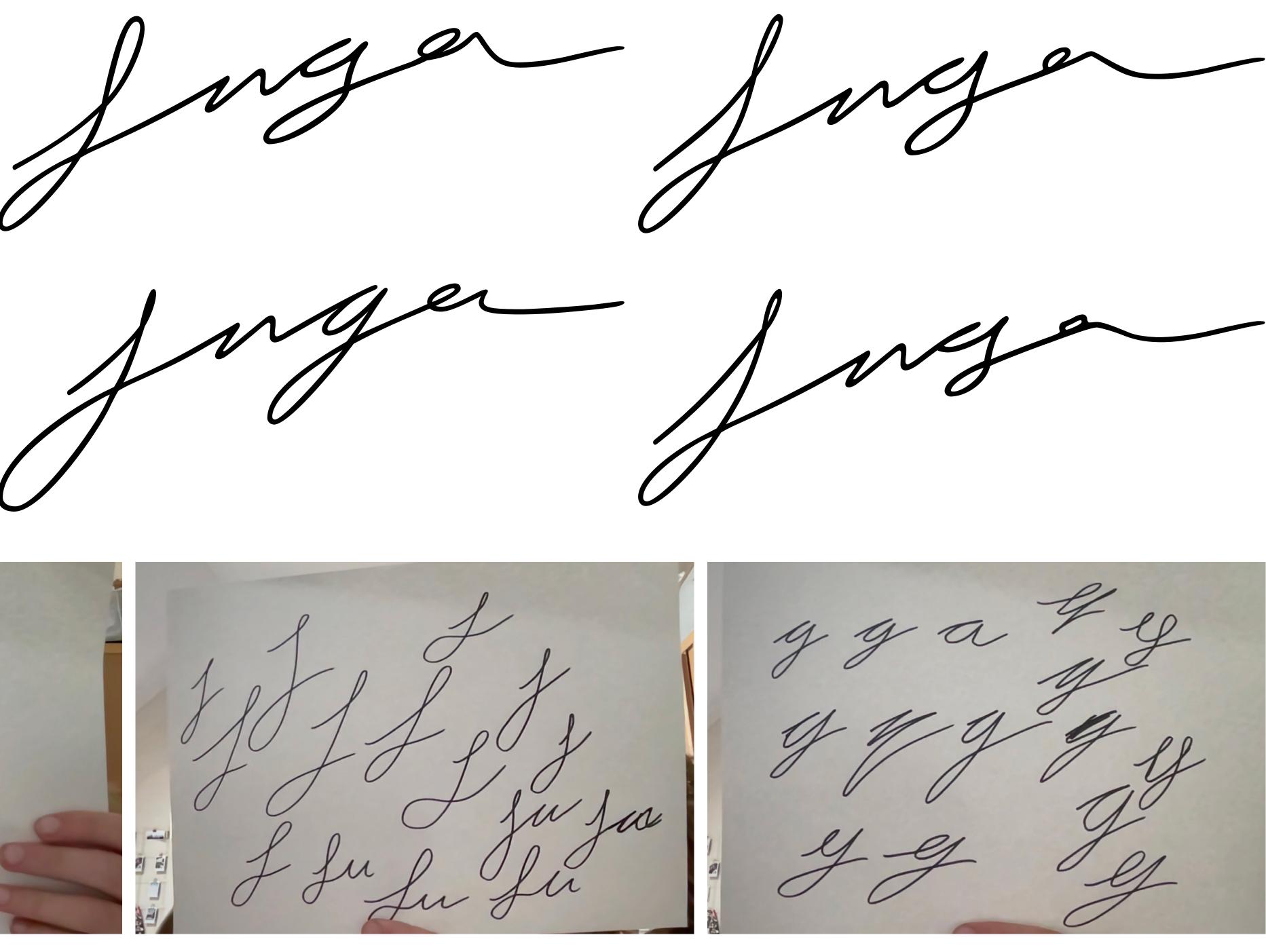


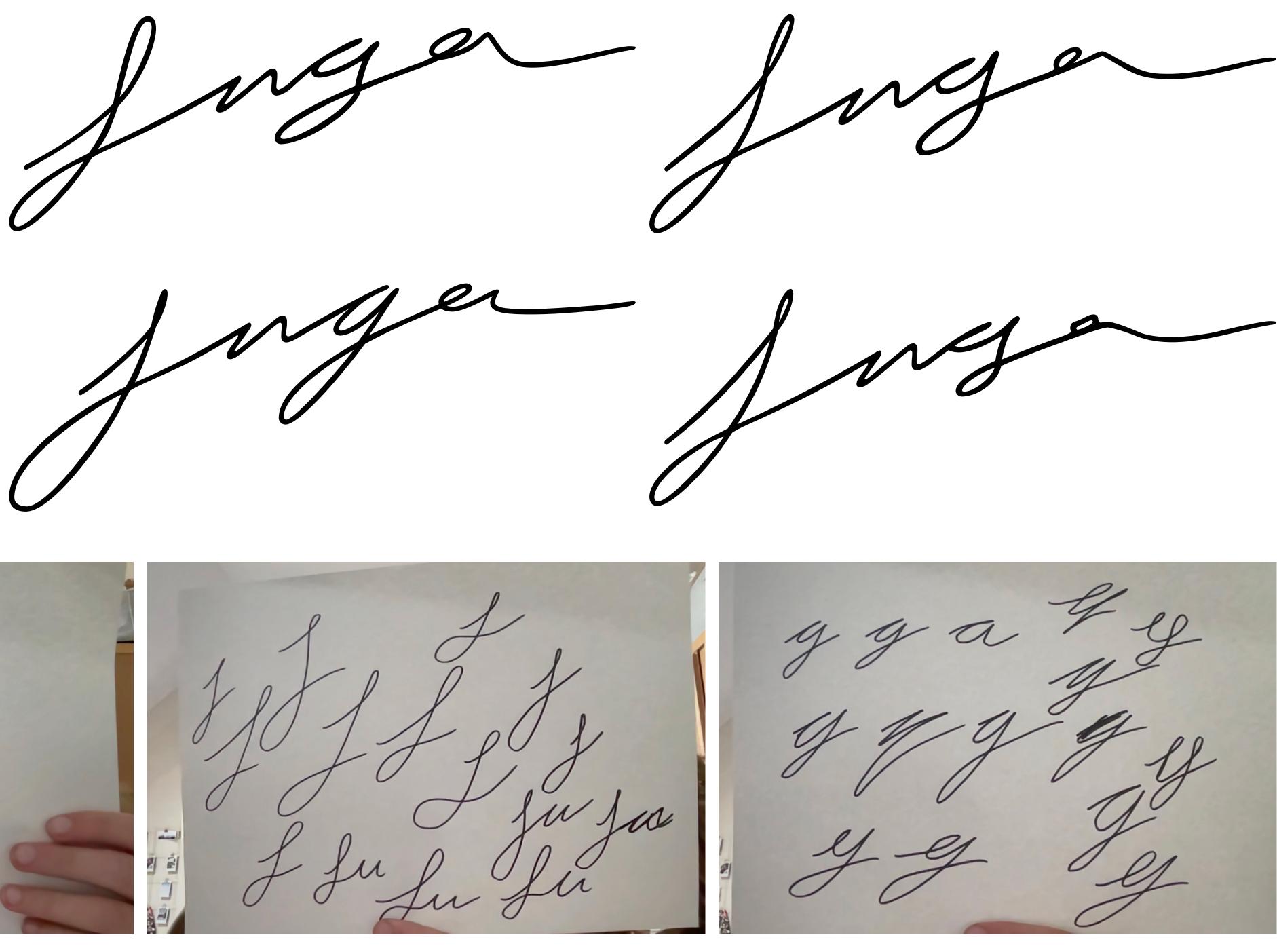


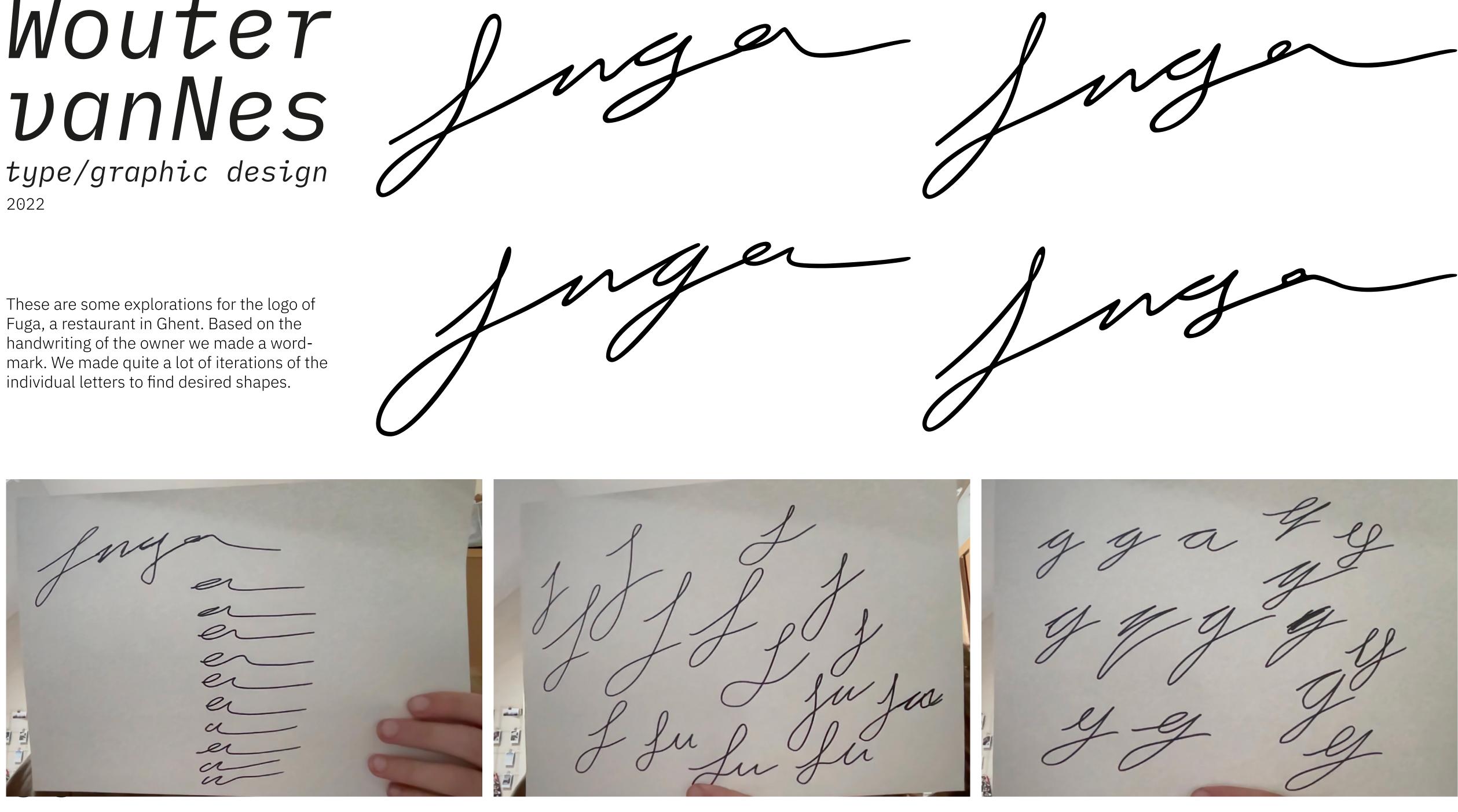








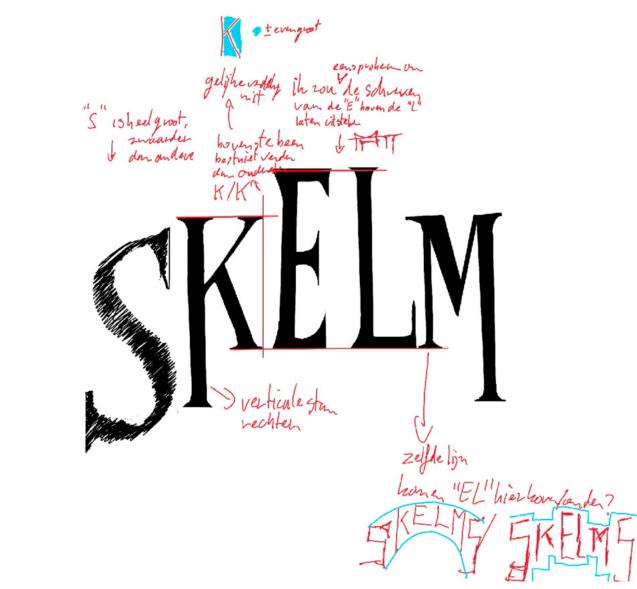




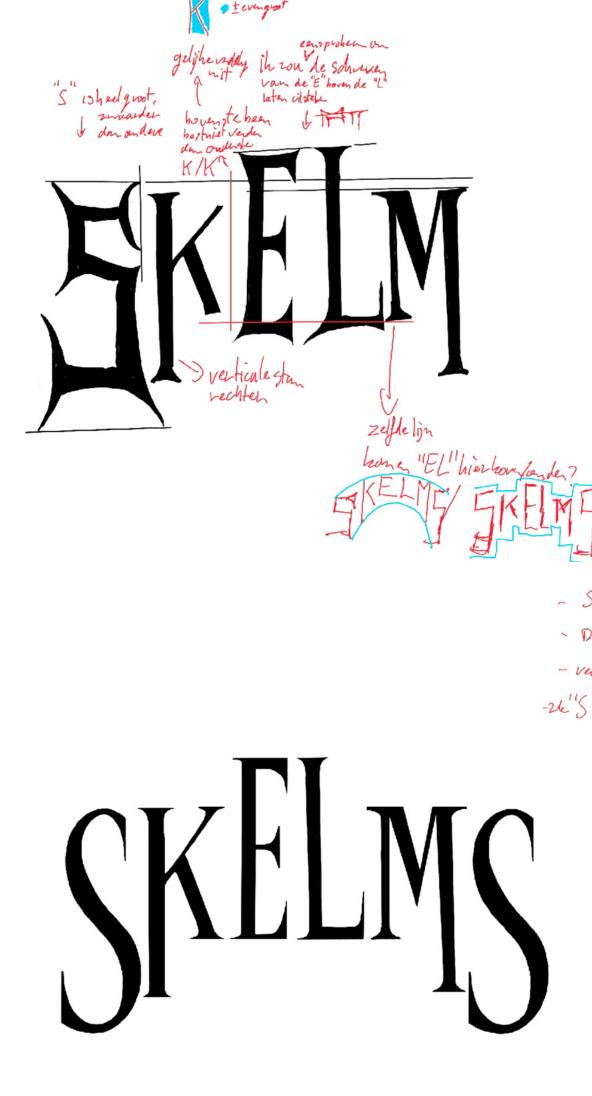
type/graphic design 2020

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.





Var s



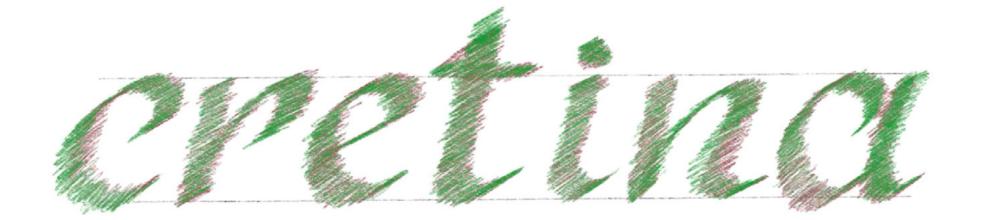


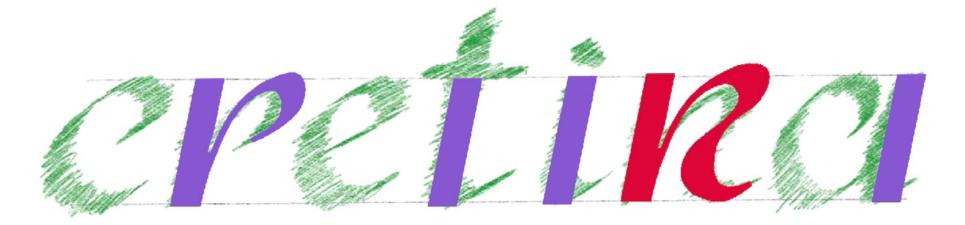
### Wouter vanNes type/graphic design

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

## 35







P



TypeCooker Ipaa Starter **Easy** Class Experienced Pro Contrast Type Translation Contrast Amount A Lot onstruction Italic leight <mark>Bold</mark> troke Endinas Straight, No Serif



### Nouter vanNes type/graphic design

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



type/graphic design

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





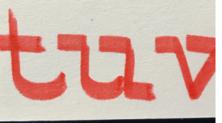
### Wouter vanNes type/graphic design

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





















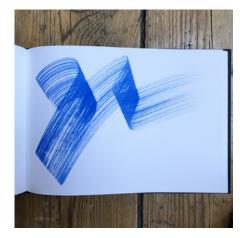






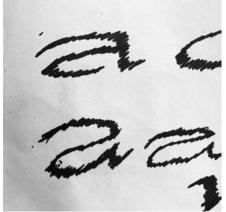






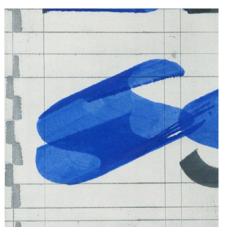


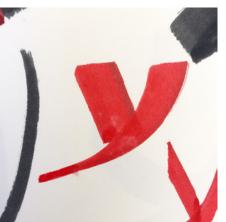


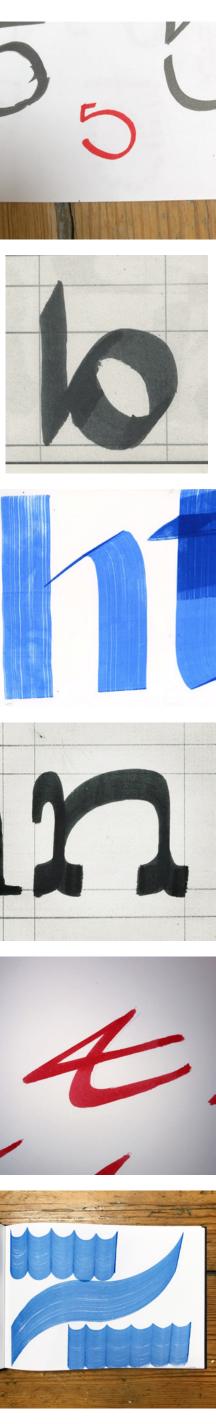




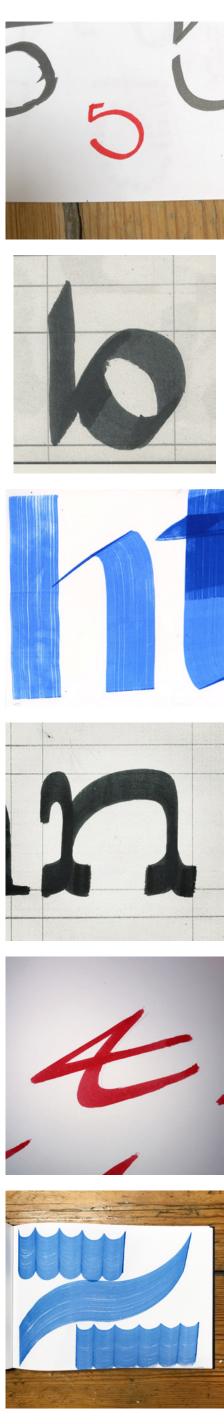


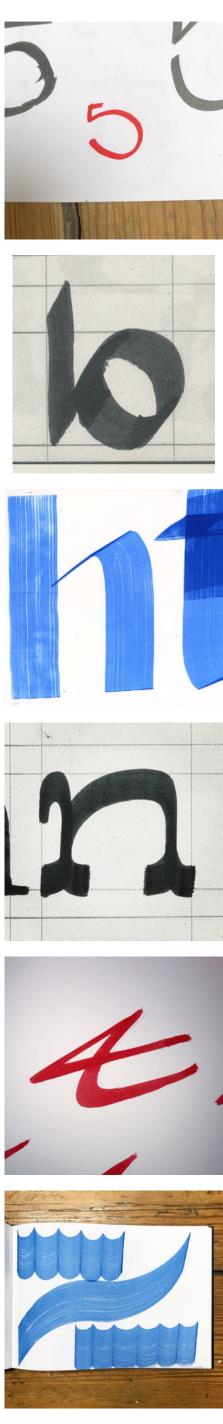


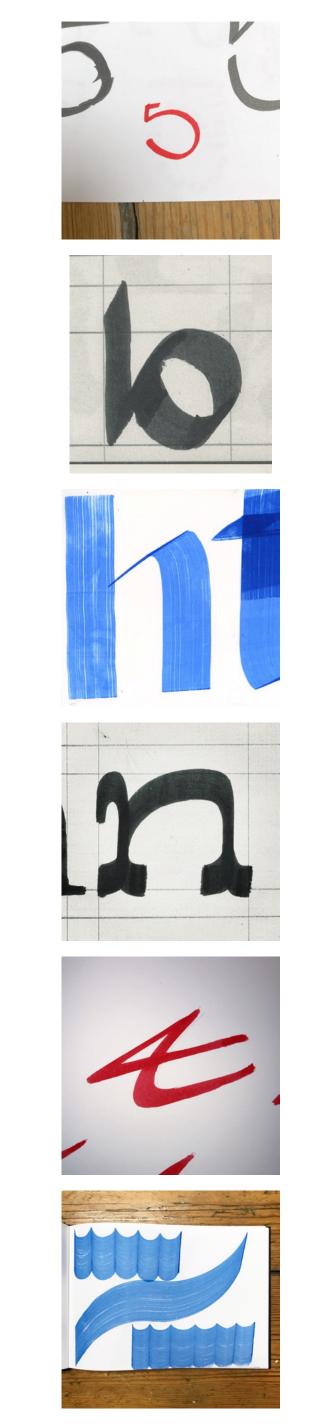








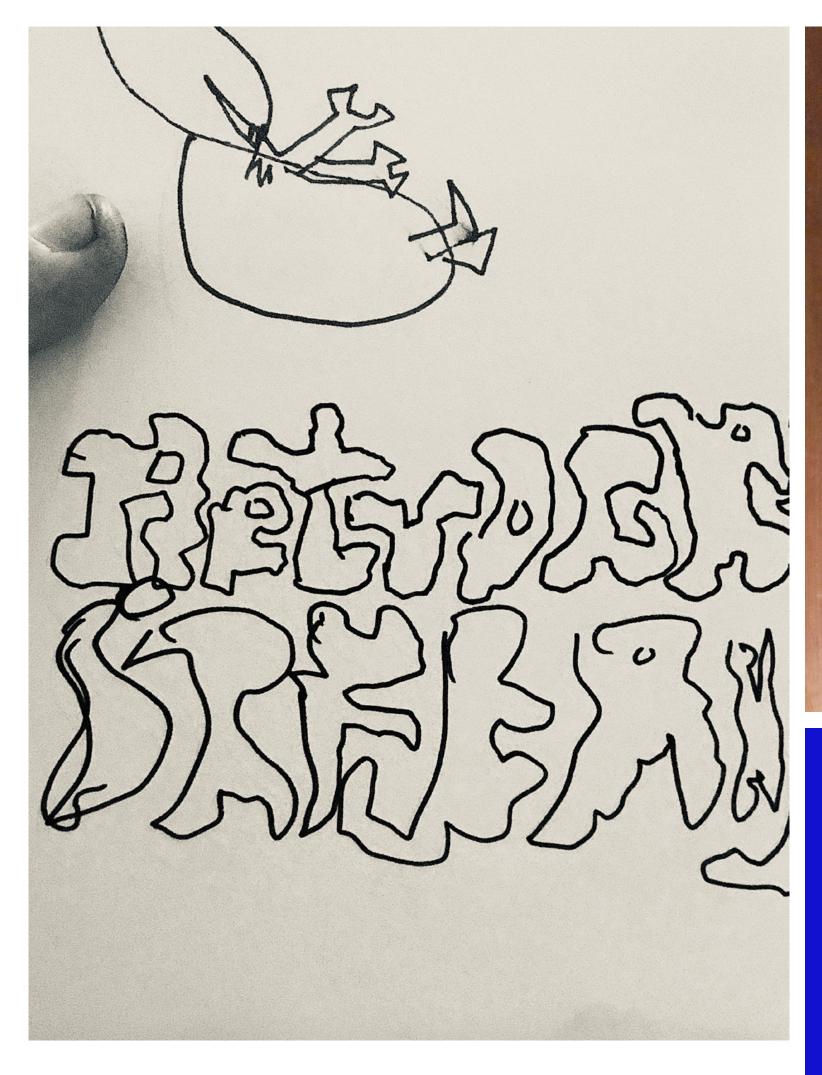


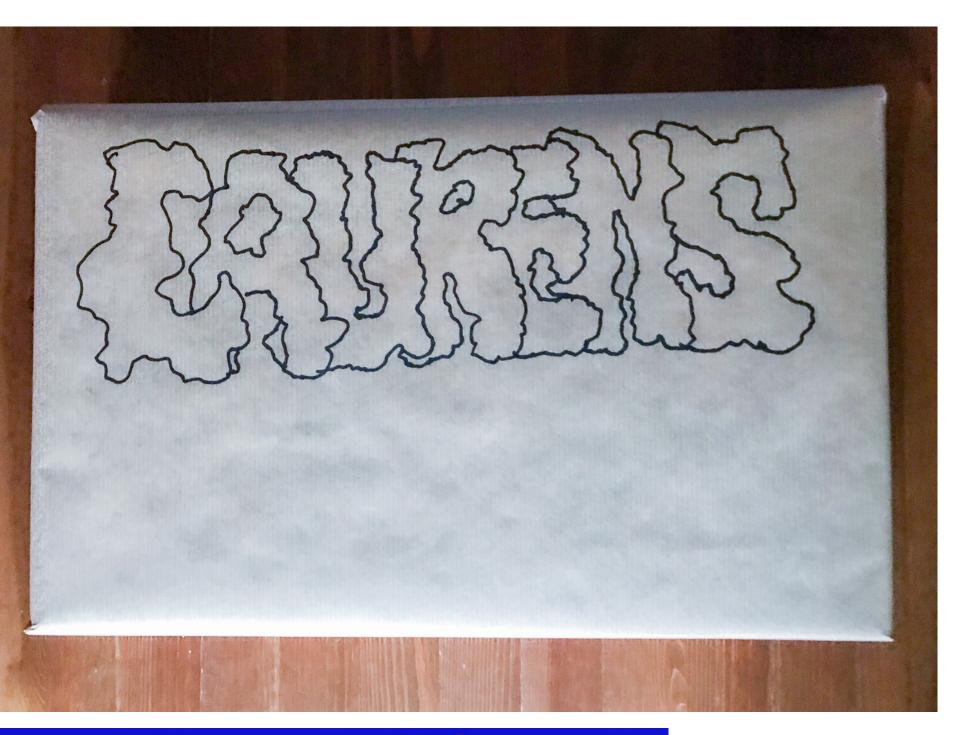




*type/graphic design* 2022-2023

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.





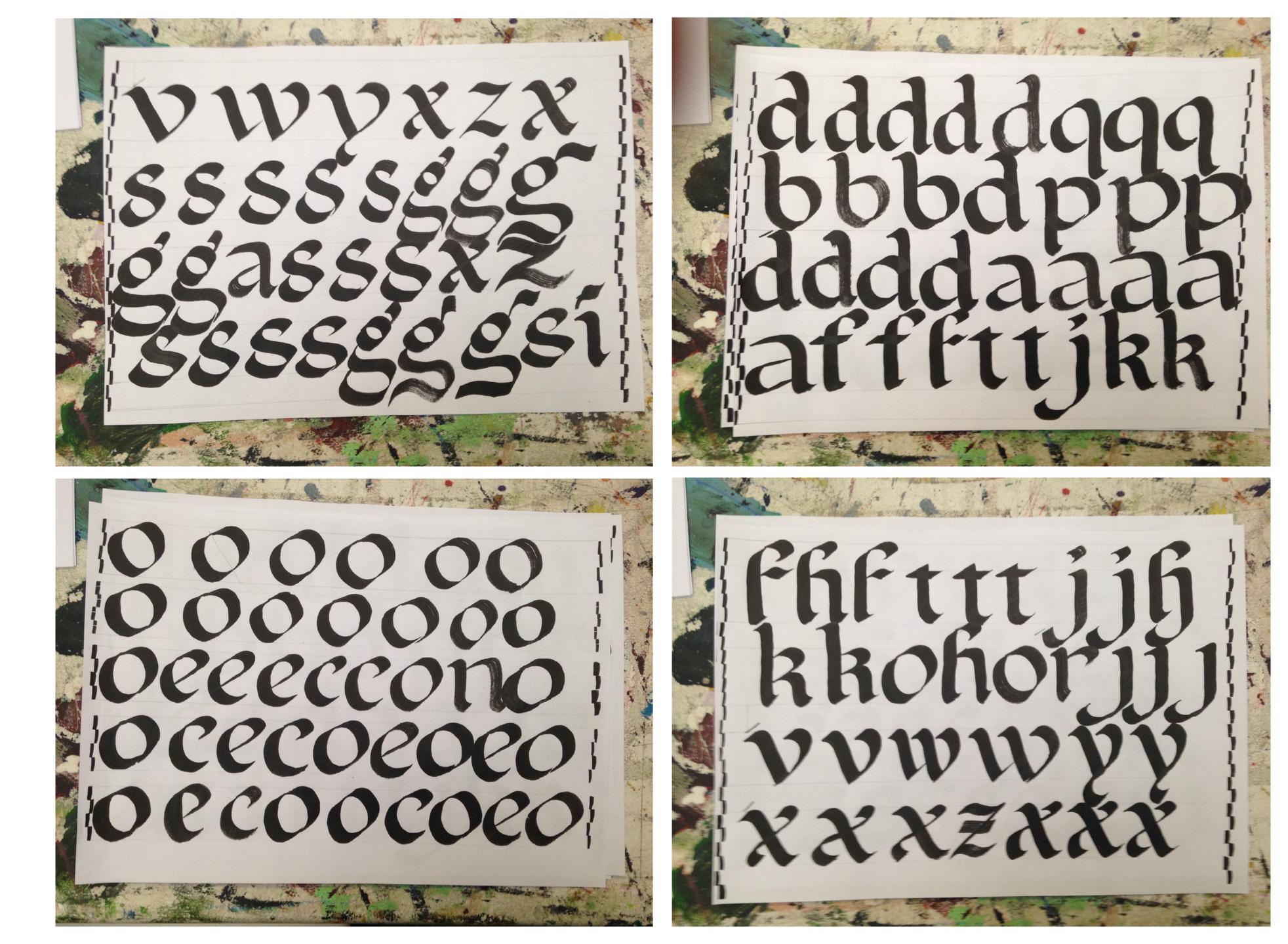


type/graphic design

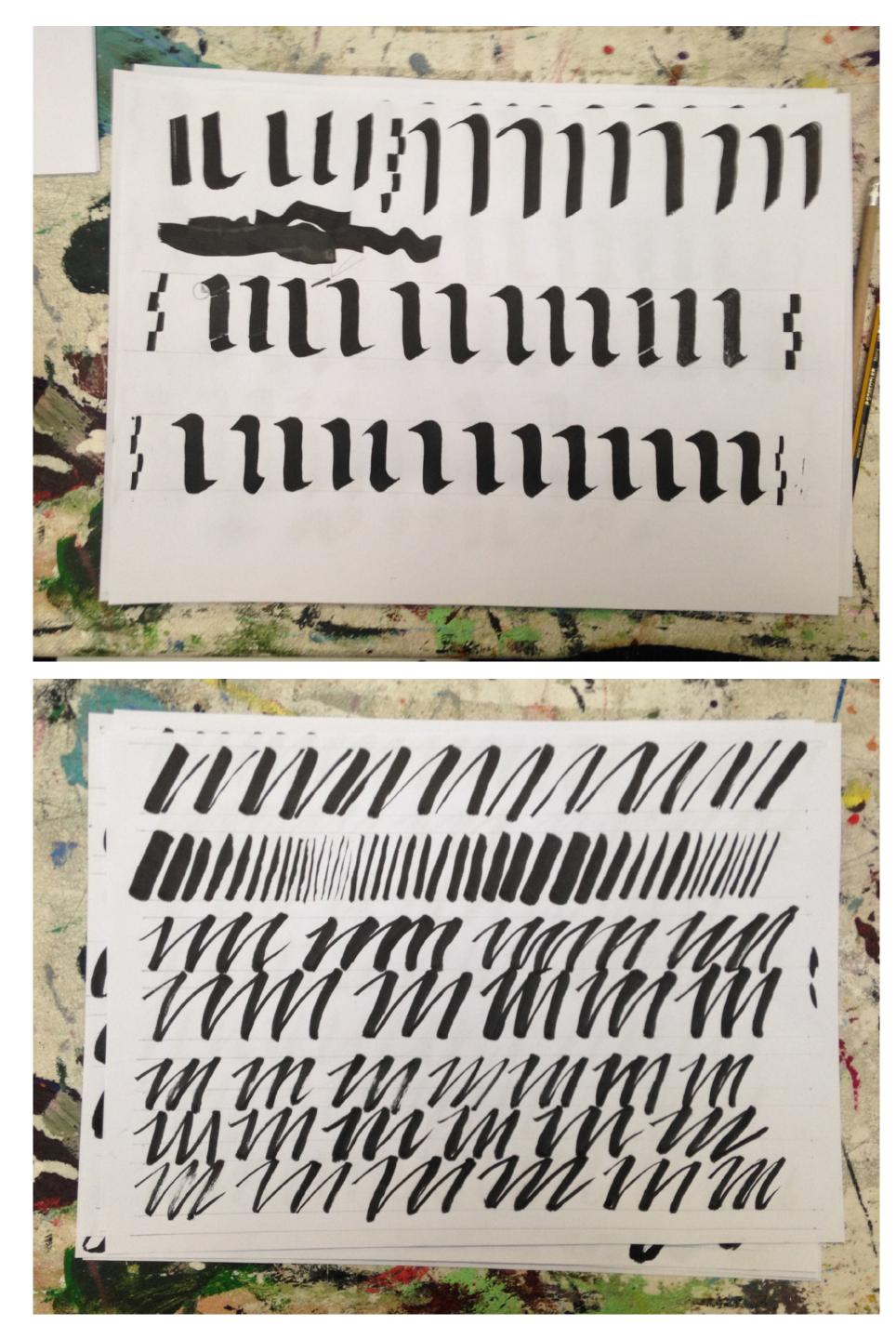
calligraphy

*type/graphic design* 2018

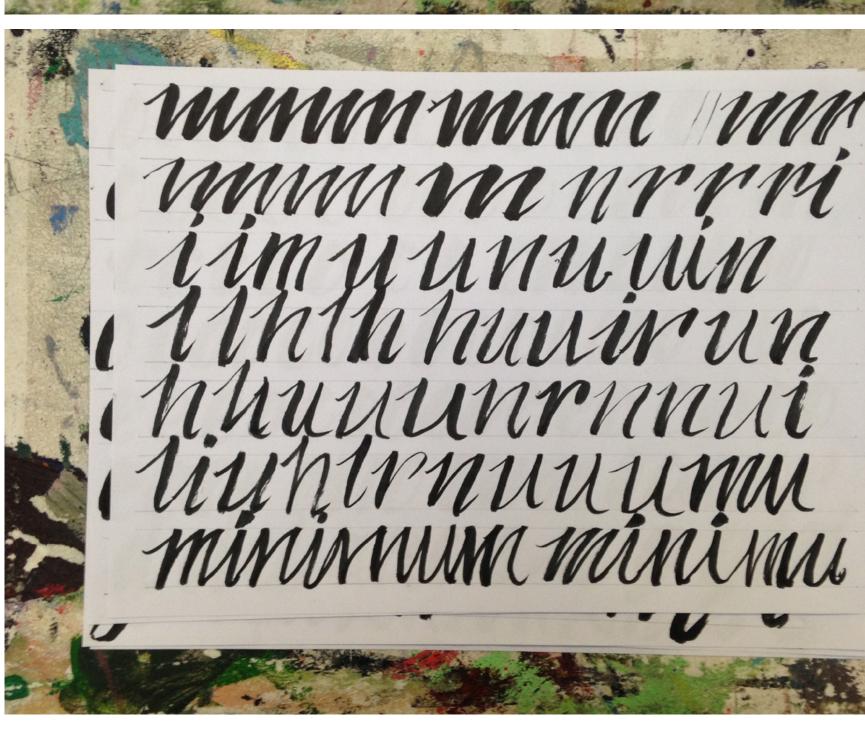
These are some exercises during a workshop calligraphy by High on Type at FIG Festival in Liege. The first exercise was with a flat brush. The second exercise, I used a pointed nib brush in more of a script style.



*type/graphic design* 2018



42





*type/graphic design* 2018



*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.





type/graphic design

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