



A large, stylized graphic in the background features several thick, angular shapes in black, brown, teal, purple, and white. These shapes are interconnected and resemble architectural elements like steps or stylized figures. Numbered paths (04 to 09) in various colors (red, purple, yellow, black) lead from the bottom right towards the center. In the bottom left corner, there's a small square logo for 'SEED FACTORY' featuring a person watering a plant, next to logos for 'HUIS VAN HET BEELD' and 'LA MAISON DE L'IMAGE'.

# FONT DESIGN JOHNNY BEKAERT

**FONT DESIGN**  
**JOHNNY BEKAERT**

Ce livre a été édité à  
l'occasion de l'exposition  
'Johnny Bekaert – Font  
Design' organisée  
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18 oktober.

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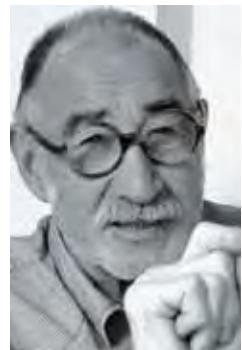
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## content

- [4 avant-propos Michel Michiels](#)
- [6 voorwoord Ben Bos](#)
- [8 'Manualphabet Ben Bos'](#)
- [10 preface Luc Devroye](#)
- [12 introduction Arnaud Huftier](#)
- [14 introduçao Pedro Guitton](#)
- [16 to start with](#)
- [18 Oneline \(1971-1972\)](#)
- [118 Gasbangers \(2002-2005\)](#)
- [24 Urbas \(1976-1977\)](#)
- [126 Blind Liddy \(2003\)](#)
- [32 Scrittostyle \(1985-1987\)](#)
- [134 Archie Teck \(2003\)](#)
- [38 Fridabrush \(1986\)](#)
- [142 Fridadida \(2005\)](#)
- [42 Plowboys \(1987-1996\)](#)
- [154 Bettsie-X \(2008\)](#)
- [54 Hibblesibble \(1988-1990\)](#)
- [164 Zapristie \(2012-2015\)](#)
- [64 Xorkaz \(1991\)](#)
- [174 Blacknoir \(2014\)](#)
- [70 Thingydingy \(1992\)](#)
- [186 Enozeno \(2014\)](#)
- [78 Delphis \(1993-2015\)](#)
- [192 Struktura \(...-2015\)](#)
- [82 Bruxel \(1996\)](#)
- [206 Kublar \(2015\)](#)
- [86 Zuzulma \(1997\)](#)
- [214 Roswellian \(2015\)](#)
- [94 Razor Dina \(1998\)](#)
- [218 Quodic \(2015\)](#)
- [98 Cakewalk \(1999\)](#)
- [228 Oscura \(2016\)](#)
- [106 Caketweedle \(2010\)](#)
- [234 Woyda \(2017\)](#)
- [110 Theo & Phil \(2000\)](#)
- [244 Griddo \(2018\)](#)
- [248 bio / biblio](#)
- [249 thank you! / with love](#)
- [250 sponsors](#)



## AVANT-PROPOS

Michel Michiels

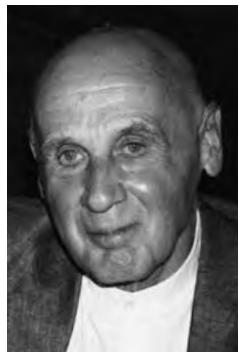
Un jour de poésie et de vent d'est, la silhouette si essentielle de Johnny suit la ligne des saules le long de la Lys, il croise un squelette voyageur, ils se saluent et comme *le ciel est si gris qu'il faut lui pardonner*, Johnny sort de sa besace un arc en ciel qui explosera en grand éclat de rire et de couleurs dans le paysage.  
Oui, Johnny aime aborder les thèmes les plus sérieux à partir de l'humour. Il aime les formes déstructurées toujours improbables qui finissent en clin d'oeil.

Plus prosaïquement et sur le plan stylistique, si la ligne claire pointe son nez, remarquons que Johnny prend ses distances avec elle, préférant les surfaces colorées délimitées sans ce trait continu égal et constant qui caractérise le style Tintin. Mais la poésie picturale de Johnny, tantôt tracée au cordeau, tantôt relevant du plus pur expressionnisme, aime hésiter, elle oscille toujours entre la géométrie rigoureuse et La Neue Malerei. Et avec une profonde bonté, Johnny cache discrètement la perfection de son travail dans les racines puissamment ancrés de l'expressionnisme flamand.

Vous aurez compris que présenter une grande rétrospective de Johnny Bekaert est pour moi un privilège. Typographiste et illustrateur de renommée internationale, il est mieux connu à l'étranger que chez nous. Mais ceux qui le connaissent et admirent son talent savent que derrière son oeuvre on voit un homme de la veine des meilleurs.

Oui, les fées se sont penchées sur son berceau. Et dans le monde de l'image où la plupart des créateurs ont une vie bien remplie avec un seul (et unique) don du ciel, Johnny multiplie les dons dans une trilogie des compétences qui est la marque des plus grands : ceux qui, comme Dooreman ou Milton Glaser sont tour à tour des graphistes à l'œil acéré, des créateurs boulimiques d'alphabets et des illustrateurs affreusement doués ; ou tout cela ensemble.

Michel Michiels  
Fondateur de La Maison de l'Image /  
Huis van het Beeld



## VOORWOORD

### Ben Bos

#### OMG

Lieve Hemel! Oh My God!

Johnny Bekaert stuurde mij, via het onvolprezen systeem ‘WeTransfer’ iets dat heet ‘enkele bestanden’. Die ‘enkele bestanden’ bleken te bestaan uit een complete tsunami van hele en halve alfabetten, plus een haast eindeloze reeks van bonte toepassingen. Allemaal ontsproten aan Johnny’s unieke hersenkronkels.

U moet de vorige alinea die ik zojuist aan het beeldscherm van mijn Apple toevertrouwde niet interpreteren als een negatieve reactie.

Geloof me: ik was erg prettig verrast.

Johnny en ondergetekende stonden allebei in onze voormalige telefoonboeken omschreven als ‘grafisch ontwerper’.

Tussen zijn woonplaats en de mijne ligt, ergens ten Zuiden van Breda, een vrij open geografische grens. Tussen ‘zijn grafisch ontwerpen’ en het mijne staat een Muur waar de 2017 USA presidentskandidaat Drumpf jaloers op zou zijn. Twee werelden. Om in US-termen te blijven: Democratisch en Republikeins. De timide, ietwat ingetogen democraat ben ik. Als het gaat om letterkeuze ben ik eenkenniger dan een kind van anderhalf jaar.

De elektronische techniek van vandaag (eigenlijk daterend van de jaren 80) biedt ons een royaal assortiment van lettertypen waarmee we ons werk goed leesbaar kunnen maken. Eigenlijk veel te breed voor mij. In feite had ik voor vrijwel elke opdracht die op mijn pad kwam genoeg aan een handjevol van die schriftsoorten. In een praktijk van zo’n kleine 60 jaar heb ik me hooguit van tien letterfamilies bediend.

FOTO ELLY BOS BONSEN

Maar het hadden er ook heel goed vier kunnen zijn, want de overige zes speelden een verwaarloosbare rol: het waren niet meer dan de uitzonderingen die mijn streng-funktionalistische regels bevestigden.

Zo mocht ik – op voorspraak van mijn Belgische collega Jacques Richez (zaliger nagedachtenis) – in 1987 de Generale Bankmaatschappij (Société Générale de Banque) in een nieuwe visuele identiteit verpakken. En achtte ik het voor die gelegenheid gepast deze lange namen (die onder meer op vele honderden hoekgevels in stad en land zouden prijken) uit te voeren in een lettertype van de Zwitserse grootmeester Adrian Frutiger. Dat lettertype heet *Serifa* en staat op een stevige basis (in onze vaktaal ‘schreven’ genaamd). Een vrij weinig toegepast lettertype, dat zowel kwaliteit als soliditeit uitstraalt. Dat kon die Bank/Banque wel gebruiken, meende ik. Maar u weet het inmiddels – het mocht toch niet baten...

Hoe anders gaat mijn vriend Johnny tewerk. Hem ontbreekt niet alleen de lust, maar blijkbaar zelfs de tijd om uit het enorme aangeboden letterarsenaal een keuze te maken. Een nieuwe schepping gaat hem domweg sneller af. Hij lapt het ‘gevestigde’ aanbod volledig aan zijn laars en kiest steeds weer voor zijn bloedeigen – volledig op ieder onderwerp toegesneden – alfabetten. Bekaert maakt talloze covers voor boeken die hij feestelijk aankleedt met zijn doorgaans

zeer uitbundige tekeningen. Johnny is de ware, levenslustige revolutionair, die het niet wil (of moet) hebben van de ‘mainstream’ typografie, maar die steeds weer zeer moedig zijn volstrekt eigen weg inslaat. Groter contrast dan tussen hem en mij – als het gaat om vormgeven – is nauwelijks denkbaar.

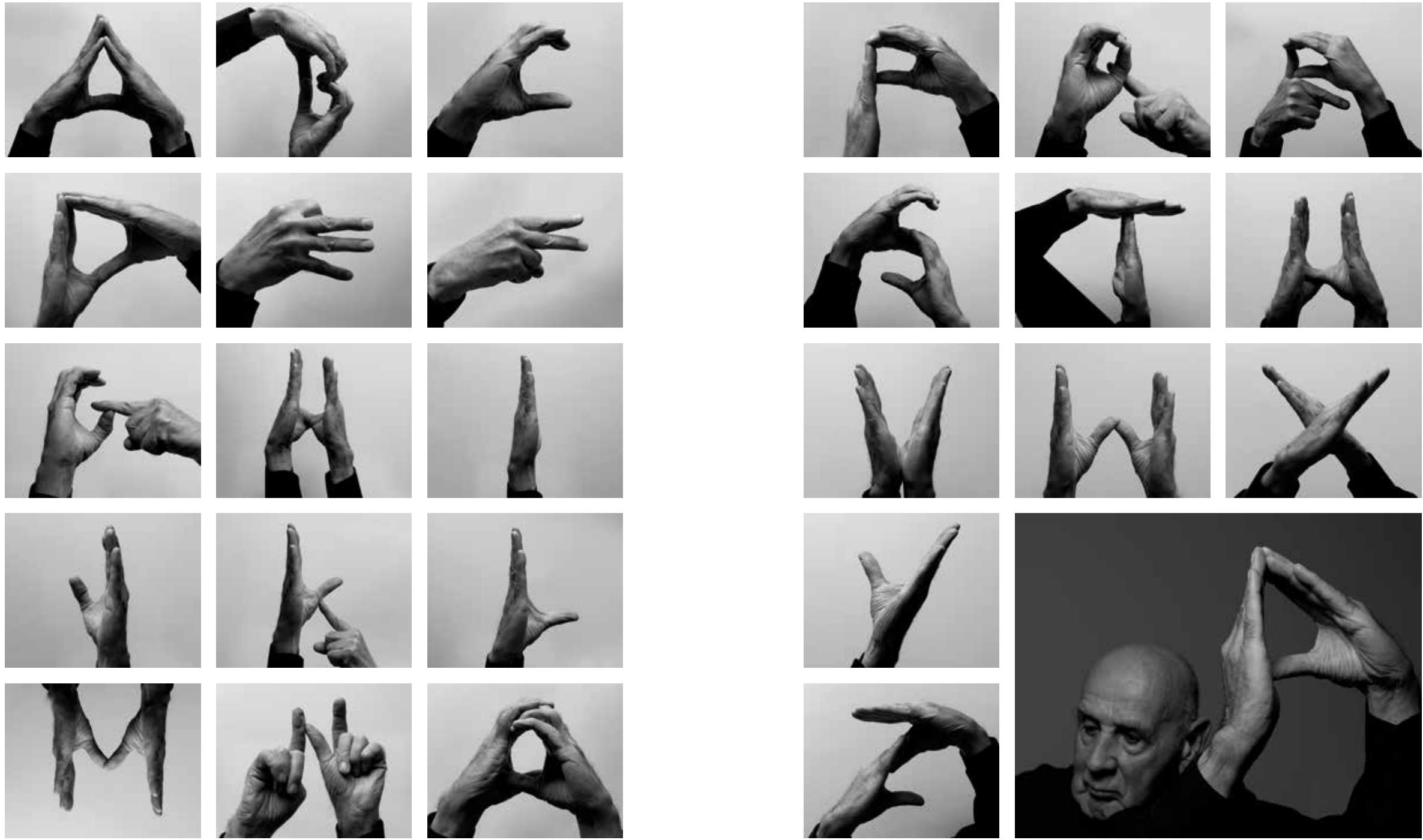
Dat maakt het nu precies zo leuk om zo’n collega te hebben. Dank je, Johnny, dat ik in je boek mocht binnendringen (in de Helvetica Neue, omdat de Akzidenz Grotesk niet in mijn Apple zit).

Ben Bos AGI/BNO/hon.ISTD

26 oktober 2016

Ben Bos overleed, helaas, voor dit boek voltooid was, te Amsterdam op 3 januari 2017. Enkele maanden voordien was hij nog zo vriendelijk geweest deze introductie te schrijven.

Ik ontmoette Ben voor het eerst omstreeks 1984 in de studio’s van het toonaangevende Total Design te Amsterdam. Daar heeft hij ons – mij en mijn collega Carlos Boidin – op geheel eigen sympathieke wijze wegwijs gemaakt in het opzetten van een ‘huisstijl-boek’, een toen nog onbekend terrein in België.



Ben's last project: the Manualphabet, photography  
Aatjan Renders – excerpt from the booklet  
'Manualphabet Ben Bos', initiative Elly Bonsen,  
idea Ben Bos, design Bob Van Dijk – September 2017



## PREFACE

### Luc Devroye

My wife knows precisely when I lie. She knows when I am grumpy, happy, hungry, and sad. My face, and indeed 'the human face', is an open book – most of us can read a person's mind without any difficulty. However, put on a mask, and facial communication becomes nearly impossible. Yet, a lifeless medium like the mask's – plastic, paper, or cardboard – is what designers have to work with for communication. It is a veritable challenge to evoke a message, a feeling, a hope, or a dream, using nothing more than a brush or a pencil. The circle of masters of the art of visual communication is small indeed. Among peers, craftsmanship is measured by how much can be conveyed by how little.

Bekaert masters the art of conciseness of communication in a very Belgian way, making his points in simple posters, short texts or slogans, and carefully crafted

type designs. His oeuvre is reminiscent of the drawing style of Hergé, and the satire that characterizes many Flemish raconteurs. Disrespect of authority – a trademark of most social thinkers – colours his work.

Johnny Bekaert's type designs integrate perfectly with the message. Each carries a torch, forces a smile, and invites a quick approval. Designed roughly between 1996 and 2015, his typefaces (Archie Teck, Bettsie X, Blackblanc, Blacknoir, Blind Liddy, Cakewalk, Enozeno, Fridadida, Gasbangers, Kublar, Plowboys, Quodic, Scritto Style, Struktura, Theo&Phil, Zapristie, and Zuzulma) have adorned the covers and pages of tens of posters, magazines, web pages, and collections of poems, and earned him several international awards.

Among the hidden masterpieces are his Less Army Less War poster (featuring Theo&Phil) in which an army commander

is begging using a hollow bomb, and the illustrations of Wim Bruynooghe's book of poems, Karamellosofie (2007).

He is not concerned with classical types for books, magazines, newsprint or electronic media. For that, designers and publishers have access to tens of thousands of typefaces that are associated with iconic names such as Garamond, Jenson, Caslon, Baskerville, Bodoni, Didot, Benton, Butti, Renner or Frutiger. Their types have been adjusted, adapted, and perfected almost to the limit of what is humanly achievable. Future quantum improvements can only come, in my view, from a serious application of machine learning and artificial intelligence to letter and font design.

So, if classical type has reached maturity and perfection, what has driven thousands of type designers in the past two decades to create over half a million typefaces? What are they doing? The answer is the abrupt change, a second renaissance period almost 500 years after the first one, that is due to the instant access to all information, all libraries, all past designs and most historical documents, and a social network that links everyone on the planet. The present world family of type designers is revisiting all past type styles and eras simultaneously including, e.g., art deco, Bauhaus, arts and crafts, the Victorian and Edwardian periods, baroque, penmanship scripts, copperplate calligraphy, renaissance type, neon sign type, typewriter type, retro signage, constructivism and brutalism. We find Indonesians excelling in Western calligraphic designs,

South Americans redefining the sans genre with Latin energy, and Dutchmen writing books on Arabic type design.

Type has also become a medium through which we can express ourselves, leading to hundreds of entirely new groups of typefaces. Even hipsters, who define themselves by being different from the others, have their own new style (and are thus all alike).

Dominated by its grand generation of cartoonists like André Franquin (Robbedoes, Spirou), Bob de Moor, Marc Sleen, Hergé (Georges Prosper Remi, of Tintin or Kuifje fame), Edgar P. Jacobs (of Blake and Mortimer), Morris (Maurice De Bevere, who drew Lucky Luke), Peyo (Pierre Culliford of The Smurfs) or Willy Vandersteen (of Suske en Wiske), the Belgian type scene also exhibits some of the oddities of the super-connected world: the small kingdom has the world's main expert on Tibetan types, the only type expert who wrote a type design book entirely by hand, and a humble uber-talented artist who has made the greatest revivals – in my view – of George Auriol's art nouveau types and Jenson's Venetian types.

Johnny Bekaert makes a cultural bridge between the cartoonists and the type designers. His place in the pantheon of comic book and poster type is secure. Had Bekaert been active in 1930, he would have a sarcophagus named after him in 'Cigars of the Pharaoh'.

Luc Devroye  
McGill University Montreal, Canada  
September 2, 2018



## PRÉFACE

### Arnaud Huftier

Il y a indéniablement un univers Johnny Bekaert. Et ce qui ressort de cet univers, c'est une sorte d'évidence. Ou, plutôt, une traversée de l'évidence.

Au gré d'une collaboration avec Johnny Bekaert, qui se compte désormais en décennies, j'ai eu l'occasion de lui demander de réaliser des couvertures, des affiches, ainsi que des logos – pour les Presses Universitaires de Valenciennes et, plus récemment, pour notre établissement : l'Université Polytechnique Hauts-de-France. Le cheminement est toujours identique, avec comme première étape une explication du projet. La réponse de Johnny est invariablement la même, avec cet énigmatique « humm, humm, humm », qui vous fait douter de la clarté du projet. Le résultat est toujours du même acabit : non seulement Johnny répond à la demande, mais il va au-delà.

Il donne alors à voir des éléments qui vous paraissent désormais évidents. Et il remet ainsi en perspective le projet initial, quitte à l'enrichir, à lui apporter des valeurs que vous pressentiez, sans réussir à les formaliser. Autrement dit, il traduit littéralement dans une langue plus riche ce que vous tentiez de dire. C'est là œuvre véritable d'un artiste, qui change le regard que vous vouliez porter sur les choses, y compris celles que vous pensiez personnelles. Cette forme de réflexivité vous fait voir le monde, votre monde, différemment.

J'ai donc tendance désormais à mesurer les projets à l'aune de l'univers Johnny Bekaert : ils n'ont d'existence que par le prisme de la traversée de l'évidence ainsi opérée. C'est là un tour de force indéniable, puisque Johnny Bekaert donne pleinement ses lettres de noblesse au graphiste, qui ne remplit dans son cas

pas uniquement les cases d'un cahier des charges : il finit par transcender ledit cahier. Avec cette forme singulière de traduction, Johnny Bekaert porte à son plus haut point l'opération d'un graphiste qui réussit à pérenniser ce qui s'inscrivait dans une obsolescence accélérée – une affiche –, et qui réussit aussi à dépasser de manière artistique ce qui était pris dans les rets d'une fonctionnalisation – une couverture, un logo... et les fontes.

Il y a donc une langue Johnny Bekaert. Pour qu'il y ait langue, il faut, tout simplement, un alphabet. Dans une forme d'évidence, il apparaissait normal de voir Johnny Bekaert réaliser des fontes. Mais, là encore, ces fontes transcendent leur état. Car il y a traversée. Les fontes de Johnny Bekaert ne peuvent effectivement pas être assimilées sans prendre en charge l'intégralité de son travail. Autrement dit, ces fontes ne sont que des lettres de l'alphabet Johnny Bekaert.

Dès lors, pour assimiler la langue Johnny Bekaert, il apparaît essentiel de tout entendre : ce que vous vouliez voir, ce que vous voyez désormais grâce à lui, et ce que vous pouvez voir dans ses réalisations. Prenons alors l'entrée *Psychopâté*, là où le regard sur le monde de Johnny Bekaert paraît le plus évident. Il fige en une image l'absurdité d'un monde prisonnier de ses cahiers des charges – idéologiques, religieux ou économiques. Il part donc de la pleine et entière compréhension de ces cahiers des charges pour les transcender.

Cela rejoint finalement l'opération du graphiste Johnny Bekaert. Et cela vous fait reconstruire sa démiurgie, avec une remise en cause plus radicale : sa traversée de l'évidence vous dépasse, littéralement.

Il y a donc un plaisir dérangeant de voir ce que Johnny Bekaert fait autour de cet enfermement dans ses dessins. Cela s'apparie à un plaisir presque douloureux de voir ce que Johnny Bekaert fait de votre propre enfermement. Il répond à une commande, il s'inscrit dans une fonction, pour traverser les termes. Ce que vous pressentiez du monde, sans réussir à le formaliser, voire à le conceptualiser, en sort radicalement changé.

C'est là le travail d'un artiste complet, qui est véritablement de notre temps – celui de la commande et de la fonctionnalisation. Un véritable artiste qui transcende notre temps par une traversée des époques : il y aurait ainsi beaucoup à dire sur ces retours et détournements de la tradition, dans les couleurs, les traits ou les fontes.

Un artiste qui a donc construit un étonnant et détonant univers parce qu'il a pleinement pris la mesure des évidences de notre temps, pour mieux les traverser.

Arnaud Huftier  
Professeur de Littérature française  
Vice-Président Culture, Initiatives,  
Citoyenneté et Communication  
Université Polytechnique Hauts-de-France



## INTRODUÇÃO

### Pedro Guitton

O livro 'Fontwork' do querido autor belga Johnny Bekaert, definitivamente veio para ficar. Ele proporciona uma ruptura no mercado criativo, a partir do momento em que o autor faz um apanhado de toda a sua carreira como ilustrador e tipógrafo, ao publicar um livro com sua obra de fontes criadas e desenvolvidas nos últimos 45 anos, para ser mais preciso de 1971 até o ano de 2016.

Os livros da década passada eram basicamente compilatórios. Era necessária a participação de diversos artistas para a realização de um livro como esse.

Johhny não, o fez só. Para isso, é preciso muita competência e trabalho árduo, durante anos, ou melhor, toda uma vida.

Seu trabalho é sofisticado. Além de ilustrar com personalidade e consistência,

o autor eleva seu desenho ao nível mais difícil dele, a tipografia e a construção de novas fontes e alfabetos. Toda a disponibilidade das fontes no decorrer do livro, estão em ordem crescente, das mais antigas para as mais atuais. O leitor se surpreenderá com os módulos, ou seja, a estrutura e os bastidores da maioria das fontes apresentadas. Afinal, como o autor chegou no resultado final?

Além de apresentá-las de maneira isolada e ainda previamente preto e brancas, posteriormente o autor nos proporciona sua aplicação final, como aquela fonte se comportaria se estivesse em uso em algum produto ou peça gráfica. O trabalho num primeiro momento é analógico, apenas num segundo momento que ele torna-se digital.

Sua comunicação é divertida e irreverente. Seu traço é minimalista e contemporâneo. Struktura foi minha fonte preferida neste livro. E a sua? Eu me inspirei ao contemplar este legado criativo. Não trata-se de mais um produto, muito menos um serviço, eleva-se ao status de experiência. Divirtam-se!

Pedro Guitton, M. Sc.

1º designer do Brasil Mestre em Economia – CEO da Mito Design, editora de livros sobre arte gráfica – Autor de livros sobre economia criativa

Make that a lifetime's worth.  
His work is topical and sophisticated.  
As an illustrator he has his own typical style, which he applies consistently when designing new fonts, raising them to a most refined level.  
The fonts collected in this book are arranged chronologically, starting with the oldest ones and finishing with the most recent ones.

The reader will get an insight into the creative process behind the fonts, their structure, the way they were designed. After all how does the designer arrive at the final result? It is a fascinating ride, captured from idea to final result. Next to the fonts printed in black and white, each font is highlighted as it was applied on posters and book covers. They start out in an analogue way, sketched in black and white, and end as digital files, ready for production. Johnny communicates in a light-hearted and irreverent way. His design is minimalist and contemporary. Struktura is my favourite font. Which one is yours?

This creative body of work has inspired me. It is a product unlike any other, much more than just a service. It is truly an experience. I hope you will enjoy it!

Pedro Guitton, M. Sc.  
1st designer of Brazil Master in Economics – CEO of Mito Design, publisher of books on graphic art – Author of books on creative economics

# **to start with**

In spite of what this book's title suggests, I'm not a font designer. I'm afraid I have too much of a multi-track mind to limit myself to that. In an effort to stave off the tedium of repetitive work, I switch from designing posters to books, logos, postcards, illustrations, cartoons, exhibitions etc. Sticking to one single discipline would be utterly boring to me. This is why I don't claim to have any specialization, and happily move across the graphic landscape without a clearly established strategy.

Usually I don't design a font on purpose. I may for instance, while designing a poster, put a title on it, just like that. I may then end up elaborating this initial idea, because I don't find a more suitable font, or because it takes too much time to look for one, time I prefer to spend in a more interesting way. Later on I may use that font for another poster, adding the letters that I need.

I'm often doodling when the computer is starting up, or when I'm waiting somewhere, and some characters may arise spontaneously. They may or may not lead to something. It sometimes happens that I pick up these drafts years later and continue working on them. Characters may also evolve, get adapted or completely reworked. This is why the examples in this book aren't all presented in the font's definitive version. New fonts have been tested on existing designs, so it may happen that a design has been cannibalized.

Qualities such as seriousness, homogeneity and high self-esteem are in short supply with me. I'm a jack-of-all-trades doing what I happen to like, but with firm determination and all-consuming passion. While I'm at the same time highly critical for the results I achieve.

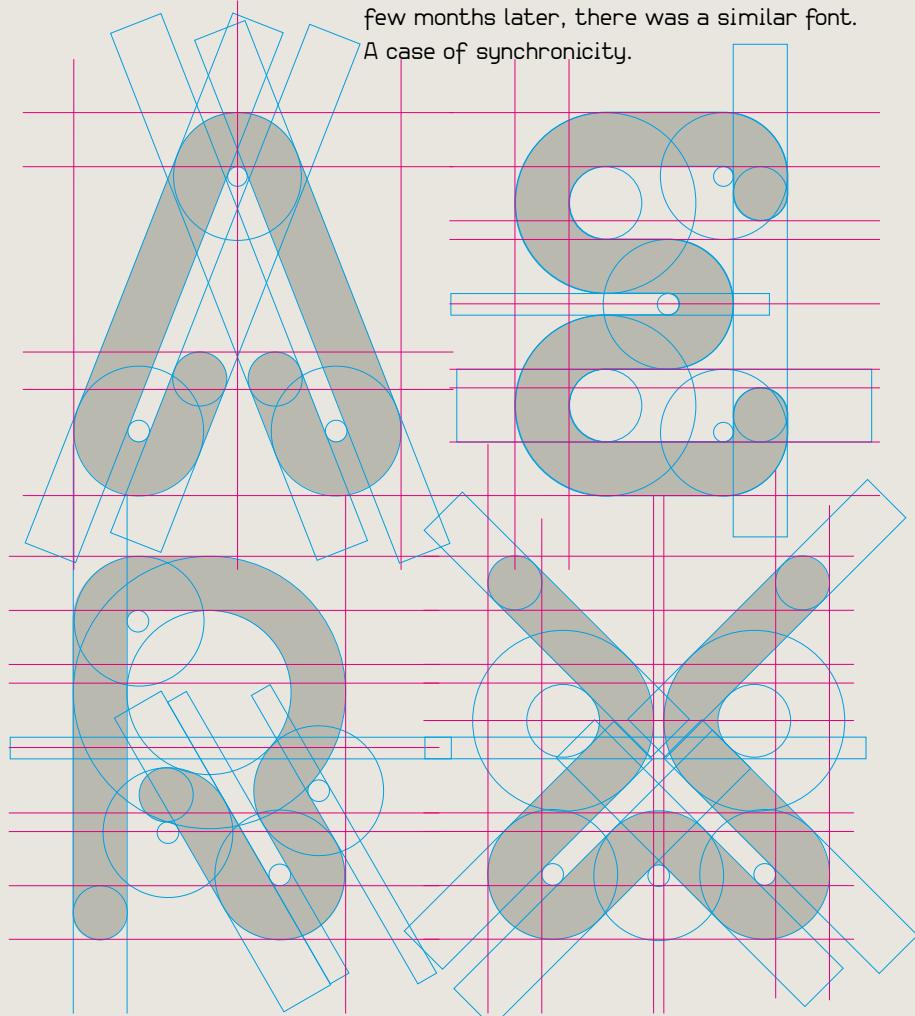
johnny bekaert, august 2018

# ONELINE

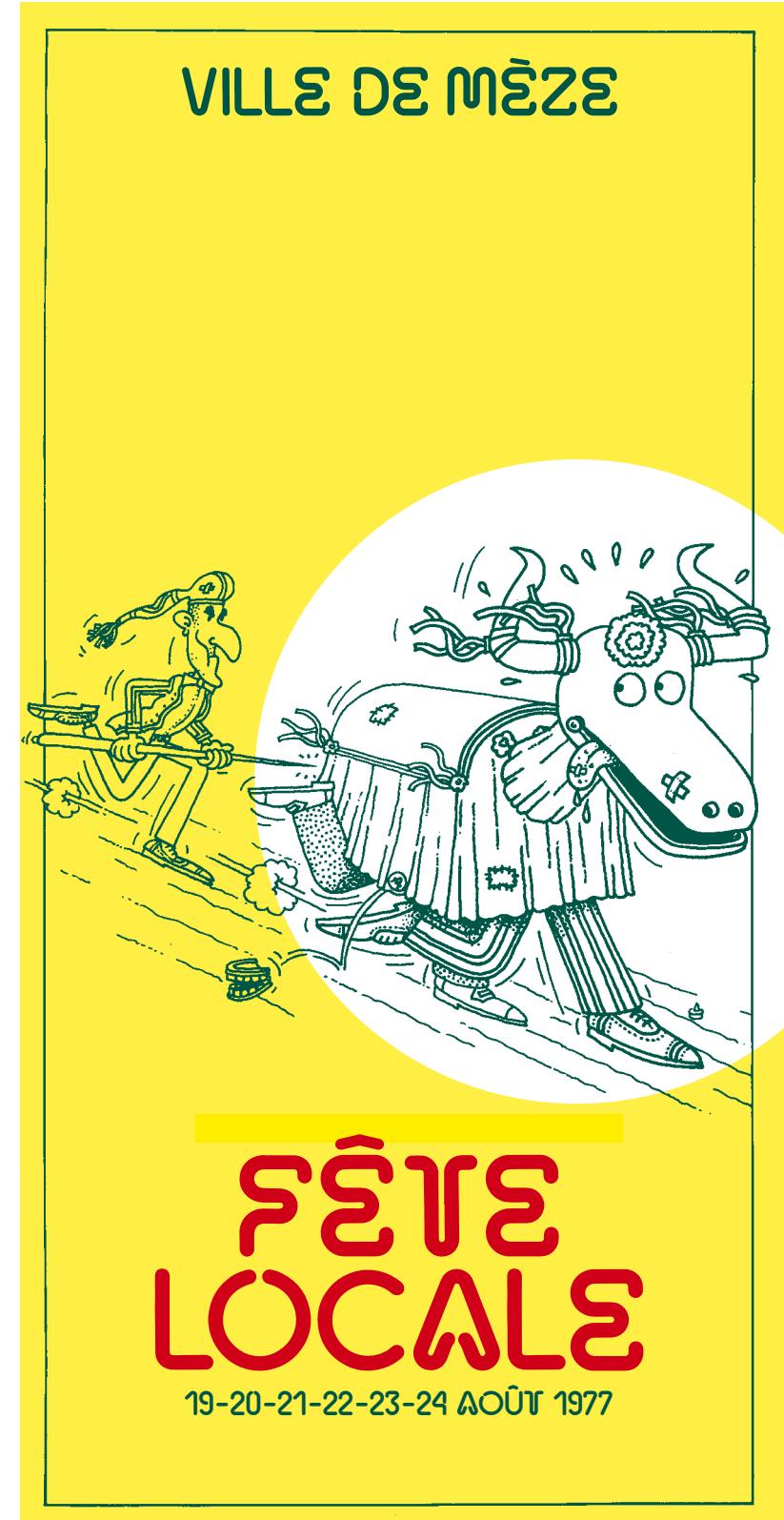
[1972-1972] I made this first font when I had just graduated from art school. As I didn't have a job yet, there was space to concentrate on font design (and drawing cartoons). Fonts were hand drawn at the time, which meant an enormous amount of work. These letters were designed at a height of 24 cm, then reduced with a repro-camera by my friend Wim Bruynooghe. The photographic reductions were glued piece by piece onto graph paper, to form words and to test the font.

In the Letraset catalog, which appeared a few months later, there was a similar font.

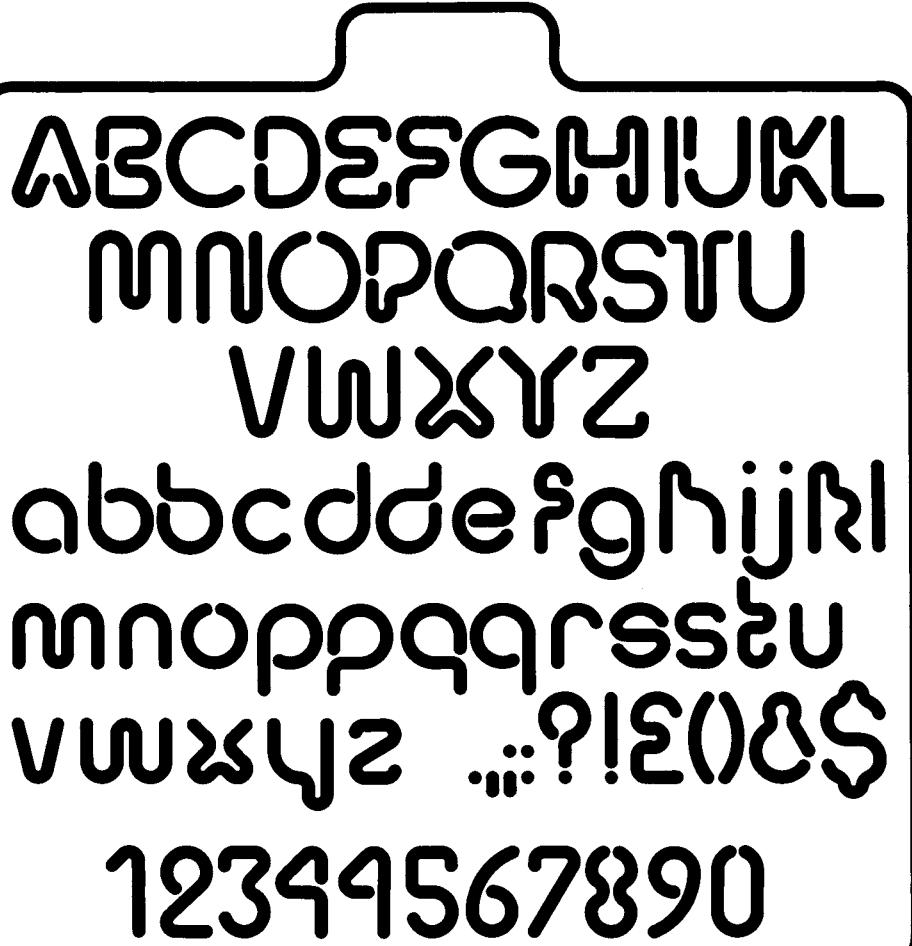
A case of synchronicity.



construction method  
of some characters while  
digitizing the font in 2012



poster for the local  
festivities of Mèze,  
France 1977



presentation sheet for  
the Letraset selection  
procedure 1972

une fédération  
à votre service



 Fédération  
nationale  
des métiers  
graphiques

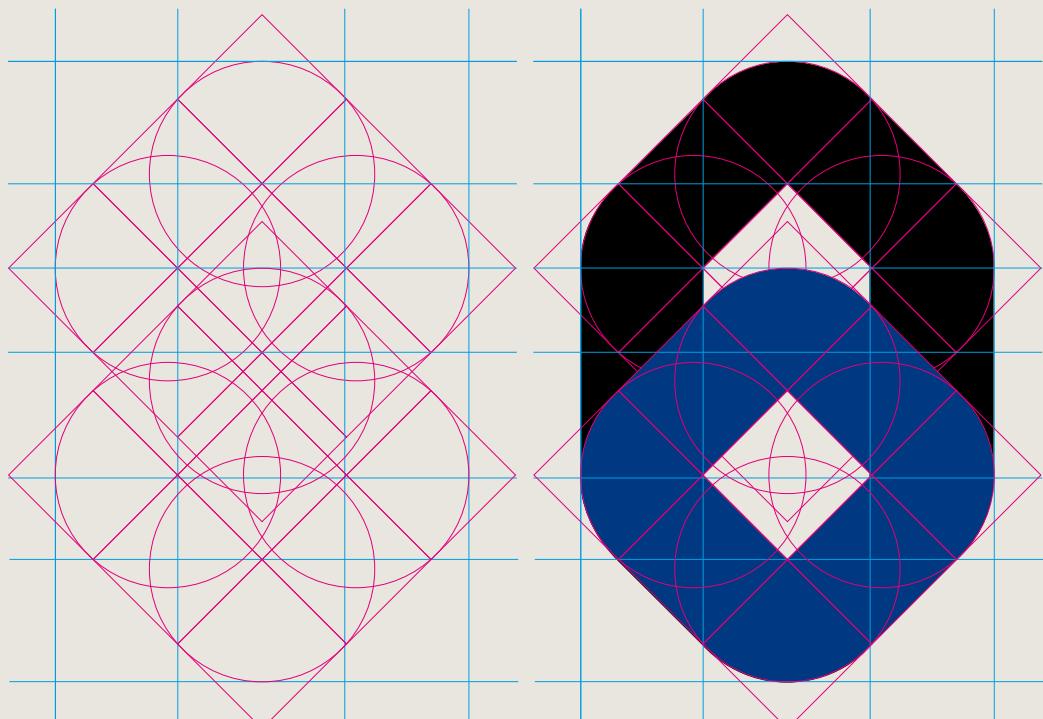
recruitment brochure  
«fédération nationale  
des métiers graphiques»,  
France 1978

ΑΒΓΔΕΦΓ  
ΗΙΫΚΛΜ  
ΝΟΡΩΡΣΤ  
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# URBAS

[1976-1977] Underneath you can see the basic structure on which the Urbas font is constructed. However, this is not a geometrically conceived typeface, this structure appeared only afterwards. I started outlining some key characters, trying to find a structure that would serve as the basis for the other characters. Such a structure is an underlying instrument used to obtain a homogeneous whole, however, it is not visible in the final result. It was a great surprise to receive this beautiful grid as a result, and then to see the other letters fit gently into it.

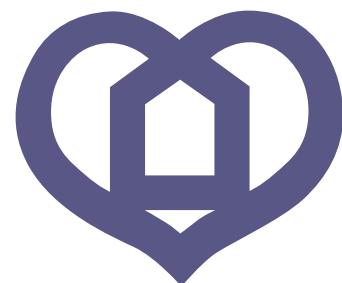


grid on which this font is  
constructed, with the upper  
and lower case O as example

DIRECTION DÉPARTEMENTALE DE L'ÉQUIPEMENT DE L'HÉRAULT



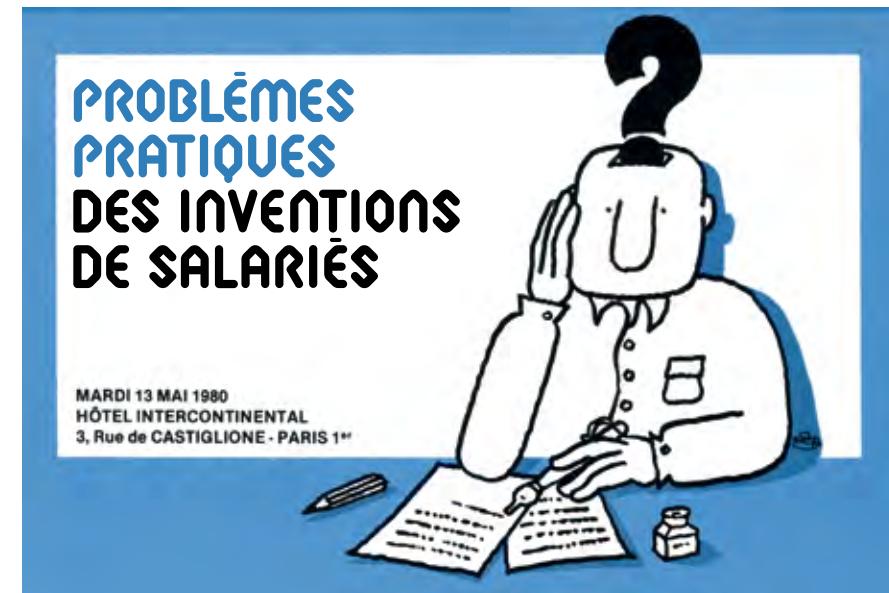
COMPTÉ RENDU D'ACTIVITÉ  
1977



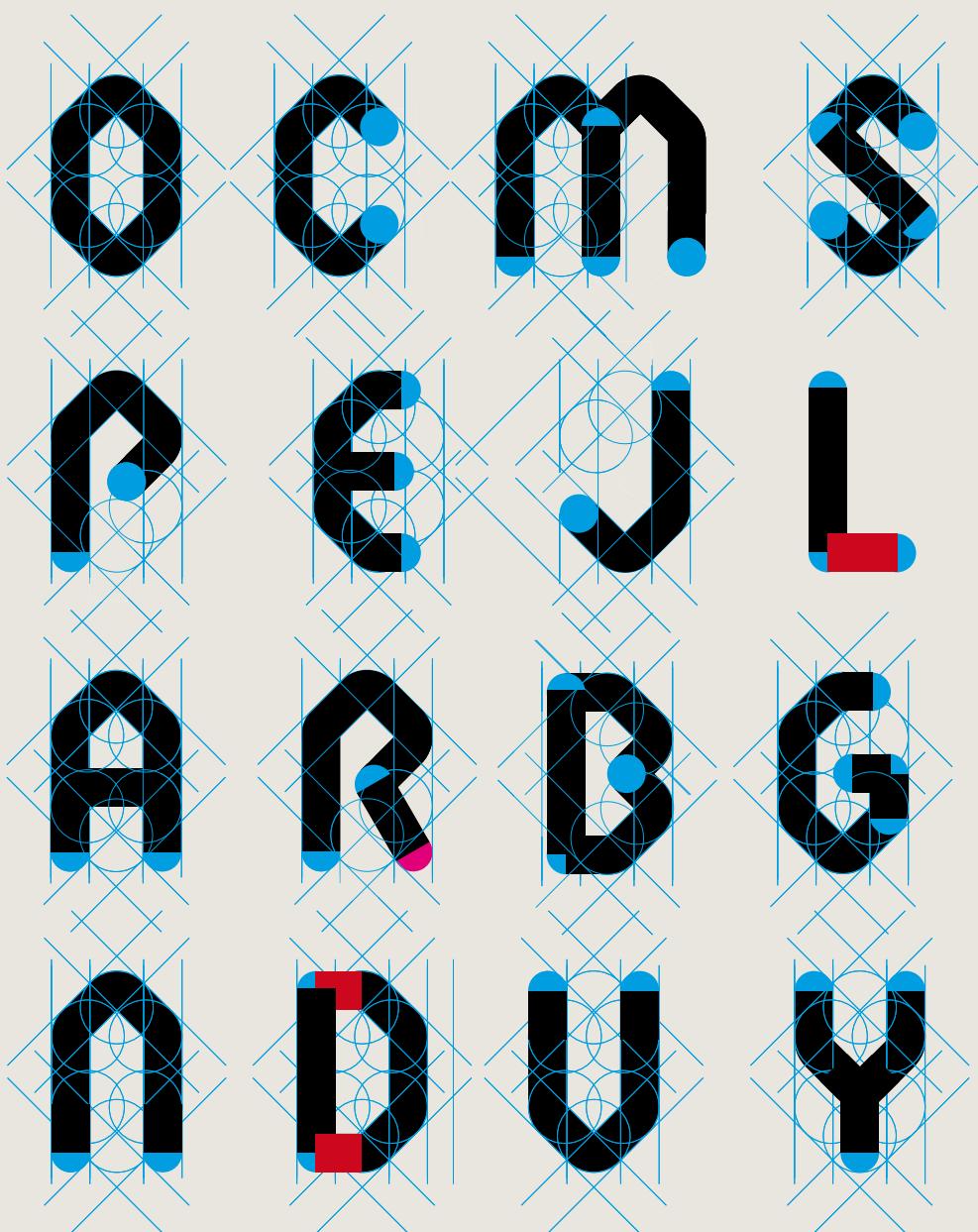
les maisons  
artisanales

annual report for the  
departmental direction of  
the equipment of the Hérault  
region, France 1977

artisan building company,  
Montpellier France 1979



invitations for seminars  
on business law held at  
Montpellier, La Grande Motte  
and Paris 1980



construction method which was used in 2013 in order to digitize the font



annual report for the departmental direction of the equipment of the Hérault region, France 1976

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z ? ! -- [ /  
{ > < ດ ພ ດ ຄ

a b c d e f g h  
i j k l m n o p q  
r s t u v w w w  
x y z 1 2 3 4 5  
6 7 8 9 0 ö ß . , ;

## Scritto Style

[1985-1987] This is the first font I designed that was used intensively for making titles of books and publications. The beveled ends give it a certain elegance. Looking back, I would draw some of the characters quite differently. But yes, I am rarely satisfied.



## Ariadne auf Naxos



RICHARD STRAUSS

The Flemish Opera, libretto  
of «Ariadne from Naxos»  
1989 - art Jan Verheyse  
'Zonder titel' 1988



SCRITTO STYLE NORMAL

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ  
HIJKLMNOPQRSTUVWXYZ  
WXYZ1234567890!?  
éèçàù()...;/"-^`

SCRITTO STYLE BOLD

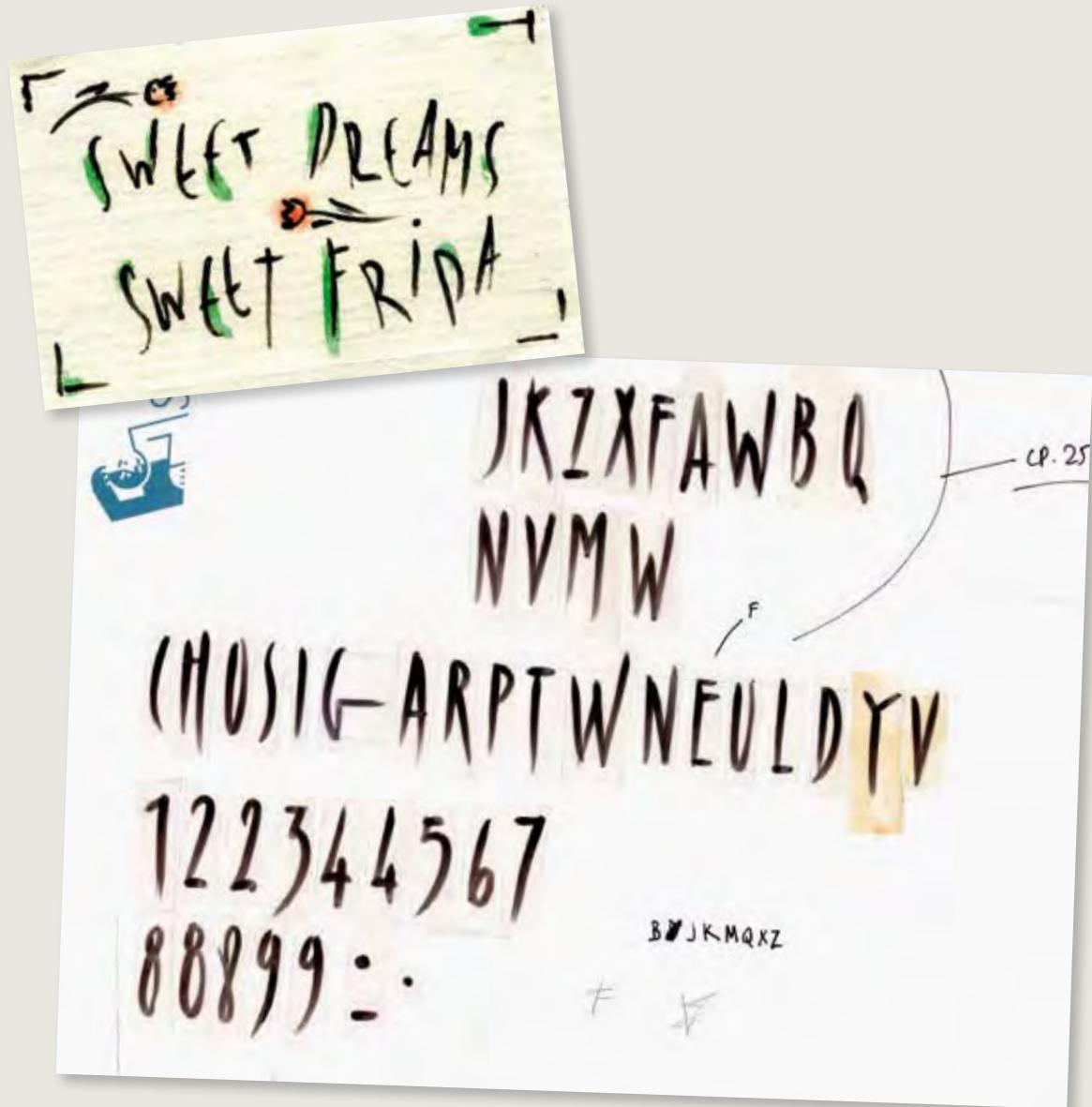
abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ  
HIJKLMNOPQRSTUVWXYZ  
WXYZ1234567890!?  
éèçàù()...;/"-^`



inside covers with papercut  
illustrations, 1986 catalogue  
«Perspectives - Home Textiles  
from Belgium», ITCB Belgium -  
photography Jacky Borromeo

# FRIDABRUSH

[1986] The starting point for this font was a little card I made to accompany a birthday gift for Frida, my love and life partner. My feeling is that it has the immediacy of Japanese calligraphy.



black marker on tracing  
paper 1986



invitation «Home Textiles  
Fair Brussels 1986»  
for Textirama vzw

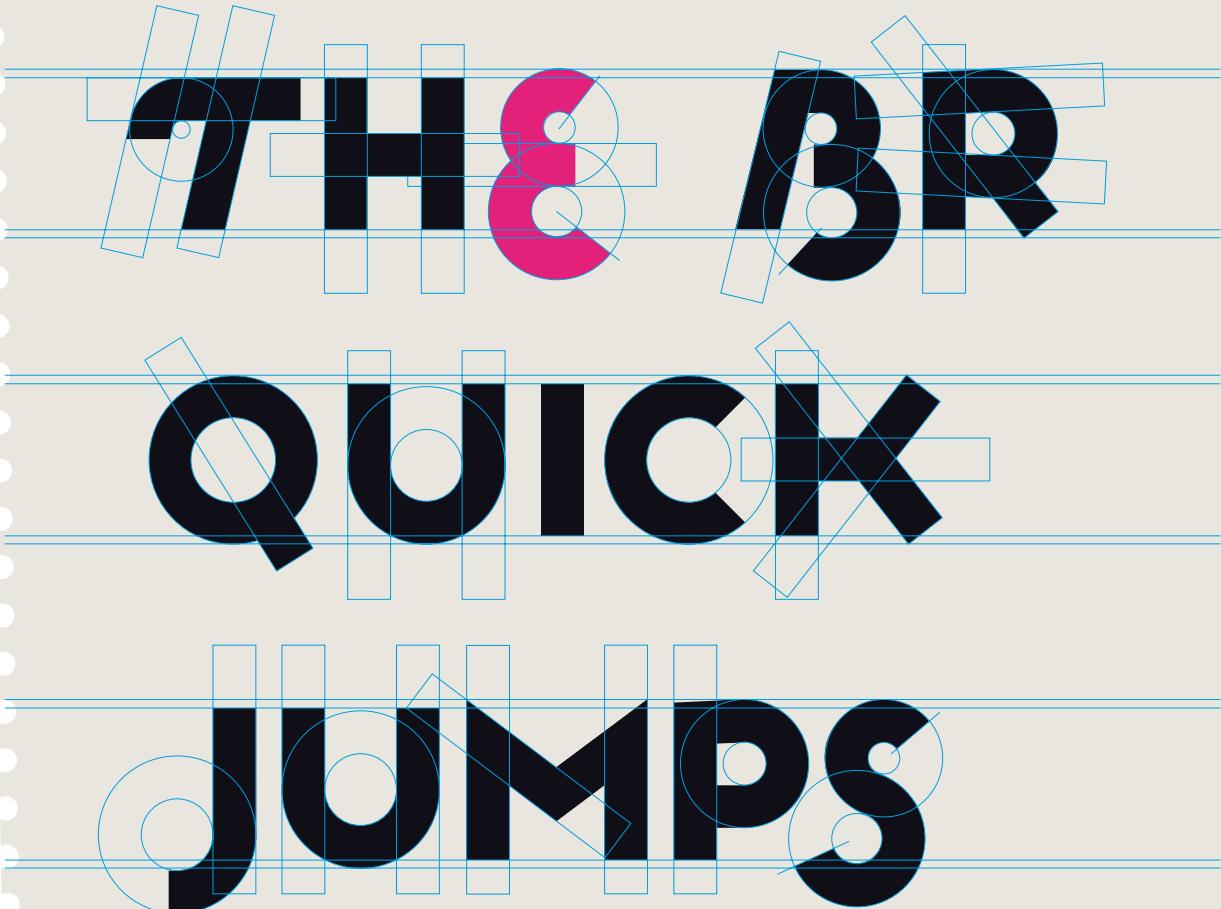
A B C D E F G H I J K L  
 M N O P Q R S T U V ,  
 W X Y Z ( ' & ! - + .  
 1 2 3 4 5 6 7 8 9



brochure for an event  
in the cultural centre  
Vooruit Ghent - visual and  
design Pascal Leroy 1988

# PLOWBOYS

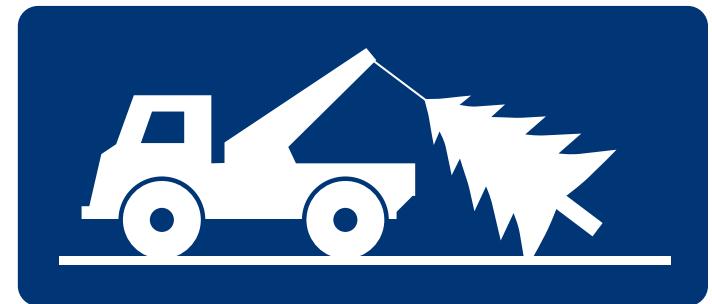
[1987-1996] While looking for a logotype I started to play with round shapes. For some letters like the E, S and B, I used two circles. In the same logic the O was one circle, and therefore smaller. All the straight letters were given the height of the O. This way, it became a font with 2 different heights, with all of the letters aligned at the top. The end result was this solid yet playful font.



construction method of the final version 1996

new year card published  
by Kartonfabrik Antwerpen  
and Discordia Postkarten  
Verlags GmbH Germany 2012

MERRY CHRISTMAS



HAPPY NEW YEAR

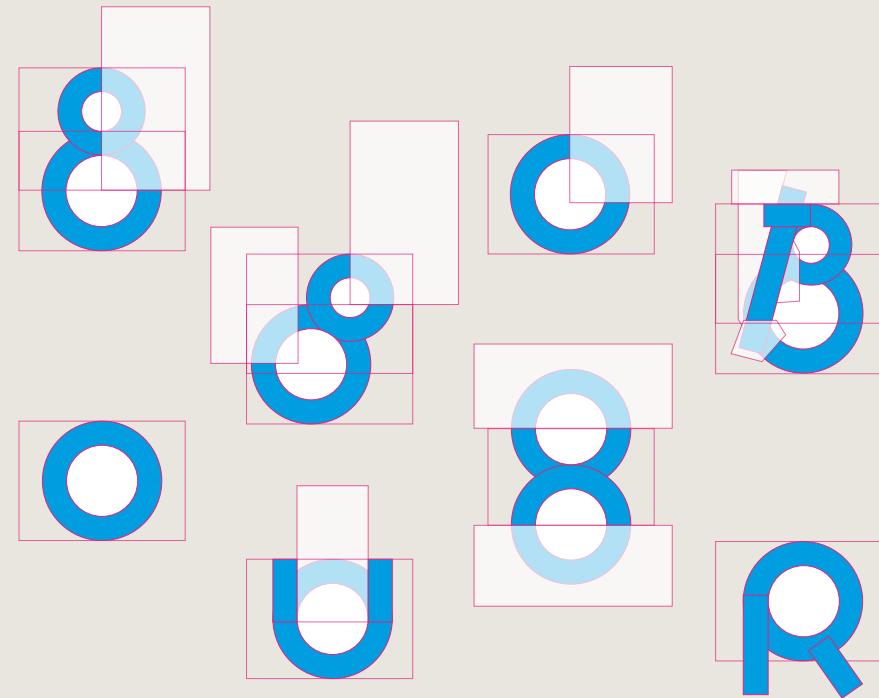




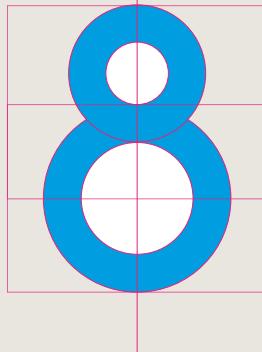
Scritto design group, letterhead 1988 [the magenta lines indicate the die-cut], awarded at the «Iridium Letterhead Competition» Paris 1989



backside letterhead



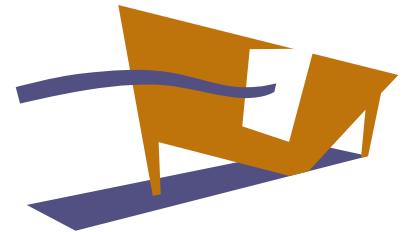
œ œ œ œ œ œ œ œ œ œ



construction method that  
was applied for the first  
version in 1987

A B C C D D E E  
F F G H H I J K K L  
L M M N N O P Q  
Q R R S T T U V W  
W X Y Y Z Z 1 2 3 4  
5 6 7 8 9 0 & €  
! Ç À ) -

*alles dicker!*  
A B C D E F G H I J K  
L M N O P Q R S T U  
V W X Y Z      A B C  
D E F G H I J K L M N  
O P Q R S T U V W X  
Y Z      1 2 3 4 5 6 7



M&M STANDBOUW



DECO VIRUS  
A PASSION FOR DESIGN

Dune, european distributor  
of university publications  
Amiens, France 2003

M&M, stand construction  
company, Schellebelle 1998

Logo & corporate identity  
Deco Virus, distributor of  
design furniture, Lokeren 2009



poster on the 'War on terror'  
of US-president George  
W. Bush - from a series of  
personal posters with a  
political or social issue 2002

**PLOWBOYS**

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guittón 2009

— A A ß B C D Æ E F —

— G H I J K K L L M —

— N O P Q R R S S —

— T T U V W X Y Z —

— 1 2 3 4 5 6 7 8 9 0 —

— ! ? : ; , . . . . c i % —

— é è ê ë ñ ç \$ —

— ( ) & { } \* £ € —

— + × = — — — ® © ™ —

— @ < > ° " ' / [ ] —

HAPPY BIRTHDAY



FOREVER YOURS!

postcards published by  
Kartoefelfabriek Antwerpen

> homage «Spirou 75 years»  
poster & catalogue exhibition  
'Huis van het Beeld / La La  
Maison de l'Image' Brussels  
2013 - new year card 2014  
Dupuis Publishing

SPIROU 75



# hibblesibble

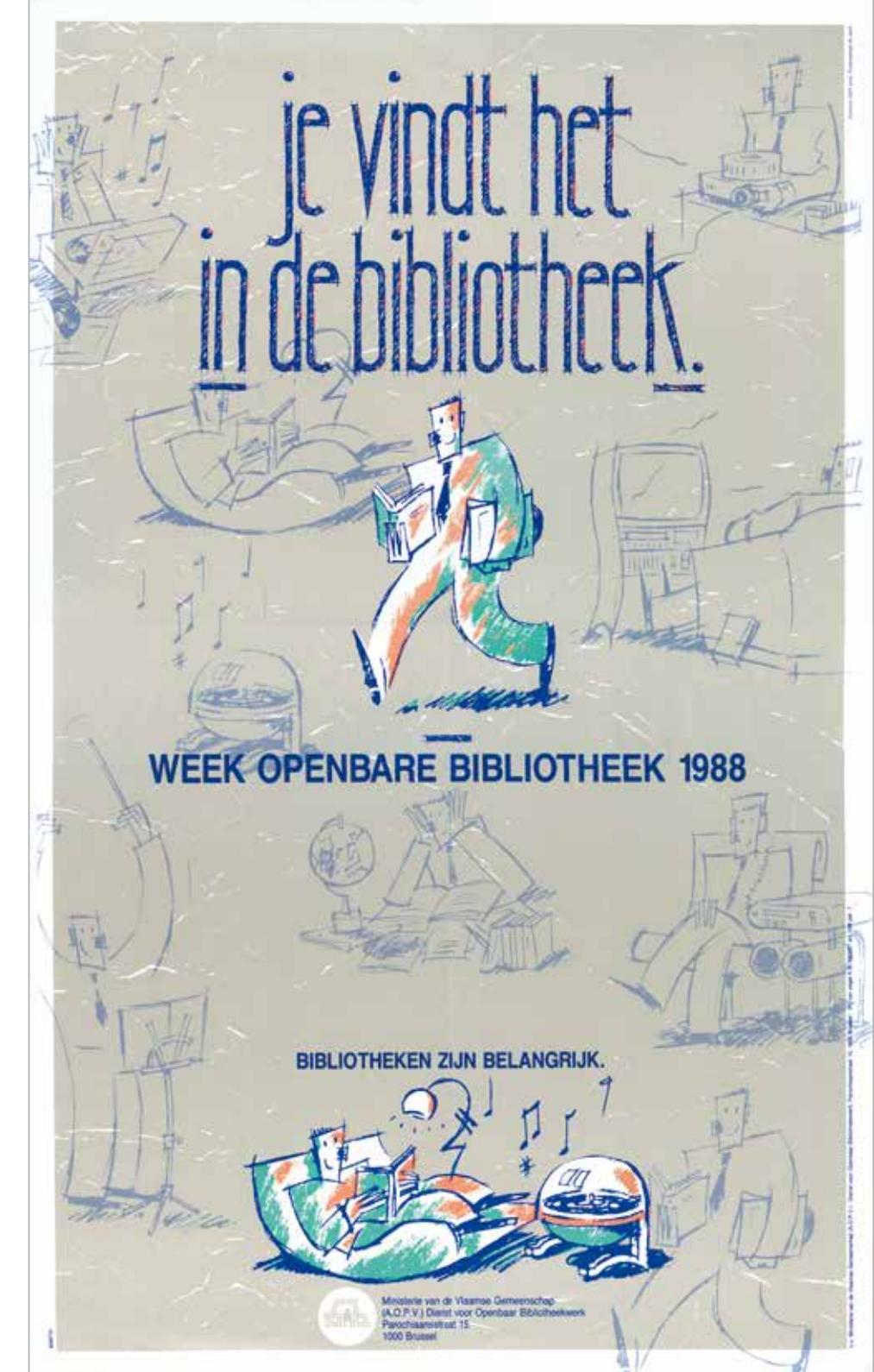
The first characters of this font were designed to serve as the title of the poster, pictured here on the right. It's a tight and narrow font, all drawn by hand, even the hatching. It was drawn on tracing paper with a 2B pencil, at a size of 7 cm. Afterwards I felt the need, as a contrast, to design a straight version of this font.

upholstery fabrics upholstery fabrics  
upholstery fabrics

# upholstery

study of some letters,  
looking for the best shapes  
and proportions

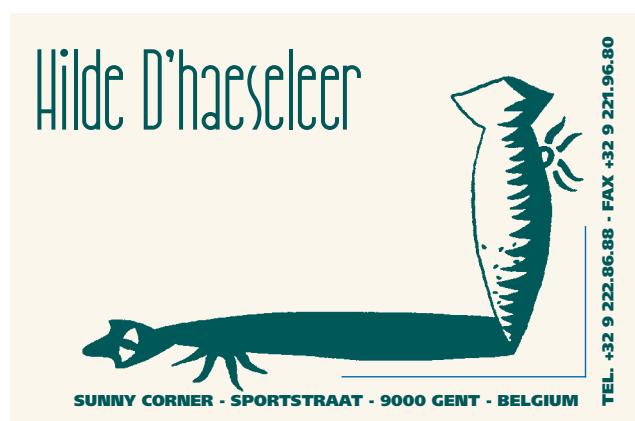
> promotional poster  
for the «Week of the public  
library 1988»



A B C D E F G H I J K  
L M N O P Q R S T U  
V W X Y Z 1 2 3 4 5 6  
7 8 9 & / : ; - + =



a b c d f g j  
h i k l m n o p r  
q r s t u v w w  
w x y z - [ ° ! ?



mascot / logo for «Roefel,  
Day of the Child» an  
organization of the 'Koning  
Boudewijnstichting' 1991

logo / business card for Hilde  
D'haeseleer, trendwatcher -  
design Jessika L'Ecluse 1992





construction study of the  
characters while redesigning  
the font in 1998

A A B C D E F G H I J K  
L M N O O P O R S S T U  
V W X Y Z 1 2 3 4 5 C  
7 8 9 8 8 / . , : ; - + =

a b c d e f g g  
h i j k l m n o o p p  
q q r s s t u v u w w  
w x y z - [ ] ( ) ° ! ?

# XORKAZ

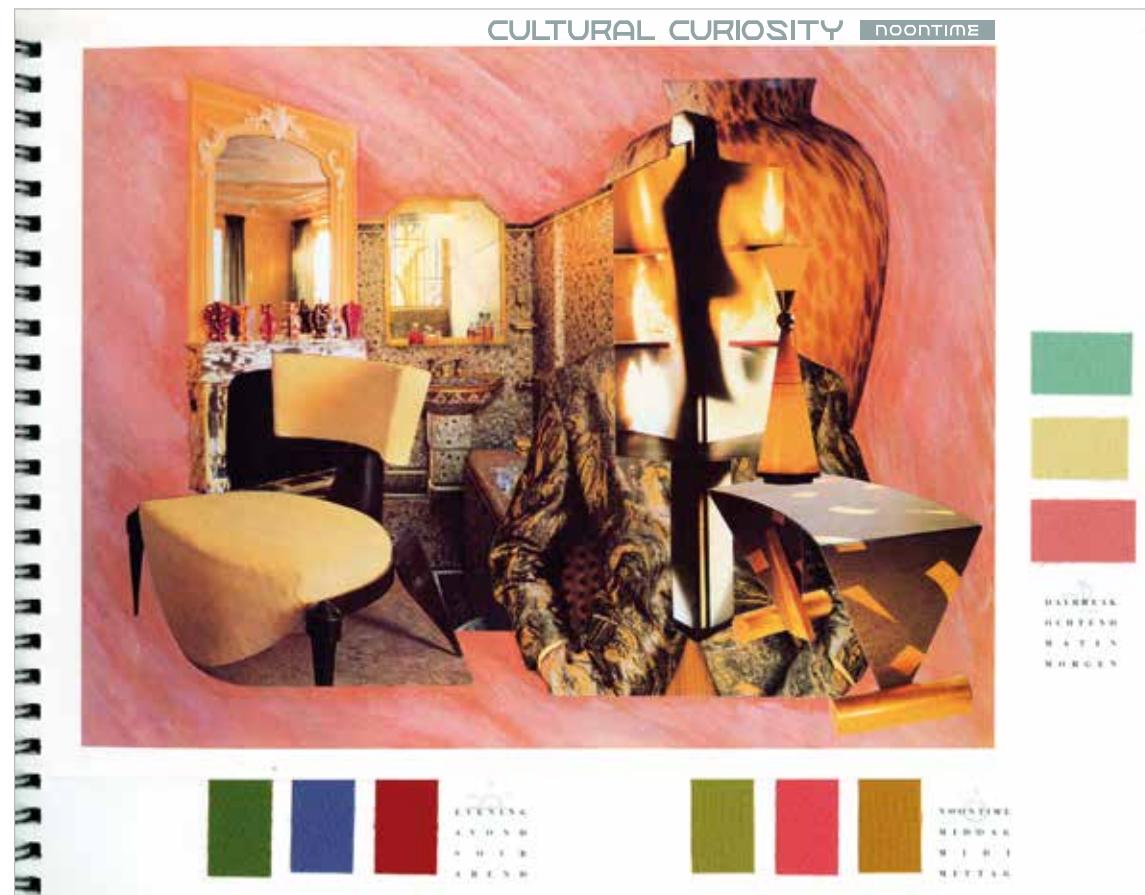
A solid font with a nod to the Russian posters from the 30s and 40s. There are no flowing forms, the letters are highly structured and abruptly change from round to straight shapes. A first version of the font was not satisfactory. A makeover gave the font unity and strength.

A B C D E F  
G H I J K L M  
N O P Q R S  
T U V W X Z  
  
a b c d e f g  
h i j k l m n o  
p q r s t u v  
w x y z 1 2 3  
4 5 6 7 8 9 0

first version of the font



cover brochure 'Trends 92'  
for Decosit 1991, furniture  
fabrics fair, an organization  
of Textirama



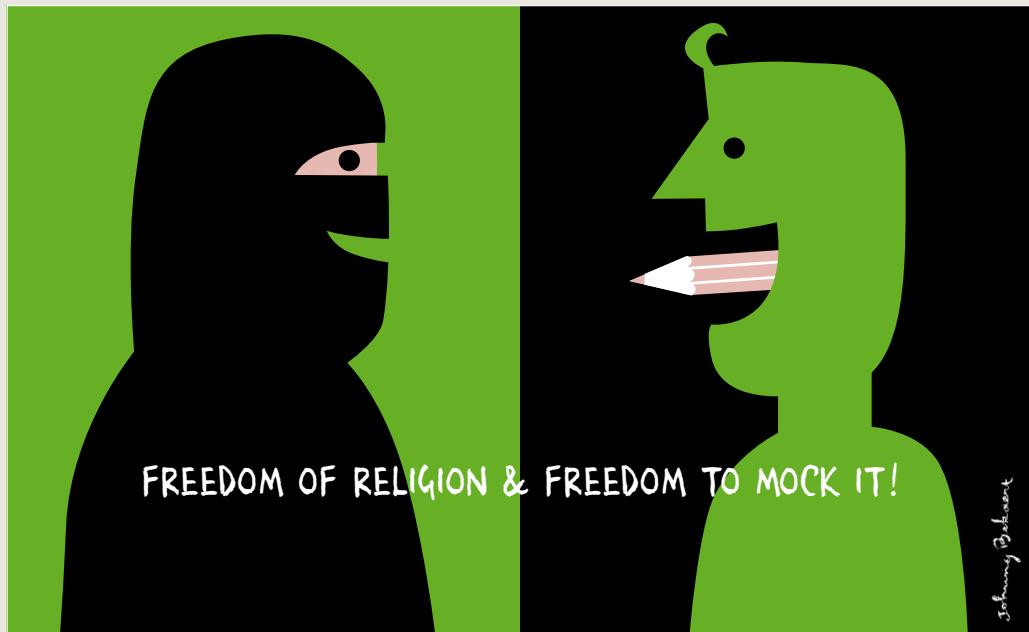
brochure 'Trends 92'  
inside pages, colour  
coordination Resy Van  
Achter, styling Franc' Pairon

A B C D E Σ Φ  
Г Н І С К Л Π  
ה O P Q R S T  
У V W X Y Z  
?!፣፣፡፤ “><()

a b c d e f g  
հ ի յ կ լ ո ն օ  
pqrs tuv  
ש x y z 1 2 3  
4 5 6 7 8 9 0

# THINGYDINGY

This font is based upon the hand lettering by drawing stop comic gags in 1992. These were all about living and speaking objects. The lettering was done with a pencil 0. These were digitized in 1999, at the same time two additional thicknesses were added.



poster as a reaction to the massacre at Charlie Hebdo on January 7, 2015.

cartoons for 'De Standaard Magazine' on the resolutions for the New Year 1997 (these are scans of the publications, all the original drawings have strangely disappeared at the newspaper editor's office)



### THINGYDINGY LIGHT

issued by Mito Design (Brazil) in 2012 as an extra to  
«Illustração Psicopata», a collection of my drawings 1992-2011

A B C D E F G H I J K L

M N O P Q R S T U V

W X Y Z . , ; : ? ¡ ! ¡ ¡ ¡ ¡

À Á Â Ã ... ' « » + = &

1 2 3 4 5 6 7 8 9 0 { }

£ € \$ # % \* © ® £ @

— — — > < ( ) / \ [ ]

### THINGYDINGY NORMAL

A B C D E F G H I J K L

M N O P Q R S T U V

W X Y Z . , ; : ? ¡ ! ¡ ¡ ¡ ¡

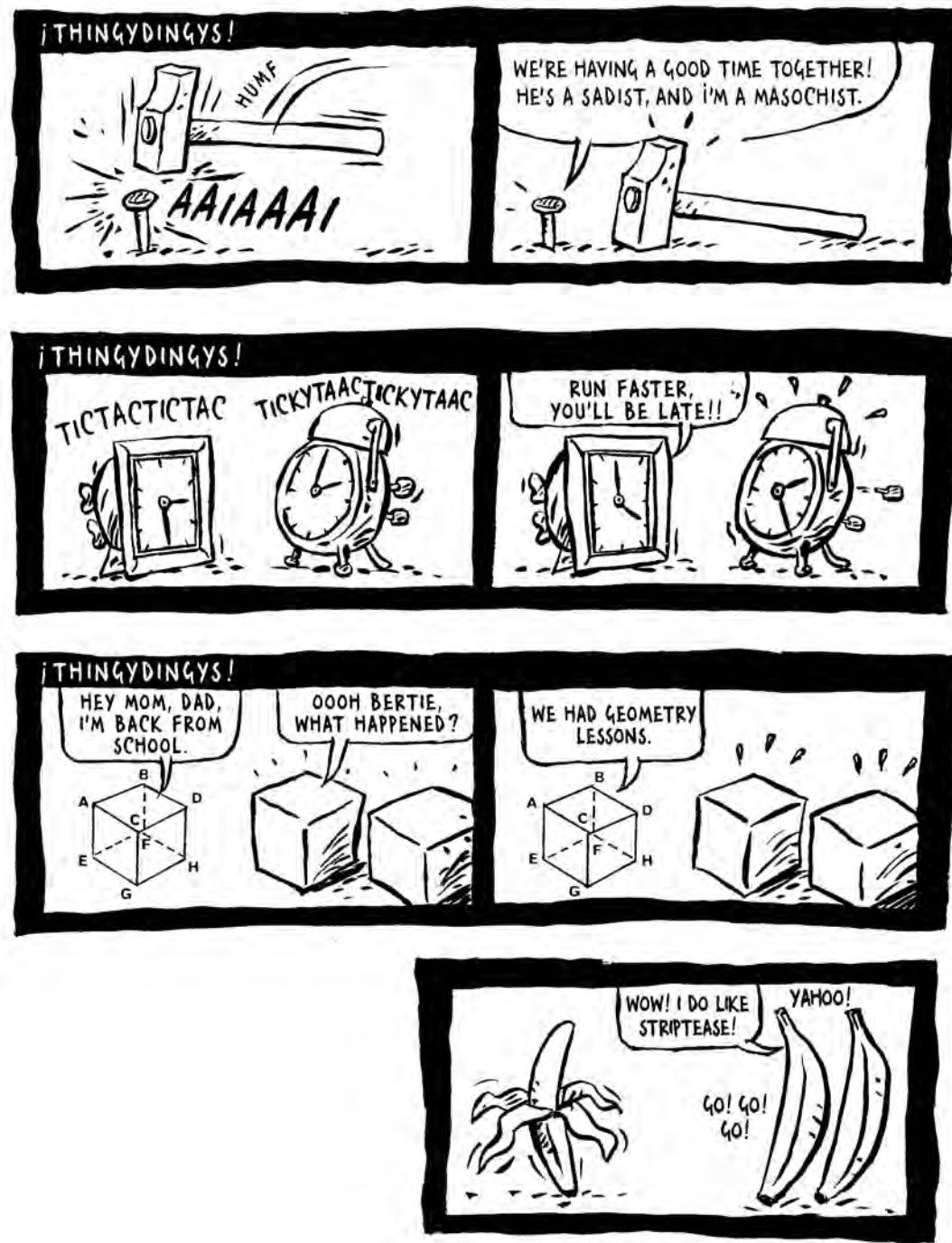
À Á Â Ã ... ' « » + = &

1 2 3 4 5 6 7 8 9 0 { }

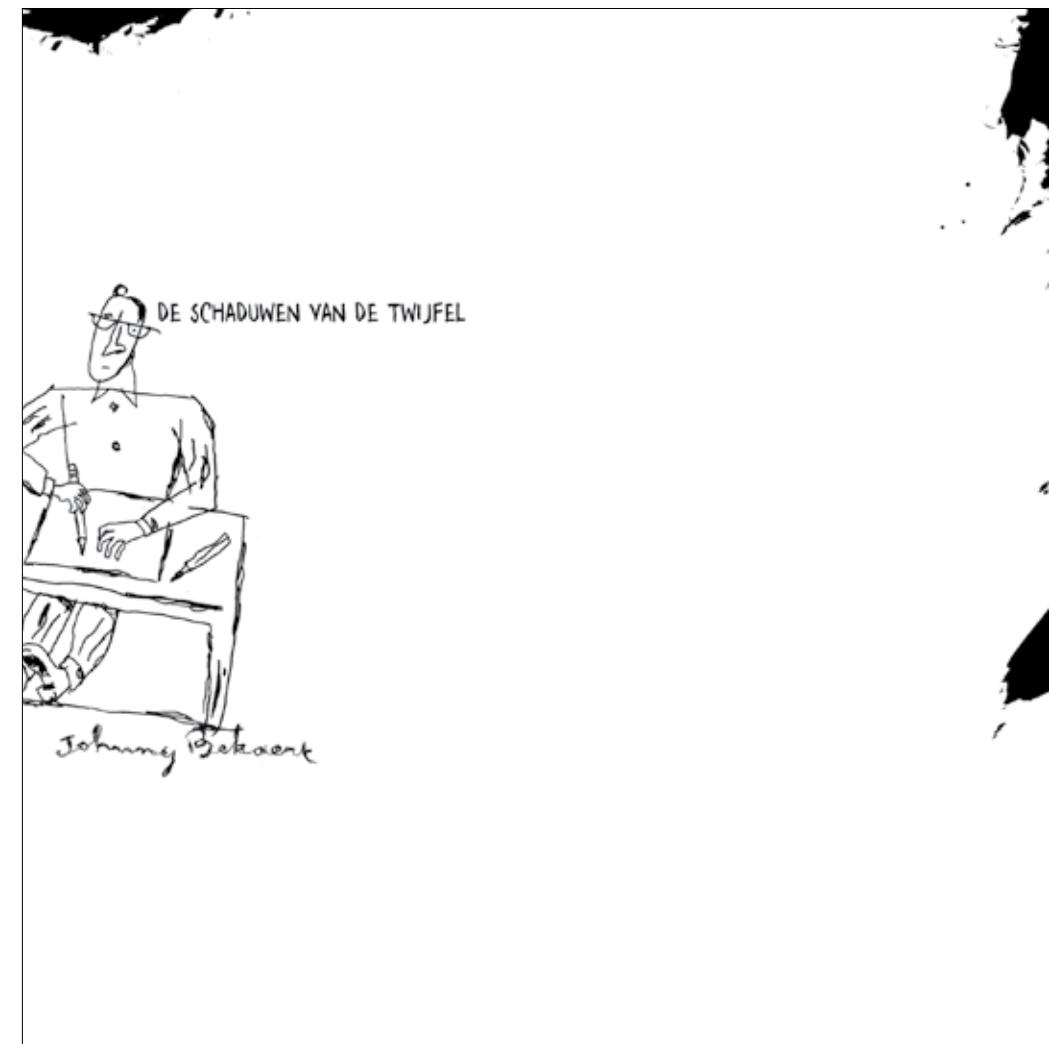
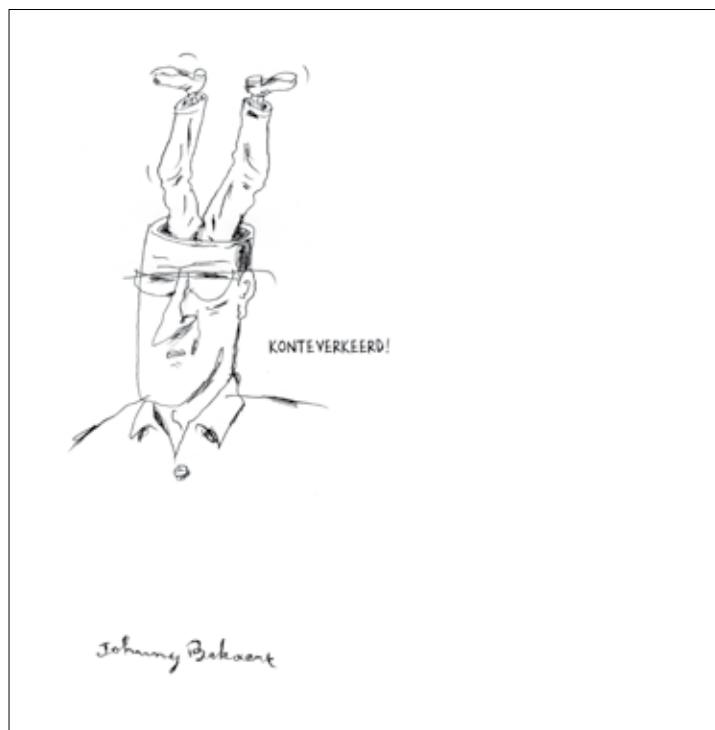
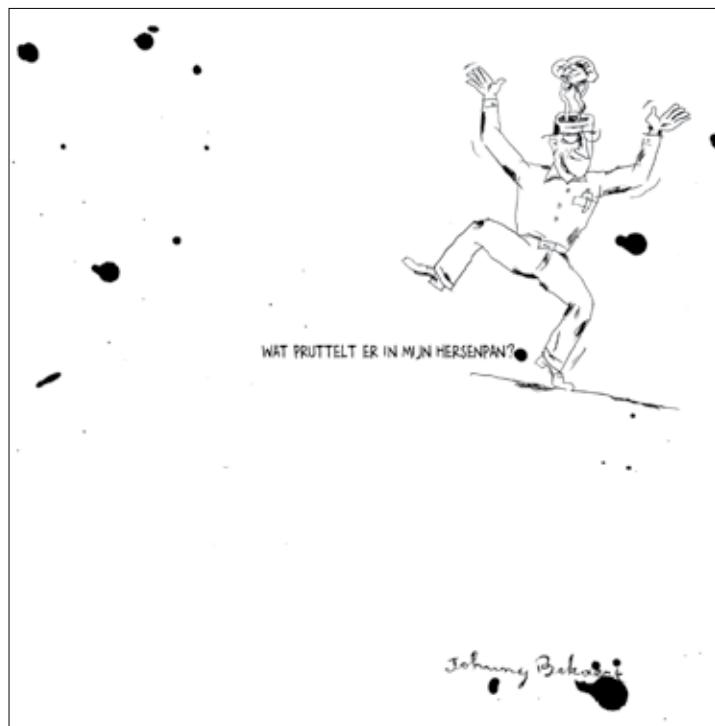
£ € \$ # % \* © ® £ @

— — — > < ( ) / \ [ ]

A B C D E F G H I J K L  
 M N O P Q R S T U V  
 W X Y Z . , ; : ? ¡ ! ¡ " " "  
 À Á Â Ã ... ' « » + = &  
 1 2 3 4 5 6 7 8 9 0 { }  
 € € \$ # % \* © ® ¢ @  
 - - - - > < ( ) / \ [ ]



a series of stop-comics with  
talking objects, published by  
the newspaper *Het Volk*



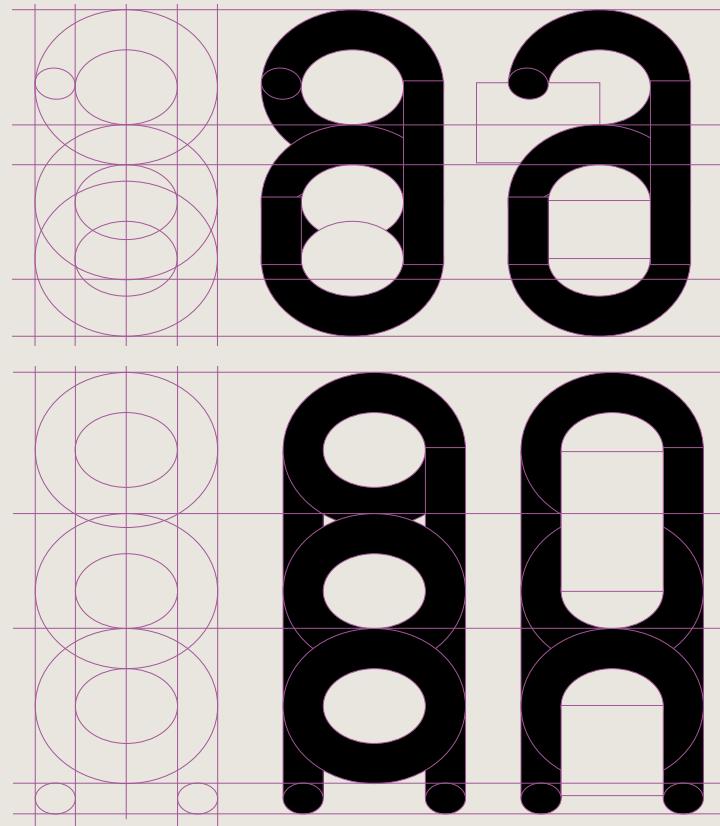
a series of little books  
of 56 pages with personal  
thoughts, reflections,  
linguistic frivolities &  
other more or less bite-  
sized brain food - edition  
PoesPaProducties 2016, 2017  
and to be published

# DELPHIS

[1993-2015] The first version of this typeface was drawn around 1993. As I was dissatisfied with the design, I let it gather dust in my drawer, until I radically redesigned it in 2015. It's a typeface with rounded ends and round shapes, referring to typefaces from the seventies.

the quick brown fox jumps over the lazy dog.  
abcdefghijklmnopqrstuvwxyz12345

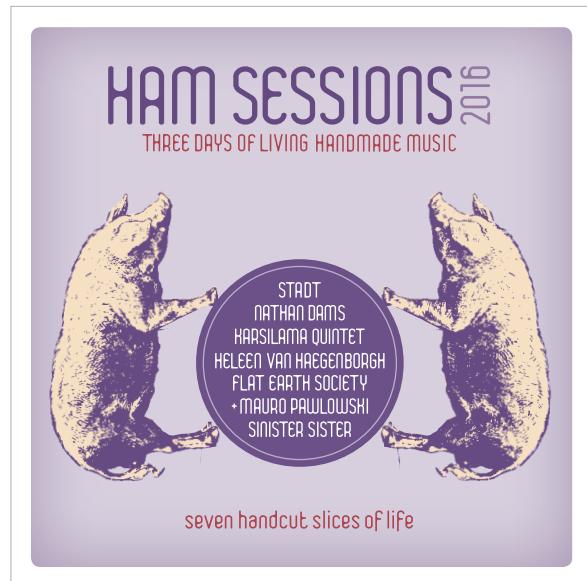
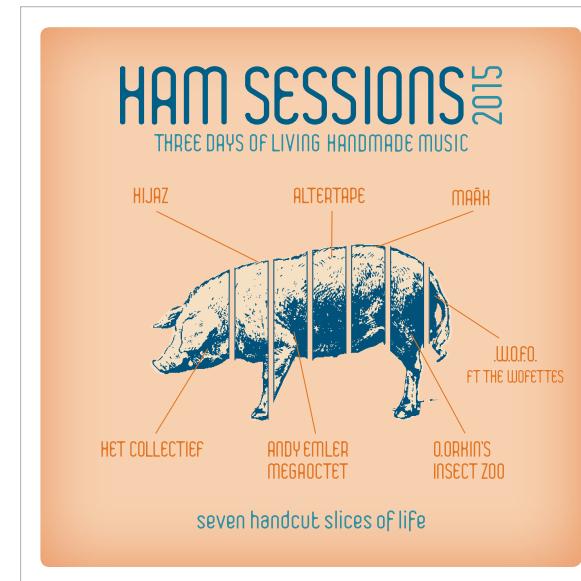
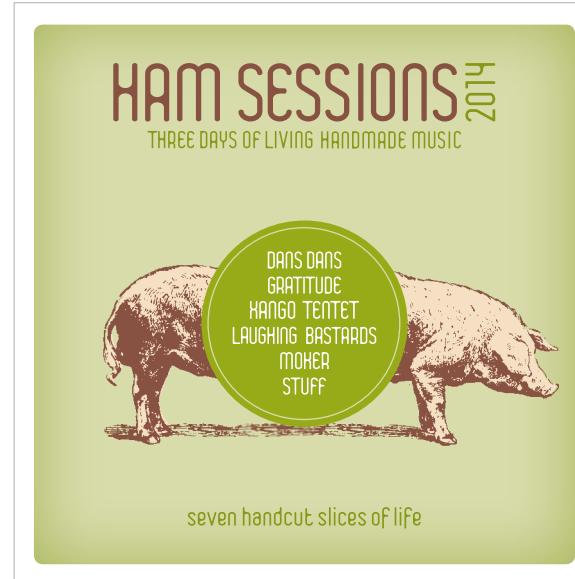
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.  
ABCDEFGHIJKLMNOPQRSTUVWXYZ67890



leia  
leia  
leia  
leia  
leia  
leia

the 'e' and 'a' are the central characters of the font

the construction method of the characters in lower and uppercase

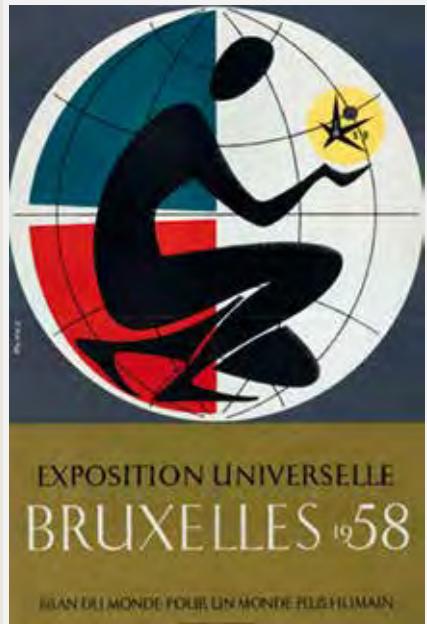


cover design compilation  
CDs of the Ham Sessions,  
jazz event, 2014-2015-2016

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z ! ?  
/ È + - Ç Ç [ ]  
1 2 3 4 5 6

á b c d è f g  
h i j k l m n o  
p q r s t u v  
w x y z -- . , ;  
Æ æ œ œ : ·  
7 8 9 0

# BRUXEL



poster «Universal Exhibition Brussels 1958»  
by Jacques Richez 1957

[1996] I was looking for a suitable typeface which to set the names of a series of carpet brands, and found nothing elegant and fine enough. So I thought of this type by Jacques Richez seen on a poster of the 1958 World Fair in Brussels. The font is classic of view and shows great skill. Especially, that posters until the 60s, were realized in lithography, and texts were drawn by hand or transferred using templates. The typeface has a nice tension between the different forms, it is gracefully styled especially when used in large sizes. It could be a derivative of a calligraphic as used by script sculptors.

To obtain certainty I submitted this issue to the typographer and graphic designer Dooreman. His answer: «In my opinion it's an amalgam of several fonts. We find the typically U in ao Perpetua, the B and R are very antique (Garamond, Van Dijck, ...) but above all it is a hybrid, not a true serif. The 'serifs' tend to Optima. I suppose it's an original design.»

## BRUXELLES 1958

Perpetua (1925-1932) was originally designed for a limited edition of the book 'The Passion of Perpetua and Felicity', it has become Eric Gill's most popular roman typeface - copyright Monotype Classic Fonts

## BRUXELLES 1958

Garamond - copyright Monotype

## BRUXELLES 1958

Van Dijck by Christoffel Van Dijck (Dutch type cutter 1601-1669) digital version by Robin Nicholas - copyright Monotype Design Studio

## BRUXELLES 1958

Optima (1952-55) by Hermann Zapf - copyright Linotype

## BRUXEL

1957 (or earlier) by Jacques Richez - redesigned in 1996

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z . , -- ' 1 2 3  
4 5 6 7 8 9 0



# CARTA LEGNO



logo «Carta Legno» paper  
and wood fibre carpets  
for Nash Andréa 1997

polypropylene boxes printed  
with screen print, for the  
presentation of carpet  
samples, Nash Andréa 1997



# ORA DI LANA



# TERRA MARE

name and logo for  
«Ora di Lana» a brand  
of wool carpets for  
Nash Andréa 1996

logo «Terra Mare»  
sisal and seaweed fibre  
carpets for Nash Andréa 1997

# ZUZULMA



[1997] This font came about in a very natural way, one day I was using the mouse to draw a poster in Illustrator. I had to put in a title and drew it in quickly, just to see the size. That was the start of this font. In the end, it looks like a linocut type. It makes me think of the wooden letters at the entrance of ranches in Western movies.

mascot dog for «Kwintessens magazine 1997 nr 4 - Vizo / Design Vlaanderen Brussels

presentation sheet - first version of the font 1997

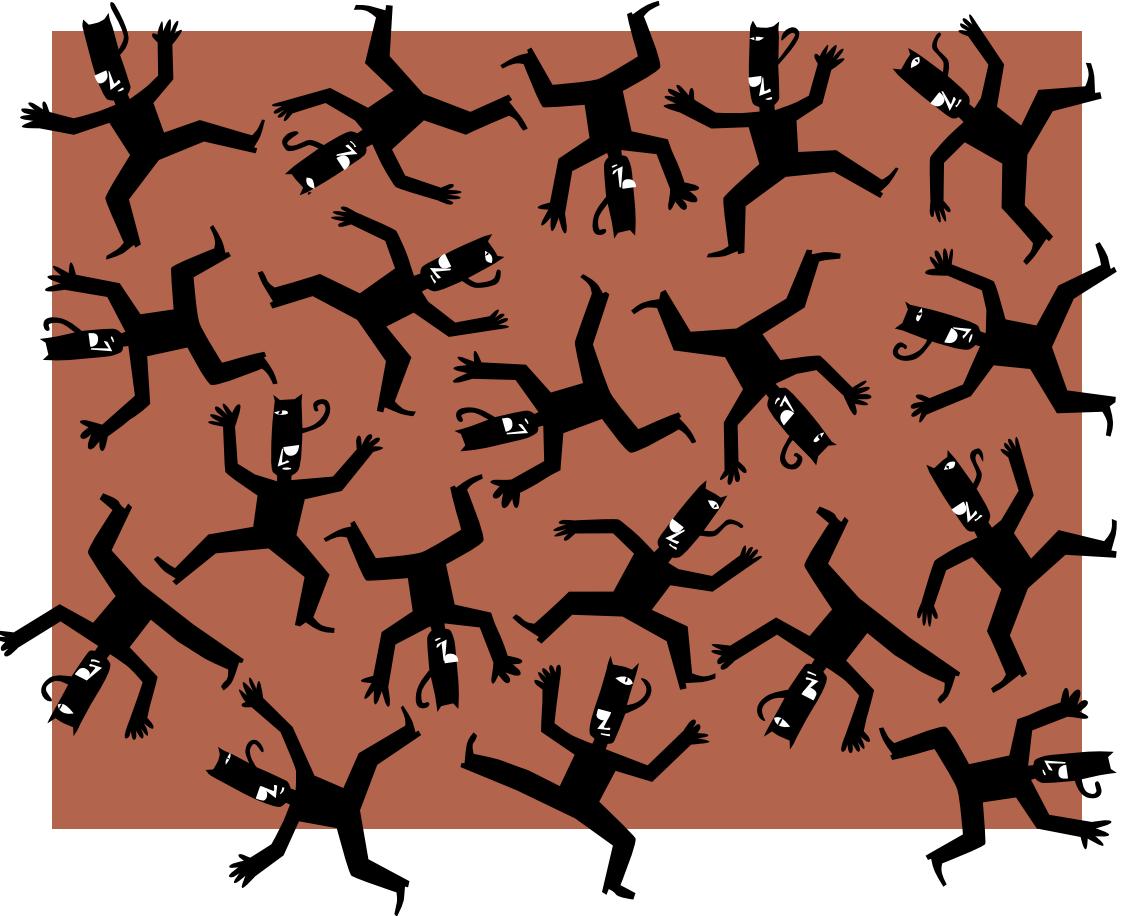
postcards published by  
Kartoefabriek Antwerpen -  
new-address card published  
in «1000 Greetings» by Peter  
King & Company, Rockport  
Publ. Massachusetts USA 2004



GOOD NEWS!



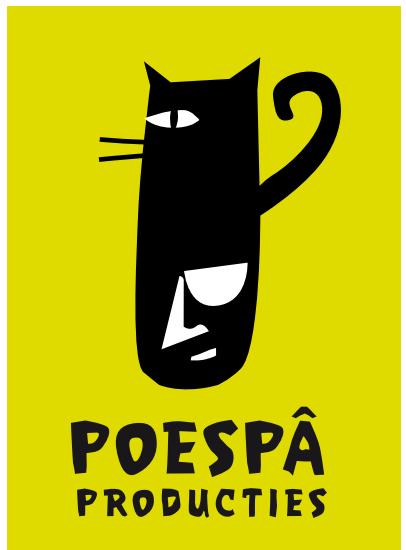
NEW ADDRESS

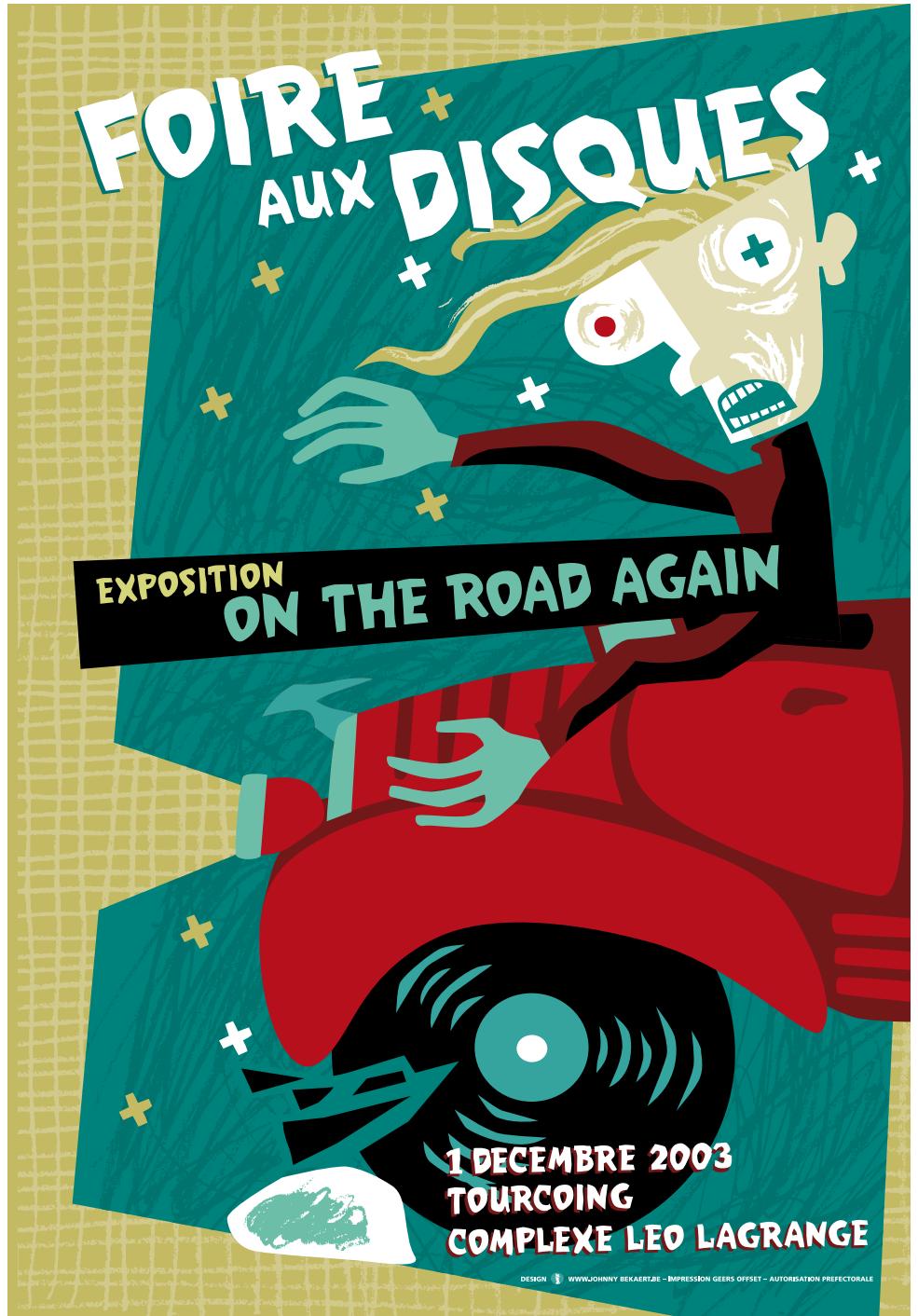
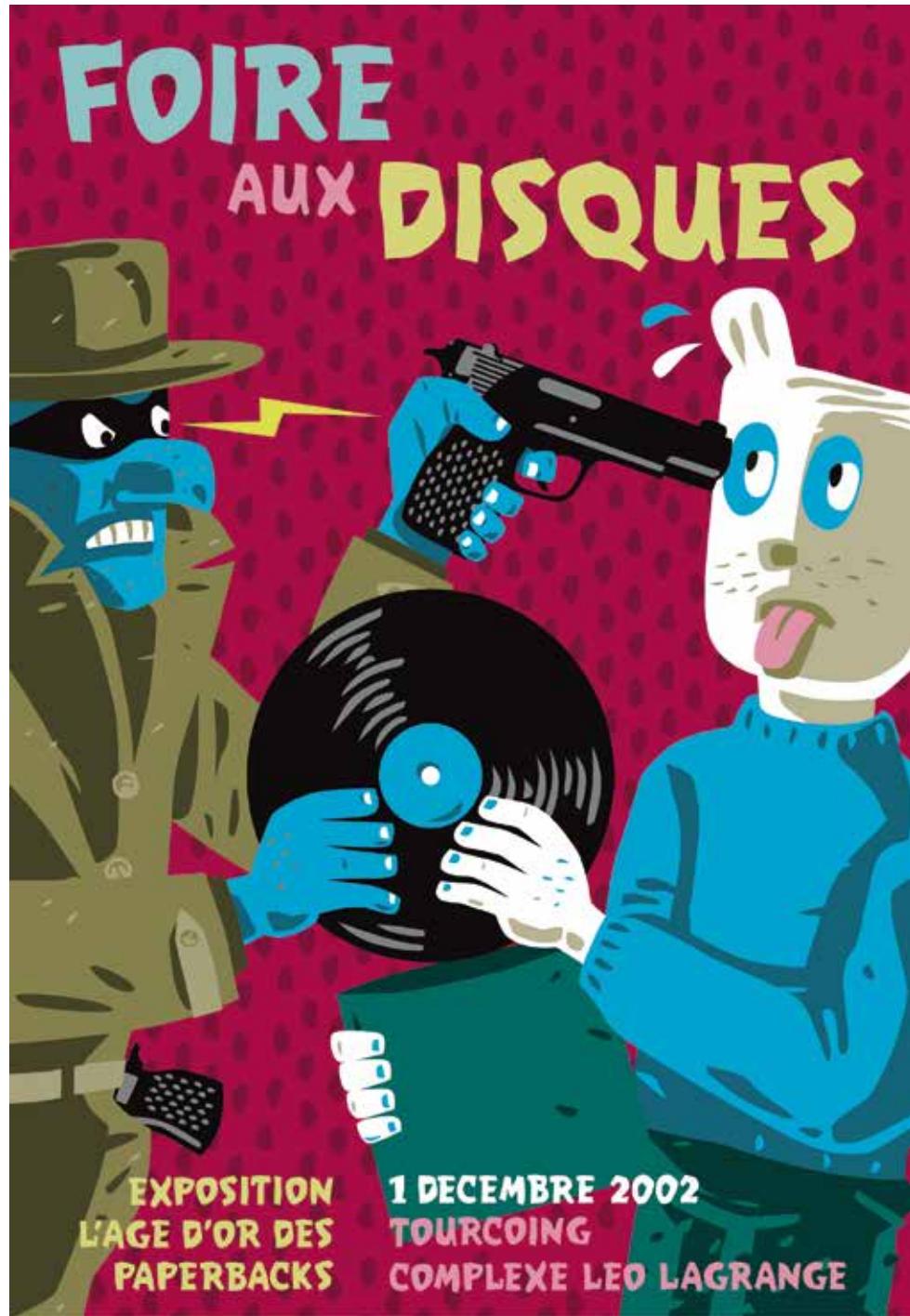


as a promotion for the  
new 2012 paper collection,  
Papyrus has invited a  
selection of graphic  
designers to design their  
own box of paper samples

logo PoesPaProducties,  
self publishing house 2007 -  
awarded Choice of the Jury  
at «The Letterhead + Logo  
Design 12» by Drew Davies,  
Oxide Design, Rockport Publ.  
Massachusetts - USA 2011

< poster on the progression  
of nationalism and racism  
in Europe - cover «Imagine  
magazine» june 2002





posters Vintage Vinyl Fair  
Tourcoing, France 2002 & 2003

## ZUZULMA

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guittton 2009

A B C D E F G H I  
J K L M N O P Q  
R S T U W X Y Z  
1 2 3 4 5 6 7 8  
9 0 . ; , % £ @ - \*  
\$ € ( ) & ! ? = < >  
È É Ê Ë Ñ Ç + × /  
© Ø ß ø ® { } ï ï ™



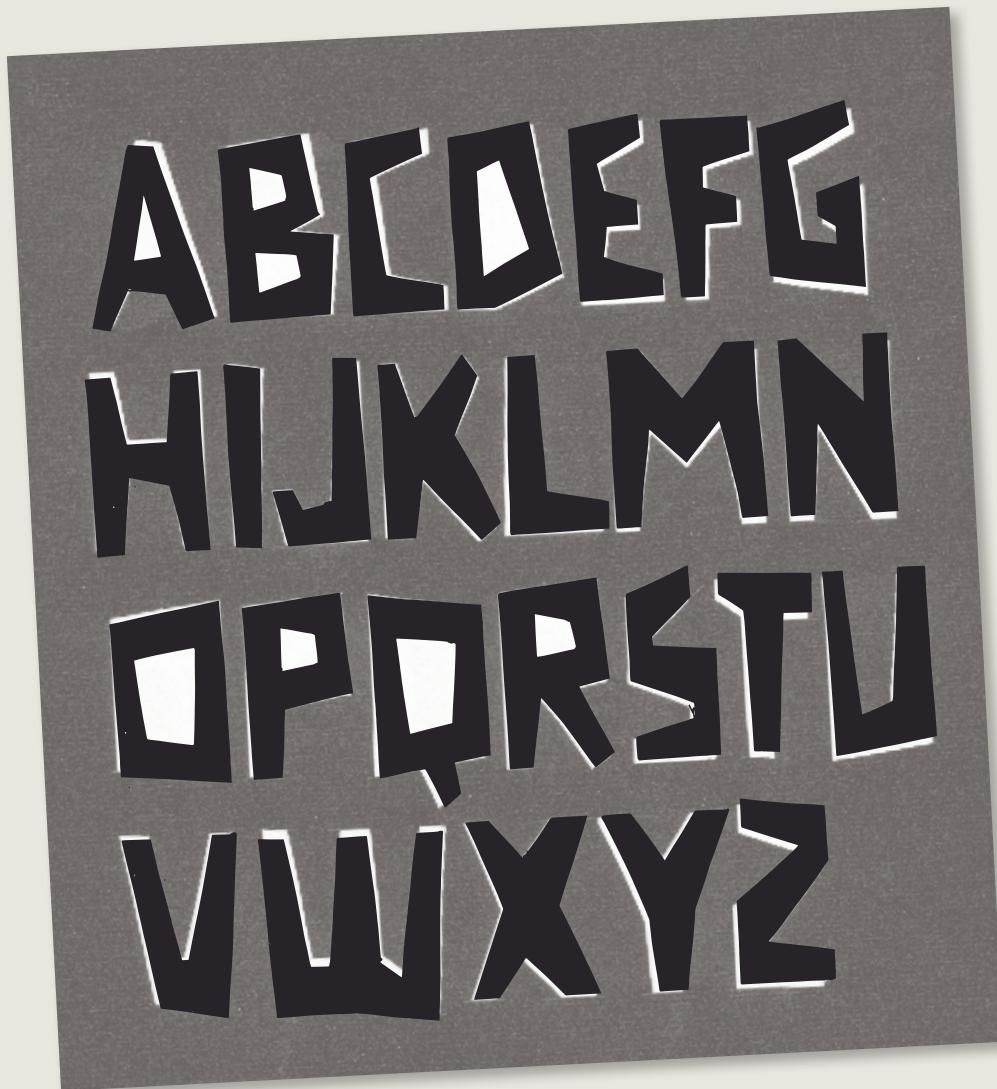
logo Gandaplast - binders,  
pouches, envelopes in poly-  
propylene, Oudenaarde 1997

logo Fibrasa Fiação Brasileira  
de Sisal S/A, fabrication  
company of sisal fibres  
Paraíba, Brazil 1997

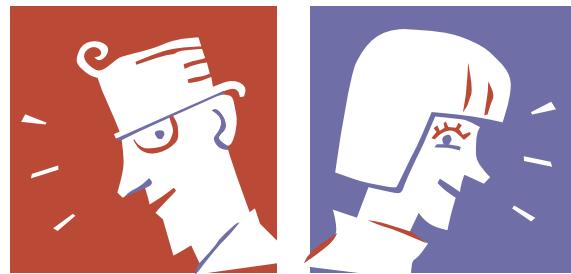


## RAZOR DINA

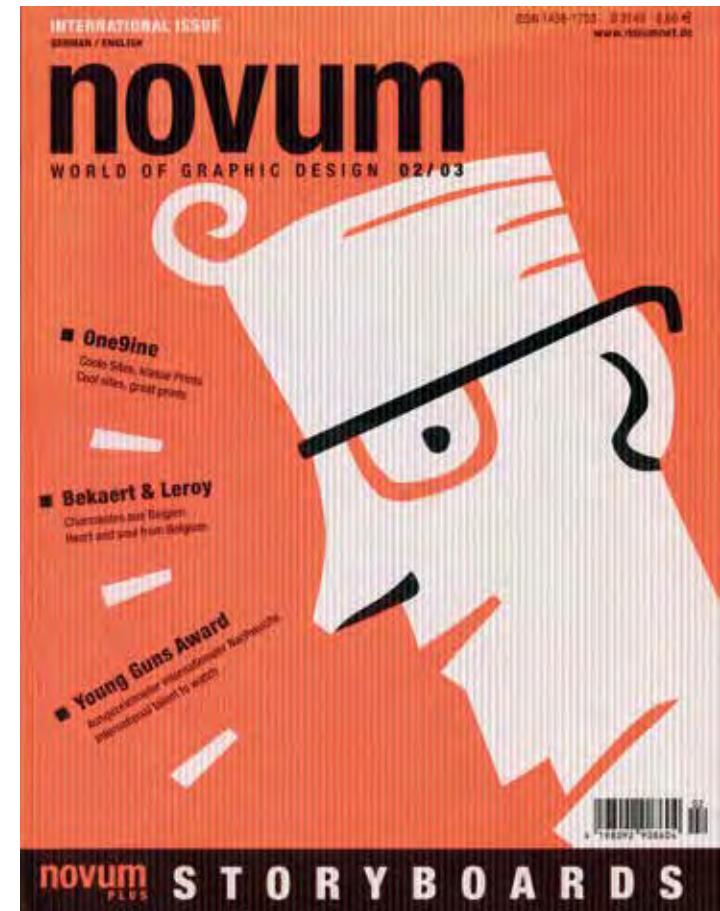
[1998] Razor Dina is, as the first part of his name suggests, a font carved in black paper. It is composed exclusively of straight-cut shapes. It has become an angular, unstable and aggressive type. It's the first font I made this way.



font study cut out in black  
paper 1998

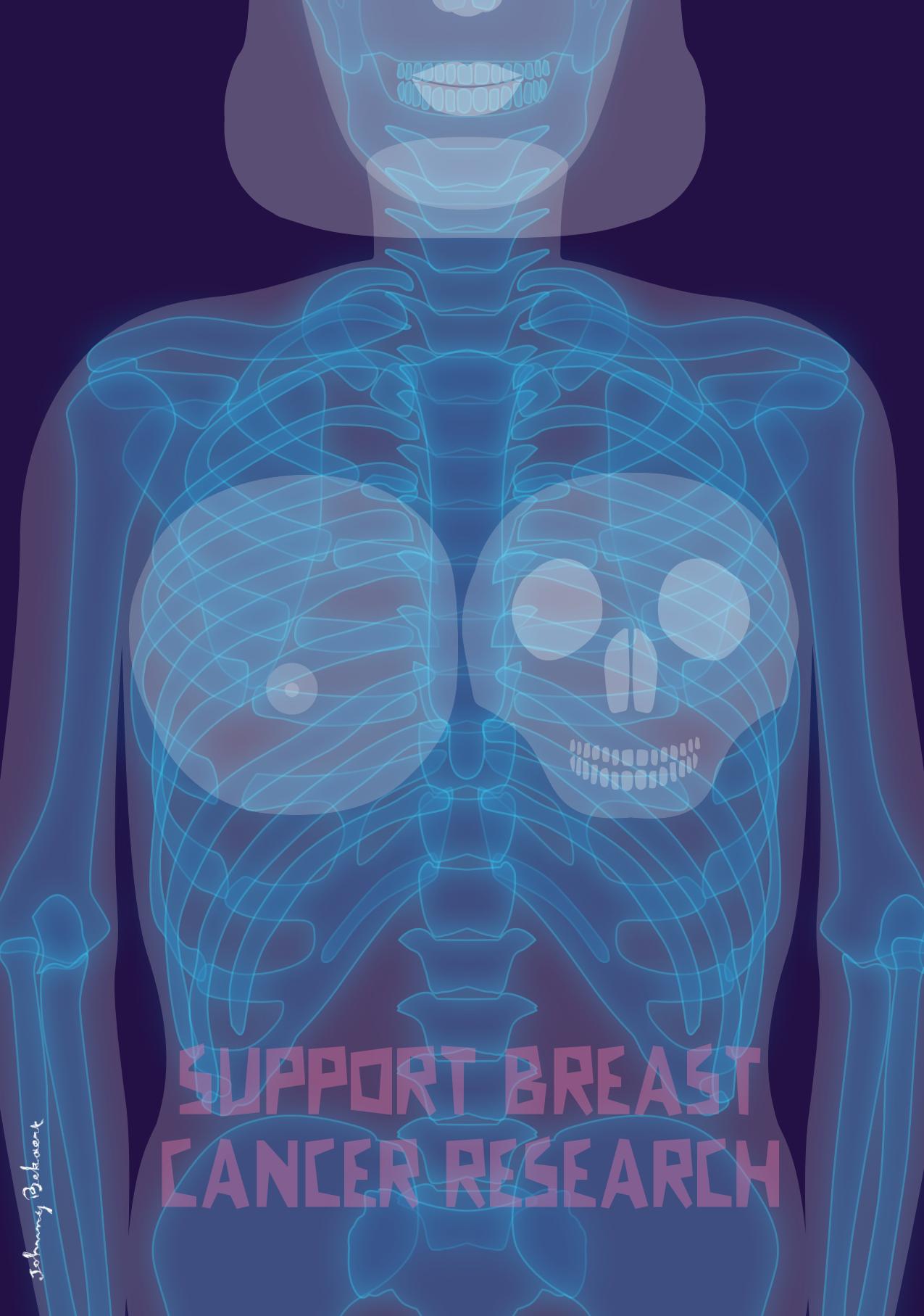


JOHNNY BEKAERT GRAPHIC DESIGN FRIDA LEROY



personal logo 2003

cover «Novum», the German  
graphic design magazine  
issue february 2003



RAZOR DINA

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

< poster for the exhibition  
«Boobs Art» - catalogue 'Huis  
van het Beeld / La Maison de  
l'Image' Brussels 2017

**CAKEWALK**

AB CORN VEL CAROVELLI

THE RADIO OF  
n i n a t i o n  
wi lu

**THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG**

**THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG**

**THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG**

first draft of this font, below  
the consecutive design phases

[1999] The idea here was to get rid of baselines and letter heights to make it look almost as if the characters were dancing on paper. While designing the font, I had to be very direct without having to bother about issues such as construction or form. So, I made words quickly, clicking with the mouse, drawing several times the same letters so they would interact with each other. This direct approach resulted in a paper-cut effect.



FOOD QUALITY INSTITUTE

name and logo children's  
library - font application 2005

logo 'Food Quality Institute'  
Brussels 2008, not retained



**A LoTS**  
 abcdefghirf  
**ABCDEFGHIJKLM**  
**mNOPQRstu**  
**vWXYZ**  
 ggkkkv fdncb  
**Gezicht Ergens**  
**beguv zwak ucγ**  
**aaa Emahiot**

first draft of the Cakewalk font  
 - the lower case was finished in  
 2017 on request of a customer

> poster CREA.RE (Creative  
 Regions) project - motivating the  
 creative sectors in the economic  
 and social development of  
 European regions and cities 2012

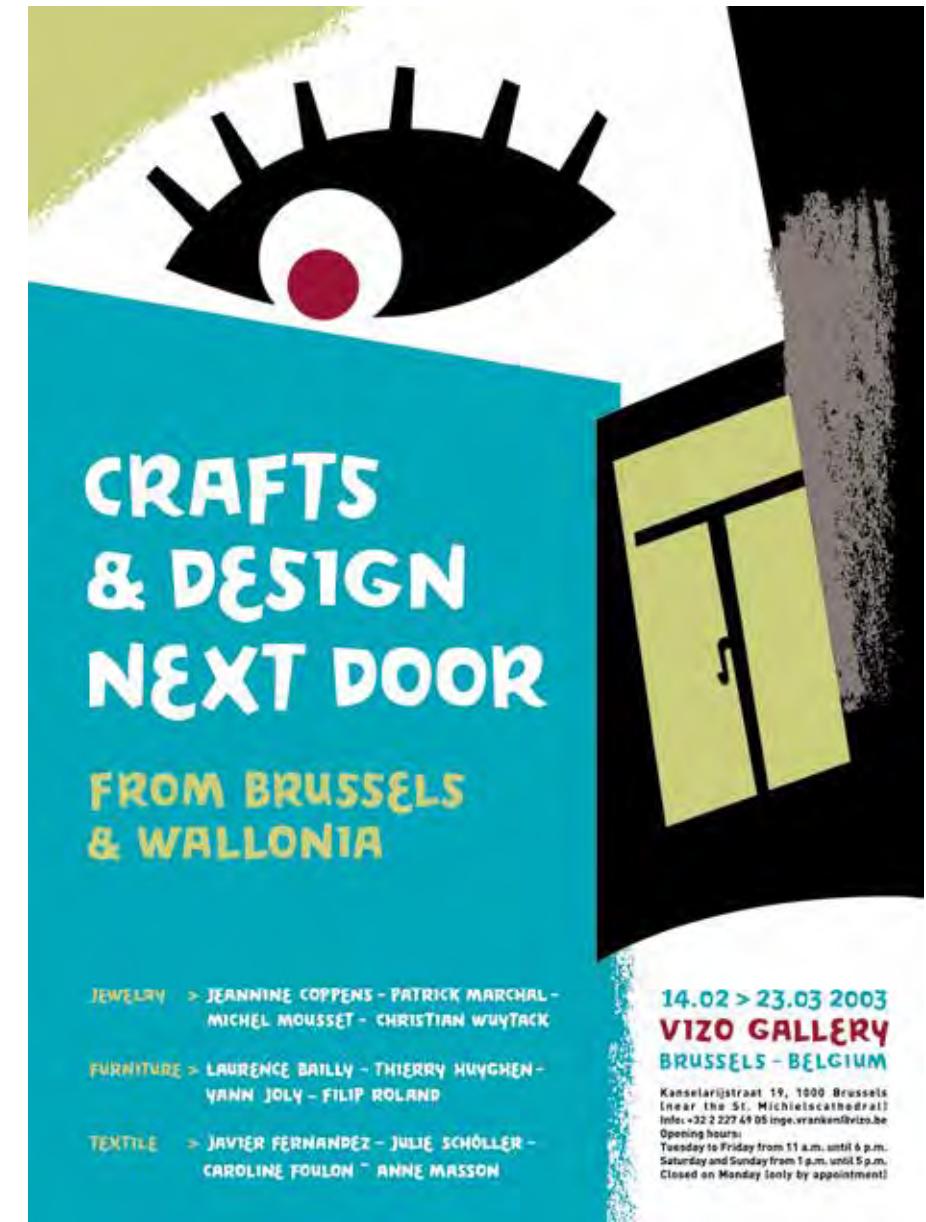


## CAKEWALK

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guitton 2009

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z 1 2 3 4 5  
6 7 8 9 0 . : ; ,  
% £ @ \$ € ( ) .  
& ! ? = + × ©

a b c d e f g  
h i j k l m n  
o p q r s t u  
v w x y z  
è é ê ë ñ ç ï î  
ää â à á ó ö ô  
/ <> <> ≈ ™ \*  
, “ ” “ ” ° ®



< poster exhibition  
«Siegfried De Buck»,  
VIZO - Design Vlaanderen  
Brussels 2003

poster exhibition «Crafts  
& Design Next Door / Gluren  
bij de Buren», VIZO - Design  
Vlaanderen Brussels 2003

## CAKETWEEDLE

[2010] The characters are cut out of a light black fabric with a cutter. The shapes are based upon the font Cakewalk (see page 92). I scanned these fabric letters, converted them to bitmap to be vectorized. Separately tweed fabrics are scanned and, once the title is displayed, the letters are ready to be imported into the contour of the characters.



some of the cut out characters



poster «15 Years Circus Planet» Ghent 2010

A B C D E F G  
 H i j K L M N  
 O P Q R S T U  
 V W X Y Z €  
 É È Ê { } @ Ç ?  
 1 2 3 4 5 6 ()  
 7 8 9 0 € \$ . ,

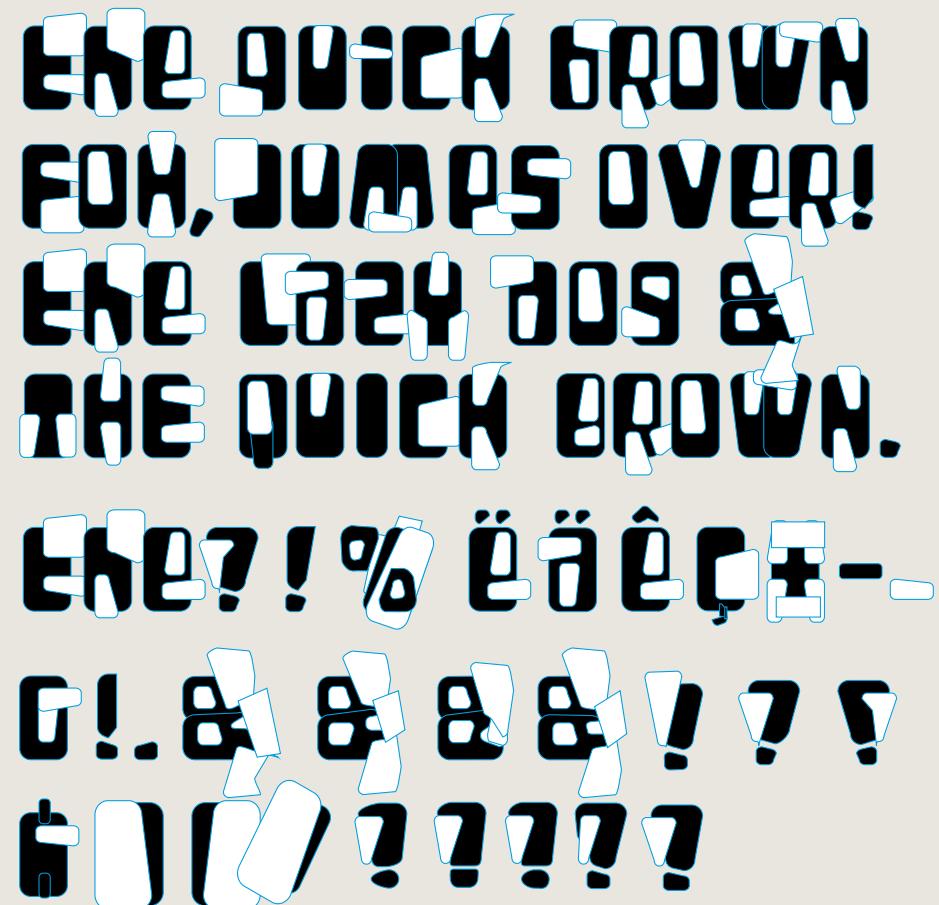
A B C D E F G H i j  
 K L M N O P Q R S  
 T U V W X Y Z 1 2 .  
 3 4 5 6 7 8 9 0 & ,



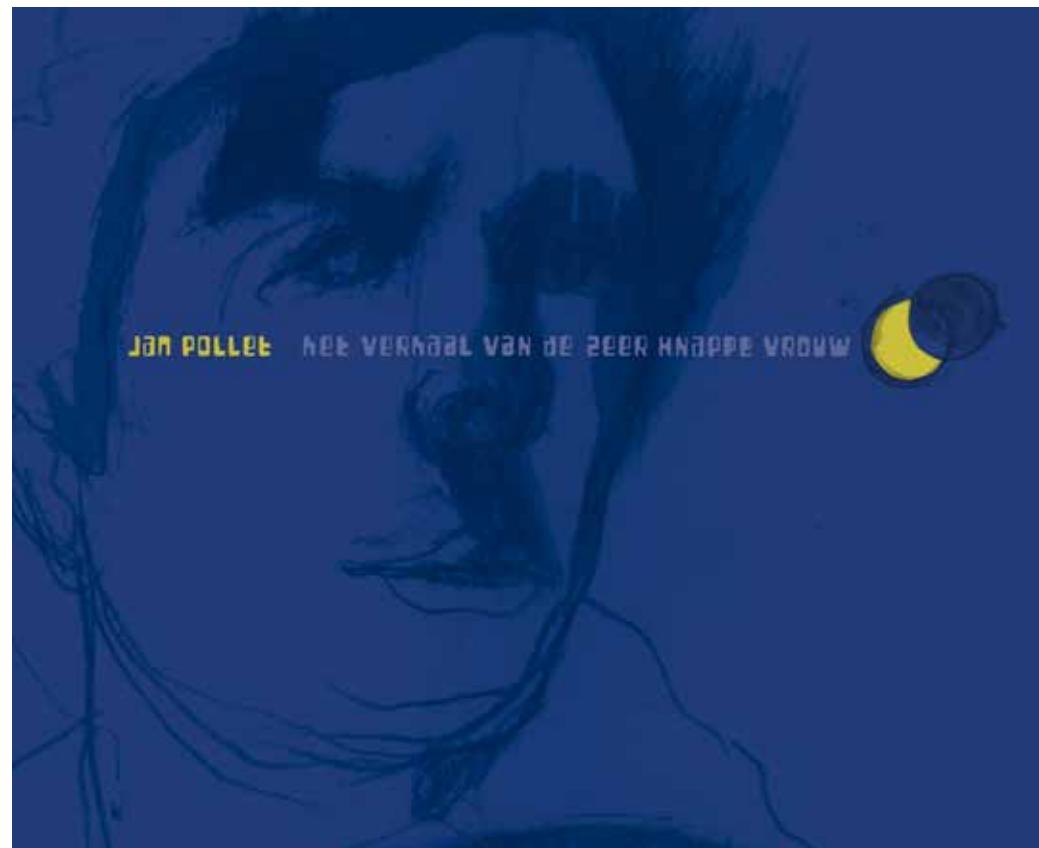
example font with tweed imports, below the textile samples for import into the characters

## THEO & PHIL

[2000] The inspiration for this font came while I was working on a logo, playing with a black rectangle with rounded corners, from which white rounded shapes are cut out. In the end, I didn't make a logo that way, but I did end up making a font that consists of shapes instead of lines. The font has a pop-art look that gives it a special sixties feel.



construction method  
whereby shapes interfere  
with each other



book cover for a novella  
by Jan Pollet 1999,  
artwork Mandy Bekaert



from a series of personal posters with a political or social issue 2002 – selected for the poster contest 'To Death with a Smile', Museo Mexicano del Diseño, Mexico City 2002

> poster exhibition «The New Harvest - De Nieuwe Oogst», VIZO - Design Vlaanderen Brussels 2003



**THEO & PHIL**

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guittón 2009

A B C D E F G H I  
J K L M N O P Q  
R S T U V W X Y  
2 3 4 5 6 7  
8 9 0 , ; : ! ? /  
= - - - — Q Q \*

ա ե ւ ե վ ո ի ո  
յ կ լ մ ո ր զ  
թ ս ւ ն ա խ չ  
շ թ մ է ն է շ + -  
\* ւ ե ւ ե ն է ի  
<> ա յ ի % " ի



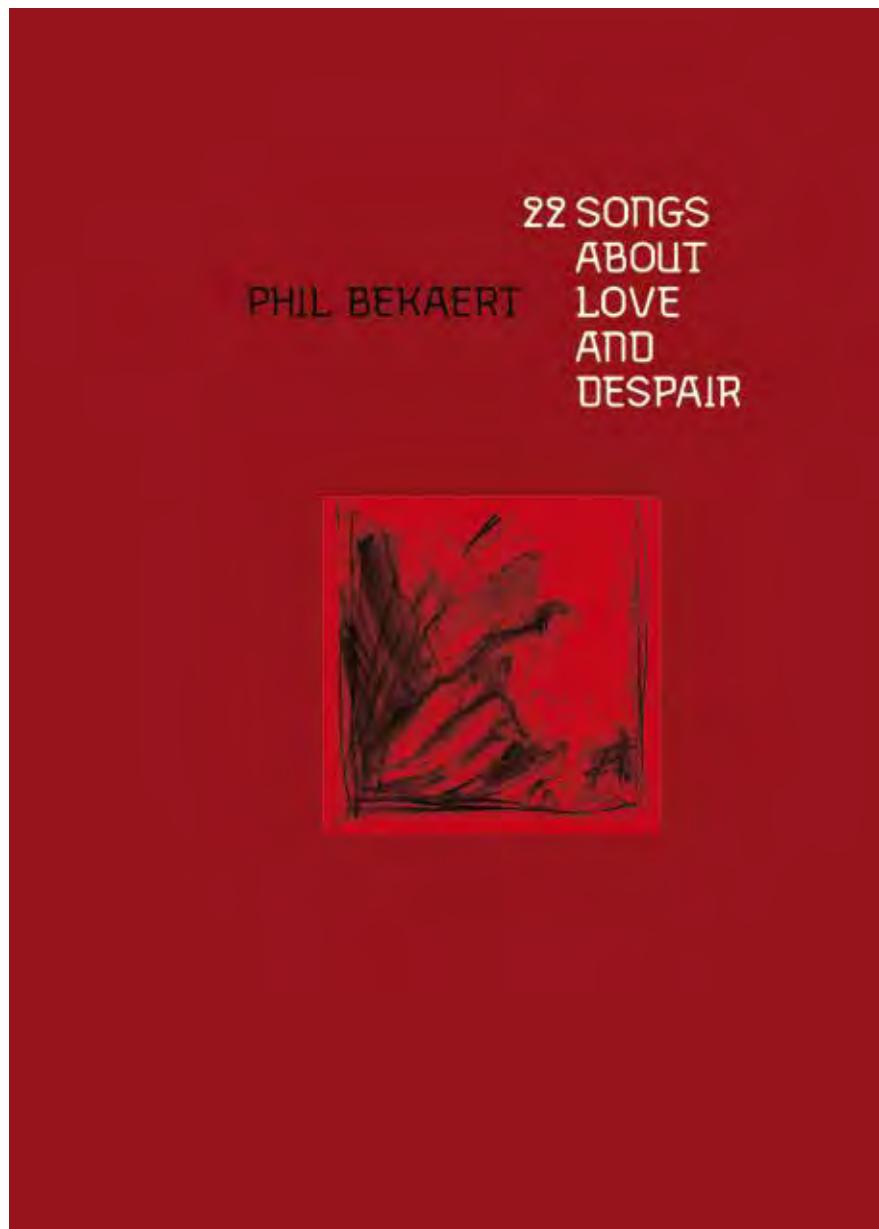
poster Vintage Vinyl Fair  
Tourcoing, France 2004

> from a series of personal  
posters with a political or  
social issue 2003



## gasbangers

[2002-2005] First came the idea to make the 'a' with an oblique line in the middle. As I was trying out different shapes and possibilities to make it work, I came onto a grid of parallel lines and circles that became the font construction base. Doing so, the letters were looking straight. As I wanted them to be more playful, I came onto the little serif stroke. Using it parsimoniously, it gives the font an odd although funny look.



book cover, poems by  
Phil Bekaert 2011,  
artwork Bert Wevers

# Tias Eckhoff Bestekken



DESIGN UIT NOORWEGEN

23 MEI – 15 JUNI 2003 → GALERIE VAN HET VIZO / BRUSSEL KANSELARIJSTRAAT 19, 1000 BRUSSEL (NABIJ DE ST-MICHELS-KATHEDRAAL) – OPENINGSUREN: DINSDAG TOT VRIJDAG VAN 11 TOT 18 UUR – ZATERDAG EN ZONDAG VAN 13 TOT 17 UUR

# Today Vormgeving



DESIGN UIT NOORWEGEN

23 MEI – 15 JUNI 2003 → GALERIE VAN HET VIZO / BRUSSEL KANSELARIJSTRAAT 19, 1000 BRUSSEL (NABIJ DE ST-MICHELS-KATHEDRAAL) – OPENINGSUREN: DINSDAG TOT VRIJDAG VAN 11 TOT 18 UUR – ZATERDAG EN ZONDAG VAN 13 TOT 17 UUR

posters exhibition «Design  
from Norway» VIZO -  
Design Vlaanderen 2003



logo study 2008, not retained

logo social construction  
company «Helpt Elkander»  
Waregem, 2003 - the logo is  
based on a monumental work  
by luche.be



## GASBANGERS

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guitton 2009

a b c d e f g h  
i j k l m n o p  
q r s t u v w  
x y z 1 2 3 4 5  
6 7 8 9 0 , ; ; ? !  
! = + i ï @ & --

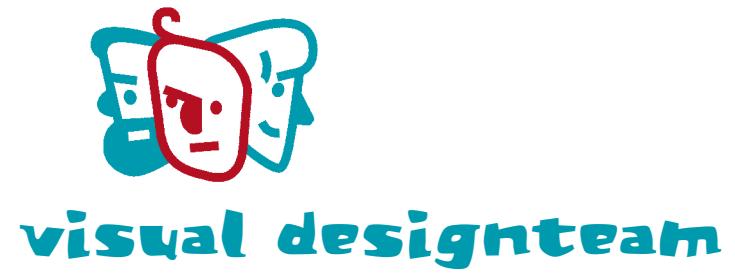
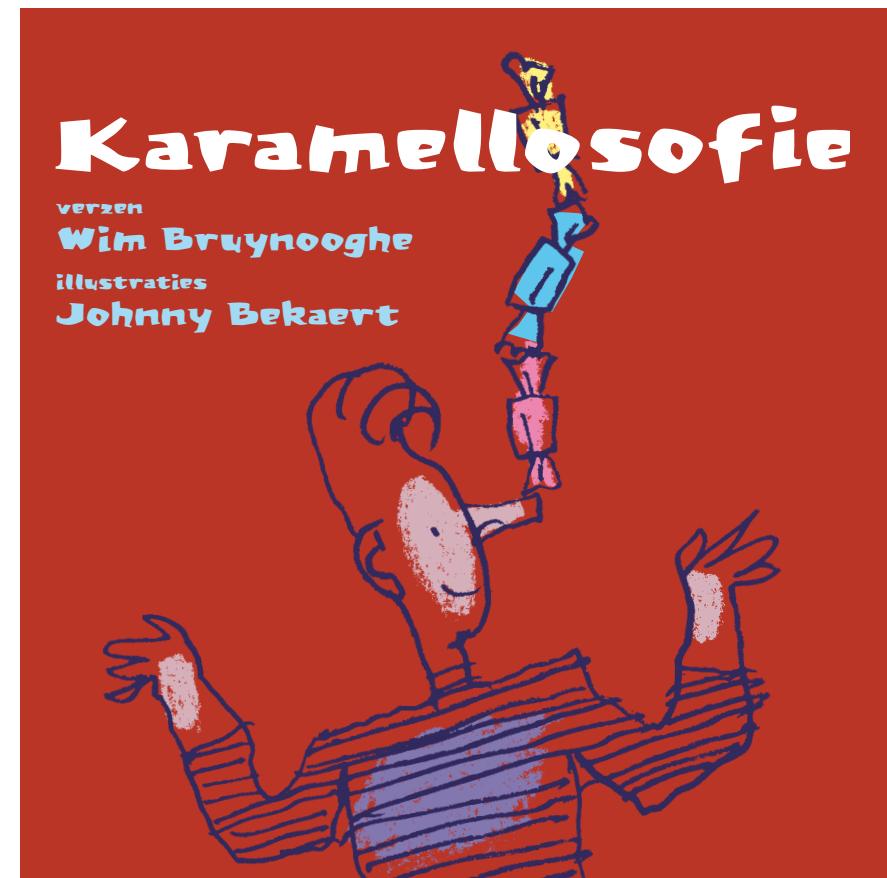
A B C D E F G H  
I J K L M N O P  
R O S T U V W  
X Y Z \$ € / € ©  
é ê è ë ñ ç Ñ Ë  
( ) { } " ' o \* É Ê Ë

## Blind Liddy

[2003] One day when I was bored and just looking around, I had the idea to close my eyes and let chance do the creative work, instead of me consciously trying to design. I started by making random points and curves with the computer mouse and ended up with some really bizarre forms. Then I tried to make some letters. As the result was quite funny, I kept going on blindly making the other letters. Afterwards I worked on the shapes to give the font some degree of coherence.

a b c d e f g h i j k l m n o  
p q r s t u v w x y z  
A B C D E F G H I J  
K L M N O P Q R S T  
U V W X Y Z  
1 2 3 4 5 6 7 8 9 0  
The quick brown fox  
jumps over the lazy

first blind-drawn version  
of this font



cover «Karamellosofie»  
funny epigrams by  
Wim Bruynooghe,  
published by A3-boeken  
The Netherlands 2006

logo Visual Designteam 2002

**BLIND LIDDY**

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guitton 2009

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z " " / \

1 2 3 4 5 6 7 8

9 0 È É Ê Ë Ñ

a b c d e f g h i j k

l m n o p q r s t

v w x y z : ; , . ! ?

& £ \$ @ / + - [ ] \*

è é ê ë ( ) % x = ™

€ { } « » ß ® © ï

a b c d e f g h i j k l m n

a b c d e f g h i j k l m n

a b c d e f g h i j k l m

A B C D E F G H I J K

A B C D E F G H I J K

w x y z 1 2 3 4 5 6

A B C D E F G H I J K

u v w x y z 1 2 3 4 5

successive stages of the font

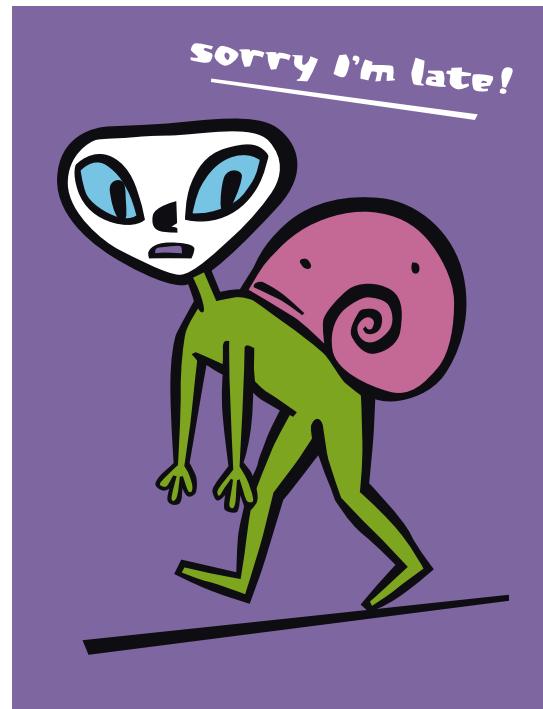
> poster Vintage Vinyl Fair  
Tourcoing, France 1999

# FOIR·Ô·DISQ

13<sup>e</sup> FOIRE AUX DISQUES



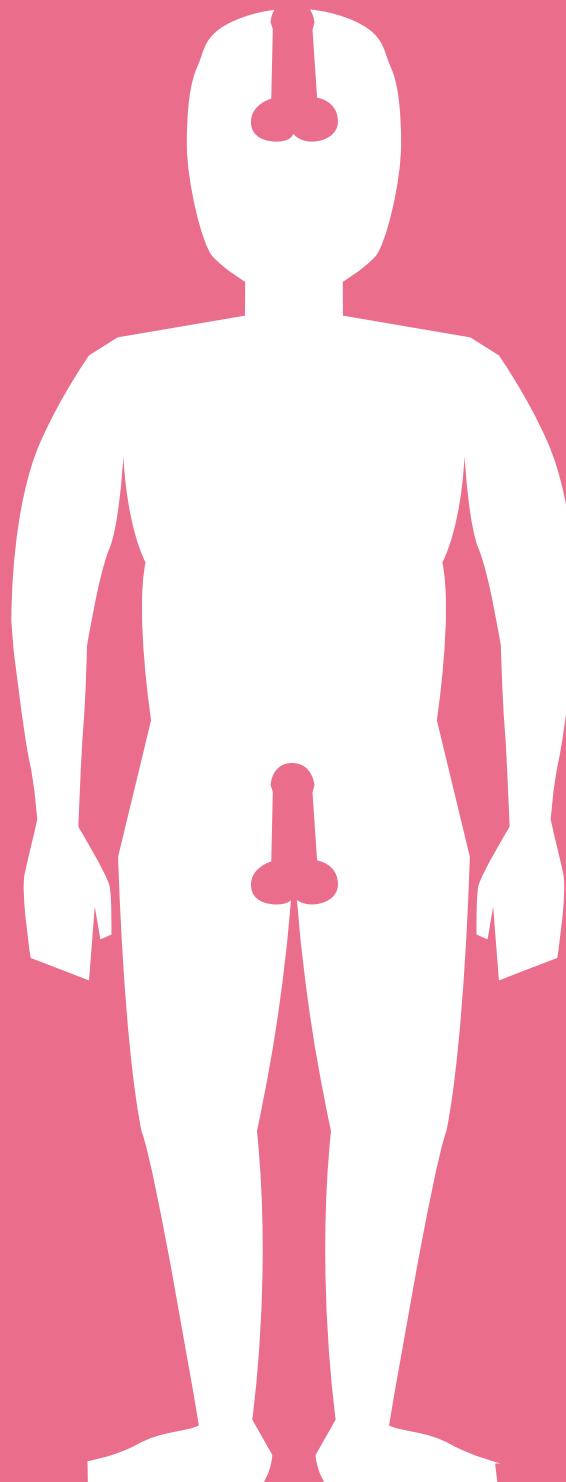
5 DEC. 99 · TOURCOING  
COMPLEXE LEO LAGRANGE



postcards 2009 / 2016 -  
not yet published

> from a series of personal  
posters with a political or  
social issue 2003

# Male Consciousness



## Archie Teck

[2003] The request of an architect friend to create his business card, incited me to design the letters of his name in architectural shapes, the result being this constructivist looking font that is inspired by life in big cities. The ArchieTeck-font has broad basic shape, straight cutout forms and small outbuildings.

SIMON VANOUTRYVE  
ARCHITECT

a b c d e f g h  
i j k l m n o p q  
r s t u v w x y z

construction method

EXTREMELY  
LOUD

a novel by

Jonathan Safran Foer



INCREADIBLY  
CLOSE

book cover,  
font application 2010

**ARCHIE TECK**

issued in OpenType by Index Books (Spain/Brasil) as part  
of the book «Homage to Typography» by Pedro Guittón 2009

А В С Д Е Ф Г

ହି ଜ କ ଲ ମ ନ

ପ ର ଭ ର ସ ତ ଲ

ବ ଶ ଖ ଯ ଗ ଡ ୧୨

୩୪୫୬୭୮୯୦

ଫ \* ପ # କ ® ™ { } --

Ё È É Ë Ñ « » —

ଅ ବ ଚ ଦ ଏ ଫ ଗ

ହି ଜ କ ଲ ମ ନ

ପ ର ଭ ର ସ ତ ଲ ବ

ବ ଶ ଖ ଯ ଗ ଡ . : ; " "

ଫ [ ] [ ] > < ଟ ଟ

ଏ ଏ ଏ ଏ ନ ଫ ଫ

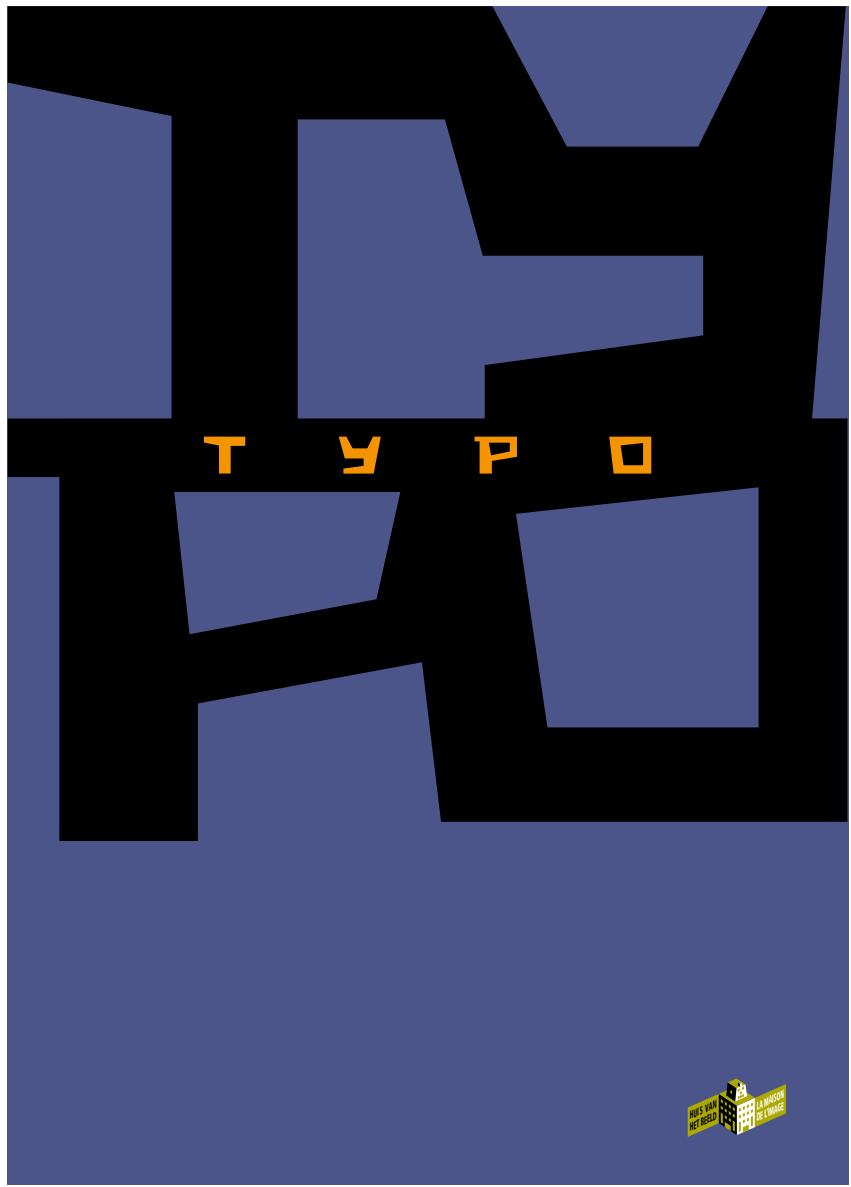
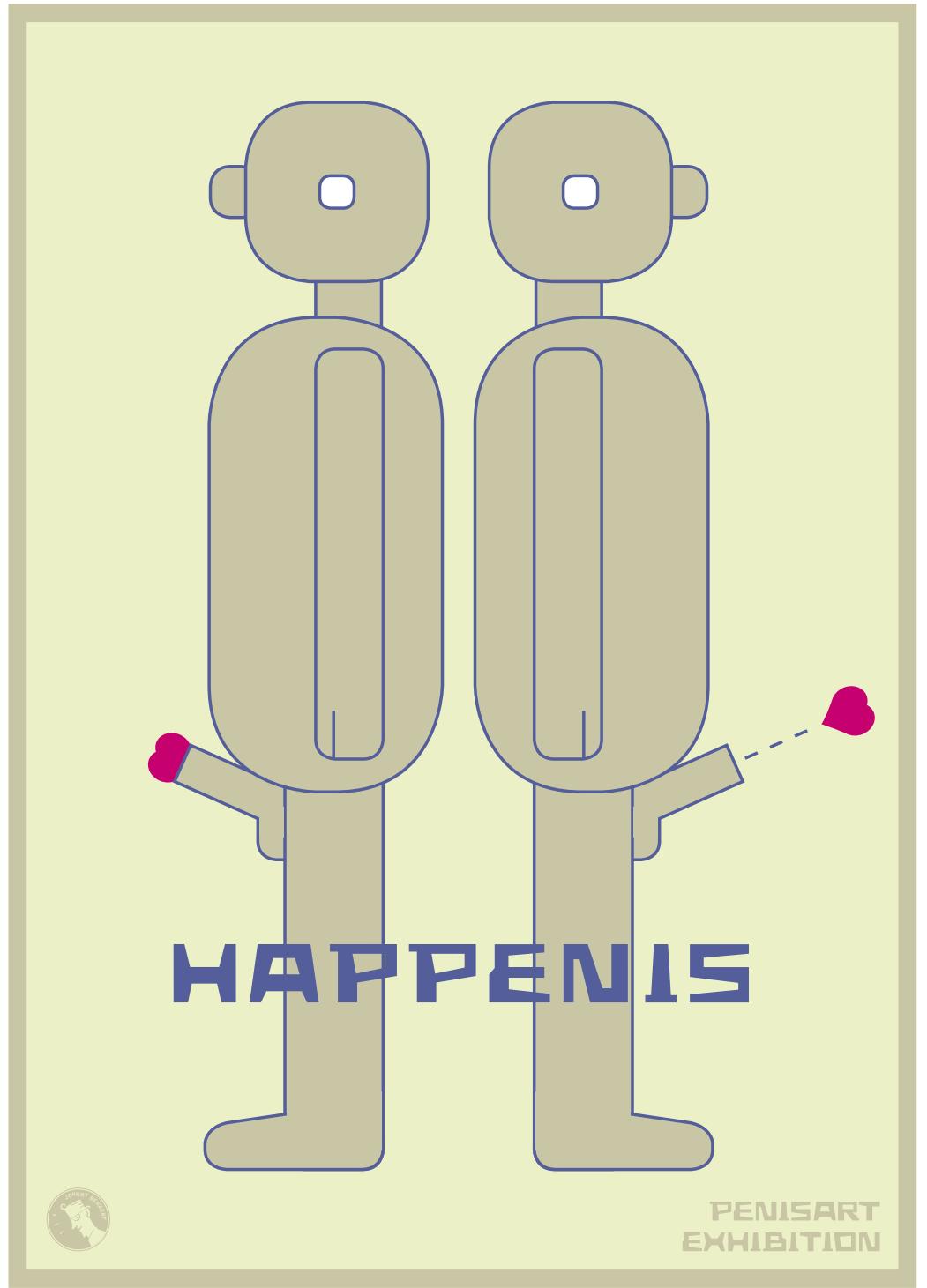
! ? ଏ କ କ କ କ କ %



book cover,  
font application 2010

> poster for the exhibition  
«Flanders goes International»  
VIZO - Design Vlaanderen 2003



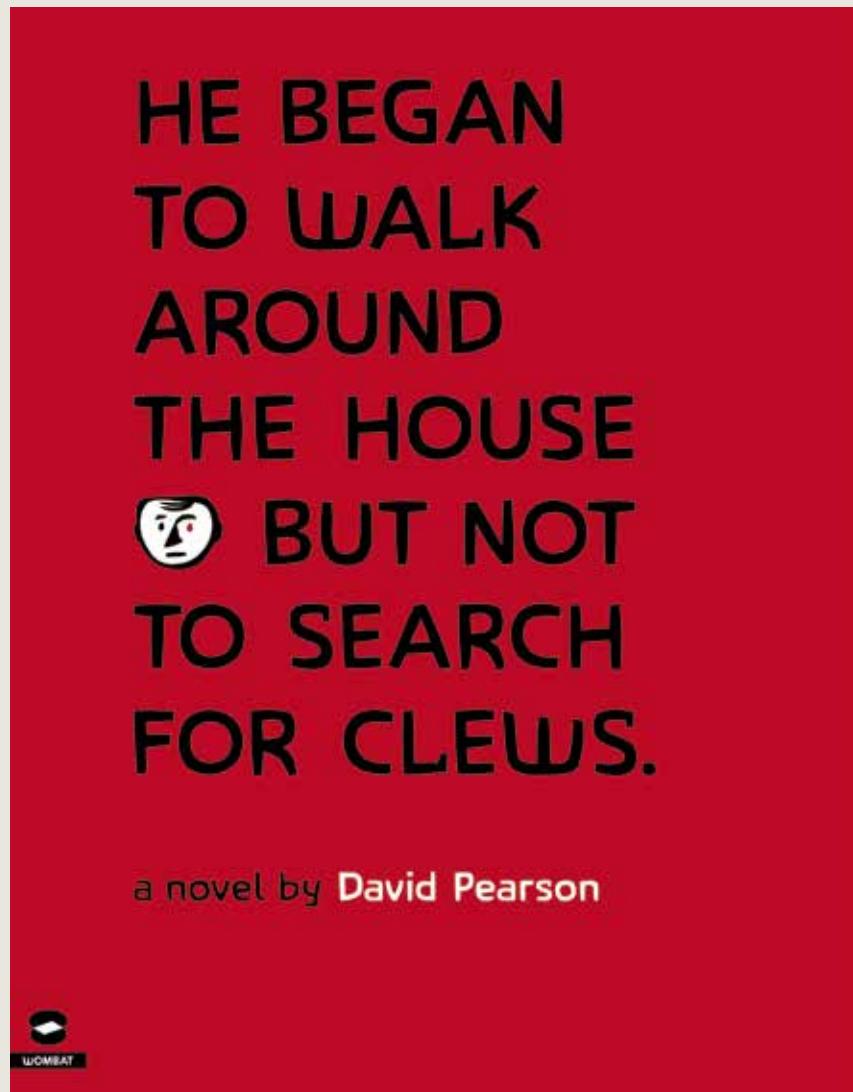


cover catalogue, exhibition  
«TYPO» - 'Huis van het Beeld / La  
La Maison de l'Image' Brussels  
2013

< poster for the exhibition «Pen  
is Art» - catalogue 'Huis van het  
Beeld / La La Maison de l'Image'  
Brussels 2015

# Fridadida

[2005-2009] I made the first drafts of this font in my sketchbook. This 'handmade' approach gave the letters curved lines and a spontaneous look. Transferring it onto the computer I put the Frutiger font underneath as a safety net, never copying it. I wanted this fontfamily to be readable, even in small heights.



## I DON'T SMOKE



poster for the exhibition  
«Bibendum & Co» - catalogue  
'Huis van het Beeld / La Maison  
de l'Image' Brussels 2009

< book cover, font  
application 2010

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890İİÇ  
%éêëëñç\$£@&  
({})[]''°\*ÉÊËËÑ/€  
=+ «» —— ©®™ <>

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890İİÇ  
%éêëëñç\$£@&  
({})[]''°\*ÉÊËËÑ/€  
=+ «» —— ©®™ <>

FRIDADIDA BOLD

abcdefghijklmno  
pqrstuvwxyz,:;?!  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890İİÇ  
%éêëëñç\$£@&  
()[]{}""°\*ÉÊÈËÑ/€  
= + << >> - — — ©®™ <>

FRIDADIDA BLACK

abcdefghijklmno  
pqrstuvwxyz,:;?!  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890İİÇ  
%éêëëñç\$£@&  
()[]{}""°\*ÉÊÈËÑ/€  
= + << >> - — — ©®™ <>

TAKE ONE EVERYDAY



HAPPY BIRTHDAY



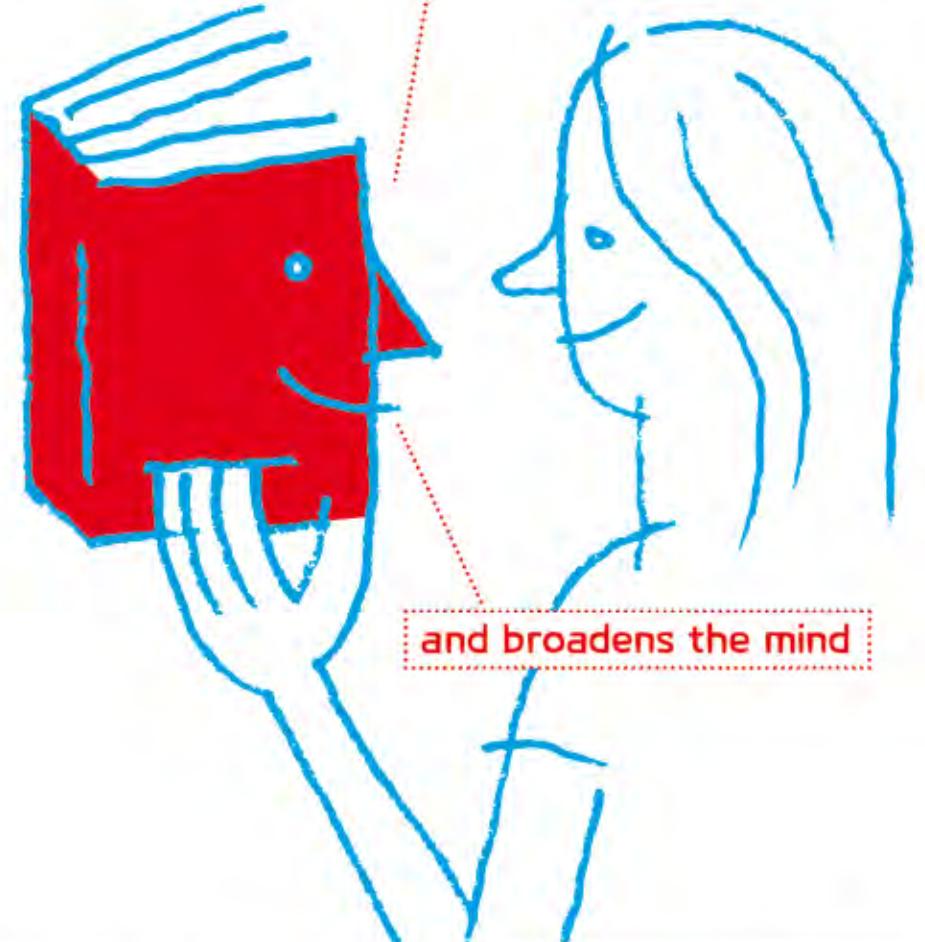
Sorry I'm late!



postcards published by  
Kartoefabriek, Antwerpen -  
'Take one every day'  
in «1000 Greetings» by  
Peter King & Company  
Ed. Rockport Publishers  
Massachusetts - USA 2004

poster for the 10th Plaktivat  
competition for city posters,  
aimed at encouraging the  
reading of books, the slogan  
is «Who reads discovers»  
- Tam-Tam & Divja Misel,  
Slovenia 2016

reading books  
is a pleasure



and broadens the mind

plaktivat

PUSTI KNJIGI, DA TE ODPELJE

TAM TAM | 

abcdefghijklmn  
abcdefghijklmn  
opqrstuvwxyz  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ

Then he got up and began to walk about the house, but not to search for clews to this mysterious thing. He walked like one who examines something within himself—or something beyond the eye—and old Betts followed him with his straining face. And Randolph sat in his chair with his arms folded and his chin

THEN HE GOT UP AND BEGAN TO WALK ABOUT THE HOUSE, BUT NOT TO SEARCH FOR CLEWS TO THIS MYSTERIOUS THING. HE WALKED LIKE ONE WHO

Then he got up and began to walk about the house, but not to search for clews to this mysterious thing. He walked like one who examines something within himself—or something beyond the eye—and old Betts followed him with his straining face. And Randolph sat in his chair with his arms folded and his chin

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THEN HE GOT UP AND BEGAN TO WALK ABOUT THE HOUSE, BUT NOT TO SEARCH FOR CLEWS TO THIS MYSTERIOUS THING. HE WALKED LIKE ONE WHO

first draft & first tests  
in different sizes

> presentation of the  
Fridadidafont 2010

big game hunter  
flattering

Fridadida light  
abcdefghijklmnopqrstuvwxyz

SPRINKLER  
VIGOROUS  
SECURITY JOB

Fridadida bold  
ABCDEFGHIJKLMNPQRSTUVWXYZ1234567890,:;?!+=+ééëëñç\$£@&--(){}'''\*/©®

BACK-UP  
tendencies  
folding

Fridadida bold  
abcdefghijklmnopqrstuvwxyz

UPWARD

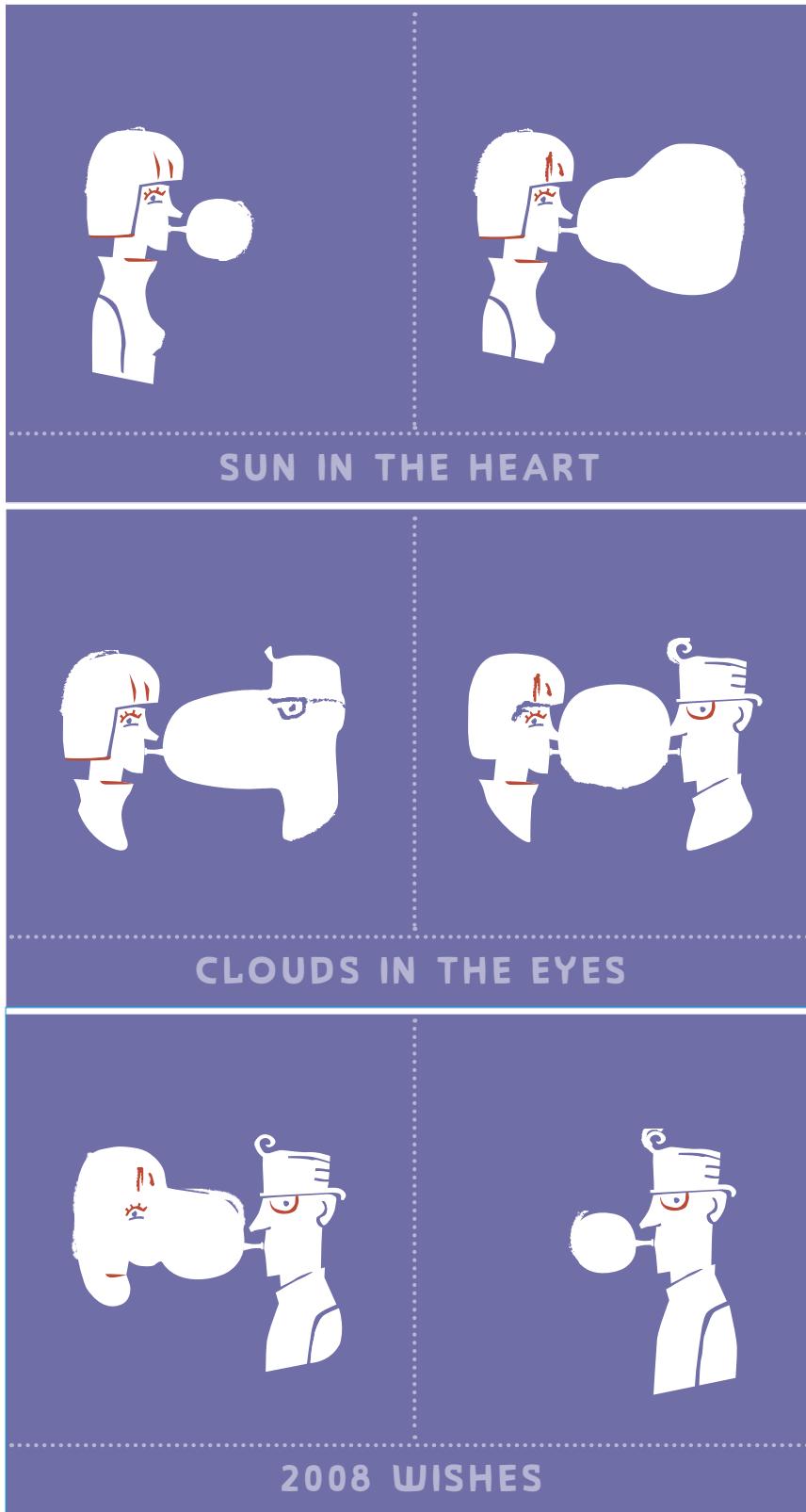
XYLOGRAPHER  
TWISTER

QUARTET  
veterinary surgeon  
testimonial

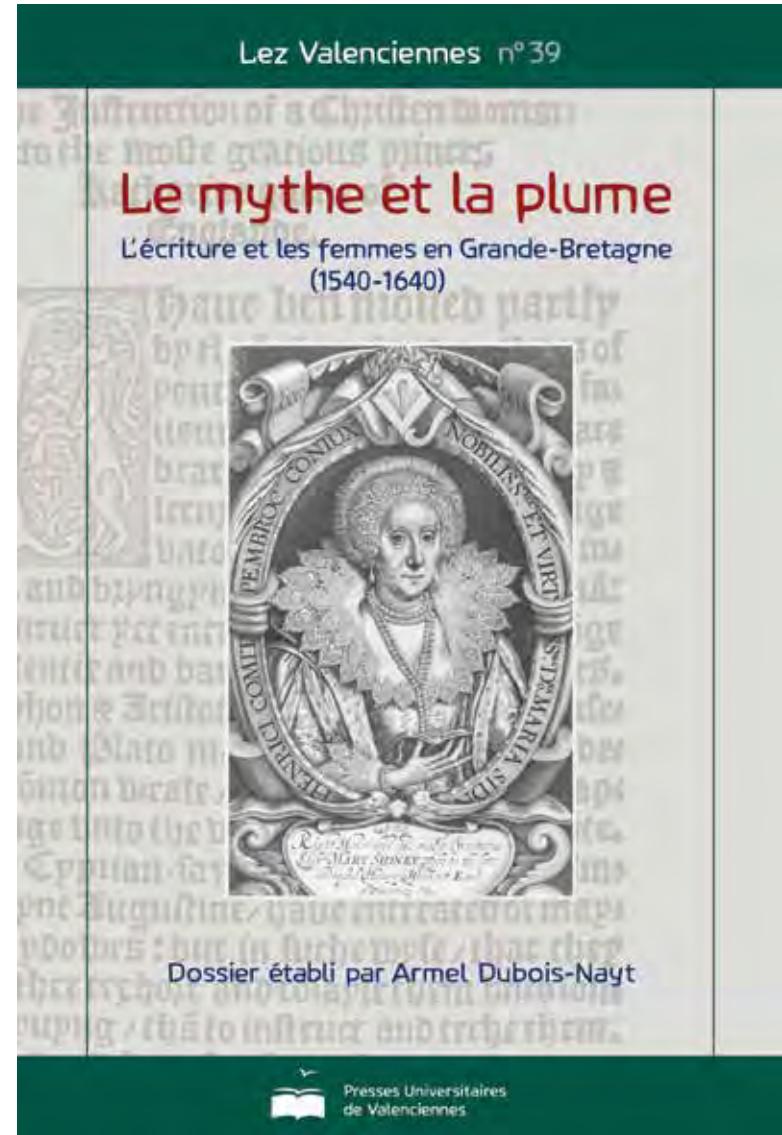
Fridadida roman  
ABCDEFGHIJKLMNPQRSTUVWXYZ1234567890,:;?!+=+ééëëñç\$£@&--(){}'''\*/©®

38 pack  
CUNARD-LINE  
shooting

Fridadida black  
ABCDEFGHIJKLMNPQRSTUVWXYZ



< personal triptych greeting  
card, 2008



**Presses Universitaires  
de Valenciennes**

## Bettsie-X

[2008-2010] I was designing kidney-shaped forms in Illustrator and as some of them had the appearance of letters, I was eager to see what this was going to bring about. The supple yet solid forms give a sixties pop look. Looking at it and judging the shapes I decided the font to be out of balance, because I like things to be that way.

THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG

THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG

THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG

THE QUICK BROWN FOX  
JUMPS OVER THE LAZY DOG

the quick brown fox  
jumps over the lazy dog

the quick brown fox  
jumps over the lazy dog

preliminary study different  
weights Fridadida font

JEAN BAER & JULIUS FENNEIM

Don't say  
**YES**  
when  
you want  
to say  
**NO**

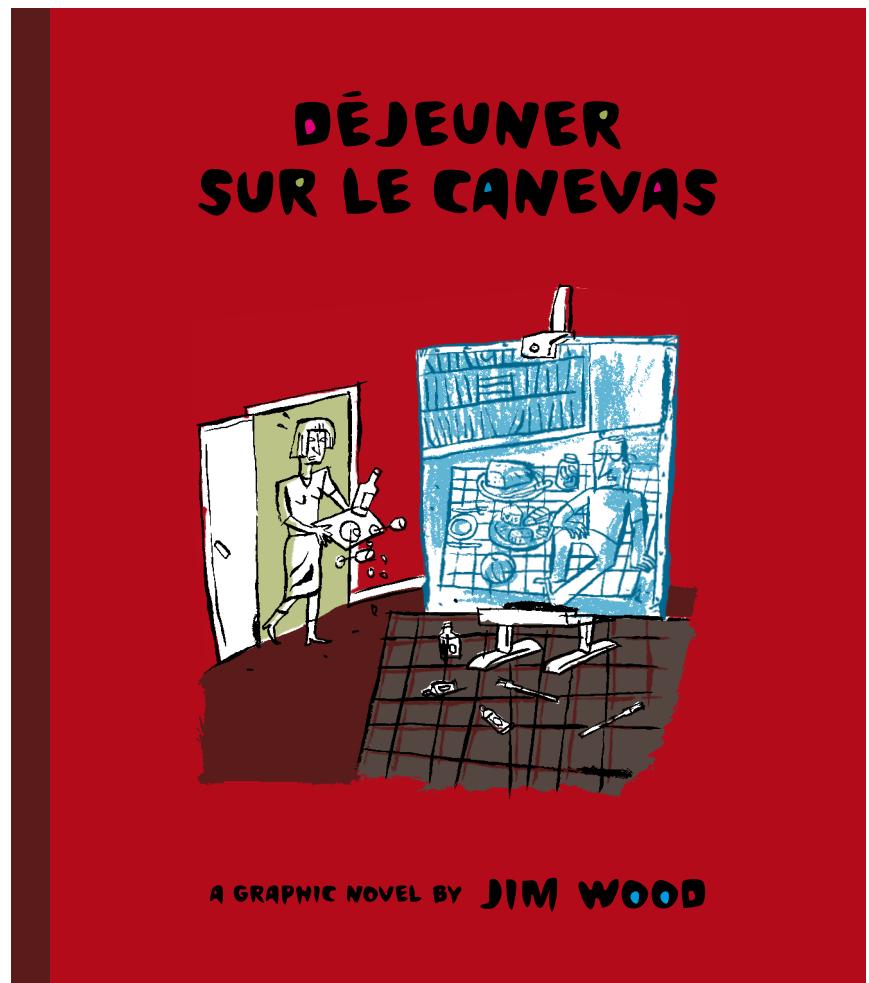


B  
BOSTON PRODUCTIONS

book cover,  
font application 2010

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z 1 2 3 4 5  
6 7 8 9 0 . : , ;  
Ç Ç È É Ê Ë Ñ  
‘ ’ “ ” ‘ ’ - - -

a b c d e f g h i  
j k l m n o p q r  
s t u v w x y z  
€ \$ £ @ & () []  
>< Ł i « » { } ™  
% ß ê è é ñ \* ®  
! ? ° # © / \ + =



book cover,  
font application 2010

> poster for the exhibition  
«Tati & Friends» - catalogue  
‘Huis van het Beeld / La Mai-  
son de l’Image’ Brussels 2010



A B C D E F G H I J K  
L M N O P Q R S T U  
V W X Y Z 1 2 3 4 5  
6 7 8 9 0 . ; ; ! ? # ©  
Ç Ç È È È È Ñ Ñ / / \* °

a b c d e f g h i j k l m  
n o p q r s t u v w x  
y z « » ® ™ { } + = %  
€ \$ Ⓛ & () [ ] > < î î  
“ ” ” ! ... ö ô è è ñ ñ

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o  
p q r s t u v w x y z  
EAGERBEANS  
eagerbeans

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o  
p q r s t u v w x y z  
EAGERBEANS  
eagerbeans

I was playing with the shape of the X-Bettsie Black font, to see what happens when the height is stretched, while the width is narrowed, and what this means for readability and proportions, 2010

one hundred  
and one  
things  
**not**  
to do

APROPPOS PRODUCTION



## Zapristie

[2012-2015] I was in the mood to design my version of an Egyptienne font (...sometimes I can be so overconfident ...). It had to be a bold font with solid serifs, by chamfering them I wanted to give it a peculiar look. What had begun with enthusiasm ended in despair. It took me quite a while before I could go on with this font. Sigh ...

## CLARENDRON ROCKWELL EGYPTIENNE COURIER **LUBALIN GRAPH** OFFICINA SERIF SERIFA **CHUNKFIVE** **ZAPRISTIE**

Egyptienne is a general name for a serif typeface, belonging to the classification slab serif, where the serifs are unbracketed and similar in weight to the horizontal strokes of the letters. The Egyptienne takes its name from the campaign of Napoleon in Egypt in 1798 which had unleashed Egyptomania, and the font was designed shortly afterwards.

Clarendon (1845 - Robert Besley), Rockwell (1934 - Monotype Studios), Egyptienne (1956 - Adrian Frutiger), Courier (1950 - Howard 'Bud' Kettler), Serifa (1964 - Adrian Frutiger), Lubalin Graph (1974 - Herb Lubalin), Officina Serif (1990 - Erik Spiekermann) and Chunkfive (2009 - The League of Moveable Type) are Egyptiennes.

(sources Wikipedia, ilovetypography.com, ao)

> invitation for the exhibition 'Antwerp Hands Illustrated', a travelling exhibition of 'Antwerpen Koekenstad', 2017 antwerphands.com/artists.html





drawing and poster for the  
125th birthday anniversary  
of Jean Ray, Belgian author  
of horrorstories 2012

# 125 ANS [8.07.1887 - 17.09.1964] JAAR JEAN RAY



125ème anniversaire de Jean Ray  
**Samedi 7 juillet 2012 - [www.jeanray.be](http://www.jeanray.be)**  
Organisation Amicale Jean Ray - Performances  
de Gérard Gille et Anton Cogen - Jeu de ville par  
Patrick Bernauw, Connie Malfliet et Anton Cogen

125e verjaardag van Jean Ray  
**Zaterdag 7 juli 2012 - [www.jeanray.be](http://www.jeanray.be)**  
Organisatie Vriendenkring Jean Ray - Optredens van  
Gérard Gille en Anton Cogen - Stadsspel door  
Patrick Bernauw, Connie Malfliet en Anton Cogen

10h30/11h > 20h | Tinnenpot, Tinnenpotstraat 21, 9000 Gent | 10u30/11u > 20u

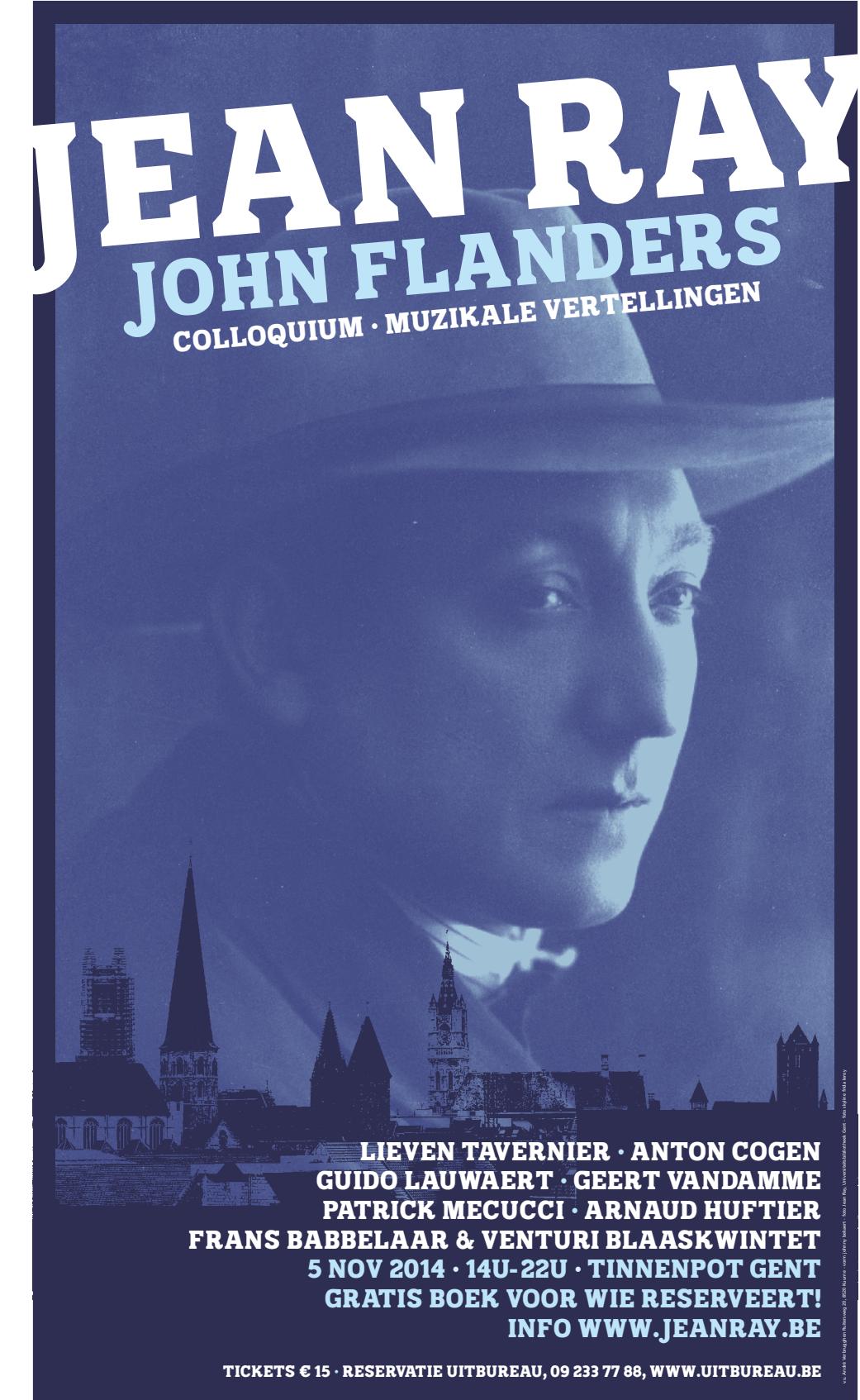
A B C D E F G H I J  
 K L M N O P Q R S  
 T U V W X Y Z &  
 1 2 3 4 5 6 7 8 9 0 ?  
 a b c d e f g h i j k l  
 m n o p q r s t u v  
 w x y z ! . , ; : + = /  
 { } [ ] @ © ® \$ £ \*  
 ç é è ê ë É È Ê -

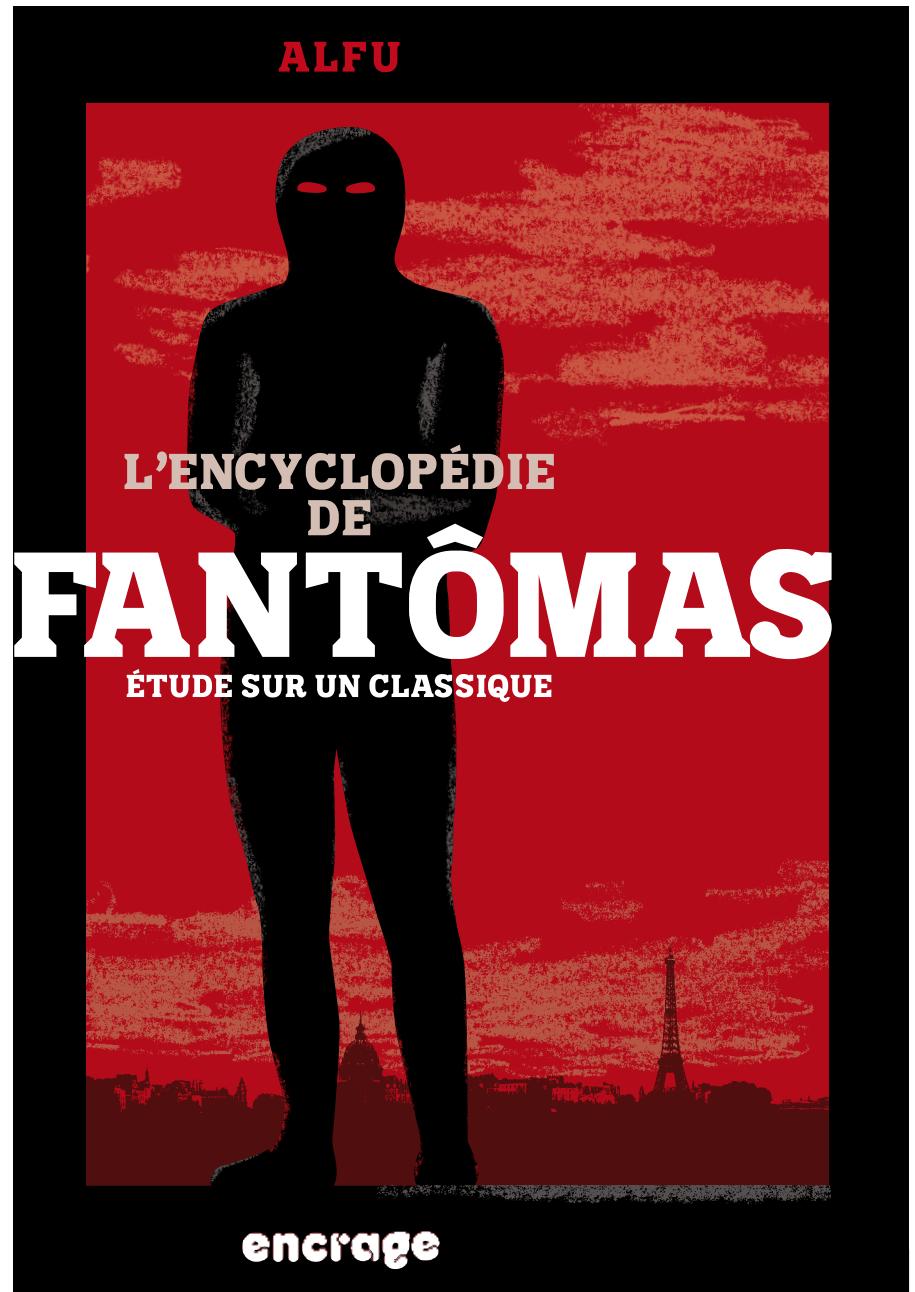
A B C D E F G H  
 I J K L M N O P  
 Q R S T U V W X  
 Y Z & 1 2 3 4 5 6  
 7 8 9 0 ? ! . , ; : + =  
 a b c d e f g h i j k  
 l m n o p q r s t u  
 v w x y z { } [ ] @  
 © ® \$ £ \* ç / é è ê

**A B C D E F G H I**  
**J K L M N O P Q R**  
**S T U V W X Y Z**  
**a b c d e f g h i j**  
**k l m n o r s t u v**  
**t u v w x y z**  
**g g g g g g e e e e**

preliminary study

> poster colloquium Jean Ray,  
Ghent 2014 - photo Jean Ray  
© University Library Ghent -  
photo skyline Frida Leroy



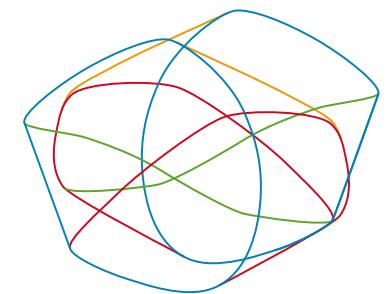


cover for a study on  
«Fantômas» by Alfu, éditions  
Encrage Amiens - France 2011



aluminium box containing  
seven little books with  
contemporary fairy tales  
by José Vandenbroucke  
2014

logo Circle for Psychoanal-  
ysis - New Lacanian School  
2014 - the logo is based  
upon a double Möbius ring



**Kring voor Psychoanalyse**  
**van de New Lacanian School**

# blacknoir

a b c d e f g h i j k l m n o  
p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0

[2012] I tried to construct a font on the basis of oval-like shapes. The intention was to obtain a drop-shaped font type, consisting of spherical black characters. At the same time I wanted it clearly constructed, and not a freehand drawing. The result was not optimal, therefore I quickly passed from oval to rounded rectangles. Building up the letters this way was more efficient, and the results were nicer.



CD cover for the Ghent based jazzgroup WOFO, 2014

âbcđèfghijk ABCĐEFGHIJK  
lđmđopđrstu lđMĐOĐPĐRSTU  
vđwxđyz-,:;đç Vwxđyz--+=  
12345b7890 @ [ ] ?!8%\*°  
  
the quick brown  
fox jumps over  
the lazy dog.

exploring the possibilities for  
the two thicknesses of the font

âbcđèfghijk lđmđopđrstu lđMĐOĐPĐRSTU  
vđwxđyz-,:;đç Vwxđyz--+=  
ABCĐEFGHIJKLĐMN  
OPĐRSTUVWĐXĐY  
  
âbcđèfghijk lđmđopđrstu lđMĐOĐPĐRSTU  
vđwxđyz-,:;đç Vwxđyz--+=  
ABCĐEFGHIJKLĐMN  
OPĐRSTUVWĐXĐY

BLACKNOIR BLACK CONDENSED

âbcđđfghijklm  
nopqrstuvwxyz  
yz.,;---\*°<>  
?!+=@[]ÆŒ  
ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZŒ&Ը  
1234567890

BLACKNOIR REGULAR CONDENSED

âbcđđfghijklm  
nopqrstuvwxyz  
yz.,;---\*°@/8  
?!%[]z--+=  
1234567890  
ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ---+=

LA CITÉ  
DE  
L'INDICIBLE  
PEUR  
JEAN RAY



LE  
CARROUSSEL  
DES  
MALÉFICES  
JEAN RAY



book covers for the horror  
and fantasy stories by Jean  
Ray, font application 2014

LES 25  
MEILLEURES  
HISTOIRES  
NOIRES  
ET FANTASTIQUES  
DE  
JEAN RAY



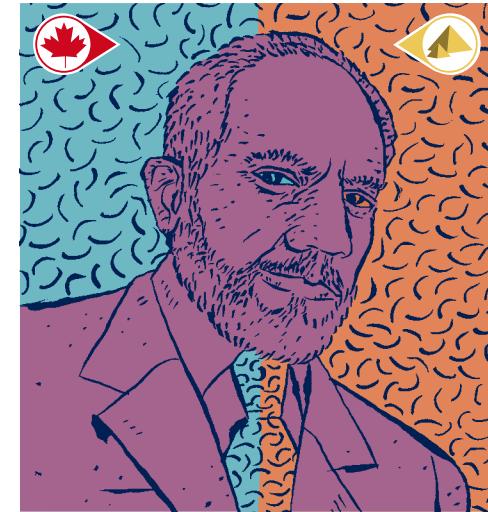
## INVITATION TO PARTICIPATE



## EVER MEULEN & FRIENDS



'invitation to participate'  
in the exhibition  
in homage to Ever  
Meulen - 'Huis van het  
Beeld / La Maison de  
'l'Image' Brussels 2017 -  
illustration Ever Meulen



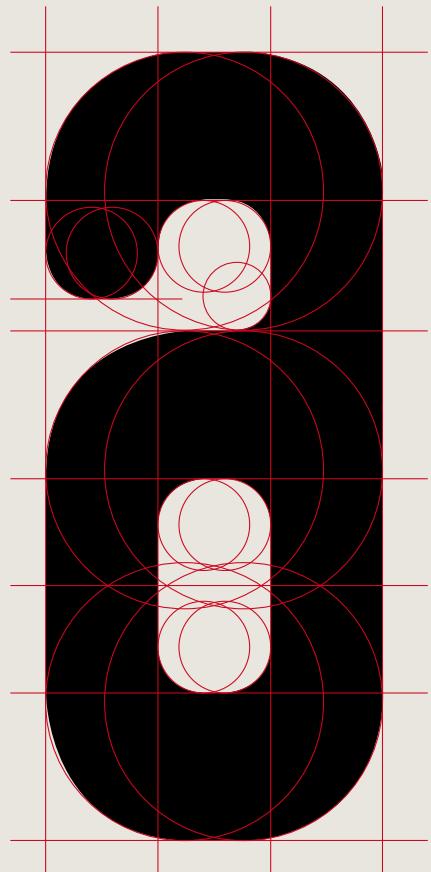
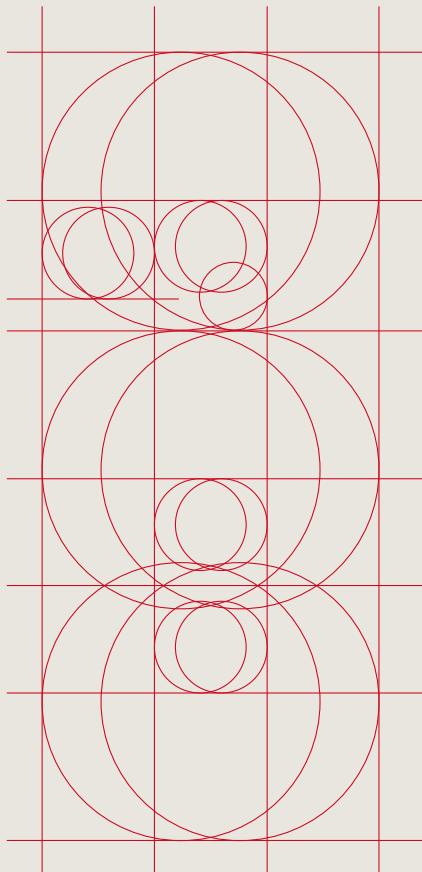
LE FROID ET LE CHAUD  
OU LES GLACES D'HAÏTI  
RENÉ DEPESTRE  
HORIZONS D'UN LYRISME FRANCOPHONE

book cover for a study about  
the Haitian writer and poet  
René Depestre - éditions  
Encrage Amiens, France 2012

âbcdefghijkl  
 պորգրտւվ  
 wxyz., :; - - \*  
 °<>?!+=@[]  
 ABCDEFGHIJK  
 LMNOPQRSTU  
 VWXYZ՞ՑՑԸ  
 1234567890

âbcdefghijkl  
 պորգրտւվ  
 wxyz., :; - - \*  
 °<>?!+=@[]  
 ABCDEGHijklM  
 NOPQRSTUvw  
 XYZ՞ՑՑԸ  
 1234567890

[2012] Sometimes I am so deeply immersed in what I'm doing, that I get lost, as happened now. During the stylization process of the Blackblanc font I had, without realizing it, moved farther and farther away from the original font shape. Eventually it was no longer compatible with the original Blacknoir font. So I had to start it all over again ... In retrospect, I noticed that this version had potential as a separate font.



construction of the lower  
case 'a'



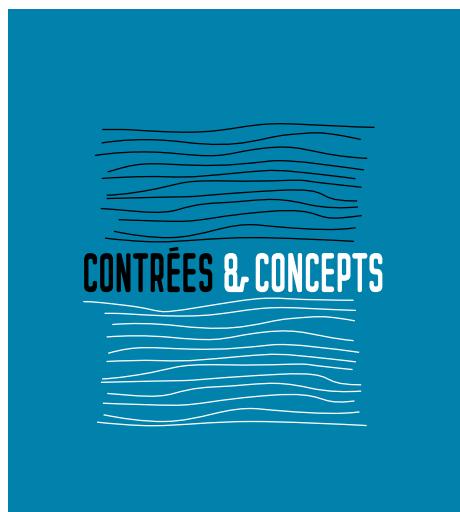
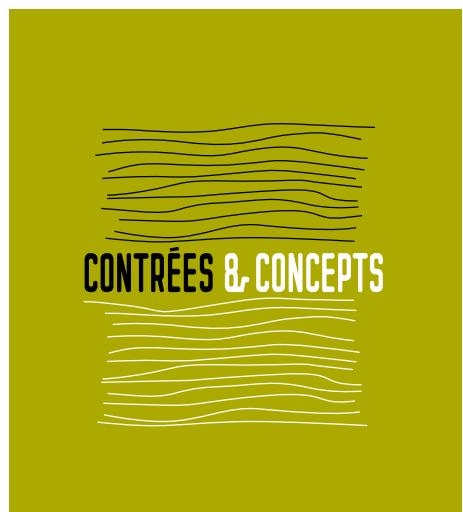
CD cover  
Filip De Fleurquin 2012

âbcdèfgijklmñopqrstuvwxyz  
1234567890

ABCDEFGHIJKLMÑOPQRSTUVWXYZ  
+=@/8?!%[]\*

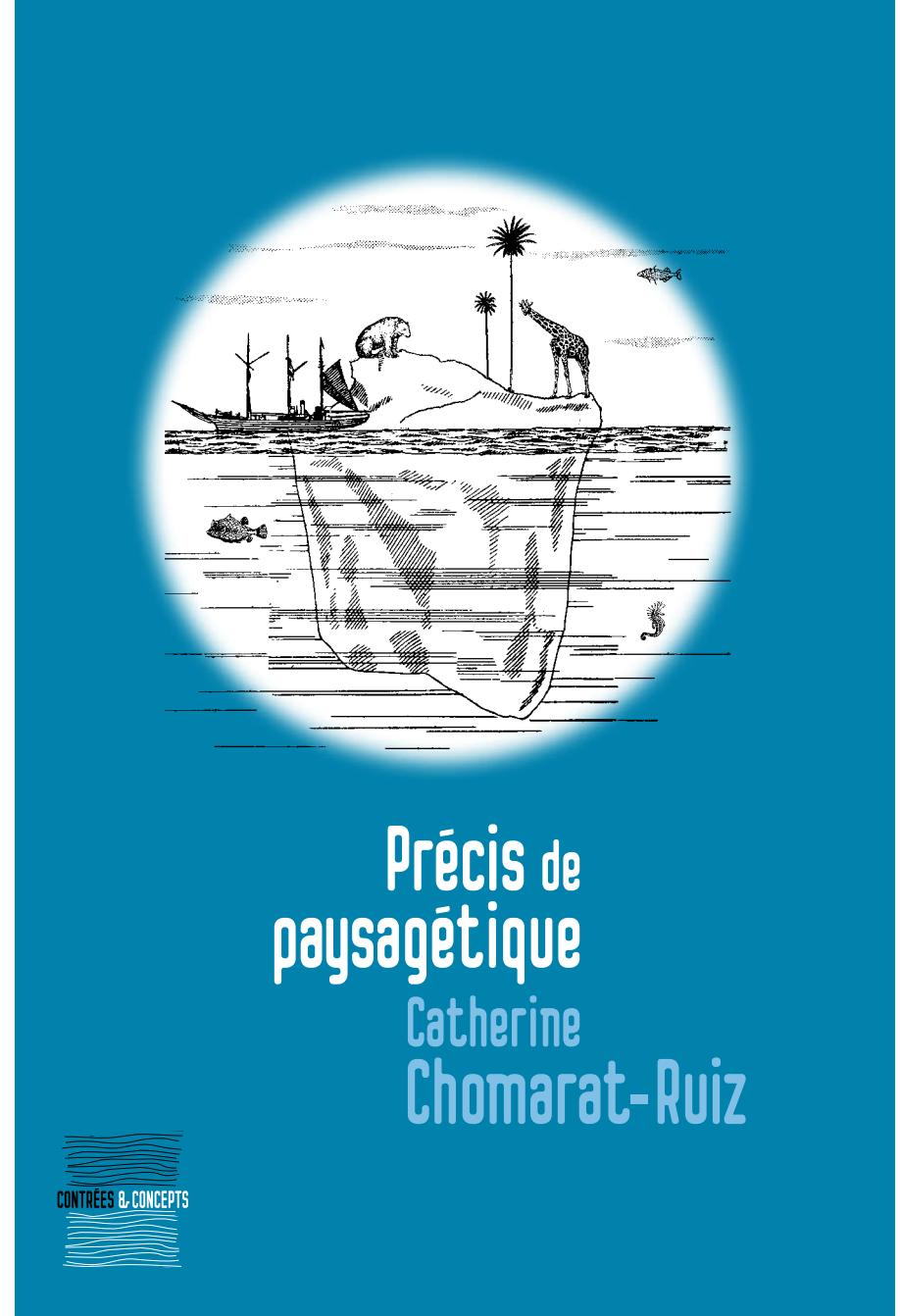


johnny bekaert xavier verhelst frida leroy  
visualdesignteam



header site and business  
card 2012

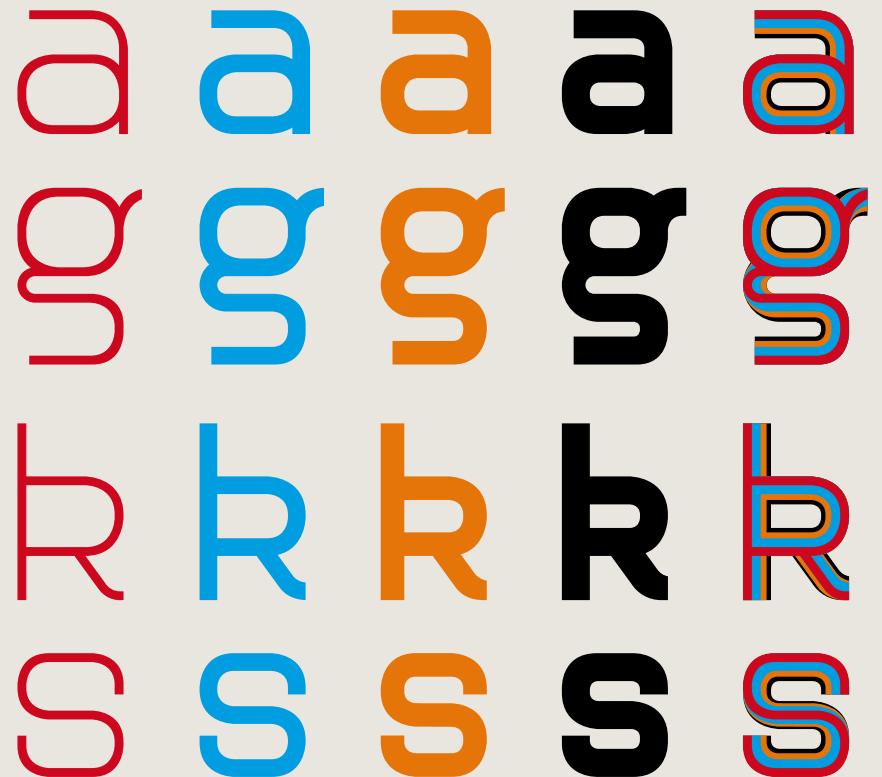
logo for the 'Contrées  
& Concepts' - book  
collection of the Presses  
Universitaires de  
Valenciennes, France 2014



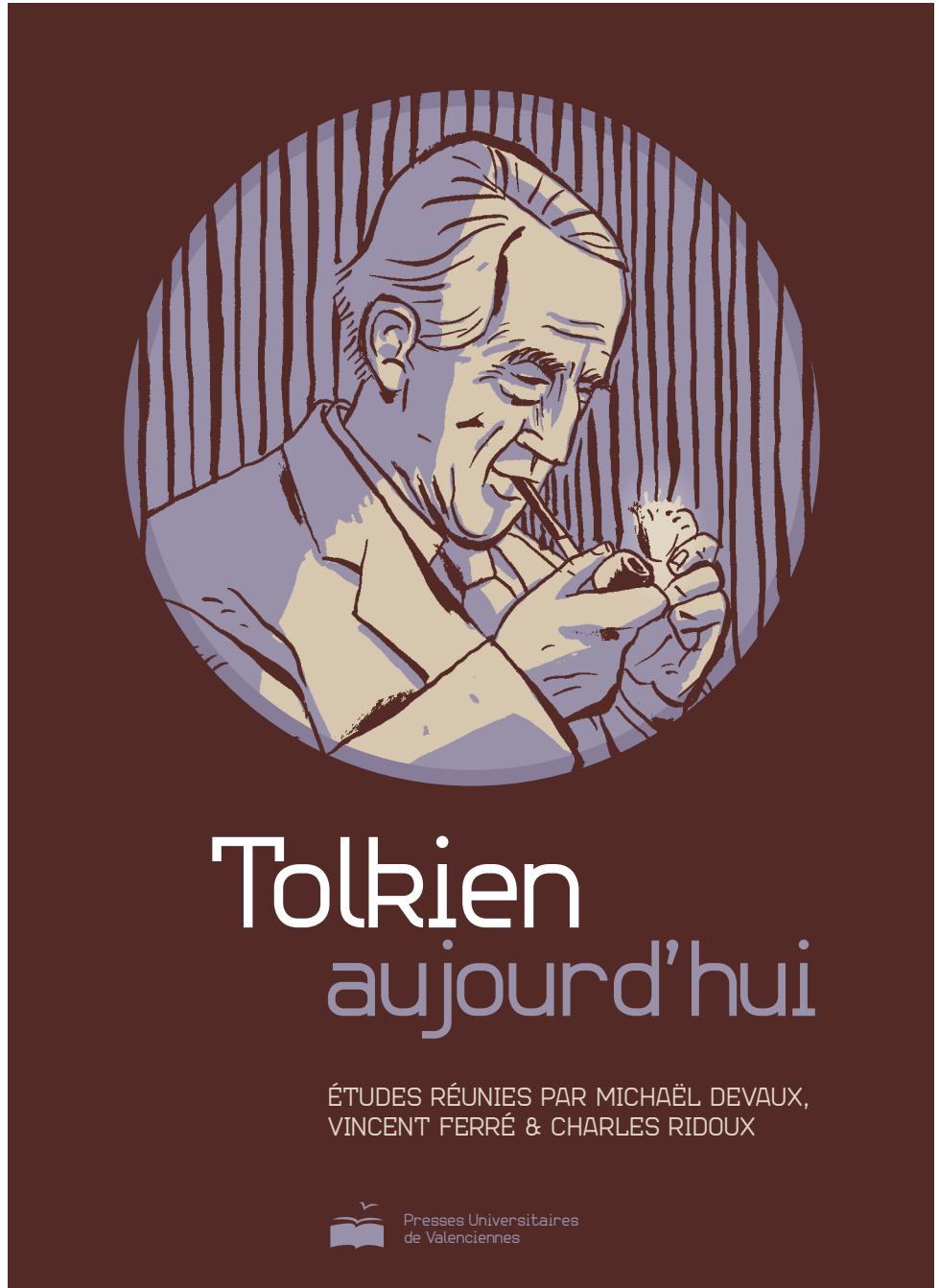
study cover for a book by  
Catherine Chomarat-Ruiz -  
Presses Universitaires de  
Valenciennes, France 2014

# struktura

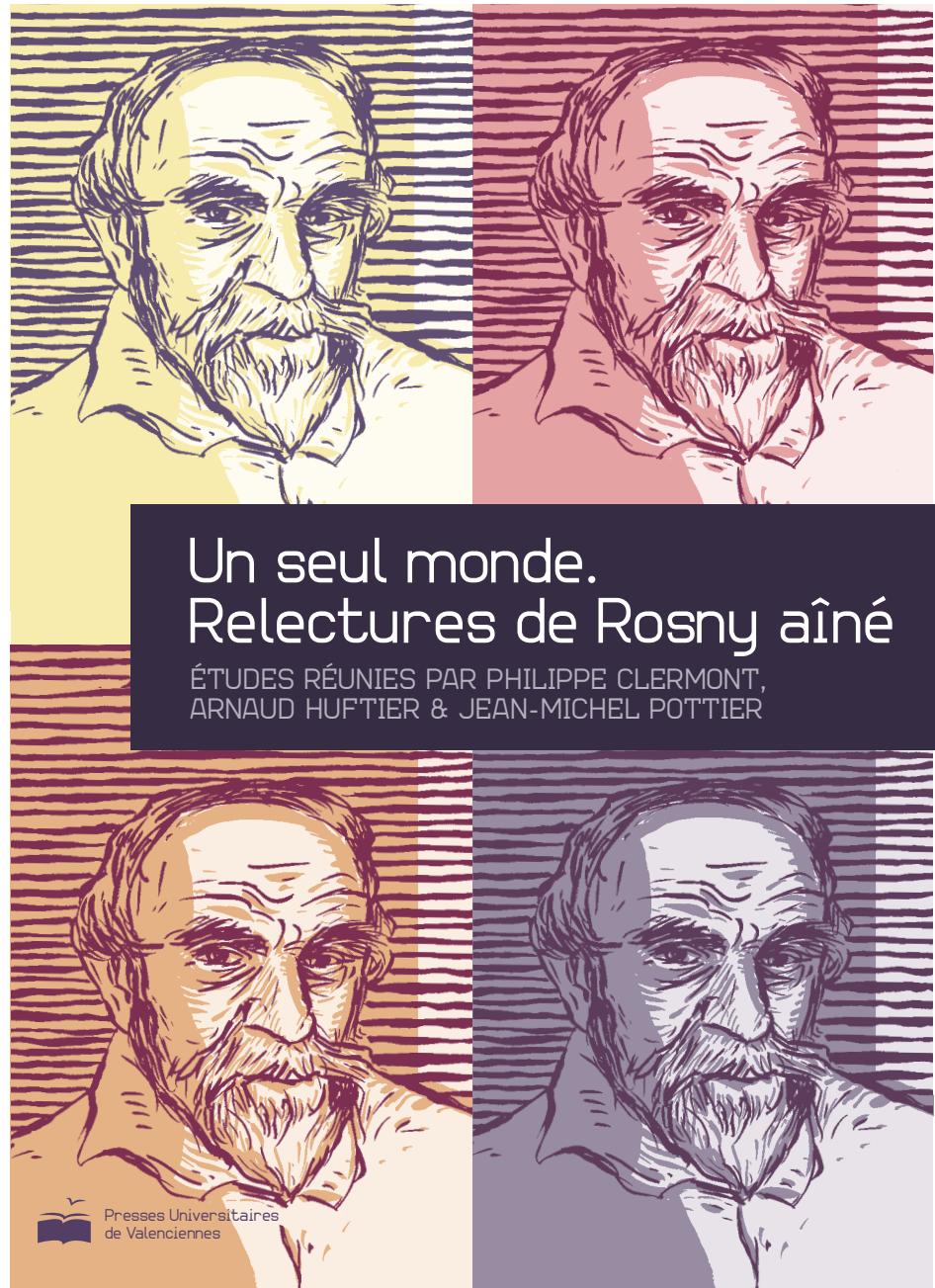
[...-2015] For several years I have been trying to design a text font. I know, it's aimed very high. Especially for someone like me who works in several disciplines. While designing this Struktura font I had landed on a rollercoaster of doubts and hesitations, and at the same time hope. Occasionally there was satisfaction but this was mostly of very short duration. It has taken several redesigns of the font, even of all weights, till the shapes eventually formed a whole.



the four weights of the font  
and their superposition



book cover for a study of  
the works of Tolkien -  
Presses Universitaires de  
Valenciennes, France 2014



book cover for a study of  
the works of Rosny aîné -  
Presses Universitaires de  
Valenciennes, France 2014

> book cover for an edition of  
the Circle for Psychoanalysis,  
New Lacanian School 2014 -  
photography Marc De Troyer



STRUKTURA LIGHT

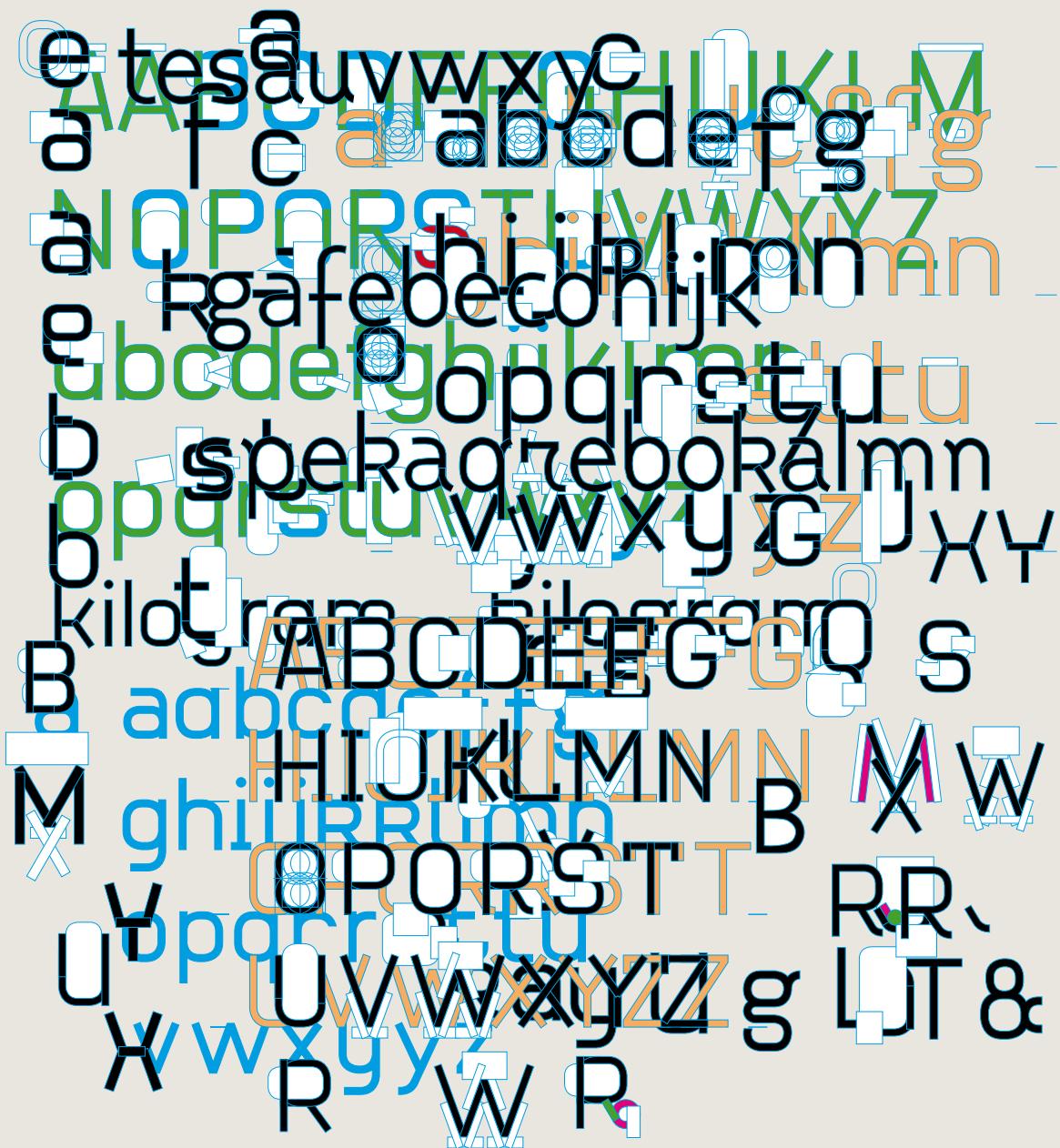
A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z ? !  
a b c d e f g h i j k  
l m n o p q r s t u  
v w x y z @ % & \$  
1 2 3 4 5 6 7 8 9 0 € #  
≈ © ® { } [ ] Ø ø ç Ç

STRUKTURA REGULAR

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z ? !  
a b c d e f g h i j k  
l m n o p q r s t u  
v w x y z @ % & \$  
1 2 3 4 5 6 7 8 9 0 € #  
≈ © ® { } [ ] Ø ø ç Ç

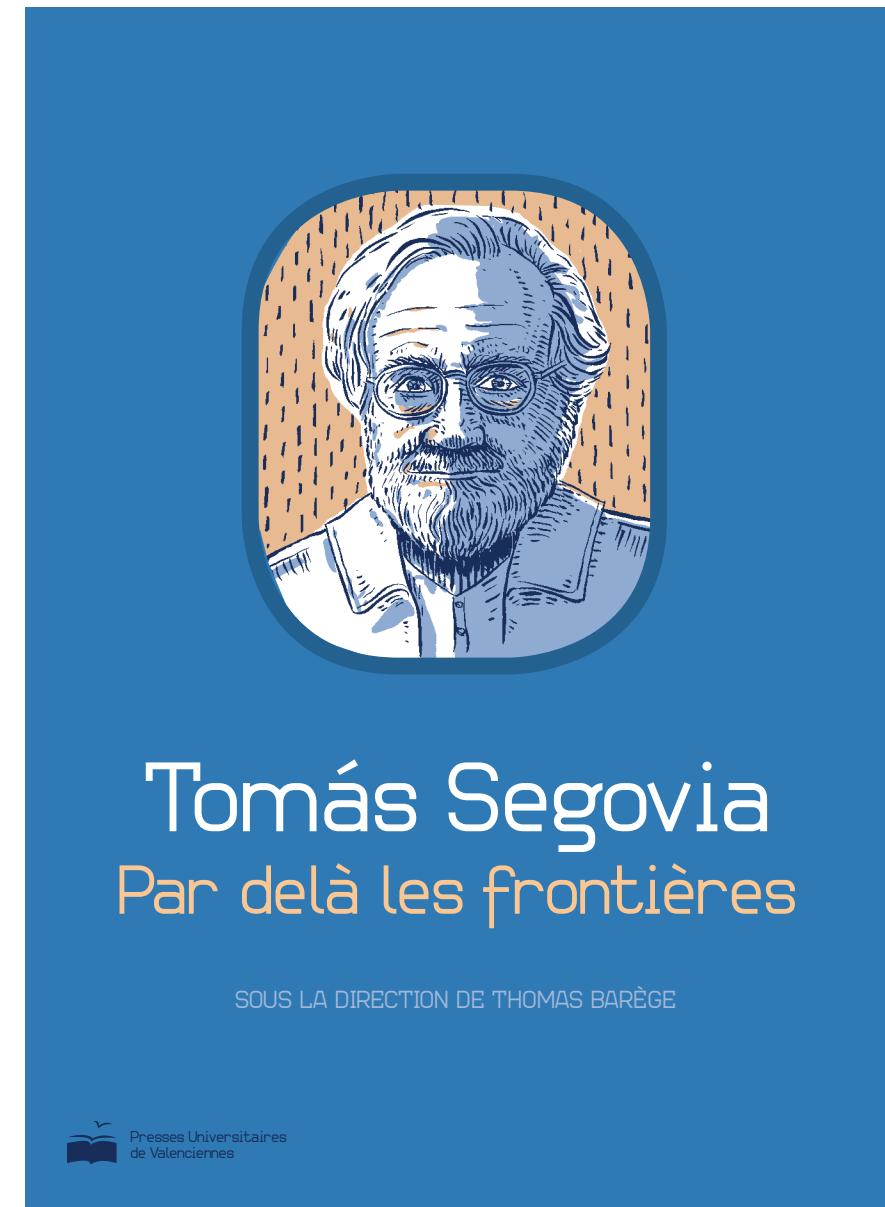
A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z ? !  
a b c d e f g h i j k  
l m n o p q r s t u  
v w x y z @ % & \$  
1 2 3 4 5 6 7 8 9 0 £ #  
≈ © ® { } [ ] Ø ø ç Ç

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z ? !  
a b c d e f g h i j k  
l m n o p q r s t u  
v w x y z @ % & \$  
1 2 3 4 5 6 7 8 9 0 £ #  
≈ © ® { } [ ] Ø ø ç Ç



the search for the best  
possible shape of the  
characters

> book cover for an edition of  
the Circle for Psychoanalysis,  
New Lacanian School 2014 -  
photography Marc De Troyer



book cover study - Presses  
Universitaires de Valenciennes,  
France 2014

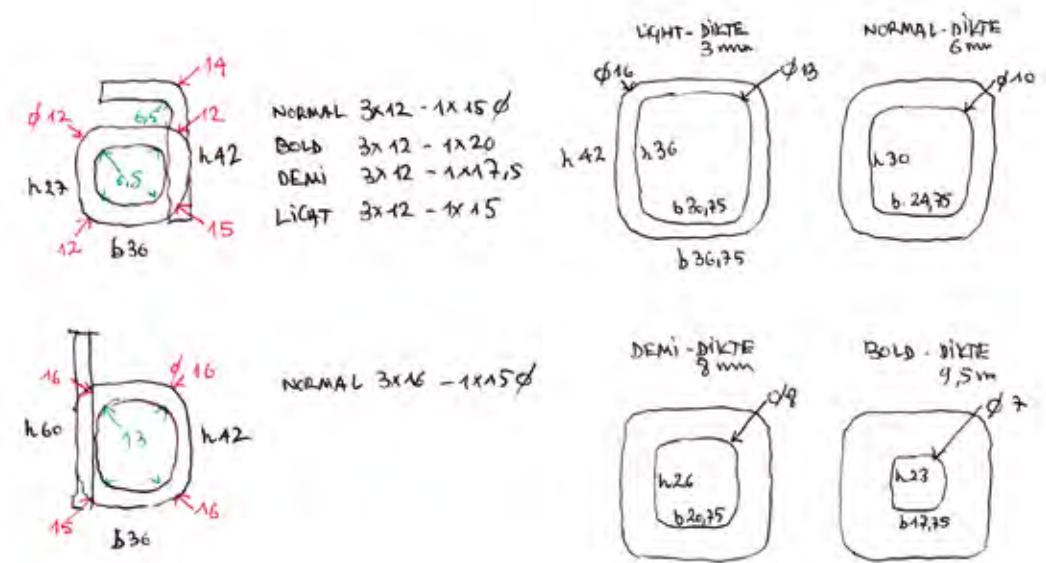
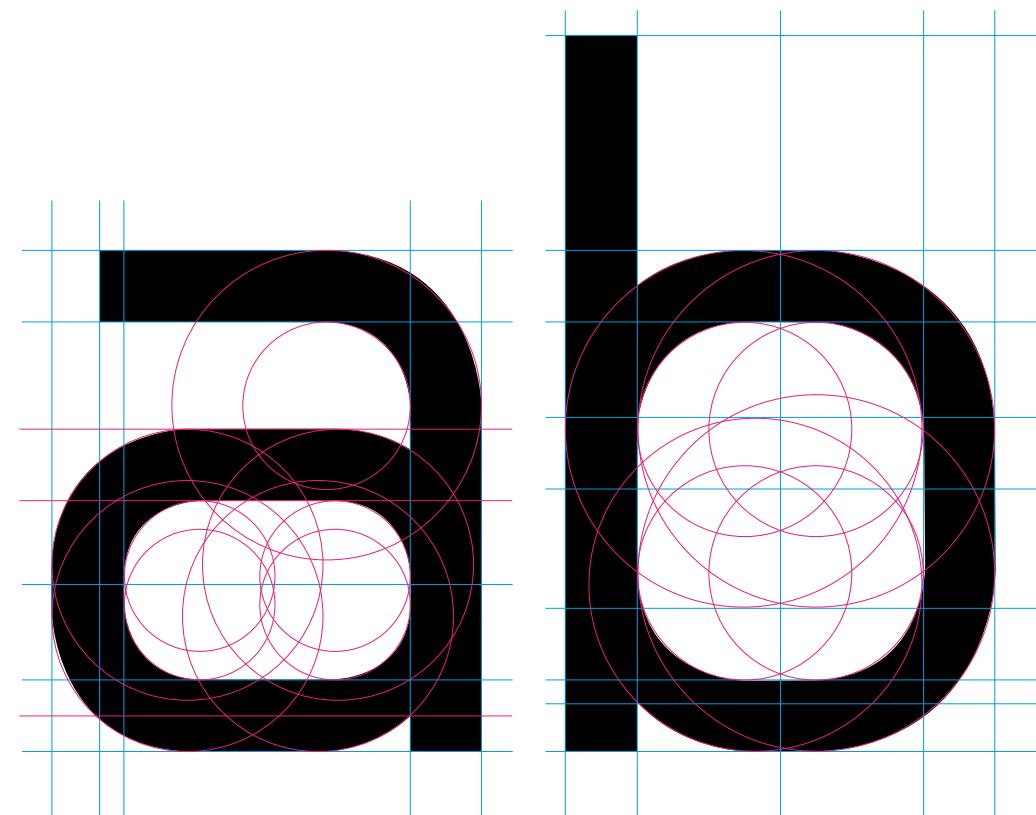
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

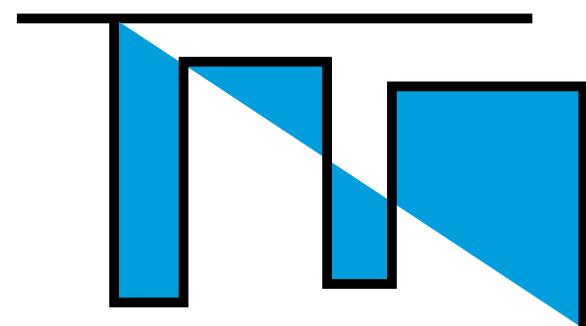
There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out.

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

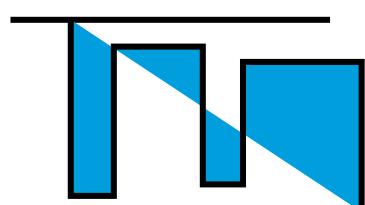
There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out.

text samples corps 9,5  
and 7 - construction lines  
of the characters -  
calculation of the radius  
of the different weights





TRANSPORTS  
& MOBILITÉS



TRANSPORTS  
& MOBILITÉS

logo for a collection of books  
about Transport & Mobility  
- Presses Universitaires de  
Valenciennes, France 2014

> book cover for the «History  
of packaging in France» -  
Presses Universitaires de  
Valenciennes, France 2014



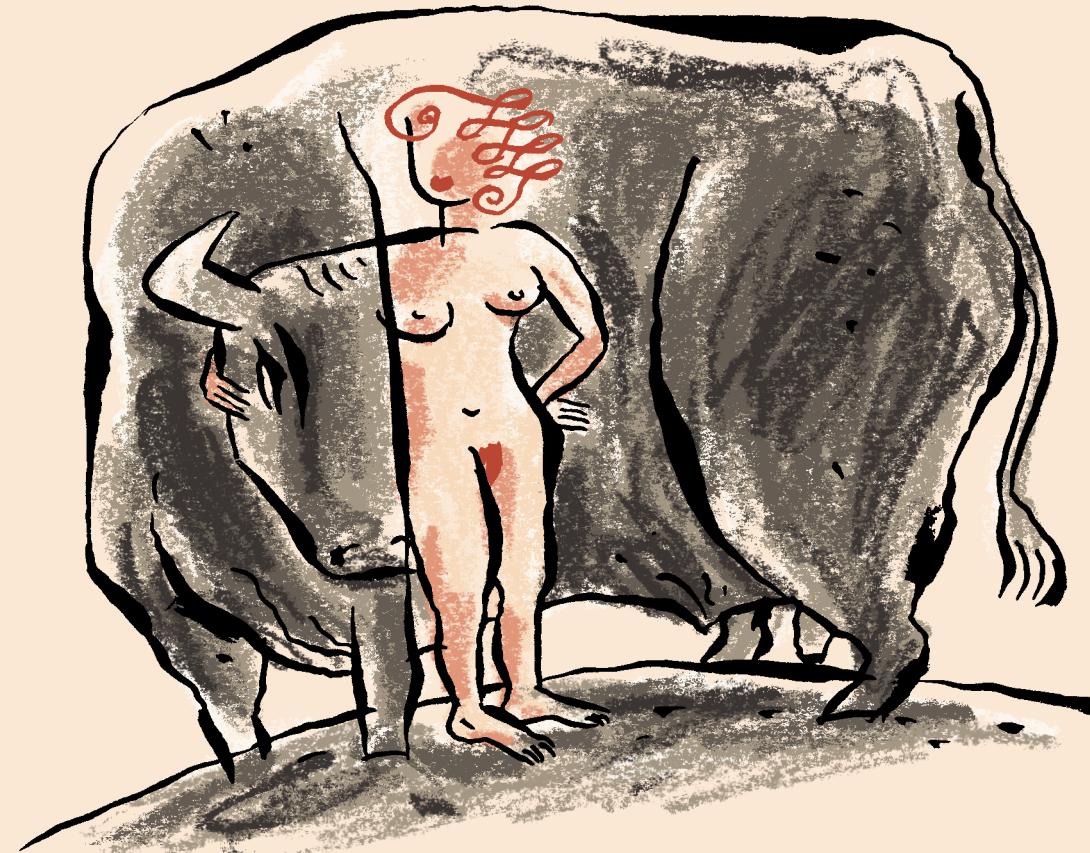
**kublar**

[2015] During an idle moment I was, as often, drawing letterforms in my notebook. They had a kind of liquid form, making them look very natural to me. When I dissected the forms afterwards I noticed that the characters were in fact tubular assemblies, as you can see on the page with the outline versions of the letters.



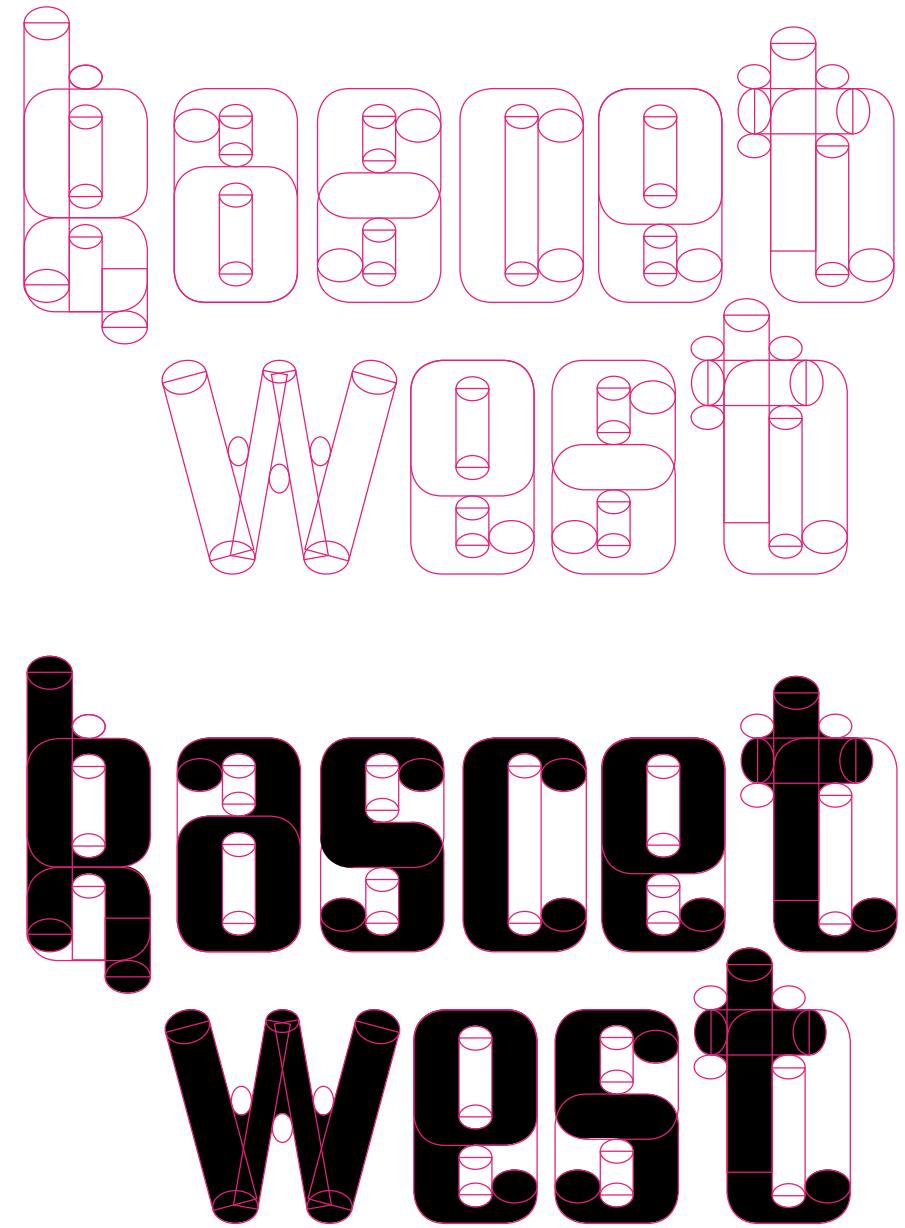
first sketches

> poster for the exhibition  
«Princess Europe» - 'Huis  
van het Beeld / La Maison de  
l'Image' Brussels 2010 -  
font application 2015



**a** liaoe  
**dela.**  
**aaaaaa**  
**dail dail**  
**ae dalli**  
**aila lia. olaei**

looking for the right shapes,  
hesitating whether a serif  
would be appropriate or not



construction method for  
some of the characters

# boeddha dag

10 mei 2015  
gent

11 tot 16 uur  
sint-baafssite  
voorhoutkaai 43

meditatie  
ritueel  
zang  
open boek  
wandelmeditatie

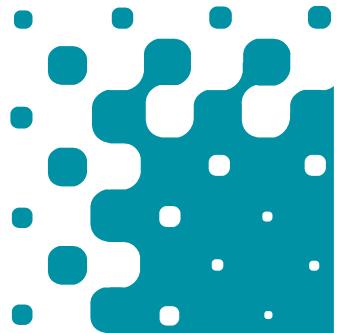
kennismaking  
met negen  
Gentse  
boeddhistische  
groepen

Bodhi Path  
Diamant Way  
Ei Gen-dojo  
MettaMorfose  
Leven in aandacht  
Mitsuzenkai  
Triratna  
Wat Phradhammakaaya  
Zen Sangha



Vrije toegang.  
Sugestie bijdrage: 5 euro.  
Breng zelf een heuse  
vegetarische lunch  
mee om te delen.  
Kinderanimatie.  
google: Boeddhadag Gent

www.DrVlaeminck.be/gent/boeddhadaggent.htm



service maritime  
et de navigation du  
Languedoc-Roussillon



< poster for the  
«Buddha Day Ghent»  
Zen Sangha 2015

logo 'Maritime and navigation  
service of the Languedoc-  
Roussillon' France 1979 -  
front of an invitation card,  
1979 - font application 2015

a b c d e f g h i j  
k l m n o p q r s t  
u v w x y z 1 2 3  
4 5 6 7 8 9 0 &

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z ! ?  
/ . , : ; " " " -- é ê

# ROSWELLIAN

[2013-2015] The design and fine-tuning of the previous, highly engineered fonts began to take its toll, my enthusiasm to continue had crashed ... I wanted to go for a more playful and looser approach. Because this font gives a rather strange alien impression, reminiscent of a kind of hieroglyphics, I gave it a name that refers to the Roswell incident.

rapido  
geestuel & g ge

Roswell ABCDEEFFG

WASABI HIJKL

TACOTAC G GLASS T TU

WASOO STUVOKKERNOOT

AINAANANAY

geestraatjeekla g g g

geld Aabis stuSi S

elders is heeniet biter

hello STUKKEN

Roswell is here \*

RAGEAPoPoohom elle

tomig he

AABCSIAG

ABBEGEP BILA

WASABI ges

TASTE Ros TAL

gesd gesku

ges Roswell

ABRI TACO TAS

WASABI WADOO

WASABI

sketches from my notebook



poster for the 'Typo Days Mumbai 2019' - India

Roswellian ↵ Rapid  
 addendum T e □ ♦  
 gesetzen ↩ ↪ ↩ ↩  
 kon wie de misse  
 gespend in Roswell  
 Rossepopoulos  
 Andere mogelijkheden  
**MACHROAD DEBORAH**  
 o komē te late  
 op je werk  
 morgenachend  
 Razzle Dazzle  
**KAMDON CITRONROAD**

exploring the shape  
of the characters

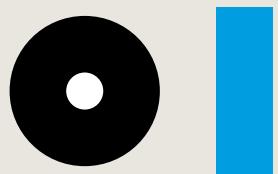
### ROSWELLIAN



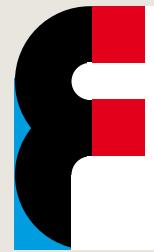
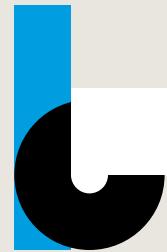
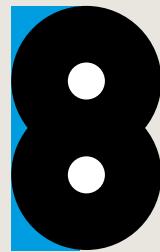
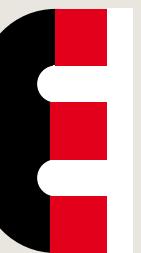
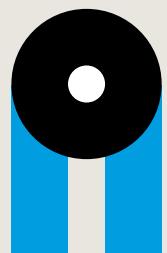
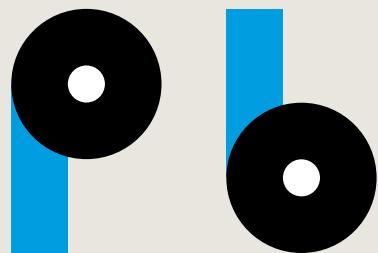
A circular arrangement of Roswellian characters on a grid. The characters are distributed across four concentric rings. The innermost ring contains letters like A, B, C, E, H, I, J, K, L, M, N, P, Q, R, S, T, U, V, W, X, Y, Z, and numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. The middle ring contains characters like a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, r, s, t, u, v, w, x, y, z. The outer ring contains characters like !, ?, ., , :, -, ‘, ’, /, +, and various diacritical marks and symbols. The outermost ring is mostly empty.

# QUODiC

[2015] I was playing with round and straight shapes, making abstract compositions with them. Eventually this resulted in a font whose characters consist of four elements. In compiling the characters I gave each of these forms their own color, to distinguish them from one another. The final result is a heterogeneous and playful font, on which I worked with great pleasure.



the four building elements



first characters realised  
with this method

**PERFECTION IS  
JUST AS SEXY  
AS FALSE TEETH.**



**WHAT ABOUT  
GRAPHiC DESIGN?**

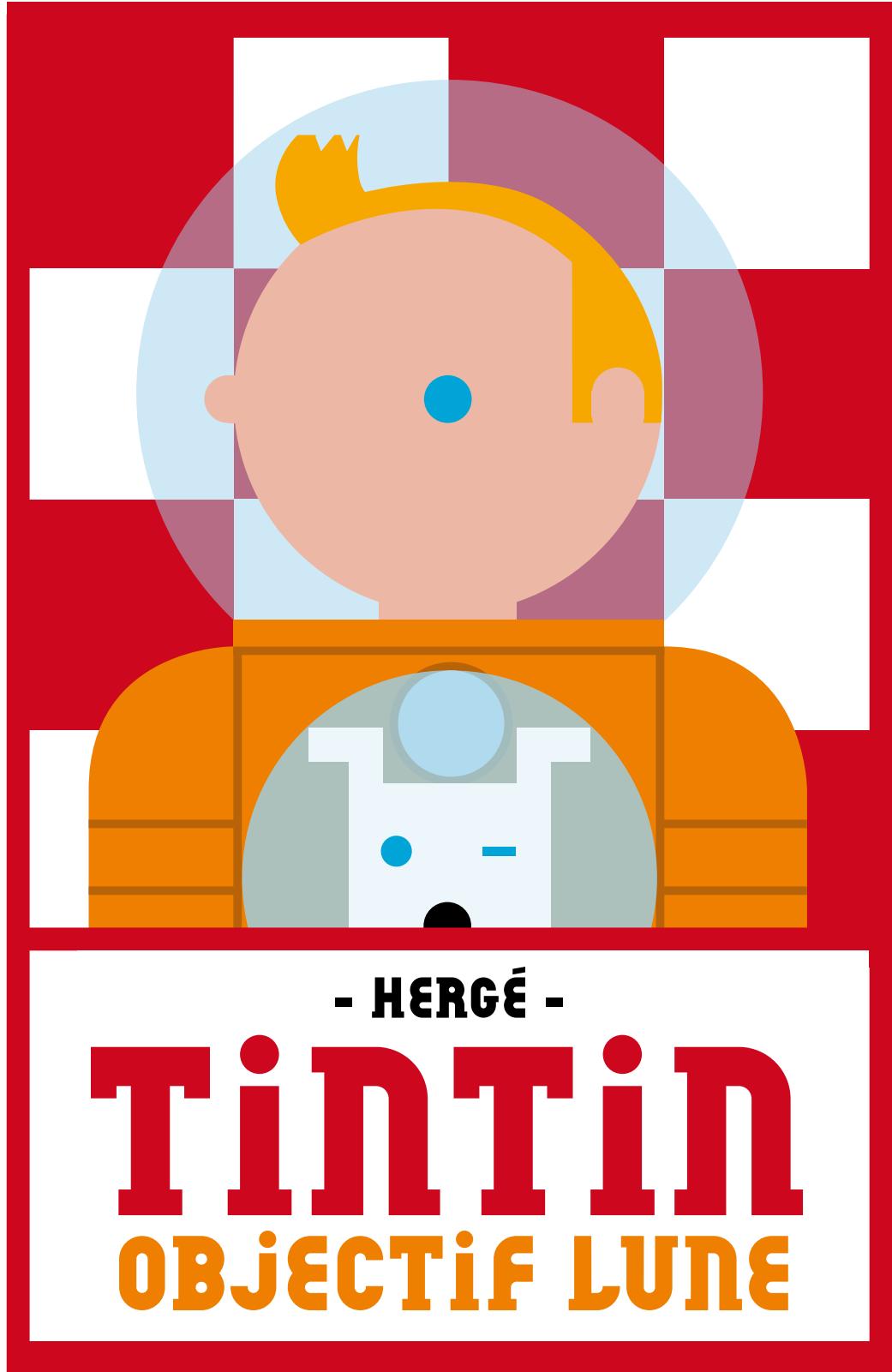
What about?  
personal poster 2015



LES AVENTURES DE  
**Tintin**  
& MILOU • PAR HERGÉ

homage to Hergé  
& his 'Tintin' 2015

220 - QUODIC



- HERGÉ -  
**Tintin**  
**OBJECTif LUNE**

A B C D E F G H I J K  
L M N Ó P Q R S T U  
V W X Y Z 1 2 3 4 5  
6 7 8 9 • -- ? ! • &  
a b c d e f g h i j k l  
m n o p q r s t u v  
w x y z = + ° . , : ;



homage to Hergé  
& his 'Tintin' 2015



the building process  
in progress





cover catalogue «Boobs Art», exhibition 'Huis van het Beeld / La La Maison de l'Image' Brussels 2017

226 - QUODIC

> poster for Madrid Gràfica 2018 - 'Person City / Ciudad Persona'



# ciUDAD PERSONA

Organizan

di\_mad

CENTRAL  
DE DISEÑO

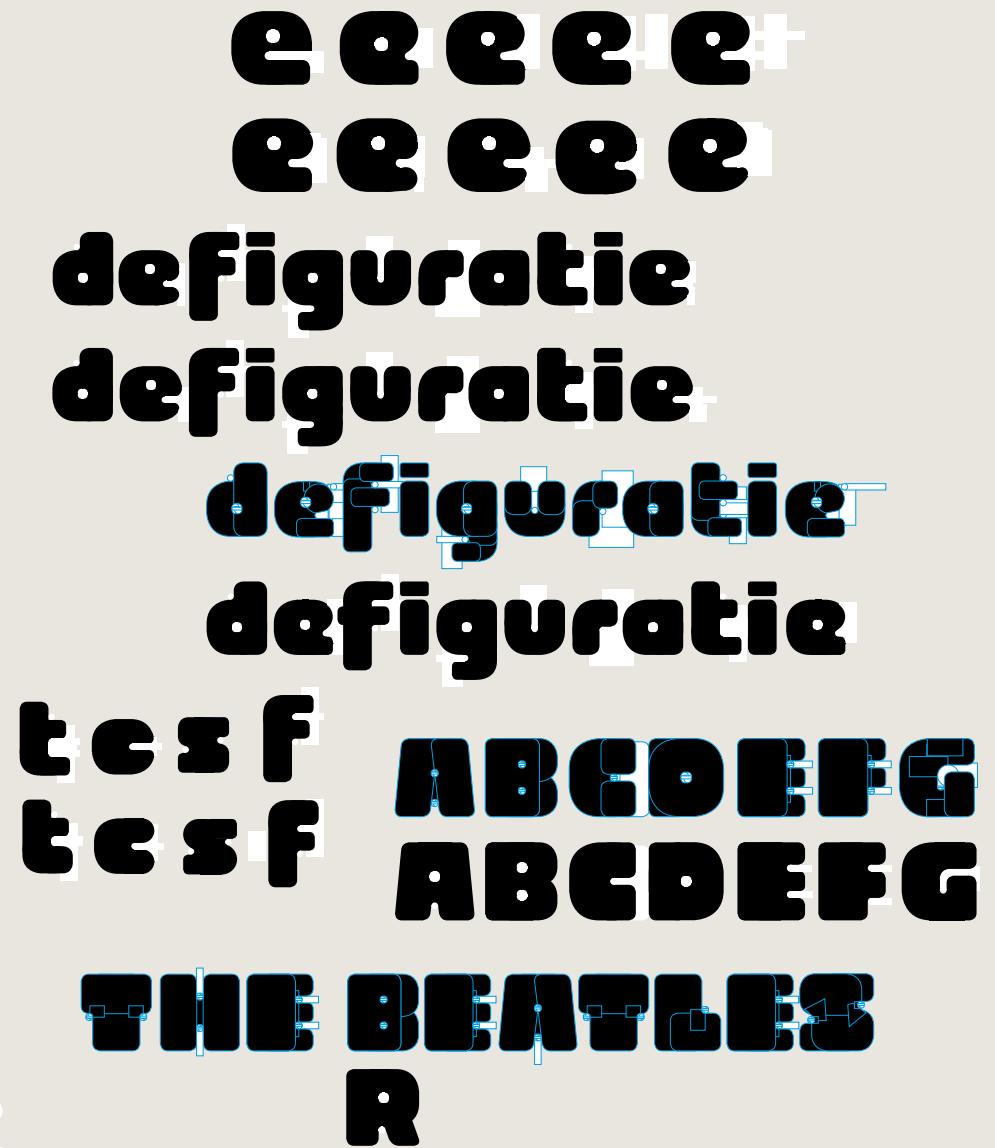
MADRID

FORO MADRID  
FORO DE EMPRESAS POR MADRID

Más info en  
[madridgrafica.org](http://madridgrafica.org)

# OSCURA

[2016] Sometimes, for no particular reason, I feel like making a font. This was the case with this typeface. I wanted to see where it would bring me, taking a rounded square as a basic shape. With the intention to achieve an extremely thick and solid font, with very small eyes.



exploring the possibilities  
of an ultra black typeface



> poster for the exhibition  
«Princess Europe» - 'Huis  
van het Beeld / La Maison  
de l'Image' Brussels 2010 -  
font application 2016

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z Ç  
1 2 3 4 5 6 7

a b c d e f g h  
i j k l m n o p  
q r s t u v w x  
y z ç ..,:; + -  
8 9 0 ! ? - ' '  
8k - / ' <>

**H·PP**  
**NHELOPCS**  
**SLOEPEN**  
**SLOEPEN**  
**SCHOEN**  
**SCHOEN**  
**SLOEPEN**  
**SLOEPEN**  
**SLMM MN**  
**SLOMP SLOMP**  
**SLOMP**

exploring the possibilities  
of an ultra black typeface



logo & posters Wouter  
De Bruycker Fine Arts &  
Gallery, Antwerp 2018

## WOYDA STYLE WOYDA STENCIL

[2017] I was asked for a fitting font to cut out of a metal base of a three-dimensional work. I browsed through stencil fonts but didn't find anything useful. Most of them have rather wide characters and are not very original. As usual my playfulness (or was it vanity?) got the better of me and I just had to rise to the challenge. After the first version that was used for the base there was no stopping me and I continued the hunt.



book cover Walter Leeman,  
furniture designer and  
interior architect - 2018

WOYDA STYLE BASIC

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z 1 2 3 4 5  
6 7 8 9 0 8 ? !  
. , ; : / % [ ] ° \*  
-- + = " " < >

WOYDA STENCIL BASIC

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z 1 2 3 4 5  
6 7 8 9 0 8 ? !  
. , ; : / % [ ] ° \*  
-- + = " " < >

WOYDA STYLE ADVANCED

A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z 1 2 3 4 5

6 7 8 9 0 8 ? !

.,;:/% [ ] ° \*

“ ” <>

WOYDA STENCIL ADVANCED

A B C D E F G H

i j k l m n o p

q r s t u v w

x y z 1 2 3 4 5

6 7 8 9 0 8 ? !

.,;:/% [ ] ° \*

— + = “ ” <>

A A A A B B B B C C  
D D D E F E G H H I I  
J J K L M I I U O O O O  
O P Q Q R S T T  
U V W X X X Y Z Z X X

THE QUICK BROWN  
FOX JUMPS OVER  
THE LAZY DOG  
FOX BROWN

sculpture by Luche  
in bronze, pedestal in  
cortenstahl - 2017  
[www.luche.be](http://www.luche.be)

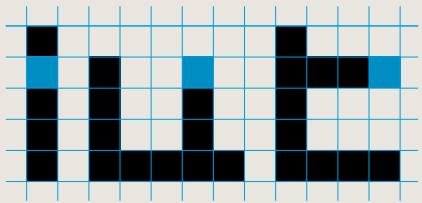




242 - WOYDA STYLE / STENCIL



# GRIDDO



I was commissioned to realize a logotype for a department of a French university. In one of the proposals, I made a grid as the basis for drawing the letters. Eventually, another of my proposals was chosen. Nevertheless, I was so enthusiastic about this grid that I continued to build on it. Countless fonts were already designed on a grid, so I wanted to use this grid as a basis to play freely, with the intention to bring the letters to the edge of legibility.

i u t  
пакетинг  
пакетинг  
пакетинг  
пакетинг  
пакетинг

> poster for the 'Typography Day 2019' on the theme of 'The Dance of Typography'  
Mumbai India - 2018



lue      ob  
des erk  
o s oke o

postler  
azoei  
bijdehands  
bijdehands  
bijdehands

## GRIDDO

a b c d e f g  
h i j k l m n o  
p q r s t u v  
w x y - . ! ?  
1 2 3 4 5 6 7 8  
9 0 ° € à ç è [

## concise graphic biography

Prix Nicolas Goujon – Paris (FR)  
Bronze medal at the Biennial  
for Graphic Design – Brno (CZ)  
Prezzo Quadragonodoro – Treviso (IT)  
Prezzo Il Vela – Pescara (IT)  
Prix ‘Irridium’ Paris (FR)  
Selected by International Papers (USA)  
for a work visit to New York  
36 logos included in ‘Logos 1’ by David  
E. Carter, Bright Books (USA)  
Choice of the Jury, Letterhead +  
Logo Design 12’, Ed. Rockport (USA)

6 typefaces (Zulma, Cakewalk,  
Gasbangers, Plowboys, Blind Liddy,  
Theo & Phil) edited as open font by  
Index Book (Spain/Brazil) in ‘A Homage  
to Typography’ 2009.– Publications in  
graphic books and catalogues in the  
USA, Spain, Japan, Russia, France,  
Romania, Germany, The Netherlands,  
Finland, Belgium, Czech Republic,  
Bosnia, Canada, Italy, Brazil, Mexico,  
South Korea. His total output  
of personal drawings (2004-2012)  
has been published in Brazil by Mito  
Editora Digital under the title  
‘Illustração Psicopata’.

Born in Kortrijk on March 21, 1949.  
Studies of interior architecture at  
Sint-Lucas Ghent, but has already a  
passion for graphic design. Begins in  
1971 as an auxiliary designer, ends  
up after a varied graphic route  
in 1976 in Montpellier (FR) at the  
agency Arts Graphiques Laffitte.  
Publishes cartoons in Knack, Trends,  
De Standaard, DS Magazine (BE) - Sud,  
Anti-rouille, DSA-Bayard Presse (FR) -  
Urzica, Rebus (RO) and Brodolum (YU).  
Returns to Belgium in 1982 to start  
in Ghent the graphic agency ‘Scritto’  
with Carlos Boidin. Finally, in 1995,  
starts his own agency together with  
Frida Leroy. Since 2008 co-organizer  
of graphic exhibitions in the ‘Huis  
van het Beeld / La Maison de l’Image’.

## concise bibliography

**Ingekaderd staat netjes** [It's neat,  
it's framed] – 7 screen prints in an  
exchange framework, 31x30 cm, 1993

**Een gevoel van geborgenheid**  
[A sense of security] – 10 screen  
prints in a MDF wooden portfolio,  
49,5x54,5 – 1995

**Karamellosofie** [Caramel philosophy]  
illustrations for a book with funny  
epigrams by Wim Bruynooghe, 16,5 x  
16,5cm, 80 pp., 2006 – A3 boeken (NL)

**Tisgodeklaagd** [It's terrible]  
drawings and texts, 19,9x22 cm,  
160 pp., 2007

**Psychopâté** trilingual edition –  
drawings and sketches 2007-2011,  
19,9x22 cm, 176 pp., 2011

**Illustração Psicopata** Brazilian  
edition of the drawings from  
'Tisgodeklaagd' and 'Psychopâté'  
– Mito Editora Digital, 168 pp., 2012 –  
mitodesign.com

**7 sprookjesgedichten** [7 fairy tale  
poems] illustrations for seven little  
books with contemporary fairy tales  
by José Vandenbroucke, 2014

**De schaduwen van de twijfel**  
[The shadows of doubt] – texts,  
15,5x15,5 cm, 56 pp., 2016

**Wat pruttelt er in mijn hersenpan?**  
[What is bubbling in my cranium?] –  
texts, 15,5x15,5 cm, 56 pp., 2017

**Font Design – Johnny Bekaert** –  
catalogue of the exhibition in the La  
Maison de l’Image / Huis van het  
Beeld Brussels, 17x24 cm, 256 pp., 2018

**Design de Fonte - Johnny Bekaert** –  
Brazilian edition – Mito Editora Digital,  
17x24 cm, 240 pp., 2018 – mitodesign.com

[www.johnnybekaert.be](http://www.johnnybekaert.be)

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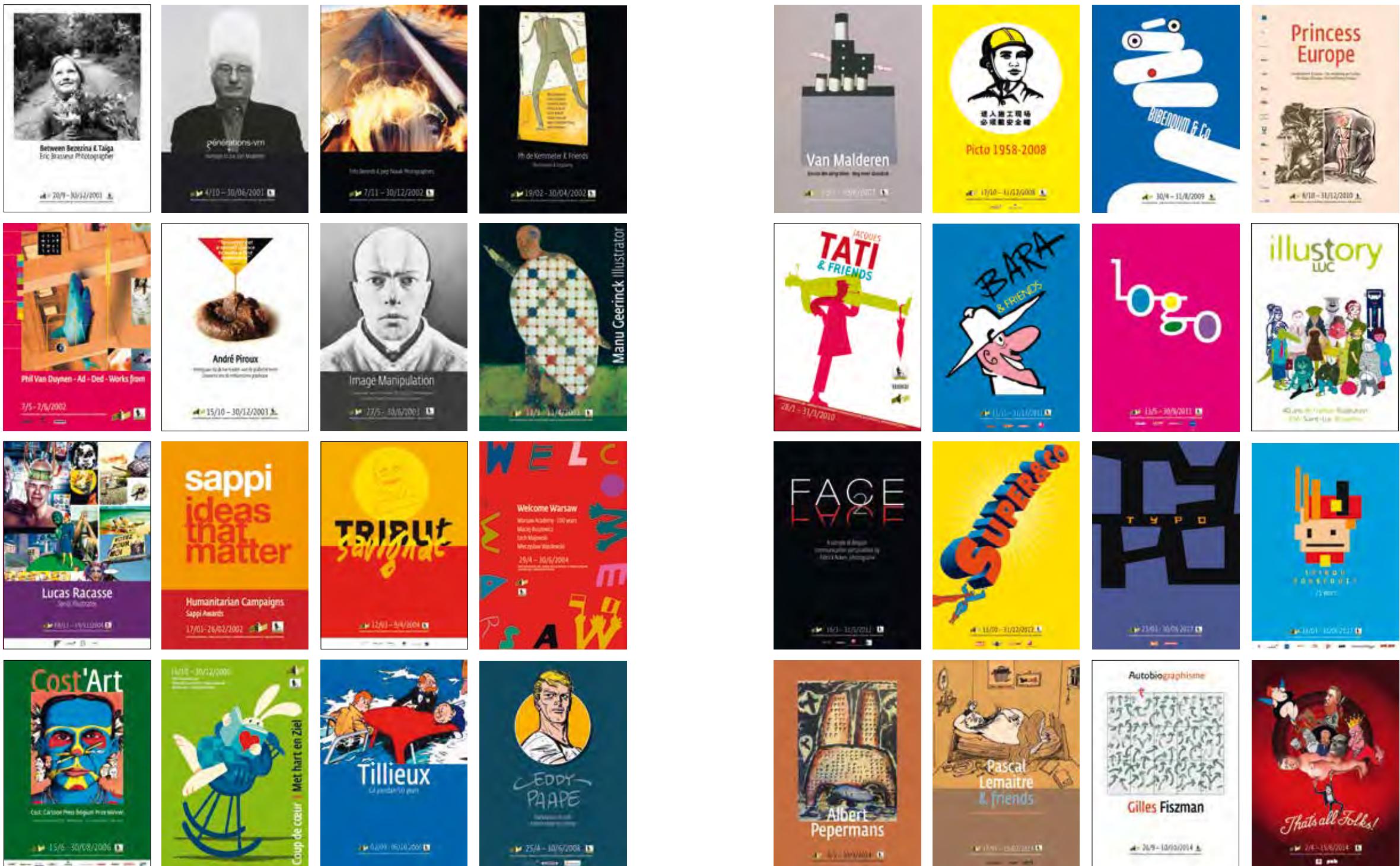
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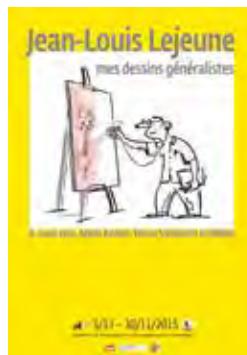
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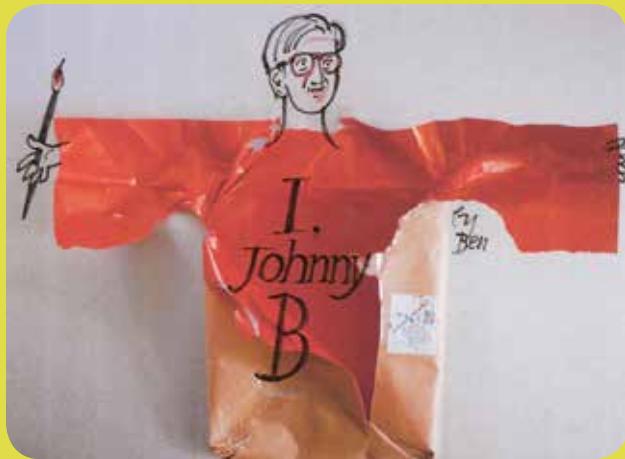


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 De tentoonstellingen van het Huis van het Beeld sinds de opening in 2000



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artwork by Ben Bos, 27.10.2011,  
made with the wrapping paper  
in which I sent him a copy of  
my book 'Psychopaté'.

