

DELFT WIND MILLS.

—

A Contemporary Interpretation of Dutch Heritage

MICKAËL HŒBREGS

A Dialogue Between Tradition & Contemporary Drawing

The Delft Windmills project explores the visual heritage of the Dutch landscape through a series of six original ink and pen drawings inspired by historic windmills.

Developed through a graphic language based on geometric construction, architectural lines and controlled hatching, each drawing seeks to reveal the structure behind the subject rather than merely represent it.

Transposed into Delft Blue, the series establishes a dialogue between the centuries-old tradition of Delftware and a contemporary approach to drawing.

The project is conceived as a collection of six individual tiles that can be displayed separately or assembled as a coherent ensemble.

Technique

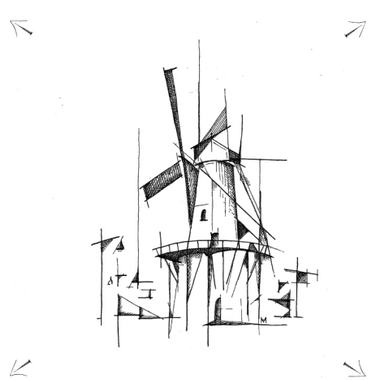
Original artworks
Ink & Fountain Pen on Paper

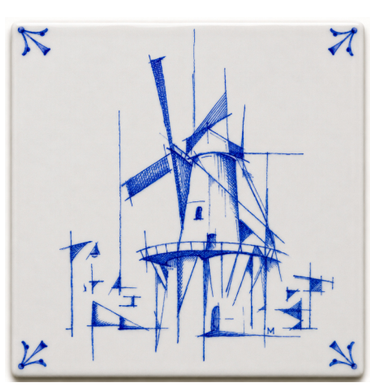
Proposed adaptation
Hand-painted Delft Blue decoration on glazed earthenware tile

Series

Six unique designs







ARTIST STATEMENT

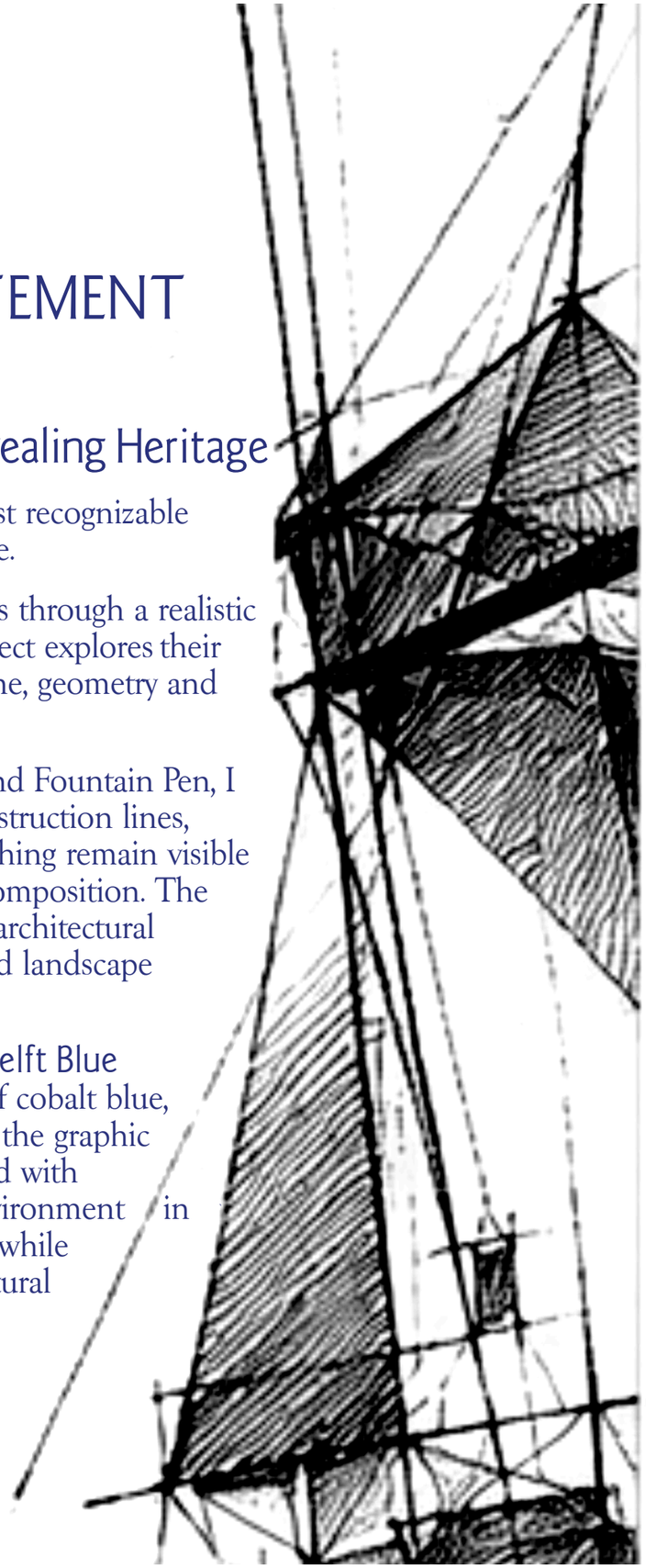
Drawing Structure, Revealing Heritage

The windmill is one of the most recognizable symbols of the Dutch landscape.

Rather than depicting windmills through a realistic or historical approach, this project explores their underlying structure through line, geometry and construction.

Working exclusively with Ink and Fountain Pen, I develop drawings in which construction lines, geometric frameworks and hatching remain visible and become part of the final composition. The resulting images exist between architectural drawing, graphic abstraction and landscape observation.

The transition from paper to Delft Blue emerged naturally. The purity of cobalt blue, importance of white space and the graphic precision traditionally associated with Delftware provide a unique environment in this visual language can evolve while remaining rooted in Dutch cultural





THE ORIGINAL DRAWINGS

The Six Ink & Fountain Pen Studies

ORIGINAL ARTWORKS

Six original drawings executed in ink and pen on paper.

Developed from direct observation and graphic interpretation, each drawing explores the geometric structure of the traditional Dutch windmill through construction lines, hatching and architectural composition.

Together, the six works establish a coherent visual vocabulary that forms the foundation of the Delft Windmills collection.

THE DELFT BLUE INTERPRETATION

The Visual Principles Behind Delft Windmills

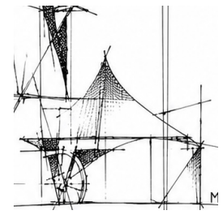
The Delft Windmills collection is built upon a consistent graphic language developed through direct observation, geometric construction and ink drawing.

Rather than serving as preliminary marks, construction lines, structural axes and hatching remain visible throughout the creative process and become integral elements of the final composition.

This approach places the work between architectural drawing, landscape observation and graphic interpretation.

CONSTRUCTION LINES

Visible construction lines reveal the drawing process and establish the structural framework of each composition. They remain present in the final image as active graphic elements rather than hidden guidelines.



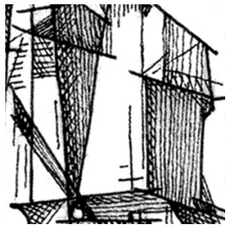


ARCHITECTURAL STRUCTURE

Each windmill is approached as a constructed form defined by balance, proportion and spatial relationships. Vertical axes and geometric alignments provide the foundation of the composition.

CONTROLLED HATCHING

Shadows are created through layered hatching and variations in line density rather than solid black masses. This preserves transparency, movement and visual rhythm throughout the drawing.



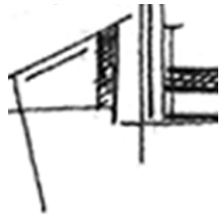


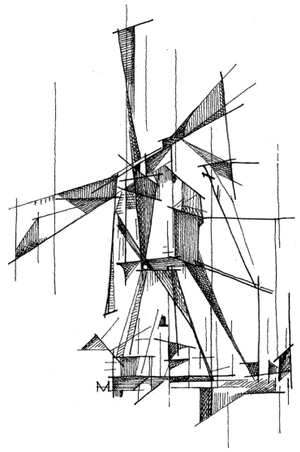
WHITE SPACE

Large areas of unoccupied space are deliberately maintained to reinforce clarity, balance and visual breathing room. This characteristic also contributes naturally to the adaptation of the drawings into Delft Blue.

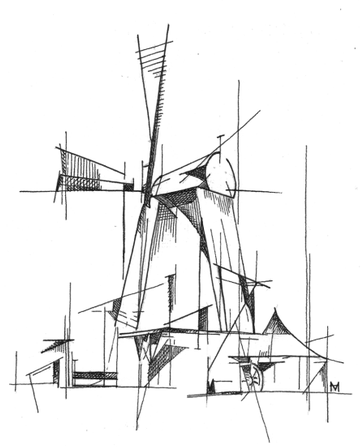
GEOMETRIC INTERPRETATION

Traditional windmills are reinterpreted through simplified planes, directional lines and triangular forms, producing a contemporary visual language while preserving the recognisable identity of the subject.





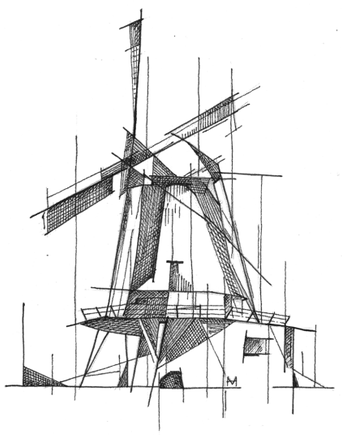
Sliklandse Molen | Oud-Alblas



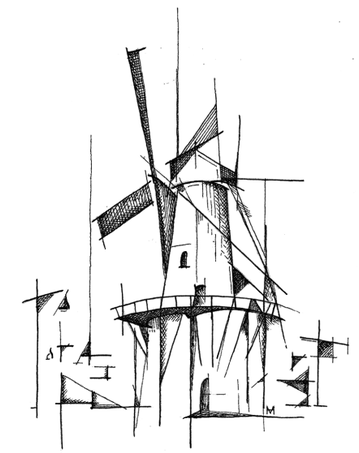
De Windhond | Zandijk



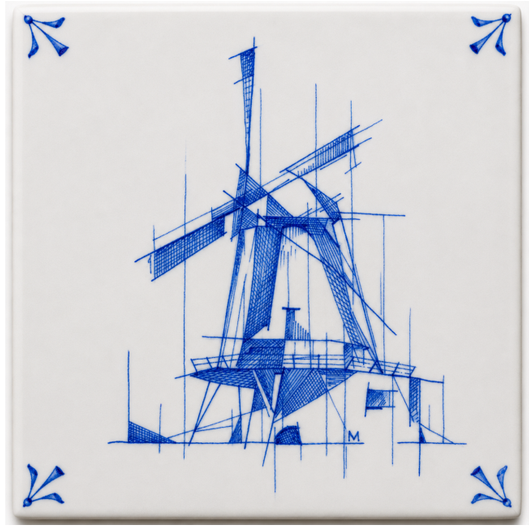


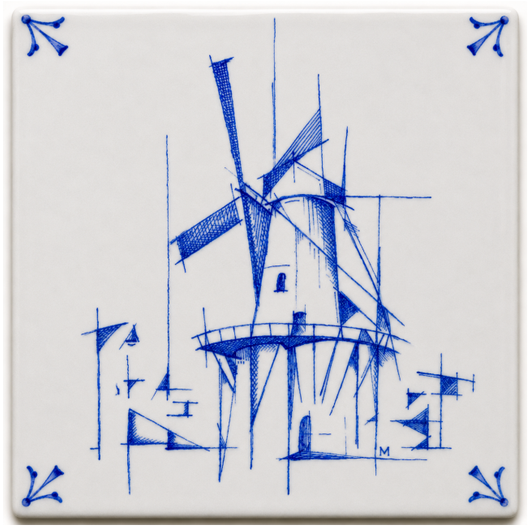


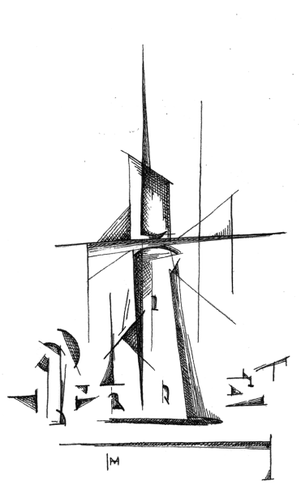
Molen de Roos | Delft



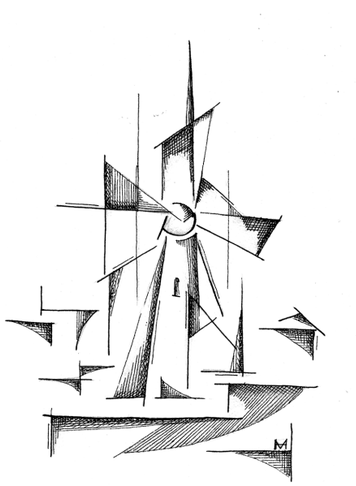
Stellingmolen | Rotterdam







Molen veltevreden | Domburg



Aagtekerkse molen | Aagtekerk





I. SLIKLANDSE MOLEN

Location: Oud-Alblas, The Netherlands

This first study explores the windmill as an architectural structure defined by balance, proportion and construction.

Executed in ink and fountain pen, the drawing combines structural axes, geometric relationships and controlled hatching to reveal the underlying framework of the mill. Visible construction lines remain an integral part of the composition, reflecting a drawing process that values observation as much as interpretation.

The Delft Blue adaptation preserves the clarity and rhythm of the original work while translating its graphic language into a format suited to the tradition of hand-painted Dutch ceramics.



Original Drawing
Ink & Fountain Pen on Paper

Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

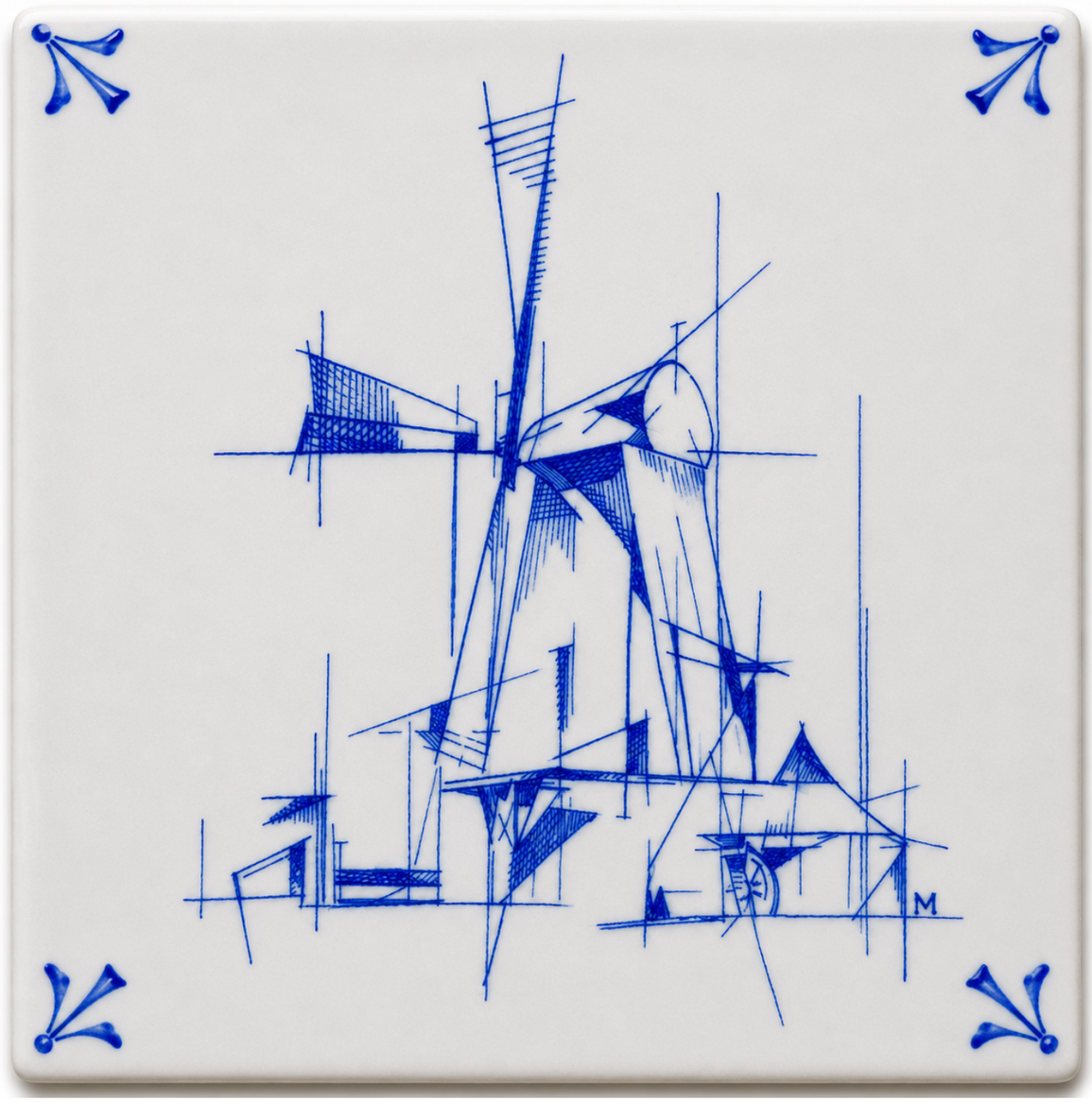
II. MOLEN DE WINDHOND

Location: Zandijk, The Netherlands

This study explores the windmill as an architectural structure defined by balance, proportion and construction.

Working in ink and pen, the composition is built upon a network of construction lines, directional axes and layered hatching that remain visible throughout the drawing process. Rather than serving as preliminary marks, these structural elements become an integral part of the final image, revealing the underlying logic of the architecture.

The Delft Blue interpretation translates this graphic language into a ceramic context while preserving the openness, balance and linear rhythm of the original drawing. The result establishes a dialogue between contemporary draughtsmanship and the historic tradition of Delft Blue decoration.



Original Drawing
Ink & Fountain Pen on Paper
Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

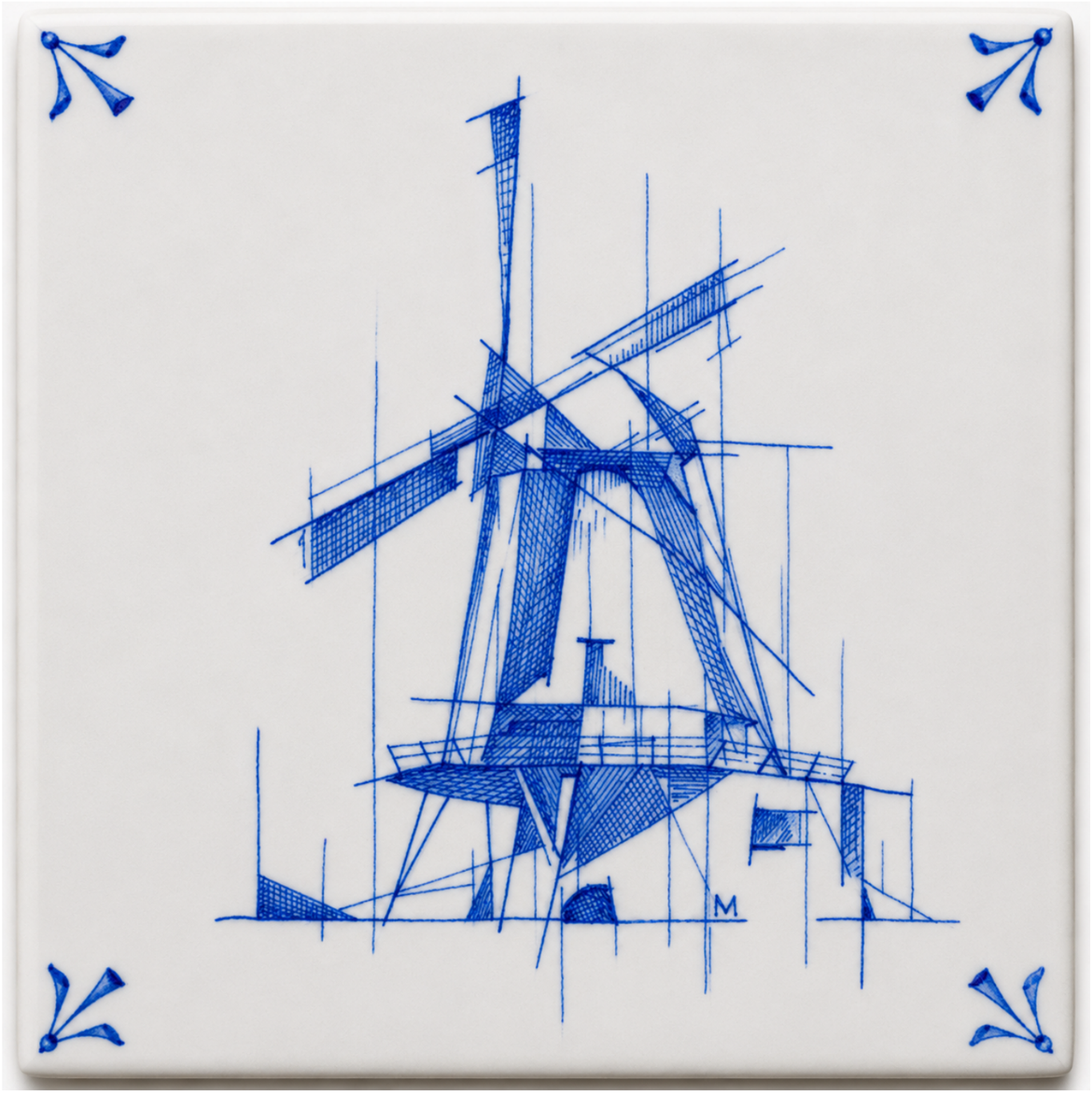
III. MOLEN DE ROOS

Location: Delft, The Netherlands

Molen de Roos occupies a unique place within the Delft Windmills collection. The drawing focuses on the relationship between architectural structure, geometric simplification and spatial balance, while preserving the distinctive silhouette of one of Delft's most recognisable historic windmills.

Executed in ink and pen, the composition is constructed through a network of visible axes, directional lines and controlled hatching. These graphic elements remain present throughout the image, revealing the drawing process while reinforcing the structural character of the mill.

In its Delft Blue interpretation, the composition retains the openness and precision of the original drawing. The translation to cobalt blue highlights the balance between line, white space and form, creating a contemporary visual dialogue with the long-standing tradition of Delft Blue craftsmanship.



Original Drawing
Ink & Fountain Pen on Paper
Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

IV. STELLINGMOLEN

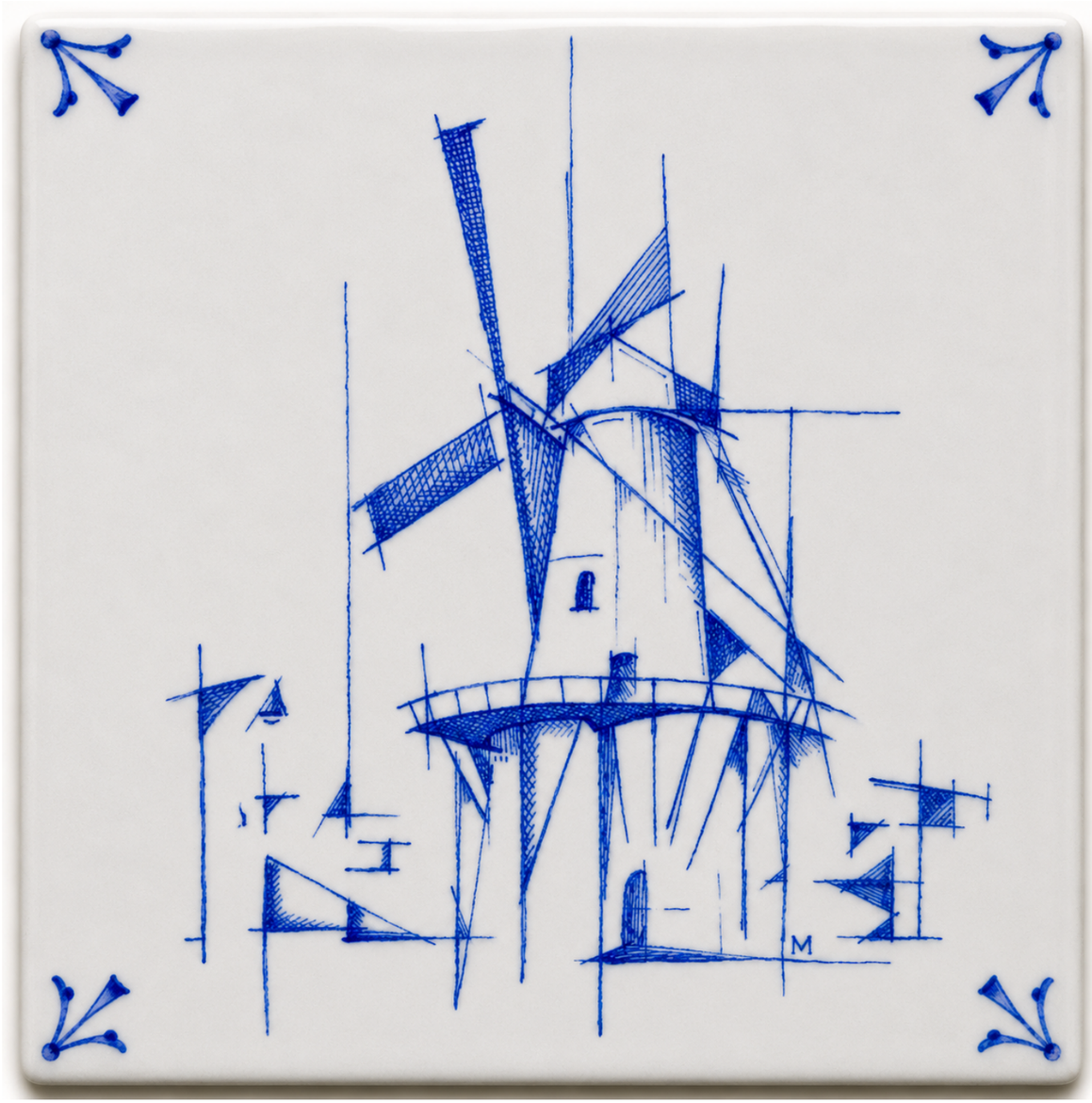
Location: Rotterdam, The Netherlands

This study examines the stellingmolen through a graphic language based on structure, proportion and geometric construction.

Executed in ink and fountain pen, the composition combines visible construction lines, directional axes and controlled hatching to reveal the architectural framework of the windmill. Rather than functioning as preliminary marks, these structural elements remain present throughout the drawing and contribute directly to the final image.

The elevated gallery characteristic of the stellingmolen provides a strong architectural foundation for the composition, reinforcing the relationship between verticality, balance and spatial organisation. This structural quality is further emphasized in the Delft Blue interpretation, where line, form and white space are translated into the visual language of traditional Dutch ceramics.

The resulting tile design establishes a dialogue between contemporary draughtsmanship and the enduring craftsmanship associated with Delft Blue.



Original Drawing
Ink & Fountain Pen on Paper

Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

V. MOLEN VELTEVREDEN

Location: Domburg, The Netherlands

This study explores the windmill through a process of reduction and geometric interpretation. Defined by a strong vertical axis and a deliberately simplified silhouette, the composition focuses on essential structural relationships rather than descriptive detail.

Executed in ink and fountain pen, the drawing combines construction lines, spatial markers and controlled hatching to reveal the underlying framework of the mill. The surrounding graphic elements remain intentionally restrained, allowing the composition to maintain clarity, balance and a strong sense of verticality.

In the Delft Blue interpretation, the economy of line and carefully preserved white space reinforce the visual character of the original drawing. The resulting tile design highlights the dialogue between contemporary graphic expression and the enduring tradition of Delft Blue craftsmanship, while preserving the distinctive identity of the windmill at the heart of the composition.



Original Drawing
Ink & Fountain Pen on Paper

Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

VI. DE AAGTEKERKSE MOLEN

Location: Aagtekerke, The Netherlands

This study presents a more graphic and dynamic interpretation of the traditional Dutch windmill. Built around a strong central axis, the composition combines geometric forms, directional lines and controlled hatching to create a sense of balance, movement and spatial tension.

Executed in ink and fountain pen, the drawing retains visible construction lines throughout the creative process, allowing the structural framework of the windmill to remain an active component of the final image. Triangular forms and intersecting planes contribute to a visual language that emphasizes construction, rhythm and simplification over descriptive detail.

In the Delft Blue interpretation, the clarity of the original linework is preserved through the use of cobalt blue decoration on a white ceramic surface. The contrast between line, form and surrounding white space reinforces the contemporary character of the composition while maintaining a clear connection to the tradition of Delft Blue craftsmanship.



Original Drawing
Ink & Fountain Pen on Paper

Delft Blue Interpretation
Concept Design for a Hand-Painted Delft Blue Tile

WHY THIS PROJECT

The Dutch windmill is one of the most enduring symbols of the Netherlands and an iconic subject within Delft Blue decoration.

The Delft Windmills collection proposes a contemporary interpretation of this heritage through a distinctive graphic language developed in ink and pen.

By combining architectural construction, geometric simplification and hand-drawn linework, the project seeks to create a dialogue between contemporary artistic practice and traditional Delft craftsmanship.

The collection is conceived not as a reinterpretation of Delft Blue itself, but as a contribution to its continuing evolution.

COLLECTION APPLICATIONS

Designed as a flexible collection, the Delft Windmills series can be presented in a variety of contexts while preserving its visual coherence and artistic identity.

Individual Tile



Collection of Six



Limited Edition Presentation



Architectural Installation



COLLABORATION PROPOSAL

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The Delft Windmills collection is presented for discussion regarding technical feasibility, prototype development and potential production within the tradition of Delft Blue craftsmanship.

The project seeks to combine a contemporary graphic language with the expertise, knowledge and artistic heritage of Delft ceramic production.

The objective is not to reinterpret Delft Blue itself, but to contribute to its continuing evolution through a respectful dialogue between drawing and craftsmanship.

ABOUT THE ARTIST

Mickaël Hœbregs is a Belgian artist, typographer and educator whose work explores the relationship between drawing, structure, landscape and visual construction.

A graduate in Typography from the École de Recherche Graphique – E.R.G. in Brussels, he has developed a multidisciplinary practice rooted in graphic design, drawing and digital creation.

Over the course of his career, he has collaborated on projects for international brands including Alstom, Alfa Romeo, Fiat, Lancia, Nissan, Peugeot, Sony Music...

His work has been recognised and included in notable public and institutional collections, including the Museum of Sacred Art, the Klingspor Museum in Offenbach and the Belfius Art Collection.

He is also the author of a publication released by Max Milo Editions in Paris.

Alongside his artistic practice,

Mickaël Hœbregs teaches digital education, digital creation and web design in higher education.

The Delft Windmills collection continues his ongoing exploration of architectural structure, geometric composition and cultural heritage through the medium of ink drawing and its contemporary interpretation in Delft Blue.



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