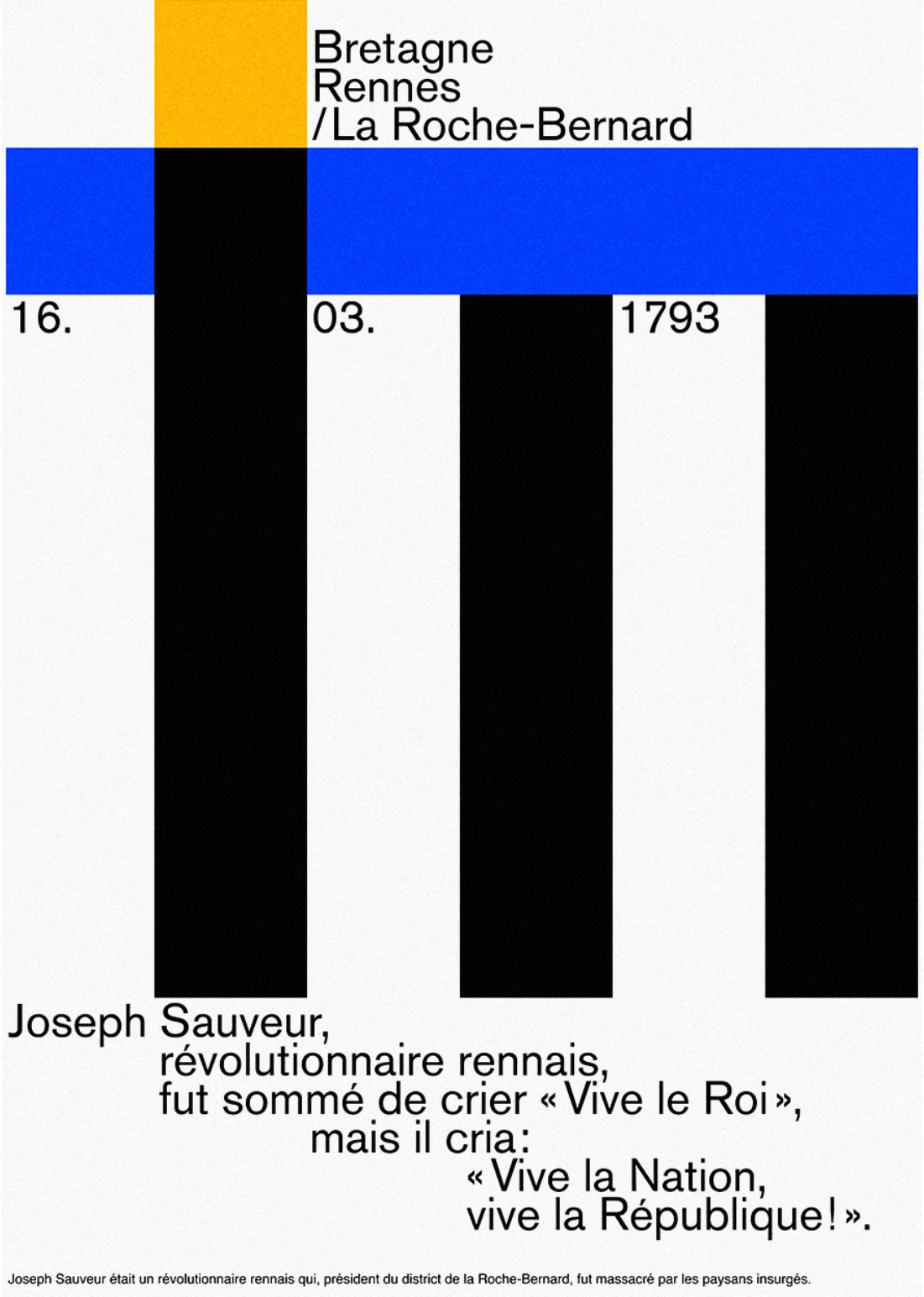


I designed this poster to tell a short story about the man whose name is inscribed on the sign of the street I'm currently living in.
La Vilaine river is just a few dozen meters away from that place.

Font:
Akzidenz-Grotesk





In-process digital font design, inspired by some early German lineal faces, grotesque fonts from 1896 to the early 1900s.

I focused the process on small optical sizes references (~ 10 pt) and added deep & sharp inktraps in order to make the font usable for both large titles and smaller text.

Font:
Beta grotesque

Picture:
Ilya Nikolaevich
Zankovsky,
*Snow-capped
mountains*



Extension of the editorial part of my project at ANRT (p. 7).

Series of books designed for the analysis and confrontation of two different texts: “Diptychs”.

For this issue I have selected two of the first adaptations of the poem *Demon* in French verses, between 1858 and 1860.

Font:
Font in progress





First drafts: working on a custom font for a vineyard castle.
These roman stencil faces intend to evoke different natural materials of wine industry: wood, stone, metal or glass.

MAISON

How could a very long book cover title from the 19th century be used today?

How could many elements cohabit when they are “confined” in the same limited space?

Fonts:
Akzidenz-Grotesk
Minion Pro Italic

représentation des astres

sur trente-quatre planches
en taille-douce

avec une instruction sur
la manière de s’en servir
et un catalogue
de 5877 étoiles,
nébuleuses
et amas d’étoiles,

par *J. E. Bode*,

astronome royal,

membre de l’Académie
royale des sciences

de Prusse,

de celles de Londres,

St. Pétersbourg,

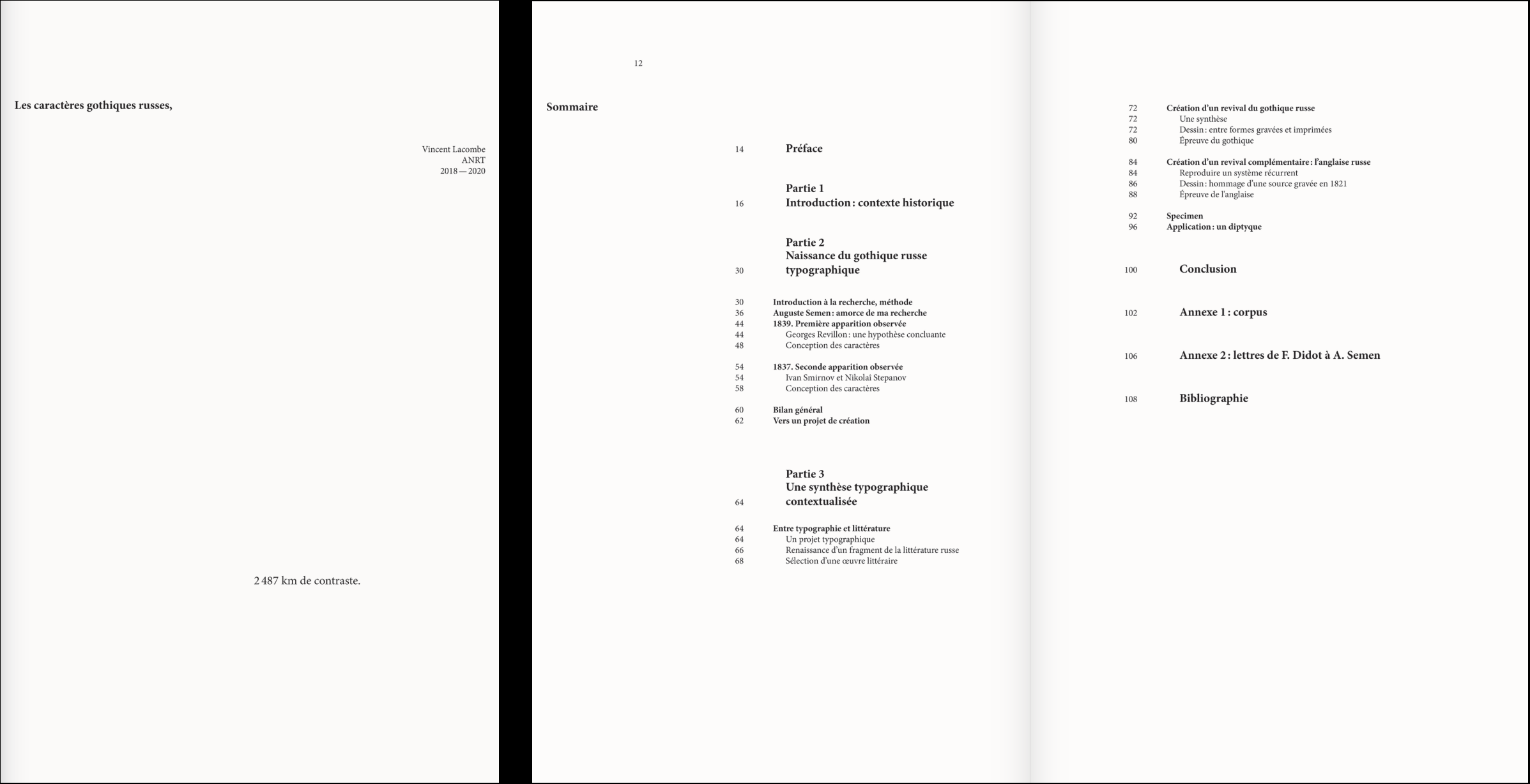
Stockholm,

Göttingue,

Utrecht,

et de la Société des amis
et scrutateurs de la nature
de Berlin.

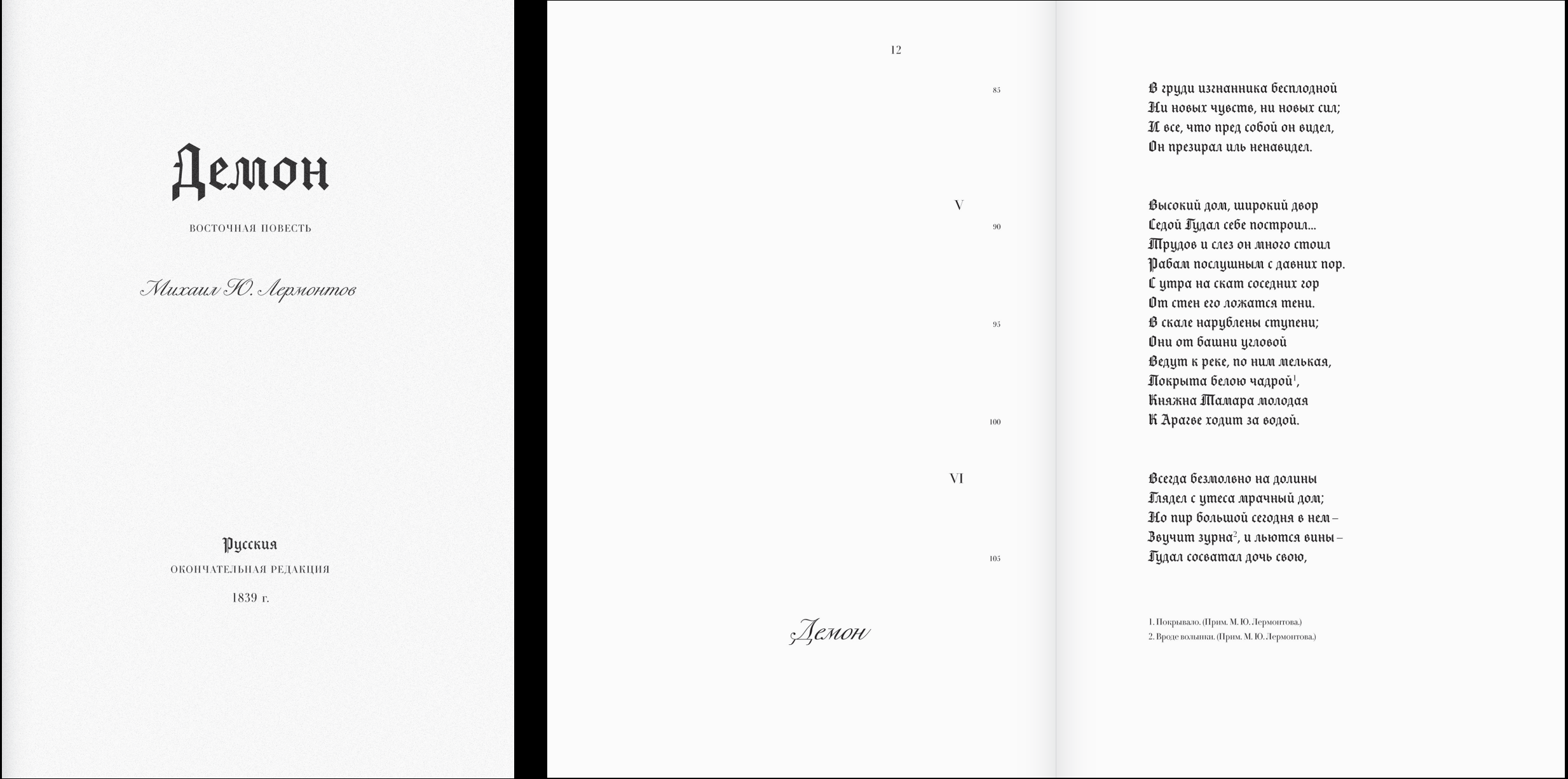
1808

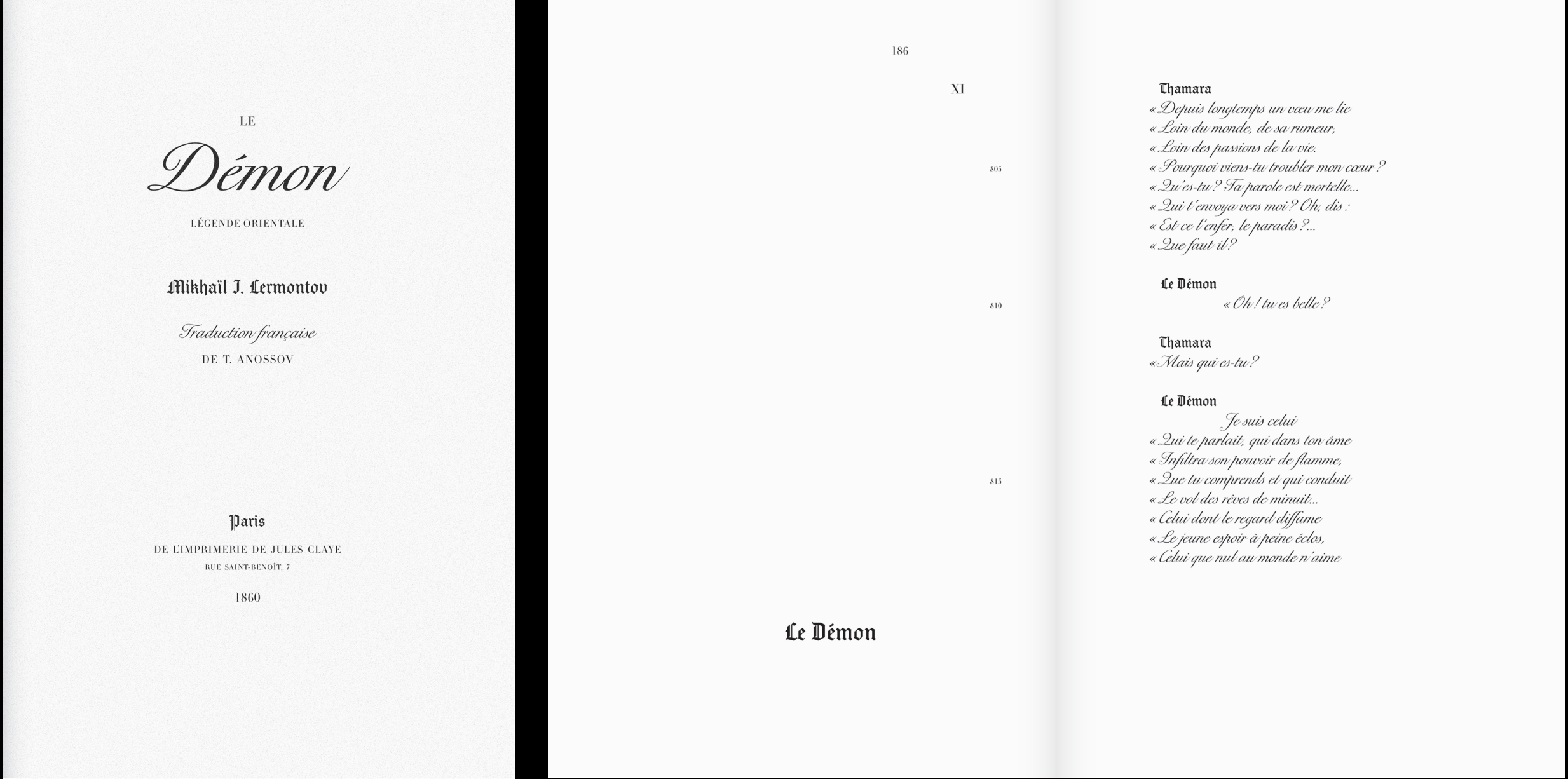


“Synthesis” revival of the first engraved and printed Russian gothic letters and additional Russian copperplate font design, recreating the typical romantic typesetting of the second quarter of the 19th century in the Russian Empire.

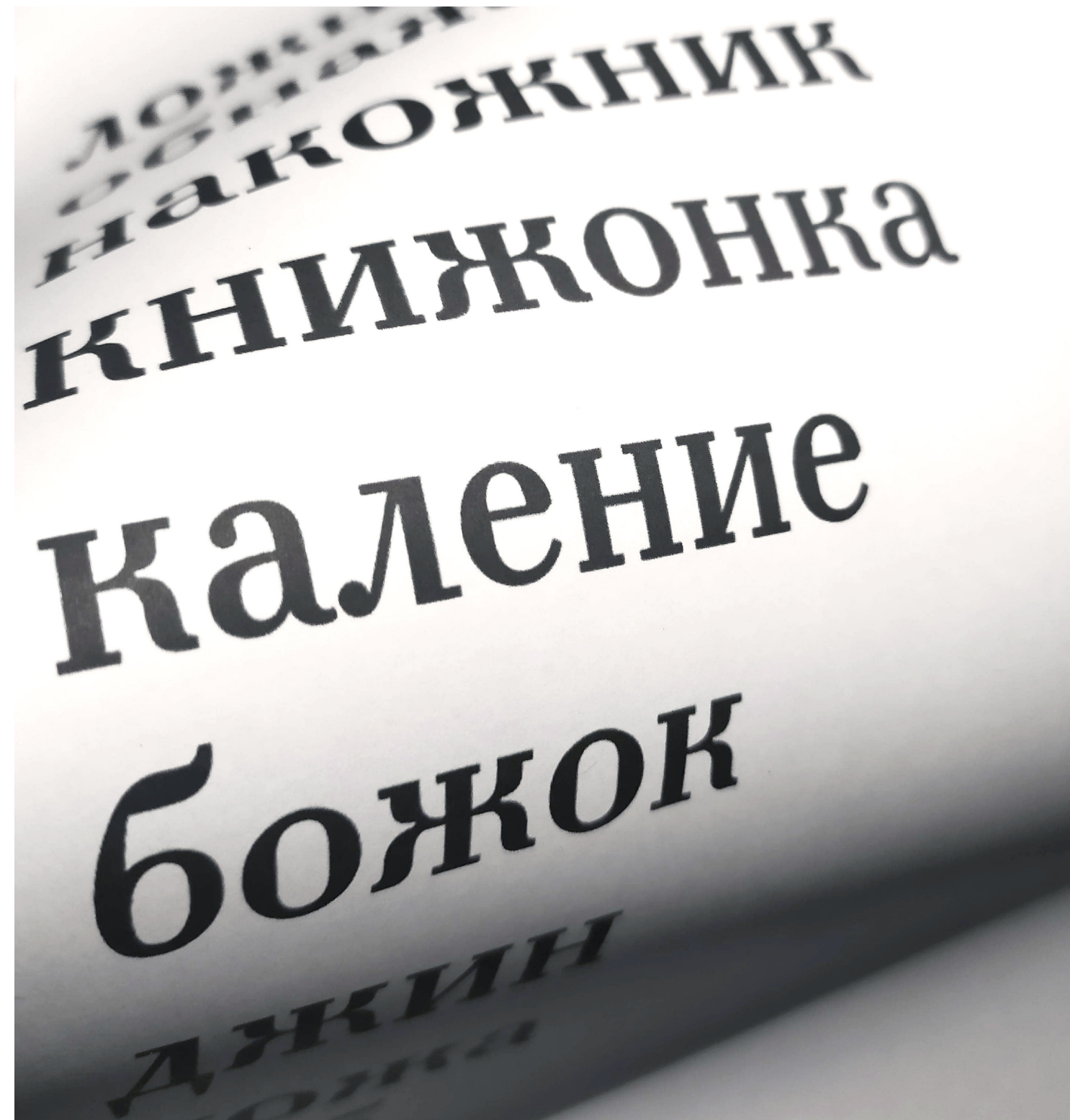
Fonts:
Tamara
Sokolov 1821
Both in progress

богат
города
модные
который
невероятия
бенефиснаворовать
княгиней любит живут
и за нею широкая долина





Dubmaker
Kazakhstan
Aboriginal





120 × 210 mm.

1200 × 1800 mm



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Between Bordeaux & Rennes

EDUCATION

Post-graduate program in Type Design & Research
ANRT (Atelier National de Recherche Typographique)
Nancy
2018 — 2020

Master in Graphic Design
ECV Bordeaux
2012 — 2017

High school diploma (Science)
2011

EXPERIENCES

Freelance Type & Graphic Designer
Sascha Lobe team — Pentagram
03.2021 — nowadays

Internship
Kubik studio
Bordeaux
09.2017 — 01.2018

Internship
Bulk atelier
Bordeaux
05 — 08.2016

EXHIBITIONS

Poster introducing my research at ANRT
ATILF, Nancy
September 26 — 27, 2019

Introduction of my research at ANRT
Puces Typo 2020
June 19, 2020

WORKSHOPS

Textura gothic calligraphy
ENSAD Nancy
April 25, 2019

Latin calligraphy
Palais de la Porte-Dorée, Paris
February 15, 2020

SKILLS

French (mother thong)
English (advanced)
Spanish (basic)

Web
HTML & CSS (basic)

Softwares
InDesign, Illustrator, Photoshop
Glyphs