

Matthew Carter

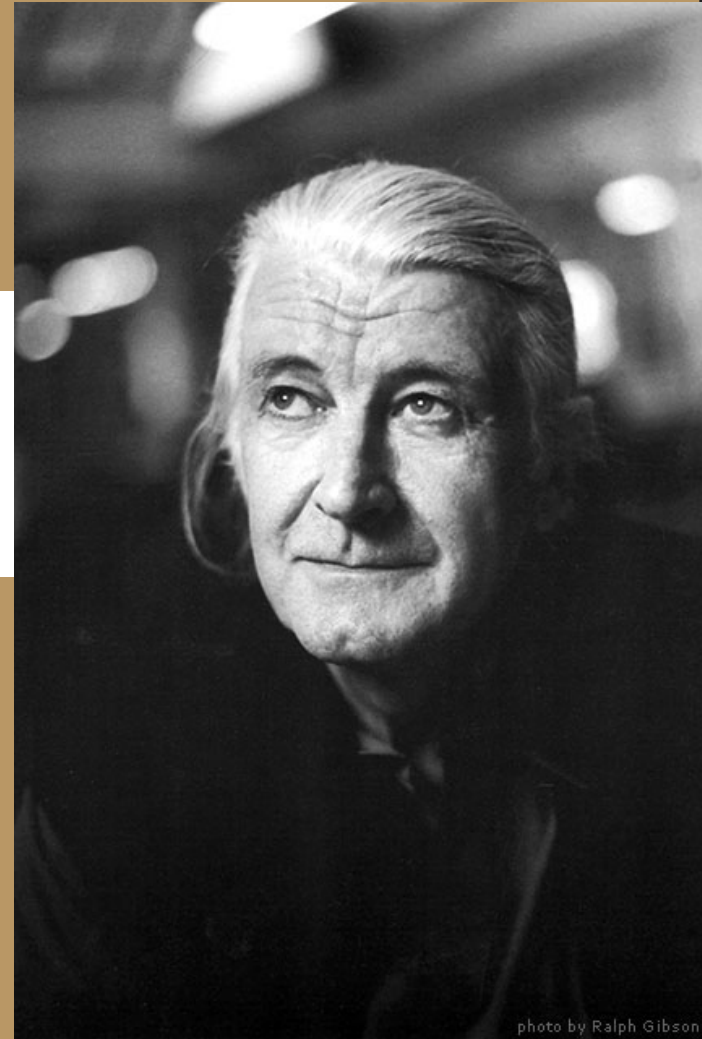


photo by Ralph Gibson

*“I am not sorry that I began learning to **make** type before learning to **design** it.”*

Background

- Born in 1937 in London, England
- Son of Oxford press historian, also typographer and book designer
- Accepted into Oxford in 1955
- Spent a year at the Enschege type foundry in Haarlem, Netherlands
- Learned how to make letters by hand and carve steel characters
- After the time spent at the foundry, Carter decides not to attend Oxford

Matthew Carter



Career

- Early 1960's – Carter worked as a freelance designer and lettering artist.
- Mid 1960's came to New York to work at Mergenthaler Linotype, beginning as a staff type designer.
- Carter helped build one of the industry's largest and richest libraries of fonts
- 1970's, Carter works as freelance type designer in London for Linotype companies in the US, Germany and the UK
- 1981 co-founds Bitstream- the first independent digital typefoundry
- 1991 Carter & Cone Type Inc. in Cambridge, MA

Awards & Recognitions

- Royal Designer for Industry
- Received the Frederic W. Goudy Award for outstanding contribution to the printing industry
- The Middleton Award from the American Center for Design
- A Chrysler Award for Innovation in Design,
- The AIGA medal
- The Type Directors Club medal
- Holds honorary degree of Doctor of Fine Arts

Designs

“Our alphabet hasn’t changed in eons; there isn’t much latitude in what a designer can do with the individual letters. Much like a piece of classical music, the score is written down – it’s not something that is tampered with – and yet, each conductor interprets that score differently. There is tension in the interpretation.”

Matthew Carter

ITC Galliard
Galliard Italic

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NOPQRSTUVWXYZ
ZÀÅÉÎabcdefghijklm
nopqrstuvwxyzàåéî&
1234567890(\$£.,!?)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
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Matthew Carter

Snell Roundhand

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o p q r s t u v w x y z

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*We took a breezy excursion and gathered jonquils
from the river slopes. Sweet marjoram grew in luxuriant
profusion by the window that overlooked the Aztec city.
Faded zombies acted quietly, but kept driving their oxen forward.*

Matthew Carter

Walker

WALKER WEB ARCHIVE

VISITING THE
WALKER

Matthew Carter

Verdana

A Æ B C D Ð E F G H I J K L Ł M N
O Œ Ø P Þ Q R S T U V W X Y Z
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Significance

“Matthew Carter’s designs are ubiquitously present in the visual landscape of contemporary graphic design. He commands a wider audience for his work than most artists ever dream of. Open a book catalog from any major publisher and you will see ITC Galliard. Browse a newsstand and some version of Miller News will pop into view. Go online and you’ll find Verdana everywhere on the Web.

His letterforms can be found, like the basic atoms of graphic language, in nearly every area of print and electronic communication. Take Carter’s letters out of our universe of words and that world would appear as gap-toothed as a field of corn in the aftermath of the eager attention of a flock of crows.”

*Typographic Intelligence:
The Work of Matthew Carter*
Johanna Drucker

References

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