



# Starling

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*A Revival for Our Times*

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**SCULPTURE GARDEN**

BLACK

HOURS DEBATING THE ORIGIN OF CONTEXT

ROMAN

*Bronze Rhinoceros*

ITALIC

Imposing herd of 1,602 wildebeests

BOLD

**Realism**

ULTRA

*I Could Swear I Heard Hoofbeats*

BOOK ITALIC

**Minimalist Ostrich**

HEAVY

She awoke briefly during the endless oration

BOOK

**DRY ACADEMICIANS**

BOLD

*Shall we examine these 45 cultural assumptions?*

BOLD ITALIC

***Lecture Hall***

ULTRA ITALIC

**SKEPTICAL FELINE SCHOLAR**

BOLD SMALL CAPS

**POUNCED**

BOOK

In 1904 William Starling Burgess, Boston racing sailor, designed his second type. Six years later, now the Wright Brothers' partner, Starling quit type, returning the drawings to Monotype. Frank Pierpont collected the nameless roman for British Monotype, passing it to Stanley Morison in 1932 for the *London Times*. Mike Parker found the original superior, and prepared this Starling series for Font Bureau, who found it to be "the right stuff"; FB 2009



THE 20TH CENTURY IS KNOWN for revival of earlier styles. Design of typefaces had evolved slowly until 1900/1902 when young William Starling Burgess made two trips to England, where he consulted with the Pre-Raphaelites. He searched for a type that typified the best of the earlier designs that they praised and found the model that he wanted among a collection of 16th- and 17th-century

title pages in the British Museum. Returning to the US, he worked with the Heintzemann Press, in Boston, who used Monotype equipment, and produced his second face, Lanston No. 54, in 1904. (The first try had been Lanston No. 32).

This distinguished roman was designed in the high style of the 17th century, the very first in the long series of revivals so prominent among the typefaces that we all use today. Photographed factory pattern plates survived at Lanston until all but one were recently sold for scrap. Burgess' original drawings are kept with the rest of the Lanston library at the Smithsonian Institution in Washington, DC.

In 1908 Burgess watched the Wright Brothers' first public flight and immediately abandoned creation of type for a distinguished career in radical design of all kinds, among them: experimental aircraft, racing yachts, and the Dymaxion automobile. A great friend of FDR, he was always welcome to sit with his legs in the pool at Warm Springs, gossiping with the President. He was apparently unaware that his Lanston No. 54 had provided the model for Times Roman, the world's most popular type series.

In 1931 *The London Times* turned down Stanley Morison's initial effort for a new text face based on Perpetua. Then Frank Hinman Pierpont, American head of the British Monotype factory, gave Morison proofs from the pattern letters of No. 54. He had collected them at Lanston Monotype in Philadelphia, circa 1919, for possible later use. At the most,

knowledge of Burgess' contribution would have been limited to the phrase "designed by a naval architect." The face was an immediate hit. Lanston's orphan revival, No. 54, became "*The Times*' New Roman."

While the British Monotype Corporation listed Morison as the designer, he avoided this claim himself. He followed Disraeli's advice for difficult situations: "Never complain; never explain." Pressed on origin of the face he would state that he had "excogitated it" (considered it very carefully), with no further comment.

As a partner for the roman, the British used one of their standard italics, best described as bland. In spite of that choice, Times Roman went on to become the most popular typeface that the world has ever known.

Morison had worked from proofs taken from American pattern letters. For Starling, Mike Parker returned to original drawings in the Smithsonian from the hand of Starling Burgess, one of our most gifted polymaths.

Starling offers a pair of tuned text romans, one following the weight of the original capitals, the other the weight of the lowercase. Italics are based on study of Burgess' sketches for five lowercase characters, No. 55, found with No. 54. From the text, Mike Parker has developed four display weights, roman with italic. All fonts are complete with small caps.

For the first time, we can enjoy a complete "Times" family, developed as a whole, faithful to the intentions of Starling Burgess throughout: Starling, from Font Bureau.

A comparison of Starling with Times New Roman (*Monotype 1931*) and Plantin (*Monotype 1913, after Granjon ca. 1567*).

Regulations

TIMES NEW ROMAN (MONOTYPE)

Regulations

STARLING ROMAN (FONT BUREAU)

Regulations

PLANTIN (MONOTYPE)

*Regulations*

TIMES NEW ROMAN ITALIC

*Regulations*

STARLING ITALIC

*Regulations*

PLANTIN ITALIC



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