



DO U REMEMBER FUN!?



# BRONZO IS NEW,

ORIGINALLY RELEASED IN 1990 IN 3 WEIGHTS

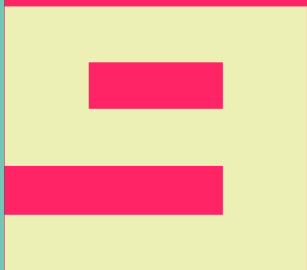
LIGHT  
REGULAR  
BOLD

EXPANDED REDESIGNED REENGINEERED IN

# 2023

WEIGHTS

THIN  
EXTRALIGHT  
LIGHT  
REGULAR  
MEDIUM  
SEMIBOLD  
BOLD  
EXTRABOLD  
BLACK



**BRONZO** WAS ORIGINALLY DESIGNED AT **THIRST**, IN CHICAGO, BY RICK VALICENTI & MOULI MARUR IN 1989, TO COMPLEMENT GILBERT PAPER'S NEW **ESSE** LINE OF PAPERS. THE TYPEFACE ITSELF BECAME WILDLY POPULAR—SO MUCH SO THAT THIRST RELEASED IT IN 1990. THAT EVENT ALSO KICKED OFF A NEW DIGITAL TYPE FOUNDRY, WHICH RICK NAMED **THIRSTYPE**.

**BOTH THIRST & THIRSTYPE** WERE MY FIRST DESIGN HOMES. I MOVED FROM TENNESSEE TO CHICAGO SPECIFICALLY TO WORK THERE, FROM 1999 TO 2000. THIS REDESIGN IS A LOOK BACK AT WHAT MADE ME, ME.

**BRONZO ITSELF** WAS THE REASON I PESTERED RICK INTO LETTING ME WORK WITH HIM. ITS TENSION AND MOTION WERE UNLIKE ANYTHING I'D SEEN DURING MY UNDERGRAD YEARS AT **UNIVERSITY OF TENNESSEE AT KNOXVILLE**, FINISHING AN INDEPENDENT STUDY IN TYPE DESIGN. I'D NEVER SEEN ANYTHING COMBINING MODERNISM'S DISCIPLINE WITH POSTMODERNISM'S EXPRESSIVENESS LIKE **BRONZO** DOES. IT IS ECONOMICAL, BUT IT IS A WILD THING.

**IN 1990, BRONZO HAD 3 WEIGHTS: LIGHT, REGULAR & BOLD.** EACH WAS HAND-DRAWN, WITH ONLY 256 CHARACTERS, SINCE THAT'S ALL FONT FILES COULD HANDLE THEN.

**FOR BRONZO'S REDESIGN, I REVERSE-ENGINEERED ITS PROPORTIONS** FROM RICK'S ORIGINAL SKETCHES & MOULI'S ORIGINAL FILES, KIND OF AN EXERCISE IN FORENSIC TYPOGRAPHY.

**THEN I REDESIGNED ITS WEIGHT RANGE.** I LEFT REGULAR AT ITS ORIGINAL WEIGHT, MADE LIGHT LIGHTER AND BOLD A LITTLE BOLDER, **THEN CREATED 3 NEW LIGHT & 3 NEW HEAVY WEIGHTS** BASED ON MY FORENSIC DESIGN EXERCISE TO TEASE OUT THE ORIGINAL PROPORTIONS.

AND FINALLY, I **ADDED ANOTHER 587 GLYPHS AND COMPLETELY REDESIGNED ITS ACCENT SYSTEM**, SO BRONZO CAN SPEAK MORE LANGUAGES, WITH MORE VERSATILITY.

**BRONZO'S GOT POWER**, IMPARTED BY OPTICAL & COGNITIVE TRICKS. EACH LETTER CONTAINS A TENSE BALANCE BETWEEN STROKE AND INTERNAL WHITE SPACE. LETTERSPACING CONTINUES THIS THOUGHT, **BUILDING A HYPNOTIC RHYTHM IN WORDS AND SENTENCES**.

TO CREATE ITS SENSE OF INTERNAL TENSION, LETTERS WITH CENTER STROKES HAVE AN EXTENSION **TO THE LEFT**—BUT NEVER RIGHT. CONVERSELY, LETTERS WITH INTERNAL CURVES **ONLY HAVE THEM AT THE RIGHT**. MOTION FROM THE LEFT PULLS WORD SHAPES FORWARD, WHILE CURVES AT THE RIGHT PULL MOTION BACK INTO THE LETTERS. **IT'S DEVIOUSLY SIMPLE OPTICAL TRICKERY FOR TENSION**.



**BRONZO'S CURVES ARE DIFFICULT TO UNDERSTAND:** THEY CONTAIN THEIR OWN TENSION. NOTHING IS A FULL 90° CURVE, WHICH THE EYE EXPECTS IN SUCH A GEOMETRIC TYPEFACE. CURVES ALWAYS STOP JUST SHORT OF "PERFECT."

LIGHT WEIGHTS RELY ON A NEARLY-MONOWEIGHT STROKE & GENEROUS INTERNAL WHITE SPACE. IN HEAVIER WEIGHTS, THAT ISN'T POSSIBLE. THERE'S SOMETIMES MORE STROKE THAN SPACE. **THE HEAVIER BRONZO IS, THE MORE MUSCULAR ITS CONTRAST.**



BRONZO GIVES RANGE: **BE LOUD, BE SILENT, OR JUST GET WEIRD,**  
BRONZO IS ALL THOSE VOICES FOR YOU.

CONNOR

SEUR

SHIP IS



FINE

BUT

PURIST

S RUIN

EVERY



THING



L	E	S	S
T	I	M	E
L	E	S	S





SOMEONE POSTED A BUNCH OF IMAGES LIKE  
THIS A FEW WEEKS AGO. I DON'T  
REMEMBER WHERE; IT DOESN'T MATTER.  
I COULDN'T FIGURE OUT THE POINT—  
JUST BIRDS WITH FLOWERS INSTEAD OF  
HEADS.

# WHY?

TURNS OUT THE POSTER  
HAD TRIED TO TRAIN  
AN AI TO MAKE  
NEW KINDS OF BIRDS  
FROM EXISTING  
ORNITHOLOGICAL PHOTOS.

(IT DIDN'T WORK.)

# AGAIN,

# WHY?

SINCE BIRDS ARE OFTEN PHOTOGRAPHED NEAR OR ON FLOWERS (BECAUSE PEOPLE LIKE TO SEE THEM TOGETHER), AND SINCE FLOWERS ARE OFTEN COMPOSED NEAR BIRDS' HEADS (BECAUSE PEOPLE LIKE THAT TOO),

**THE AI WAS HAVING A  
HARD TIME DECIDING  
WHAT WAS A FLOWER  
AND WHAT WAS A HEAD.**

SO IT MADE BIRDS WITH  
FLOWERS FOR HEADS;  
AND THEY ALL LOOKED  
SO PEACEFUL, SO CONTENT.  
NOT A CARE IN THE WORLD.



NOTHING  
IS ONLY  
FLOWER.



HEY SISTER

AS I DISCOVER  
**MYSELF,**  
 I FEEL I AM MERELY  
 ONE OF MANY.  
 A SYMBOL. I BEGIN TO  
**UNDERSTAND**  
 WOMEN OF  
 YESTERDAY AND  
 TODAY. THE MUTE  
 ONES OF THE PAST,  
 THE INARTICULATE,  
 WHO TOOK REFUGE  
 BEHIND WORDLESS  
**INTUITIONS,**  
 AND THE WOMEN  
 OF TODAY,  
**ALL ACTION,**  
 AND COPIES OF MEN,  
 AND I,  
 IN BETWEEN...



UNDERMINE MUCH



ENOUGH?

BRONZO THIN 24PT

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 0 1 2 3 4 5

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

\$ € £ ¥ % & ! ? @

BRONZO EXTRALIGHT 24PT

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 0 1 2 3 4 5

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

\$ € £ ¥ % & ! ? @

BRONZO LIGHT 24PT

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 0 1 2 3 4 5  
6 7 8 9 0 1 2 3 4 5 6 7 8 9  
\$ € £ ¥ % & ! ? @

BRONZO REGULAR 24PT

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 0 1 2 3 4 5  
6 7 8 9 0 1 2 3 4 5 6 7 8 9  
\$ € £ ¥ % & ! ? @

BRONZO MEDIUM 24PT

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 0 1 2 3 4 5

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

§ € £ ¥ % & ! ? @

BRONZO SEMIBOLD 24PT

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 0 1 2 3 4 5

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

§ € £ ¥ % & ! ? @



BRONZO GOLD 24PT

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 0 1 2 3 4 5

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

§ € £ ¥ % & ! ? ®

BRONZO EXTRABOLD 24PT

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 0 1 2 3 4 5

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

§ € £ ¥ % & ! ? ®

BRONZO BLACK 24PT

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 0 1 2 3 4 5

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

§ € £ ¥ % & ! ? ®

BRONZO FEATURES

2 3 5 2 3 5

ALTERNATE NUMBERS (TURN ON "SQUARED NUMERALS" IN OPENTYPE-STYLISTIC SETS)

A V E N U E 1 2 3

SMALL CAPS & MATCHING NUMERALS

A @ B A @ B

CASED FORMS (FOR CLEAN LINES IN BOTH UPPERS AND SMALL CAPS)

1 2 3 4 5 / 1 2 3 4 5 1 2 / 5 / 4 7

FRACTIONS (BUT UNDERSTANDS WHEN YOU'RE WRITING DATES)

3 6 <sup>4</sup> H <sub>2</sub> O

SUPERSCRIPPT & SUBSCRIPT

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FIVE ARROW SETS (NAMED IN OPENTYPE-STYLISTIC SETS)

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△	∏	∑	√	∅	∪	%	↑	→	↓
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7	8	8	9	9	@	⌘	\$	€	£



**ATTITUDE  
REFLECTS  
LEADERSHIP!**

**YEET**  
BY EXAMPLE

DECONSTRUCTION WAS TO 1990S GRAPHIC DESIGN AS TWITTER WAS TO 2000S JOURNALISM: NEW RULES ON A NEW PLAYING FIELD, UPENDING EVERYTHING PREVIOUSLY SET IN STONE. RICK VALICENTI TOOK TO THE GAME IN AN ATHLETIC MANNER, CREATING A PRACTICE—THIRST—THAT WAS CENTERED ON HUMOR, THEATRICALITY, AND PROVOCATION. RICK'S WORLD IS ONE WHERE THE QUESTIONS ARE ALWAYS ASKED OF THE VIEWER, FORCEFULLY AND DIRECTLY.

**MANY GRAPHICS IN THIS BOOK ARE ARCHIVAL THIRST WORKS,**  
 INTERSPERSED WITH NEW WORK I CREATED AS COMPANION PIECES.

FC	BRONZO TITLE & ILLUSTRATION	RV	1990
1FC	MASK ILLUSTRATION	RV	1990
	LANGUAGE & COMPOSITION	XO	2023
PAGE 1	BRONZO TITLE	RV	1990
	LANGUAGE & COMPOSITION	XO	2023
PAGE 4	MASK ILLUSTRATION	RV	1990
	LANGUAGE & COMPOSITION	XO	2023
PAGES 5-8	LANGUAGE & COMPOSITION	XO	2023
PAGE 9	CGI FLOWERS	35T	1997
	LANGUAGE & COMPOSITION	XO	2023
PAGE 10	LANGUAGE & TYPOGRAPHY	RV	1990
	COMPOSITION	XO	2023
	BETTIE PAGE PHOTOGRAPH	?	?
PAGE 11	COMPOSITION & ILLUSTRATION	XO	2023
	CHRIS DICKERSON PHOTOGRAPH	?	?
PAGE 12-19	LANGUAGE & COMPOSITION	XO	2023
PAGE 19	REDDY KILOWATT ILLUSTRATION	?	?
18C	MASK ILLUSTRATION	RV	1990



THANKS 4 LOOKING

