

# Atiza

*A friendly typeface for editorial use*

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DESIGNED BY  
**Pablo Bosch**

FOUNDRY  
**The Designers Foundry**

FORMAT  
**Opentype**

STYLES  
*Atiza Text Regular*  
*Atiza Text Italic*  
**Atiza Text Bold**

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**Atiza** is a contemporary serif typeface designed for editorial purposes with a close and friendly personality that makes very pleasant the experience of reading. High x height, relatively low contrast and strong asymmetrical serifs make **Atiza** an extremely legible typeface, even at very small sizes.

At larger sizes the full details can be seen and the type reveals many new details that can't be appreciated at smaller sizes. For example the brush stroke like endings are more visible.

The system comes in three styles; *Atiza Text Regular*, *Atiza Text Regular Italic* and *Atiza Text Bold*, that provides a sufficient range of styles for work perfectly as typeface for long texts.

**Atiza** supports over over 200 latin languages and comes with a bunch of opentype features including: standard ligatures, case sensitive forms, tabular figures, small caps, capital spacing, localized forms, fractions, superiors and inferiors.

**T:D:F**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
OPQRSTUVWXYZ  
abcdefghijklmnopqr  
stuvwxyzABCDEFGHIJ  
KLMNOPQRSTUVWXYZ  
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fbffb fhffh fiffi fjfk flffl

# Spinal Type

When I say seven, you say:  
*All good Cretins*

**GO TO HEAVEN**

La cuarta regla es: *Kosher Salami* para todos  
**¿croqueta o cocqueta?**

*Según la RAE es «croqueta», aunque siempre podrás comer «almóndigas»*

Think global, act local  
**¡Atiza, vaya tipejo!**

*el lazy dog se ha pulido al fucking fox*

**THIS IS FULTON STREET**  
Stand clear of the closing doors

# A Punk Manifesto

**PUNKS ARE NOT BEASTS** punk is a reflection of what it means to be human. What separates us from other animals? Our ability to recognize ourselves and express our own genetic uniqueness. Ironically, the commonly held view, among the marketeers and publicity engines, stresses the *animalistic, primitive* nature of punks and their music.

They assume that violence is a key ingredient in punk music, and this assumption is easily perpetuated because it is easy to market violence and news items about violence always get column space. This focus on violence misses a key element of what Punk is all about. Punk is the personal expression of uniqueness that comes from the experiences of growing up in touch with our human ability to reason and ask questions. **Violence is neither common in, nor unique to punk. When it does manifest itself it is due to things unrelated to the punk ideal.**

## THE COMMUNITY NEWSPAPER READS HALLWAY BEATING RE-AFFIRMS THAT VIOLENCE IS A WAY OF LIFE AMONG PUNK ROCKERS.

Spontaneous anger at not being accepted as a real person is not unique to punks. This reaction is due to being human, and anybody would react in anger regardless of their sub-cultural, or social affiliation if they felt de-valued and useless. Sadly, there are plenty of examples of violence among punks. *There are glaring examples of misguided people who call themselves punks too. But anger and violence are not punk traits, in fact, they have no place in the punk ideal. Anger and violence are not the glue that holds the punk community together.*

In uniqueness is the preservation of mankind nature bestowed on us the genetic backbone of what punk

is all about. There are roughly lots of genes in the human genome, and there are roughly six billion people carrying that genetic compliment. The chances of **two people** carrying the same genome are so small as to be almost beyond comprehension (the odds are essentially? a lot of times the number of possible people you can meet and mate within a lifetime! A practical impossibility). The genes we carry play a major role in determining our behavior and outlook on life. That is why we have the gift of uniqueness, because no one else has the same set of genes controlling their view of the world. *Of course cultural factors play the other major role, and these can have a more homogenizing effect on behavior and world-view.*

For example, an entire working-class town might have 15,000 residents who are raised with the same ideals,

Consider for example the common story of a fight at a high school between a punk and a jock football player. The football player and his cohort do not accept or value the punk as a real person. *Rather, they use him as a vitriol receptacle, daily taunting, provoking, and embarrassing him, which of course is no more than a reflection of their own insecurities. One day, the punk has had enough and he clobbers the football captain in the hallway. The teachers of course expell the punk and cite his poor hairstyle and shabby clothing as evidence that he is a violent, uncontrollable no-good.*

work at the same factories, go to the same schools, shop at the same stores, and like the same sports teams. As their children develop, there is a constant interaction of opposite forces between the social imprinting their culture imparts and the genetic expression of uniqueness. **Those who lose touch with their nature become society's robots, whereas those who denounce their social development become vagrant animals. Punk stands for a desire to walk the line in between these two extremes with masterful precision.** Punks want to express their own unique nature, while at the same time want to embrace the communal aspects of their cookie-cutter upbringing. The social connection they have is based on a desire to understand each other's unique view of the world. Punk scenes are social places where

those views are accepted, sometimes adopted, sometimes discarded, but always tolerated and respected. The compulsion to conform is a powerful side-effect of civilized life. We are all taught to respect the views of our elders, and later when we realize that they are just dogmatic opinions, we are taught not to make a commotion by asking difficult questions. Many just go along with the prevailing notions and never express their own views, which is analogous to a premature death of the individual. *Our species is unique in the ability to recognize and express the self, and not exercising this biological function goes against the natural selection gradient that created it in the first place. This complacency combats a fear of failure. It is easy to assume that if everyone else is doing something, then there is no way to fail if you just go along with it.*

# Łătĩñ Ēxtēńđed'

## ENGLISH 9/11

The first Ramones concert lasted just 20 minutes, none of the songs ended and his colleagues got angry because of the bad sound. No one in the audience in Studio Performance —rehearsal locals in Manhattan where the show took place—, thought that these four skinny hairy had something unique in their hands. Maybe they did: “They were horrible at first, but from the beginning they played fast and a lot of volume”, says Monte A. Melnick.

## SPANISH 9/11

El primer concierto de los Ramones duró apenas 20 minutos, no terminaron ni una sola canción y sus colegas se mosquearon por lo mal que sonó. Nadie entre el público en Performance Studio —los locales de ensayo en Manhattan donde tuvo lugar—, pensó que esos melencidos delgaduchos tenían algo único entre manos. Quizás ellos sí: “Eran horribles al principio, pero desde un primer momento tocaron rápido y a mucho volumen”, cuenta Monte A. Melnick.

## GERMAN 9/11

Die erste Ramones Konzert dauerte nur 20 Minuten, endete niemand Song und seine Kollegen haben ungrig wegen des schlechten Klang. Niemand im Publikum im Studio Performance —Generalprobe Einheimischen in Manhattan, wo die Show stattfand waren—, gedacht, dass diese vier dünn behaarten hatte etwas Einzigartiges in ihren Händen. Vielleicht taten sie: “Sie waren schrecklich auf den ersten, sondern von Anfang an sie schnell gespielt und viel Volumen”, sagt Monte A. Melnick.

## CZECH 9/11

První koncert Ramones trval jen 20 minut, nikdo píseň skončila a jeho kolegové dostali ungrig kvůli špatnému zvuku. Nikdo z publika ve studiu Performance —zkušební místních obyvatel na Manhattanu, kde se přehlídka konala—, si myslel, že tito čtyři hubený chlupatý něco jedinečného ve svých rukou. Možná, že ano: “Byli to hrozný na první, ale od začátku se hrál rychlý a hodně objemu”, říká Monte A. Melnick.

## CATALÁN 9/11

El primer concert dels Ramones va durar tot just 20 minuts, no van acabar ni una sola cançó i els seus companys se van empipar pel mal que va sonar. Ningú entre el públic en Performance Studio —els locals d'assaig a Manhattan on va tenir lloc—, va pensar que aquests melencuts delgaduchos tenien una cosa única entre mans. Potser ells sí: “Eren horribles al principi, però des d'un primer moment van tocar ràpid i a molt volum”, explica Monte A. Melnick.

## DUTCH 9/11

De eerste Ramones concert duurde slechts 20 minuten, niemand lied uit was en zijn collega's kreeg ungrig vanwege het slechte geluid. Niemand in het publiek in Studio Performance —repetitie locals in Manhattan waar waren de show vond plaats—, dacht dat deze vier magere harige hadden iets unieks in hun handen. Misschien deden ze: “Ze waren verschrikkelijk in het begin, maar vanaf het begin speelden ze snel en veel volume”, zegt Monte A. Melnick.

## FRENCH 9/11

Le premier concert des Ramones a duré seulement 20 minutes, pas une chanson terminée et ses collègues a ungrig en raison de la mauvaise qualité du son. Personne dans le public en studio habitants Performance —répétition à Manhattan où étaient le spectacle a eu lieu—, pensé que ces quatre poilu maigre avait quelque chose d'unique dans leurs mains. Peut-être qu'ils ont fait: «Ils étaient horribles au début, mais depuis le début ils ont joué vite et beaucoup de volume», dit Monte A. Melnick.

## STONIAN 9/11

Esimene Ramones kontsert kestis ainult 20 minutit, et keegi laul lõppes ja ta kolleegid said ungrig tõttu halb heli. Keegi publiku Studio Performance —proov kohalikega Manhattanil, kus oli näitus toimus—, arvasin, et need neli kõhn karvane oli midagi ainulaadset nende kätes. Võib-olla nad tegid: “Nad olid jube alguses, kuid algusest peale mängisid nad kiiresti ja palju mahtu”, ütles Monte A. Melnick.

## ITALIAN 9/11

Il primo concerto Ramones è durato appena 20 minuti, nessuno canzone finì e dei suoi colleghi ha ungrig a causa del cattivo suono. Nessuno tra il pubblico in studio locali Performance —prove a Manhattan, dove erano lo spettacolo ha avuto luogo—, pensava che questi quattro peloso magro aveva qualcosa di unico nelle loro mani. Forse lo hanno fatto: “Erano orribili in un primo momento, ma fin dall'inizio hanno giocato veloce e un sacco di volume”, dice Monte A. Melnick.

## DANISH 9/11

Den første Ramones koncert varede kun 20 minutter, ingen sang sluttede, og hans kolleger fik ungrig grund af den dårlige lyd. Ingen i publikum i Studio Performance —generalprøve lokalbefolkningen i Manhattan hvor var showet fandt sted—, mente, at disse fire skinny behåret havde noget unikt i deres hænder. Måske gjorde de: “De var forfærdelig i starten, men fra begyndelsen spillede de hurtigt og en masse volumen”, siger Monte A. Melnick.

## PORTUGUESE 9/11

O primeiro concerto Ramones durou apenas 20 minutos, ninguém música terminou e seus colegas tem ungrig por causa do som ruim. Ninguém na platéia no estúdio habitantes Performance —ensaio, em Manhattan, onde estava o show aconteceu—, pensei que estes quatro cabeludo magro tinha algo único em suas mãos. Talvez eles fizeram: “Eles eram horríveis no começo, mas desde o início eles tocavam rápido e muito volume”, diz Monte A. Melnick.

## SWEDISH 9/11

Den första Ramones konserten varade bara 20 minuter, slutade ingen sång och hans kollegor fick ungrig på grund av det dåliga ljudet. Ingen i publiken i Studio Performance —repetition lokalbefolkningen på Manhattan där var showen ägde rum—, trodde att dessa fyra skinny håriga hade något unikt i sina händer. Kanske de gjorde: “De var hemskt i början, men från början de spelade snabbt och mycket volym”, säger Monte A. Melnick.

# Opentype Features

SMALL CAPS	rockaway beach	ROCKAWAY BEACH
ALL SMALL CAPS	FOREST HILLS	FOREST HILLS
CASE SENSITIVE FORMS	[better] p(un)ctu@t{ion}	[BETTER] P(UN)CTU@T{ION}
CAPITAL SPACING	OXYGEN FOR CAPITALS	OXYGEN FOR CAPITALS
STANDARD LIGATURES	fb ffb fh ffh fi ffi fj fk fl ffl	fb ffb fh ffh fi ffi fj fk fl ffl
PROPORTIONAL OLD-STYLE FIGURES	0123456789	0123456789
PROPORTIONAL LINING FIGURES	0123456789	0123456789
TABULAR OLD-STYLE FIGURES	0123456789	0123456789
TABULAR LINING FIGURES	0123456789	0123456789
LOCALIZED FORMS	Cal·ligráfia	Calligrafía
SUPERIOR / INFERIOR	012456789	0123456789 0123456789
FRACTIONS	1/2 4/3 2/5	½ ⅓ ⅔
STYLISTIC ALTERNATES	Ⓔ	& (SS01) Ⓔ (SS02) & (SS03)



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