
Terza Editor

Terza Editor draws on the tradition of so-called typewriter typefaces—monospaced designs that have come to connote rawness, technicality, and code. It is the “slowest” of the three subfamilies because every glyph occupies the same amount of horizontal space.

PUBLISHED
2023

DESIGNED BY
GREG GAZDOWICZ

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
TABULAR $\frac{1}{2}$ HEIGHT/OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT

Whereas the Author variant imbues text with a sense of being in progress, the Editor subfamily feels more meta, outside of progress, perhaps because editing generally occurs after the act of composing text.

Terza Editor Light

Terza Editor Light Italic

Terza Editor Regular

Terza Editor Regular Italic

Terza Editor Medium

Terza Editor Medium Italic

Terza Editor Bold

Terza Editor Bold Italic

Terza Editor Extrabold

Terza Editor Extrabold Italic

COMPARISON OF TERZA READER, TERZA AUTHOR, AND TERZA EDITOR AT THE SAME POINT SIZE & LEADING

TERZA READER, 8/11 PT

Kant, Schelling, and Hegel made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as *the philosophy of the Beautiful*, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have

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TERZA READER, 35 PT

Hinged Hinged Hinged

TERZA AUTHOR, 35 PT

TERZA EDITOR, 35 PT

Terza Reader is drawn for the brisk tempo of immersive reading. We tend to read “chunkily”—rather than focusing on individual letters, our minds abstract letters and clump them together to form words and blocks of words; our goal is to absorb information.

For most of us, the tempo of writing is much slower than that of immersive reading. Terza Author is meant to cultivate this thoughtfulness by deliberately slowing the tempo, signaling to users that they are in a different space—a space of reflection. Traits like looser spacing and longer, ropier serifs help to empha-

size each character, not only opening up more space and time for writers to think (and identify typos), and gives the Author subfamily an unvarnished feeling, a sense that the text is still in process.

Terza Editor is monospaced, with a mechanical quality that has come to connote roughness, raw data, and code. Terza Editor has a distinctly different texture from Reader and Author and a very steady, almost incantatory, rhythm. It is the “slowest” of the three families because every glyph occupies the same horizontal space.

HIS KNOWN CONTRIBUTIONS TO THE HELIOCENTRIC MODEL
 Light emitted 90 million years after the Big Bang
 DERUDOVER MENTE HAN AT JORDEN DREJEDE OM SIN EGEN
 Người ta thường kể lại, ông rời bỏ Athens vì thất

TERZA EDITOR LIGHT, LIGHT ITALIC, 13 PT

THIS MAGNITUDE 8.5 EVENT WAS THE REGION'S LARGEST
 Edifícios já comprometidos pelo terramoto de 1755
 ANTICIPÒ IL CONCETTO CHE GLI SPAZI POSSANO ESSERE
 Influence of physical science from Late Antiquity

TERZA EDITOR REGULAR, REGULAR ITALIC, 13 PT

L'HOMME D'AFFAIRES ET MATHÉMATICIEN LÉON MOTCHANE
 The restoration during the Ottoman period in 1452
 UNDER THE UMBRELLA OF "FRAME TRANSFORMATION LAWS"
 Daarbij in de nacht van 17 op 18 september op het

TERZA EDITOR MEDIUM, MEDIUM ITALIC, 13 PT [PROPORTIONAL OLDSTYLE FIGURES]

GRAVITATIONAL REDSHIFT IMPLIES OPTIMAL CONDITIONS
 Problema de Kakeya con la aritmética combinatoria
 ÇATISININ UCUNA KADAR OLAN YÜKSEKLİĞİ 62,5 M OLAN
 Has since authored 5 oft-celebrated topical books

TERZA EDITOR BOLD, BOLD ITALIC, 13 PT

PÅ TOPPEN AV MOUNT WILSON I EN HØYDE PÅ 1 742 MOH
 For motion completely in the transverse direction
 THEIR KÖPPEN-GEIGER CLIMATE CLASSIFICATION SYSTEM
 Kadar se svetlobni vir giblje stran od opazovalca

TERZA EDITOR EXTRABOLD, EXTRABOLD ITALIC, 13 PT [ALTERNATE -]

 TERZA EDITOR LIGHT, LIGHT ITALIC, MEDIUM, 14/19 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
¼ HEIGHT FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL
LINING FIGURESPROPORTIONAL
OLDSTYLE FIGURES

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there

TERZA EDITOR REGULAR, REGULAR ITALIC, BOLD, 14/19 PT

REGULAR ALL CAPS

REGULAR

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¼ HEIGHT FIGURES

REGULAR ITALIC

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LINING FIGURESPROPORTIONAL
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TERZA EDITOR MEDIUM, MEDIUM ITALIC, EXTRABOLD, 15/20 PT

MEDIUM ALL CAPS

MEDIUM

EXTRABOLD

PROPORTIONAL
¼ HEIGHT FIGURES

MEDIUM ITALIC

EXTRABOLD

PROPORTIONAL
LINING FIGURESPROPORTIONAL
OLDSTYLE FIGURES

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TERZA EDITOR REGULAR, REGULAR ITALIC, 10/15 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty.

Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty.

The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empiri-

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The State of Criticism

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TERZA EDITOR REGULAR, BOLD, 7/11 PT

BRH	JAN	APR	JUL
ABB	123,864	104,403	122,231
AIR	245,856	287,968	266,550
ATH	164,168	116,164	180,652
ARR	341,215	420,021	399,981
BAN	126,845	154,861	140,616
BAR	120,103	220,044	190,820
BAQ	315,614	351,414	340,156
BEA	436,493	352,241	389,325
BON	461,656	357,465	295,610
BOW	155,564	187,912	160,653
BRE	227,298	251,236	266,561
BRO	312,564	284,521	277,155
BUR	202,799	179,209	304,195
CAL	355,541	147,581	210,610
CAM	219,102	240,031	156,616
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CAZ	158,778	160,081	170,624
CHI	280,892	266,254	254,251
DAT	112,756	127,375	115,689
DEC	416,452	397,752	400,282
DOV	236,861	249,765	287,201

TERZA EDITOR REGULAR, 7/11 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passionnal quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study

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DEC	416,452	397,752	400,282
DOV	236,861	249,765	287,201
DRA	736,875	700,658	710,456
EAC	148,572	201,368	175,265
ECA	587,391	561,487	572,138
EIR	218,342	210,968	199,267

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 TERZA EDITOR REGULAR, 8/12 PT

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 TERZA EDITOR REGULAR, 8/14 PT

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ČESKÝ (CZECH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. *Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při*

DEUTSCH (GERMAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. *Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus.* Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr

DANSK (DANISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet

ESPAÑOL (SPANISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que

FRANÇAIS (FRENCH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardes, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada,

BAHASA INDONESIA (INDONESIAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduanannya, *ke balik Gunung Sibualbuali*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang kampung yang sedang di perjalanan kembali dari kebun kopi*, yang terletak di lereng gunung dan bukit-bukit yang subur itu. Maka angin itu pun bertambahlah sedikit kerasnya, sehingga daun dan cabang-cabang kayu itu bergoyang-goyang perlahan-lahan sebagai menunjukkan kegirangannya, karena cahaya yang panas itu sudah bertukar dengan hawa yang sejuk dan nyaman rasanya. Ba-

ÍSLENSKA (ICELANDIC)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Það var árið 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl þetta var séð af mörgum skipum og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn, og var svo skamt frá þeim, að gera mátti áætlun um stærð þess. Eftir því sem sagan sagði, var það miklu meira vexti en nokkurt annað dýr, dautt eða lifandi, sem þekst hefir í höfum jarðarinnar. Það fylgdi líka sögunni, að það væri ærið hraðfara, því að á hálfsmánaðarfresti kom það í ljós á tveim stöðum með þúsund mílna millibili. Sögur um

ITALIANO (ITALIAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca".

LATVIEŠU (LATVIAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Ceļš mūs drīz noved pie tilta, kas pārstiepies par šē ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijas jaukajām upēm, kas te gan vēl, kā jau palaikam jaunībā, maziņa, bet sava mūža beigumā izplētusies īsti liela; viņai īsti tur gals, kur mūsu nākošai stāsta bildei iesākums. Nu tu skaidri zināsi. Tātad tiltā jau arī esam pāri un ejam pa gludo, labi kopto lielceļu uz priekšu. Labi kopts viņš tiešām saucams, šis lielceļš: lielākie akmentiņi rūpīgi nokasīti malā, grāvīši iztīrīti – viss pēc ceļu uzrauga pavēles – uz mata! Pa to iedams, tu domā: ja tā līdž galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums jau pa ceļmalām rādās meži. Valoda mums tūlīņ arī griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā arī pašas

BAHASA MELAYU (MALAY)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Malam merangkak dari senja ke maghrib dan terns masuk waktu isyak. Lahuma sedang bertimpuh di atas tikar mengkuang sambil kedua-dua belah tangannya tercantum menadah langit. Jeha yang berada di belakangnya dalam keadaan serba putih bertimpuh dengan kemas sekali. *Mukanya ditutup rapat dengan kedua-dua belah tapak tangan.* Masingmasing bermohon doa kepada Allah S.W.T. Esok akan berjuanglah mereka selama beberapa bulan. Selagi padi tidak masuk jelapang dengan selamat, selagi itulah perjuangan belum selesai. Hal ini disedari oleh Lahuma, juga turut disedari oleh Jeha. Azam Lahuma tidak mahu melangkah turun esok pagi-pagi tanpa keizinan Yang Maha Esa. Kedua-dua belah tangannya ditadah. Sudut hatinya melupakan segala kerumitan, hanya tertumpu pada Allah. “Ya Allah, Yang Maha Besar, Yang Maha Agung, *benarkanlah aku mula bekerj a esok dan*

MAGYAR (HUNGARIAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Hajnali két órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rötösen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő kék szemei.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt

NEDERLANDS (DUTCH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

De meubelmaker en zijn gezelschap waren vroolijk tot diep in den nacht, maar eindelijk legden zij zich toch te slapen; de jonge gezel ging ook naar bed, en zijn toovertafeltje zette hij tegen den muur. Doch de waard kon niet tot rust komen, hij dacht, dat hij op den rommelzolder een oud tafeltje staan had, dat er juist zoo uitzag; hij haalde het voor den dag en ruilde het voor het toovertafeltje. Den volgenden morgen betaalde de meubelmaker zijn nachtverblijf, nam zijn tafeltje en merkte niet, dat het een ander was; zoo ging hij op weg. 's Middags kwam hij bij zijn vader aan, die hem met groote vreugde ontving! »Wel, lieve zoon, en wat heb je geleerd?« »Vader, ik ben meubelmaker geworden.« »Een goed handwerk,« zei de vader, »en wat heb je van je reis meêgebracht.« »Vader, het beste wat ik heb meêgebracht, is dit tafeltje.« De kleermaker bekeek het eerst en zei: »Dat

POLSKI (POLISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Od wczoraj jakiś niepokój panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z*

PORTUGUÊS (PORTUGUESE)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas

SUOMI (FINNISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenlainen – Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. *Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon.* Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja

SHQIP (ALBANIAN)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër shpella mali dhe zgavrriqe drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, në buk'e krypë, i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të cilinflisnin se vret, grabit, përdhunon. me të vërtet po at emen kishte; por jo nuk ishte ai. Cubit mik njezetekatërvjeçar i buzqeshej nana, i buzqeshej Prenda, e shoqja e re e vllaut, baba i fliste me za të butë e vllau këndonte me te. Cubi-mik ishte i

SVENSKA (SWEDISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig*, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Drama-

TIẾNG VIỆT (VIETNAMESE)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Ông ấy nói thể một cách sốt sắng chẳng kém những người gầy gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn vân, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhở tới*. Sở Liên Phóng Sécurité đã bắt hai viên thám tử đi dò ông. Sau ba tháng rông rã hai viên thám tử chỉ thấy những hành tung bí mật của ông là: hút thuốc lá Camel. Về sau ông lấy vợ giàu. Có vợ rồi, ông đặt là Văn Minh. Sở Liên Phóng Sécurité lại phải một phen lo sợ. Dò mãi mới biết rằng tên của vợ ông là Văn, của ông là Minh thì ông đặt ngay là Văn Minh, tên vợ ở trên tên ông, tên ông đội dưới, *cho nó có vẻ nịnh dằm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cãi

TAGALOG (FILIPINO)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Walang kasunduan kung paano magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitikang kalayaan at pamamahala ng batas bilang mga mahahalagang katanngian nito. Ipinapakita ang mga prinsipyong ito sa pagkakapantay-pantay ng lahat ng mga mamamayang nararapat sa harap ng batas at pagkakaroon ng magkakapantay na daan sa mga proseso ng pamantasan. Halimbawa, sa isang kinatawang demo-krasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwiranang paghihigpit sa sinumang nagnanais na maging kinatawan, at sinisiguro ang kalayaan ng kanyang mamamayang nararapat sa naisalehitimong karapatan at kalayaan na karaniwang pinoprotektahan ng saligang batas. Kabilang sa ibang paggamit ng *“demokrasya”* ang yaong sa tuwirang demokrasya. Sinasabi ng isang teorya na kinakailangan ng demokrasya ang tat-

TÜRKÇE (TURKISH)
TERZA EDITOR REGULAR, REGULAR ITALIC, 8/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararın sanduka sükununda içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. *Vakıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı*. Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvı

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ALL CAPS opens up spacing, moves punctuation up	¿iFish & «Chips» @ £2/\$5!?	¿iFISH & «CHIPS» @ £2/\$5!?
TABULAR % HEIGHT default figures	April: \$3,460 €1,895 August: ¥7,031 £9,215	April: \$3,460 €1,895 August: ¥7,031 £9,215
TABULAR OLDSTYLE	April: \$3,460 €1,895 August: ¥7,031 £9,215	April: \$3,460 €1,895 August: ¥7,031 £9,215
TABULAR LINING	April: \$3,460 €1,895 August: ¥7,031 £9,215	April: \$3,460 €1,895 August: ¥7,031 £9,215
FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 47/92	21/03/10 and 2½ 4⁄9 2
SUPERSCRIPT/SUPERIOR	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰
SUBSCRIPT/INFERIOR	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀
DENOMINATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
NUMERATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
LANGUAGE FEATURE Català (Catalan) † glyph	AL·LUSIÓ novel·la <i>avel·lí</i>	ALLUSIÓ novel·la <i>avel·lí</i>
LANGUAGE FEATURE Nederlands (Dutch) IJ glyph	RIJK bíjna mogelijk <i>zijds</i>	RIJK bíjna mogelijk <i>zijds</i>
LANGUAGE FEATURE Polski (Polish) kreska accent	KTÓRYCH rozliczeń <i>napojów</i>	KTÓRYCH rozliczeń <i>napojów</i>
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUȘI împușcat <i>activiști</i>	ÎNSUȘI împușcat <i>activiști</i>
OPENTYPE FEATURES ROMAN & ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 02 alternate hyphen	All-around record holders	All-around record holders
STYLISTIC SET 03 alternate %	Fine measurement of 3.15%	Fine measurement of 3.15%

STYLES INCLUDED IN COMPLETE FAMILY

Terza Editor Light
Terza Editor Light Italic
Terza Editor Regular
Terza Editor Regular Italic
Terza Editor Medium
Terza Editor Medium Italic
Terza Editor Bold
Terza Editor Bold Italic
Terza Editor Extrabold
Terza Editor Extrabold Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

ABOUT THE DESIGNER

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.

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