Terza *Collection*

Greg Gazdowicz's Terza is a typeface in three modes, or "speeds," that correspond to the different ways people interact with digital text. The ways we read and work with text have rapidly evolved with the advent of personal computing and productivity software. Gazdowicz had long thought that it might be interesting and useful to structure a typeface family around distinct modes of interaction, with each mode imposing unique demands on each subfamily. Terza's three variants—Reader, Author, and Editor—have strong personalities while clearly remaining siblings.

PUBLISHED
2023

DESIGNED BY
GREG GAZDOWICZ

3 FAMILIES
30 STYLES

FAMILIES
TERZA READER
TERZA AUTHOR
TERZA EDITOR

Terza Reader, the "fastest" variant, is geared toward immersive reading and the absorption of information as word blocks. It takes cues from Bembo, Centaur, and Poliphilus, all based on the Aldine text types cut by Griffo. Terza Author is wider and airier, with elongated serifs, making it easier for users to focus on what they are writing instead of leaning back and absorbing information. And Terza Editor taps the tradition of monospaced typewriter faces to create a steady drumbeat—perfect for more "meta" kinds of writing like editing and coding.

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

TERZA AUTHOR, 35 PT

Hinged

TERZA EDITOR, 35 PT

Hinged

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.

Terza Reader

At the heart of Greg Gazdowicz's Terza family is Terza Reader, a work of historical fiction that takes its place in the lineage of text types—like Bembo, Centaur, and Poliphilus—based on punches cut by Francesco Griffo at the end of the fifteenth century. Ideal for running text, it supports a frictionless reading experience on screens.

PUBLISHED
2023

DESIGNED BY
GREG GAZDOWICZ

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS (ROMAN & ITALIC)
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
PROPORTIONAL/TABULAR SMALL CAP LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Whereas early typefaces for the screen leaned heavily on tropes of newspaper typefaces (low contrast, high x-height) to address the imitations of display technology (the pixel grid, low resolution), Terza Reader sheds some of those historical notions to try something new. Reading on screens no longer seems strange, and display technology has vastly improved. What makes for a frictionless reading experience now? For Gazdowicz, the answer lay in treating the defining characteristics of the history of book typefaces as useful clichés, weaving them into the current space opened up by productivity apps like Google Docs.

Terza Reader Light

Terza Reader Light Italic

Terza Reader Regular

Terza Reader Regular Italic

Terza Reader Regular No. 2

Terza Reader Regular No. 2 Italic

Terza Reader Medium

Terza Reader Medium Italic

Terza Reader Bold

Terza Reader Bold Italic

Terza Reader Extrabold

Terza Reader Extrabold Italic

The Delco Trilogy
The Delco Trilogy

REGULAR & ITALIC, 16 PT

The Delco Trilogy
The Delco Trilogy

REGULAR NO. 2 & REGULAR NO, 2 ITALIC, 16 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Terza Reader family. The Regular weight is lighter and airier, working best at slightly larger sizes and on screen. Terza Reader Regular No. 2 has a noticeably darker texture, intended to give a more robust presence on paper.

TITAN'S MASS WAS CALCULATED AS ¼₄₂₂₆ OF SATURN
Olarak ondaki gelişmelerin genellikle teknolojiye uygulanması
PIVOTAL IN THE DEVELOPMENT OF THE JIANGSU REGION
The 1915 Çanakkale Bridge is the first fixed crossing over the Dardanelles

TERZA READER LIGHT, LIGHT ITALIC, 14 PT

IT WAS MADE IN 1905 AS A SHAREHOLDER COMPANY
Among the first serious and documented attempts to organize
LE CONCEPT A ÉTÉ PRÉCISÉ EN 1684 PAR ISAAC NEWTON
Ķermeņa kustības izmaiņas jeb paātrinājuma spēka darbības virzienā

TERZA READER REGULAR, REGULAR ITALIC, 14 PT

SUGGESTED BY 200 NORWEGIAN MATHEMATICIANS
Het belang van ecosysteemdiensten proberen te benadrukken
GRADUALMENTE IL NOME VENNE ESTESO PER TUTTA LA
Transformed into a swift sequence of alternating recitatives and arias

TERZA READER REGULAR NO. 2, REGULAR NO. 2 ITALIC, 14 PT

OG KANTOR INNEBAR AT HAN VAR ANSVARLIG FOR
Einbec gave the foundation an initial grant of €21.75 million
RECENT SCHOLARSHIP HAS SHOWN LIGHT ON THE ERA
The first six pages were written around 1681 by an unknown scribe

TERZA READER MEDIUM, MEDIUM ITALIC, 14 PT   [PROPORTIONAL OLDSTYLE FIGURES]

NA TAJ NAČIN SE MOŽE PRIKAZATI ODNOS IZMEĐU
Beno's rhetoric became increasingly revolutionary in tone
METEOROLOGICAL IMPACT ON THE MEDITERRANEAN
Von März bis August fanden Probeaufnahmen und Vorsprechen

TERZA READER BOLD, BOLD ITALIC, 14 PT

DUE TO ITS CONSTANT TEMPERATURE INVERSION
Kilalang likas na satelayt na may makapal na atmospera
TRỞ THÀNH SOẠN GIẢ ÂM NHẠC ĐIỆN ẢNH ĐẦU TIÊN
Became the standard bearer for the California wine industry

TERZA READER EXTRABOLD, EXTRABOLD ITALIC, 14 PT

TERZA READER REGULAR, REGULAR ITALIC, MEDIUM, 15/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

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 still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account

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."

Methodologies of Aesthetics

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

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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 passional 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 for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must

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Terza Author

Terza Author, the most experimental member of the Terza family, has no clear historical precedent. Though derived from Terza Reader, it had an empirical prompt: it's based on what Greg Gazdowicz noticed while composing text digitally, and what he believed would facilitate a greater focus on text's infrastructure—things like grammar, spelling, and punctuation.

PUBLISHED
2023

DESIGNED BY
GREG GAZDOWICZ

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Gazdowicz first drew Terza Reader, then Terza Editor, and finally interpolated between them to arrive at the speculative Author. He then added in a longer serif axis because he knew that would be a defining feature of the subfamily: attenuated serifs help slow the tempo and foster a heightened awareness of what exactly one is doing when one produces text digitally. Gazdowicz also exaggerated certain aspects of Author to clearly distinguish between weights, making traits that are typically used for emphasis even more exaggeratedly emphatic.

Terza Author Regular

Terza Author Regular Italic

Terza Author Medium

Terza Author Medium Italic

Terza Author Bold

Terza Author Bold Italic

Terza Author Extrabold

Terza Author Extrabold Italic

AMENAJATĂ ÎN PRINCIPAL PENTRU DOUĂ SCOPURI
Temporarily suspended due to lower passenger figures
DEBUTED AT THE 1910 JAPAN-BRITISH EXHIBITION
Na isang serye ng mga bato na ang lahat ay naglalaman

TERZA AUTHOR REGULAR, REGULAR ITALIC, 14 PT

ONWARDS FROM THE LAST HALF OF 11TH CENTURY
Que estudia e interpreta el pasado de la vida sobre la
EZEK AZ INFORMÁCIÓK ALAPVETŐ FONTOSSÁGÚAK
Retaining all of the distinct institutions & legislation

TERZA AUTHOR MEDIUM, MEDIUM ITALIC, 14 PT

KEHA ILU TEKITAB FILOSOOFIS IGATSUSE TÕELISE
Catalonia has a wide range of geographical diversity
1,200 MILES FROM DECEPTION PASS IN THE NORTH
Went to order an initial production run of 500 units

TERZA AUTHOR BOLD, BOLD ITALIC, 14 PT

THE CONVENTION REGULATES MARITIME TRAFFIC
Es sind mittlerweile mehrere lokale Rezepte bei der
L'ESPANSIONE DEMOGRAFICA DELLA CITTÀ RENDE
Exhibits several of the surface-flow characteristics

TERZA AUTHOR EXTRABOLD, EXTRABOLD ITALIC, 14 PT

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TERZA AUTHOR REGULAR, REGULAR ITALIC, 10/15 PT

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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
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DESIGNED BY
GREG GAZDOWICZ

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
TABULAR ¾ HEIGHT/OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/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

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 YÜKSEKLIĞI 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 REGULAR, REGULAR ITALIC, BOLD, 14/19 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
¾ HEIGHT FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING FIGURES

PROPORTIONAL
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

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ECA	587,391	561,487	572,138
EIR	218,342	210,968	199,267

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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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