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# Terza Reader

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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.

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**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)  
SUPERSCRIP/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.

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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*

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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.

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

TERZA READER, 8/11 PT

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TERZA READER, 35 PT

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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.

TITAN'S MASS WAS CALCULATED AS  $\frac{1}{4226}$  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  
 Kërmença kustības izmaiņas jeb pāātrinājuma 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 LIGHT, LIGHT ITALIC, REGULAR NO. 2, 15/20 PT

LIGHT SMALL CAPS

LIGHT

MEDIUM

PROPORTIONAL  
LINING FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL  
OLDSTYLE FIGURES

LIGHT 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

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

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL  
LINING FIGURES

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

MEDIUM SMALL CAPS

MEDIUM

EXTRABOLD

PROPORTIONAL  
LINING FIGURES

MEDIUM ITALIC

EXTRABOLD

PROPORTIONAL  
OLDSTYLE FIGURES

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 TERZA READER REGULAR, REGULAR ITALIC, BOLD, 10/14 PT

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### **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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TERZA READER REGULAR, 7/9 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 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

TERZA READER REGULAR, 6/8 PT  
[TRACKING +4]

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TERZA READER REGULAR NO. 2, 7/9 PT

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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 thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in

TERZA READER MEDIUM, 7/9 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 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.

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TERZA READER MEDIUM, 6/8 PT  
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 TERZA READER REGULAR, 9/11 PT

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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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 *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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.

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 TERZA READER REGULAR, 9/13 PT

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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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 *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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

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 TERZA READER REGULAR, 9/12 PT

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 TERZA READER REGULAR, 9/14 PT

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ČESKÝ (CZECH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 seznámmež se se životem této tiché a skromné pracovnice, seznámmež 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, mělť v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti

DEUTSCH (GERMAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen

DANSK (DANISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den

ESPAÑOL (SPANISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra

FRANÇAIS (FRENCH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 brouillardieuses, 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, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment

BAHASA INDONESIA (INDONESIAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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. Batang padi yang tumbuh di sawah yang luas itu pun dibuai-buakan angin, sebagai ombak yang berpalu-paluan di atas laut yang lebar;

ÍSLENSKA (ICELANDIC)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 milibili. Sögur um sjóskrímslið vóru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur vóru sungnar um það á leikhúsum. Og lærdir menn háðu harðar rimmur. Þeir

ITALIANO (ITALIAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESO in gioventù, scrisse di animali che conosceva poco, e le sue favole risuonarono 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 perchè non gli serviva nè a raggiungere la preda nè 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". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così

LATVIEŠU (LATVIAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

CEĻŠ MŪS DRĪZ NOVĒD 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 tēvijās 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, grāviši iztīrīti — viss pēc ceļu uzrauga pavēles — uz mata! Pa to iedams, tu domā: ja tā līdz galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums jau pa ceļmalām rādās meži. Valoda mums tūlīn arī griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā arī pašas tēvijās jaukums. Kā lai jel viņus kopt un sargāt, kā glābt no izpostīšanas? Tā spriežot, mums priekšā necik tālu smalcītē sāņus viensliežu ciema celiņš, pa to mēs nogriežamies no gludā lielceļa, atstā-

BAHASA MELAYU (MALAY)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 biarlah selama itu aku dilindungi oleh-MU.* Jauhkan aku daripada segala bencana alam, daripada segala penyakit, daripada lipan-lipan dan ular-ular dan

MAGYAR (HUNGARIAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregedett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsízt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két 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 segédtsízt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége

NEDERLANDS (DUTCH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 is anders geen meesterstuk, het is een oud, slecht tafeltje.« »Maar het is een Tafeltje dek je,« zei de zoon, »als ik het neerzet en zeg dat het zich dekken moet, dan

POLSKI (POLISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników prześląpie środkiem bruku,*

SUOMI (FINNISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenalainen — 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 sijaitti leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi*

PORTUGUÊS (PORTUGUESE)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 levava a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arregou 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 balcão que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo

SHQIP (ALBANIAN)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 njeteketërvjeçar 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 mirë dhe të gjithë e nderojshin, Dila kanjëherë me dashje dhe pa dashje e shikonte në sy dhe kuqej, kanjëherë me dashje e pa dashje, tue bamë punë nëpër shtëpi, në të kaluem e prekte

SVENSKA (SWEDISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 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 sysslösheten 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 Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar

TIẾNG VIỆT (VIETNAMESE)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

ÔNG ẤY NÓI THỂ MỘT CÁCH SỐT sáng chảnh 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 vãn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhòm tới*. Sở Liên Phóng Securité đã cất 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 Securité 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 đầm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cãi cách, quốc gia, quốc tế chi chi, cũng không cả. Từ đó được nhiều người gọi là Văn Minh, ông ta thấy cần phải chú trọng cuộc Âu hoá thì cái tên mới khỏi vô nghĩa. Một

TAGALOG (FILIPINO)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

WALANG KASUNDUAN KUNG PAANO magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitiking kalayaan at pamamahala ng batas bilang mga mahahalagang katangian 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 pambatasan. Halimbawa, sa isang kinatawang demokrasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwirang 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 tatlong pangunahing alituntunin: pamamahalang pataas (ang kapangyarihan ay nasa pinakamababang antas ng awtoridad), pagkaka-

TÜRKÇE (TURKISH)  
TERZA READER REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden karar sanduka sükununu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği 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 sarıh temasını duyar gibi oluyordu. Bu sarıh 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 uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdiki





**OPENTYPE FEATURES**  
FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS  
includes punctuation & figures

ALL CAPS  
opens up spacing, moves  
punctuation up

PROPORTIONAL LINING  
default figures

PROPORTIONAL OLDSTYLE

SMALL CAP  
PROPORTIONAL LINING

TABULAR LINING

TABULAR OLDSTYLE

SMALL CAP  
TABULAR LINING

FRACTIONS  
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR  
for making arbitrary fractions

NUMERATOR  
for making arbitrary fractions

LANGUAGE FEATURE  
Català (Catalan) † glyph

LANGUAGE FEATURE  
Nederlands (Dutch) † glyph

LANGUAGE FEATURE  
Polski (Polish) kreska accent

LANGUAGE FEATURE  
Română (Romanian) s accent

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21/03/10 and 2 1/18 460/920

x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sup>4260</sup>

x<sub>158</sub> ÷ y<sub>23</sub> × z<sub>18</sub> - a<sub>4260</sub>

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SŁÓD których MOŻLIWOŚĆ

ÎNSUȘI împușcat ACTIVIȘTI

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**OPENTYPE FEATURES**  
ROMAN & ITALIC

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STYLISTIC SET 02  
alternate hyphen

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DEACTIVATED

The all-around record holder

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ACTIVATED

The all-around record holder

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**OPENTYPE FEATURES**  
ITALIC

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STYLISTIC SET 01  
alternate &

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DEACTIVATED

*A sweet & complex flavor profile*

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ACTIVATED

*A sweet & complex flavor profile*

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**STYLES INCLUDED IN COMPLETE FAMILY**

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

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**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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

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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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