

Paragraft

GEOMETRIC

SECRET

WERKE IM ÜBERGANG

Objekte zwischen Ankunft,
Ruhe und Wiederentdeckung
(1975 —2025)

Nr.	Werk	Künstler/in	Jahr	S.
010	Stilles Objekt	<i>Irma Ráhl</i>	1987	38
261-A	Horizontlinie	<i>M. Féldt</i>	1975	27
195	Portrait 7	<i>Otto Lentz</i>	2019	19
726	Raumzeichnung	<i>T. Neumeier</i>	1993	42
954	Fragment No. 3	<i>Théo Blenn</i>	1996	05
218	Schlafende Figur	<i>J.W. Kessler</i>	2024	48
081	Echo I	<i>Anya Ren</i>	2013	12
866-A	Schichtung	<i>M.Y Chen</i>	1989	14
113	Linie im Raum	<i>Viòla Dern</i>	1994	22
690	Stadtfragmente	<i>E. Marchand</i>	1994	14
383-A	Komposition 81	R. Morgén	1977	10
162	Feldstruktur	<i>Kai Tésch</i>	2020	10
884	Welle II	<i>Reiko Sato</i>	2008	18
958-A	Glasstück	<i>Clára Dürr</i>	2025	31
055	Zwischen Licht	<i>Óscar Senn</i>	1984	09
858	Balancepunkt	<i>Hélène Baum</i>	2007	34
975	Ohne Titel (Rot)	<i>L. Mert</i>	2019	13
084	Papierform	<i>Nicolás Vonn</i>	2017	46

1111111

0 1 234 5678 9
0 1 23456 7 8 9
01 234 56 78 9
01 234 56 78 9
01 2 34 5 678 9
01 234 56 7 8 9
01234 5 67 89

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

ä b c d ě f g h i j k l m

ñ ø p q r s t ů v w x y z

0 1 2 ³/₄ 5 6 7 8 9 0

! ? , . : ; # % (¶) { @ } [&]

MEDIUM AND
MEDIUM ITALIC

38pt

Paragraf is a *serif typeface* with *high-waisted structures*, tall x-height, and slightly narrow proportions. Its clean, straight lines and sharp details establish a clear, rational personality.

The design features geometric simplicity, evident in elements like the rectangular and parallelogram-shaped terminals of the ‘r’ and the tails of the ‘y.’ The bottom serifs on letters such as ‘a,’ ‘d,’ and ‘u’ reflect this geometric foundation. *Details like the tail of ‘Q,’ the legs of ‘R,’ ‘K,’ and ‘k,’ and the ear of ‘g’ showcase crisp, structured forms that reinforce its refined aesthetic.*

Horizontally and vertically cut terminals, seen in ‘c,’ ‘e,’ and ‘t,’ add a sharp, confident finish, while the 90-degree bracketed serifs, with smooth curves transitioning into the main strokes, achieve a balance between modern precision and classic elegance.

Ideal for *editorial design*, Paragraf is also a strong choice as a brand font, offering a unique personality.

ROMAN

74pt

- ① Thin → AaBbCcDdEeFfGg123456789
- ② Light → AaBbCcDdEeFfGg123456789
- ③ Regular → AaBbCcDdEeFfGg123456789
- ④ Medium → AaBbCcDdEeFfGg123456789
- ⑤ Bold → AaBbCcDdEeFfGg123456789
- ⑥ Black → AaBbCcDdEeFfGg123456789
- ⑦ Heavy → AaBbCcDdEeFfGg123456789

ITALIC

74pt

- ① *Thin* → *AaBbCcDdEeFfGg1234567890*
- ② *Light* → *AaBbCcDdEeFfGg1234567890*
- ③ *Regular* → *AaBbCcDdEeFfGg1234567890*
- ④ *Medium* → *AaBbCcDdEeFfGg1234567890*
- ⑤ *Bold* → *AaBbCcDdEeFfGg1234567890*
- ⑥ *Black* → *AaBbCcDdEeFfGg1234567890*
- ⑦ *Heavy* → *AaBbCcDdEeFfGg1234567890*

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ⇌ ⇔ ⇐ ⇑ ⇓ ⇔ ⇌ ⇐ ⇑ ⇓ ⇔ ⇌ ⇐ ⇑ ⇓ ⇔ ⇌
 ■ □ ● ○ ◐ ◑ ◒ ◓ ☀ ☁ ☂ ☑ ☒ ☓ 😊 ☹ 😄

BOLD AND
BOLD ITALIC

90pt

confide

pacific

refill

workflow

flying

coffberry

selfhood

affogato

selfhood

fjord

halfback

surfbird

affinity

efficient

different

office

muffin

waffle

offham

offkey

offjump

REGULAR

38pt

Proportional Lining

01234567890

Friday, March 12, 2021. He woke up
at 06:45 and walked 7.2 km before
breakfast and then had coffee at
Studio 43 around 09:30

Tabular Lining

01234567890

No.	Depart	Arrive
042	09:15	→ 11:45
118	10:00	→ 13:22
076	10:30	→ 14:05

Proportional Oldstyle

01234567890

Friday, March 12, 2021. He woke up
at 06:45 and walked 7.2 km before
breakfast and then had coffee at
Studio 43 around 09:30

Tabular Oldstyle

01234567890

No.	Depart	Arrive
042	09:15	→ 11:45
118	10:00	→ 13:22
076	10:30	→ 14:05

AaEeGg

JjMmQq

AaRrKk

QqGgYy

Sharp
Geometric
Editorial
Refined
High-waisted
Structured
Narrow

PARAGRAF

RUNNING TEXT

MEDIUM & MEDIUM ITALIC
17pt/22 pt

MEDIUM & MEDIUM ITALIC
20pt/25pt

MEDIUM & MEDIUM ITALIC
23pt/29pt

MEDIUM & MEDIUM ITALIC
26pt/34pt

A typeface is a design of letters, numbers and other symbols, to be used in printing or for electronic display. *Most typefaces include variations in size (e.g., 24 point), weight (e.g., light, bold), slope (e.g., italic), width (e.g., condensed), and so on.* Each of these variations of the typeface is a font.

There are thousands of different typefaces in existence, with new ones being developed constantly.

The art and craft of designing typefaces is called type design. Designers of typefaces are called type designers and are often employed by type foundries. In desktop publishing, type designers are sometimes also called “*font developers*” or “*font designers*” (a typographer is someone who uses typefaces to design a page layout).

Every typeface is a collection of glyphs, each of which represents an individual letter, number, punctuation mark, or other symbol. The same glyph may be used for characters from different writing systems, e.g. Roman uppercase A looks the same as Cyrillic uppercase and Greek uppercase alpha. There are typefaces tailored for special applications, such as cartography, astrology or mathematics.

In professional typography, the term typeface is not interchangeable with the word font (originally “fount” in British English, and pronounced “font”), because the term font *has historically been defined as a given alphabet* and its associated characters in a single size. For example, 8-point Caslon Italic was one font, and 10-point Caslon Italic was another. Historically, a

As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight and stylistic variants (*most commonly regular or roman as distinct from italic, as well as condensed*) have led to font families, collections of closely related typeface designs that can include hundreds of styles.

A font family is typically a group of related fonts which vary only in weight, orientation, width, etc., but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as *Helvetica*, may consist of dozens of fonts. In the loose terminology of desktop publishing, these distinctions are often lost and the term “font” used for *an entire typeface rather than any one specific font within it*.

Another way to look at the distinction between font and typeface is that a font is the vessel (e.g. the software) that allows you to use a set of characters with a given appearance, whereas a typeface is *the actual design of such characters*. Therefore, a given typeface, such as Times, may be rendered by different fonts, such

In the metal type era, a font also meant a specific point size, but *with digital scalable outline fonts this distinction is no longer valid*, as a single font may be scaled to any size.

The first “extended” font families, which included a wide range of widths and weights in the same general style emerged *in the early 1900s*, starting with ATF’s Cheltenham, with an initial design by Bertram Grosvenor Goodhue, and many additional faces designed by Morris Fuller Benton. Later examples include Futura, Lucida, ITC Officina. Some became superfamilies as a result of revival, such as Linotype Syntax, Linotype Univers; while others have *alternate styling designed as compatible replacements of each other*, such as Compatil, Generis.

Font superfamilies began to emerge when foundries began to include typefaces with significant structural

The *superfamily label* does not include qu designs given the same family name for v seem to be purely marketing, rather than considerations: Caslon Antique, Futura B. Futura Display are structurally unrelated Caslon and Futura families, respectively, generally *not considered part of those fam typographers, despite their names*.

Additional or supplemental glyphs intended a main typeface have been in use for cent some formats they have been marketed a fonts. In the early 1990s, the Adobe System group introduced the idea of expert set fo had a *standardized set of additional glyphs* small caps, old style figures, and additional letters, fractions and ligatures not found fonts for the typeface. Supplemental font included alternate letters such as swashes and alternate character sets, complement regular fonts under the same family. How

PARAGRAF

RUNNING TEXT

REGULAR AND REGULAR ITALIC
18pt/22 pt

MEDIUM AND MEDIUM ITALIC
18pt/22 pt

BOLD AND BOLD ITALIC
18pt/22 pt

BLACK AND BLACK ITALIC
18pt/22 pt

Modern typographers view *typography as a craft* with a very long history tracing its origins back to the first punches and dies used to make seals and coinage currency in ancient times. The basic elements of typography are at least as old as civilization and the earliest writing systems—*a series of key developments that were eventually drawn together into one systematic craft*. While woodblock printing and movable type had precedents in East Asia, typography in the Western world developed after the invention of the printing press by *Johannes Gutenberg* in the mid-15th century. The initial spread of printing throughout Germany and Italy led to the enduring legacy and continued use of blackletter, roman, and italic types.

MEDIEVAL DESIGN ROOTS

Typography, type-founding, and typeface design began as closely related crafts in mid-15th-century Europe with the introduction of movable type printing at the junction of the medieval era and the Renaissance. Handwritten letterforms of the mid-15th century calligraphy were the natural models for letterforms *in systematized typography*. The scribal letter known as textur or textualis, produced by the strong gothic spirit of blackletter from the hands of German area scribes, served *as the model for the first text types*.

Johannes Gutenberg, around 1450, invented a lead

Gutenberg employed the scribe Peter Schöffer to help design and cut the letterpunches for the first typeface—the D-K type of 202 characters used to print the first printed books in Europe. A second typeface of about 300 characters designed for *the 42-line Bible c. 1455* was probably cut by the goldsmith Hans Dunne with the help of two others: *Götz von Shlettstadt and Hans von Speyer*.

Cultural tradition ensured that German typography and type design remained true to the gothic/blackletter spirit; but the parallel influence of the humanist and neo-classical typography in Italy (the first country outside of Germany with a printing press) catalyzed texture into *four additional sub-styles that were distinct, structurally rich and highly disciplined: Bastarda, fraktur, rotunda, and Schwabacher*. Notably, early printed books matched the style of handwritten manuscripts and did not contain title pages, page numbers, or headings.

The rapid spread of movable type printing across Europe produced additional Gothic, half-Gothic and Gothic-to-Roman transitional types. Johann Bämle’s Schwabacher, Augsburg appeared in 1474. The half-Gothic Rotunda type of Erhard Ratdolt c. 1486 was cut to suit Venetian taste. In 1476 William Caxton, having learned his craft on the Continent, printed the first books in England with *a so-called Bâtarde type (an early Schwabacher design)*, but soon abandoned it.

the Kingdom of Aragon *was the location of the first press*, established in 1473. From there printers moved to other cities to set up presses. Roman types were used by *the printers of Salamanca* for their editions of classical authors. Printing in Portuguese began at Lisbon in 1495 (the first book printed in Portugal was a Hebrew book printed in 1489).

CLASSICAL REVIVAL

In Italy, the heavy gothic styles were soon displaced by Venetian or “old style” Latin types, also called antiqua. The inscriptional capitals on Roman buildings and monuments were structured on *a euclidean geometric scheme and the discrete component-based model of classical architecture*. Their structurally perfect design, near-perfect execution in stone, balanced angled stressing, contrasting thick and thin strokes, and incised serifs became the typographic ideal for western civilization. The best-known example of Roman inscriptional capitals exists on the base of Trajan’s Column, inscribed c. 113.

In their enthusiastic revival of classical culture, Italian scribes and humanist scholars of the early 15th century searched for ancient lower case letters to *match the Roman inscriptional capitals*. Practically all of the available manuscripts of classical writers had been rewritten during the Carolingian Renaissance, and with a lapse of three

Dubbing it lettera antica, they began by copying *the minuscule hand* almost exactly, combining it with *Roman capitals* in the same manner as the manuscripts they were copying.

Upon noticing the stylistic mismatch between these two very different letters, the scribes redesigned the small Carolingian letter, lengthening ascenders and descenders, and *adding incised serifs and finishing strokes to integrate them with the Roman capitals*. By the time moveable type reached Italy several decades later, the humanistic writing had evolved into a consistent model known as humanistic minuscule, which served as the basis for type style we know today as Venetian.

TRANSITION FROM HUMANISTIC MINUSCULE TO ROMAN TYPE

The classically endowed city of Rome attracted the first printers known to have set up shop outside Germany, Arnold Pannartz and Konrad Sweynheim, closely followed by the brothers Johann and Wendelin of Speyer (de Spira), and the Frenchman Nicolas Jenson. *The sequence of appearance and production dates for types used by these printers have yet to be established with certainty*; all four are known to have printed with types ranging from textur Gothic to fully developed romans inspired by the earlier humanistic writing, and within a few

A

E

H

1

B

D

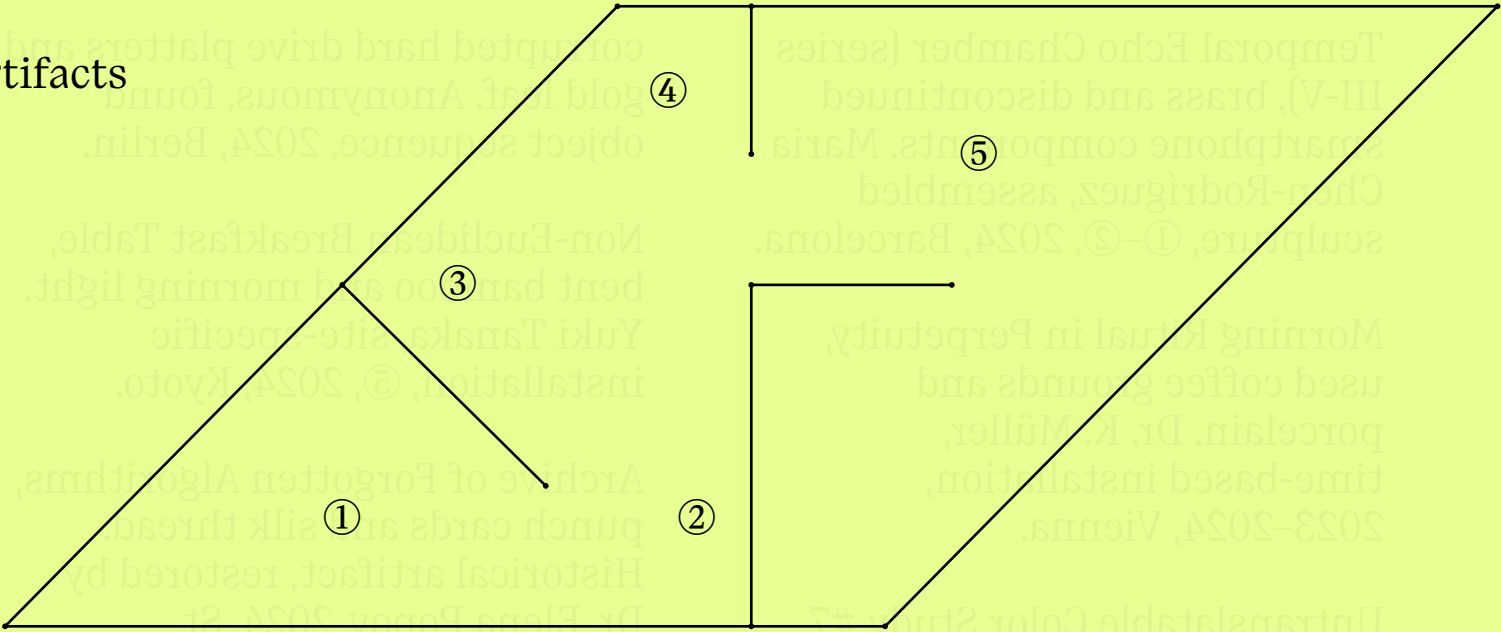
2

F

G

C

Area I
Temporal Artifacts



Temporal Echo Chamber (series III-V), brass and discontinued smartphone components. *Maria Chen-Rodríguez*, assembled sculpture, ①–②, 2024, Barcelona.

Morning Ritual in Perpetuity, used coffee grounds and porcelain. *K. Müller*, time-based installation, 2023–2024, Vienna.

Untranslatable Color Study #7, synthetic polymer on salvaged circuit boards. *Anonymous collective*, mixed media, ③–④, 2024, Seoul.

Pre-Memory Object, oxidized copper and dried flowers. Found in abandoned data center, restoration by *J. Singh*, 2024, Mumbai.

Prototype for TP Architecture, holographic paper and concrete dust. *Meiying Cheng*, architectural model, 2024, Taipei.

Recursive Dream Fragment, silver gelatin print on mercury glass. *Lucia Vega-Thompson*, unique print, 2024, Mexico

Manifesto for Digital Decay, corrupted hard drive platters and gold leaf. *Anonymous*, found object sequence, 2024, Berlin.

Non-Euclidean Breakfast Table, bent bamboo and morning light. *Yuki Tanaka*, site-specific installation, ⑤, 2024, Kyoto.

Archive of Forgotten Algorithms, punch cards and silk thread. Historical artifact, restored by *Elena Popov*, 2024, St. Petersburg.

Quantum Meditation Chamber, mirrors and calibrated white noise. *Collective: Future Memory Institute*, immersive environment, ⑥–⑦, 2024, Amsterdam.

Undelivered Letter to Yesterday, crystallized time capsule contents. *Anonymous*, 2024, Cairo.

Metaphysical Debug Log, glass microspheres and binary code. *Samuel Chen*, data visualization, ⑧, 2024, Singapore.

Archaeology of Unsent Messages, smartphone components and resin. *Maya Patel*, mixed media sculpture, 2024, London.

Time-Reversed Tea Ceremony, aged porcelain and quantum entangled water molecules. Performance remnants, 2024, Taipei.

Digital Wind Chimes, decommissioned server fans and copper wire. *Anonymous*, sound sculpture, 2024, Stockholm.

Memory Palace Blueprint, hand-drawn circuit diagrams on rice paper. Collaborative work: AI-Human Research Group, 2024, Toronto.

Holographic Muscle Memory, neural interface prototype and vintage dance notation. *Dr. Isabella Santos*, mixed reality installation, ⑨, 2024, Lisbon.

①
Yuki Tanaka
Kyoto

②
Karin Björklund
Malmö

③
Lars Søren
Århus

⑤
Meiying Chen
Taipei

④
Hélène Théberge
Bordeaux

Tomorrow's Archaeology

Issey Miyake Phillip Lim
Acne Studio Études Y-3
Alexander McQueen
MM6 Maison Margiela
Comme des Garçons
Kenzo Off-White Clé

Paris Barcelona Berlin Munich
Seoul Paris Chicago Zürich
Kyoto Rome Geneva Melbourne
Montreal Sydney Lisbon Dublin
Tokyo London Singapore Osaka
Milano Istanbul Amsterdam
Reykjavík Taipei New York

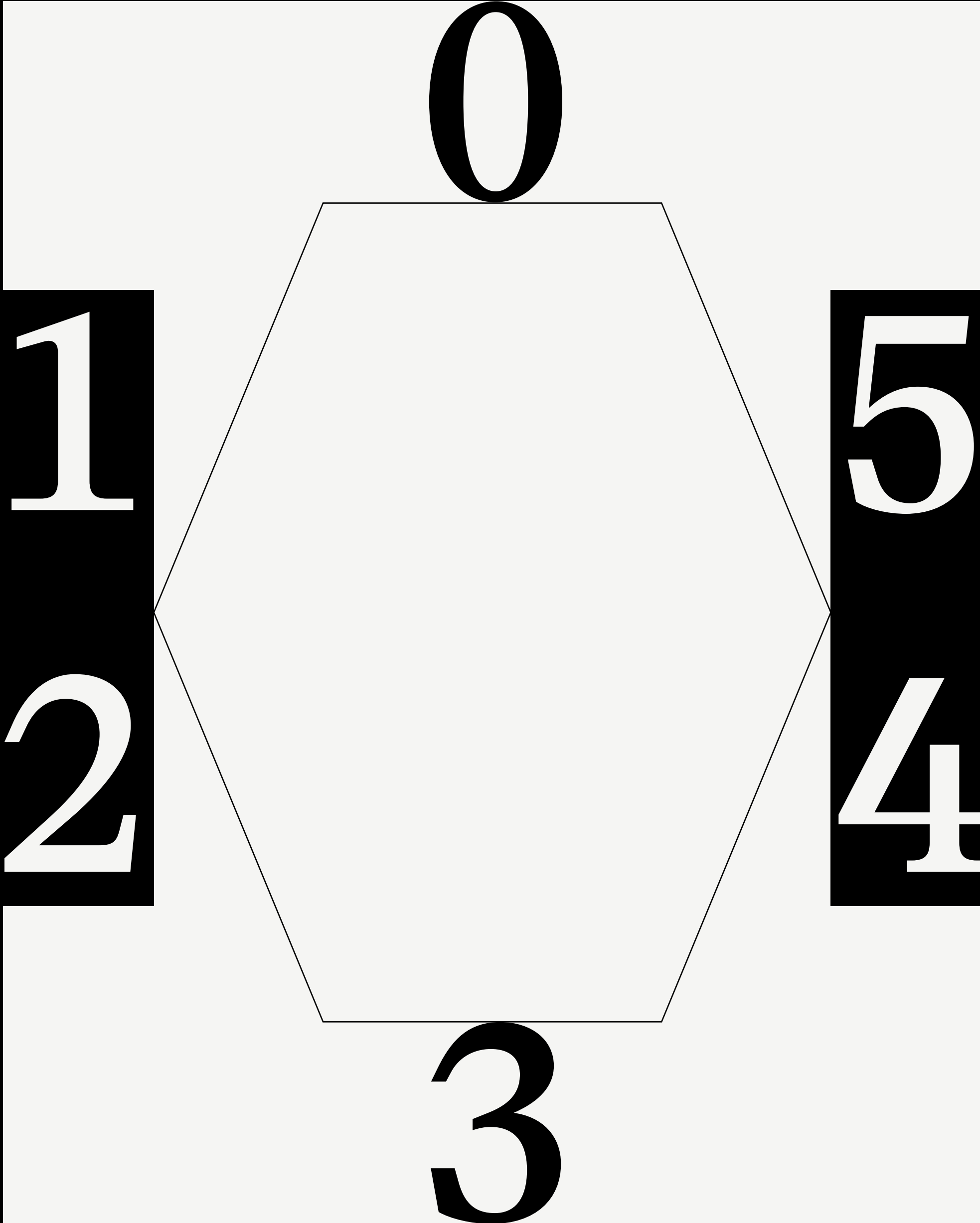
No.	Destination	Dep.	Arr.	Plat.
374	→ Berlin Hbf	08:12	12:47	07
853-A	→ Zürich HB	09:22	14:35	05
162	→ Budapest Keleti	10:45	13:15	03
943	→ Brussels Midi	11:05	12:44	01
172	→ Praha hl.n.	12:20	18:03	11
612	→ Köln Messe/Deutz	13:15	14:07	01
921-B	→ Genève Cornavin	13:45	17:20	04
264-A	→ Salzburg Hbf	14:30	16:15	13
509	→ Bologna Centrale	15:10	16:45	10
505	→ Basel SBB	16:05	21:42	02

Issue #263

16-April

Objects in Search of Time	Studio 2F, Eastern Light Warehouse Tuesday Morning, September 3	Objects
12.1 09:14am	Alessia Fontane Some objects feel like they're simply waiting— <i>quietly and without urgency</i> . I found a porcelain rabbit at a flea market. It had no value, really, but it seemed to hold stillness, as if it remembered something I didn't.	1 Porcelain rabbit 2 Flea market trash 3 Quiet, forgotten things
12.2 09:16am	Henrik Sorensen I once uncovered a box of rusted clock parts in my grandfather's shed. They couldn't move, yet somehow they still kept time— <i>measured not in minutes, but in absence</i> . I held them and felt the pause between two forgotten moments.	1 Rusted clock parts 2 Old tools 3 Frozen mechanical things
12.3 09:18am	Mae Ishibashi There's something poetic about that gap. I'm always drawn to things that don't belong anymore— <i>outmoded tools, worn keys, obsolete gadgets</i> . They have no voice, but they imply stories. When I arrange them in a sculpture, I feel like I'm restoring a sense of time they've lost— <i>not returning them to their past, but giving them a new kind of presence</i> .	1 Lost keys with no matching lock 2 Obsolete ruler 3 Broken tools 4 Story fragments
12.3 09:18am	Anne O. Kline My studio is filled with broken instruments. A trumpet with a bent bell, a piano missing its middle C. They don't make sound, but they still carry echoes. I think we <i>keep objects to make time feel less linear, more human</i> .	1 Bent trumpet 2 Soundless objects 3 Soundless instruments

Nr.	Werk
010	Stilles Objekt
261-A	Horizontlinie
195	Portrait 7
726	Raumzeichnung
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218	Schlafend
081	Echo I
866-A	Schichtun
113	Linie im R
690	Stadtfragm
383-A	Komposition 81
162	Feldstruktur
884	Welle II
958-A	Glasstück
055	Zwischen Licht
858	Balancepu
975	Ohne Tite
084	Papierform
587	Fenster in



Café Oblique
25 Rue des Martyrs, Paris

Reçu n° 054732
16 mai 2025

Article	Qté	Prix	Total
Espresso	1	€2.50	€2.50
Cappuccino	2	€4.20	€8.40
Croissant	2	€2.50	€5.00

Sous-total			€15.90
TVA (10%)			€1.59
Total			€17.49

Règlement par carte •••• 7341
Merci et à bientôt !

Paulo^(br) *München*^(de) *Reykjavík*^(is) *Québec*^(ca) *Warszawa*^(pl) *Göteborg*^(se) *Zürich*^(ch) *København*^(dk) *Taipei*^(tw) *Málaga*^(es) *Tainan*^(tw) *Budapest*^(hu) *Stockholm*^(sv) *Roma*^(it) *México City*^(mx) *Bogotá*^(co) *Wien*^(at) *Lyon*^(fr) *Madrid*^(es) *Milano*^(it) *New York*^(us) *Tokyo*^(jp) *Amsterdam*^(nl) *Kōbe*^(jp) *Chicago*^(us) *Rio de Janeiro*^(br) *Bangkok*^(th) *Seoul*^(kr) *Singapore*^(sg) *Kyoto*^(jp) *Sydney*^(au) *Melbourne*^(au) *Antwerpen*^(be) *Los Angeles*^(us) *Athína*^(gr) *Barcelona*^(es) *Berlin*^(de) *Bruxelles*^(be) *Hamburg*^(de) *Edinburgh*^(gb) *Helsinki*^(fi) *Frankfurt*^(de) *London*^(gb) *Kuala Lumpur*^(my) *Montréal*^(ca) *Toronto*^(ca) *Panamá*^(pa) *Oslo*^(no) *Kraków*^(pl) *Lisboa*^(pt) *Ålesund*^(no) *Paris*^(fr)

0 1 ② 3 4 5 6 7 ⑧ 9
10 11 12 13 14 15 16 17 18 19
20 21 22 23 24 25 26 27 28 29

PARAGRAF	INFO						
DESIGNER	TIEN-MIN LIAO						
MANUFACTURER	TYPEJI						
GLYPHS#	590						
FAMILY	14 STYLES						
LANGUAGE SUPPORT	Afrikaans	Finnish	Kinyarwanda	Ndebele	Sangu	Taita	
	Albanian	French	Kurdish	Northern	Sardinian	Taroko	
	Asu	Friulian	Latvian	Sami	Scottish	Teso	
	Azerbaijani	Galician	Lithuanian	Northern	Gaelic	Tsonga	
	Basque	Ganda	Lojban	Sotho	Sena	Tswana	
	Bemba	German	Low	Norwegian	Shambala	Turkish	
	Bena	Gusii	German	Bokmål	Shona	Turkmen	
	Bosnian	Hungarian	Lower	Norwegian	Slovak	Upper	
	Catalan	Icelandic	Sorbian	Nynorsk	Slovenian	Sorbian	
	Cebuano	Ido	Luo	Nyanja	Soga	Vunjo	
	Chiga	Inari	Luxembourgish	Nyankole	Somali	Walloon	
	Colognian	Sami	Luyia	Occitan	South	Walser	
	Cornish	Indonesian	Machame	Oromo	Ndebele	Welsh	
	Corsican	Interlingua	Makhuwa-Meetto	Polish	Southern	Western	
	Croatian	Irish	Makonde	Portuguese	Sotho	Frisian	
	Czech	Italian	Malagasy	Romanian	Spanish	Wolof	
	Danish	Javanese	Malay	Romansh	Sundanese	Xhosa	
	Dutch	Jju	Maltese	Rombo	Swahili	Zulu	
	English	Jola-Fonyi	Manx	Rundi	Swati		
	Esperanto	Kabuverdianu	Māori	Rwa	Swedish		
	Estonian	Kalaallisut	Morisyen	Samburu	Swiss		
	Faroese	Kalenjin	North	Sango	German		
	Filipino						
VERSION	1.000						
YEAR	2025						

PARAGRAF

CONTACT

CONTACT

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