



Ggantija

Alphabets

Patrick Nell

16 Styles + 2 Variable Fonts



[Juh-gan-tee-ya]

Alphabets

Patrick Nell

16 Styles + 2 Variable Fonts



APN GGANTIJA is a neo-modernist slab serif typeface—geometric and monolinear, but with humanist traits and true italics. Its generous x-height and open apertures ensure excellent legibility in extended reading, while asserting a confident and distinctive voice in display settings.

Versatile and precise, APN GGANTIJA includes extensive OpenType features: small caps, ligatures, multiple figure styles, stylistic sets, alternate glyphs, fractions, mathematical symbols, and arrows. It supports a broad range of Latin-script languages, including all European languages, and is available in 16 styles as well as two variable fonts.

Introduction	4
Anatomy of a Typeface	7
Uppercase Proportions	8
Romans and Italics	9
Stylistic Sets and Alternates	10
Moods and Registers	11
Letters and Figures	12
Ligatures	13
Arrows	14
Text Size Examples	15
Language Support	31
Character Set	32
Showcases	34
Alphabets Patrick Nell	48

Introduction

From Industrial Revolution to Modernism and Beyond

Slab serif typefaces first appeared in the early nineteenth century as a product of the Industrial Revolution's growing demand for bolder letterforms to advertise the era's new consumer goods and shifting ideas.

Roughly a century later, during the interwar period, the first revival of the *Egyptians*, as these faces were misleadingly called, emerged. They now generally displayed less stroke contrast and embraced a more geometric character, akin to their contemporary sans serif counterparts.

Embodying modernist ideals of clarity and functionality, these were sleek, architectural designs—austere, intentionally monolithic, and sometimes of brutalist elegance, seemingly owing more to compass and ruler than to the pen. This is the aesthetic foundation of APN GGANTIJA.

During the late 1960s to late 1970s, a second revival took place, when Adrian Frutiger and Herb Lubalin released their interpretations of slab serif typefaces. APN GGANTIJA notably inherits its relatively large x-height from this period.

However, since the model of the geometrically constructed typeface turned out to be not so functional after all, APN GGANTIJA also incorporates aspects from older, humanist designs—both in construction and in optional details such as the alternate double-storey “a”. These features significantly

improve legibility and readability, even at surprisingly small sizes. Consequently, APN GGANTIJA can be used not only as a display typeface but also excels in body text settings, across genres, registers, and both analog and digital media.

Furthermore, unlike most of today's slab serif typefaces, APN GGANTIJA is not simply based on a pre-existing sans retrofitted with slabs. Instead, it is purposefully drawn—built from the ground up. And unlike most older typefaces in this category, APN GGANTIJA includes true italics and full typographic functionality.

General Properties

- LARGE X-HEIGHT for even text rendering, especially in languages with many uppercase letters, such as German.
- OPEN APERTURES to further improve the reading experience, particularly at smaller sizes and body text.
- OPTICALLY CORRECTED monolinear strokes and geometric core shapes across all weights, with subtle broad-nib nuances that balance the strict geometry with humanist detail, enhancing legibility.
- LOWERCASE CURVES exhibit a crisp, angular transition into the stem, with asymmetrical arches, referencing an interrupted calligraphic ductus.

- UPPERCASE LETTERS follow the variable-width model of the Roman inscriptional *Capitalis Monumentalis*—a trait echoed in several geometric typefaces of interbellum modernism—before such forms fell out of favor in the postwar turn toward neo-grotesque constructions.
- ITALICS retain the full-bodied width of the roman, based on an optically perfect round “o”. This construction echoes the mechanistic, modernist tradition of slanted upright forms. Yet while APN GGANTIJA reflects that concept in feel, it does not follow it in fact: its TRUE, SEMI-SERIFED ITALICS are structurally independent, with modified shapes and a returning ductus, resulting in curved transitions and round counters. In the text weights, the italics are drawn slightly lighter to enhance typographic contrast.
- All glyphs, features, and the widths of tabular numbers (lining and old-style) are CONSISTENT ACROSS ALL STYLES.
- Display-optimized SPACING in the lighter weights (tighter for large sizes), while heavier weights are spaced more generously to support use in emphasized body text.
- Weight distribution follows the IMPALLARI PROGRESSION, creating visually consistent intervals between weights and ensuring reliable bold counterparts.

Glyphs, Alternates, OpenType Features

- 800+ glyphs in 16 styles.
- Multiple ALTERNATE, SPECIAL, OR HISTORICAL GLYPHS, such as the uppercase sharp S (ß) or long s (ſ).
- MATHEMATICAL symbols.
- ARROWS (discretionary ligatures—just type “->” etc.).
- Supports ALL EUROPEAN LANGUAGES based on the Latin script—and MANY MORE.
- SMALL CAPS, for emphasis or acronyms.
- 15 LIGATURES (16 in italics), including “etc.” ligature (&c).
- CASE-SENSITIVE forms.
- ORDINALS.
- 10 STYLISTIC SETS (with ligatures): K → Double-junction K (ss01), Q → Curvy Q (ss02), Q → Swooshed Q (ss03), U → Stemmed U (ss04), a → Double-storey a (ss05), a/g → Crooked a and g (ss06), y → Serifed y (ss07), y → Round y (ss08), k → Looped k (ss09, italics only), Ä/Ö/Ü → Å/Œ/Ů with lowered umlaut marks for headings (ss10).
- Square Interpunct (cv01).

Figures

- LINING figures with static, consistent form.
- OLD-STYLE figures with dynamic, more open form.

- TABULAR figures: both lining and old-style, designed for numerical data and other aligned settings, consistent across all styles, including italics.
- SUPERIOR AND INFERIOR figures: a separate set of smaller figures used for exponents and subscripts, respectively.
- FRACTIONS: OpenType feature plus a complete set of predefined fractions for standard use.
- SLASHED ZEROS.

Variable fonts and Web fonts (woff2) are included.

APN GGANTIJA is available for customization, modification, and language extensions. Please write to alphabets@alphabetspatricknell.com for more information.

Explore, test, and purchase at alphabetspatricknell.com.

Coda: On the Name "Ġgantija"

I started working on APN GGANTIJA in the summer of 2023, during a stay on the Maltese island of Gozo, in an apartment almost within walking distance of the megalithic temple complex of the same name. These UNESCO World Heritage Site temples rank among the earliest free-standing stone buildings and among the oldest existing man-made religious structures in the world, with over 5,500 years of age, predating the Egyptian pyramids by a millennium.

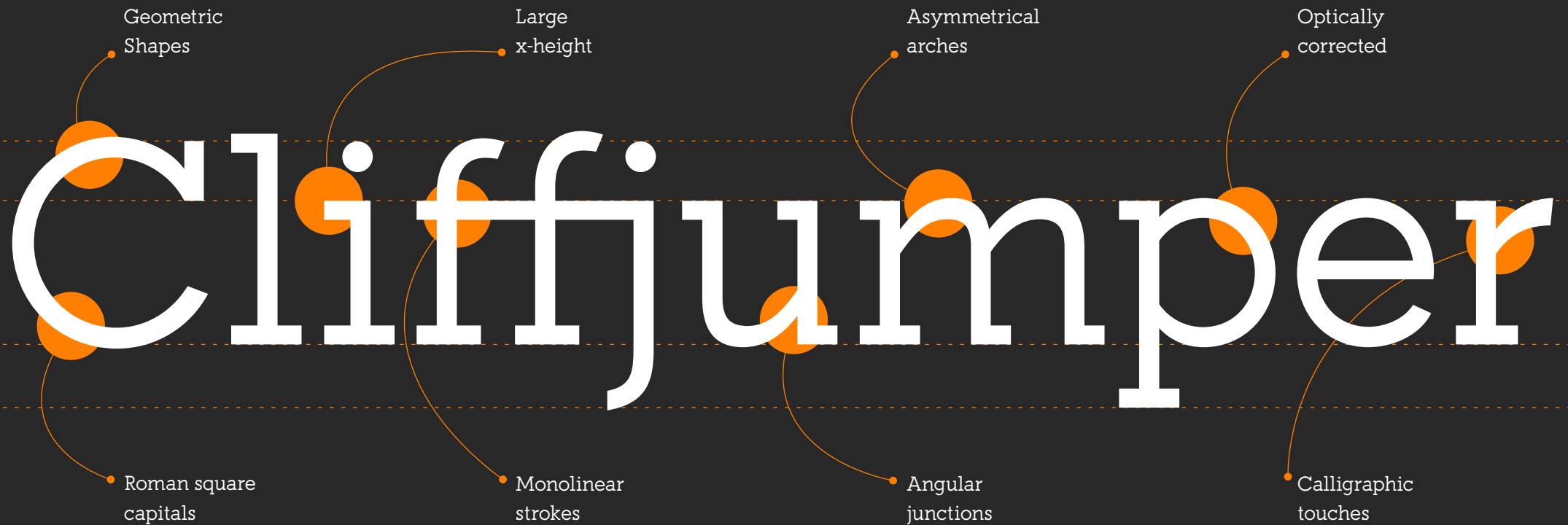
It wasn't my first time on Gozo, though. I feel at home in Malta—grounded, safe, inspired. I have known it since childhood, and it is where I still go to find peace and to recharge. But beyond personal history and geographic proximity, an aesthetic connection links the typeface and the site:

The temple's façade and inner walls consist of upright limestone slabs, topped by horizontal stone blocks. When designing a typeface named like this structure, what category could be more fitting than a—quite blocky—slab serif?

And then, of course, there's the name itself, *Ġgantija*, the giantess: To some ears she might sound exotic (pronounced roughly "Juh-gan-tee-ya"), perhaps even more exotic than the Egyptian sites and cities the early "Egyptian" typefaces were curiously named after... /PN

Anatomy of a Typeface

Key Features and Design Characteristics



Uppercase Proportions

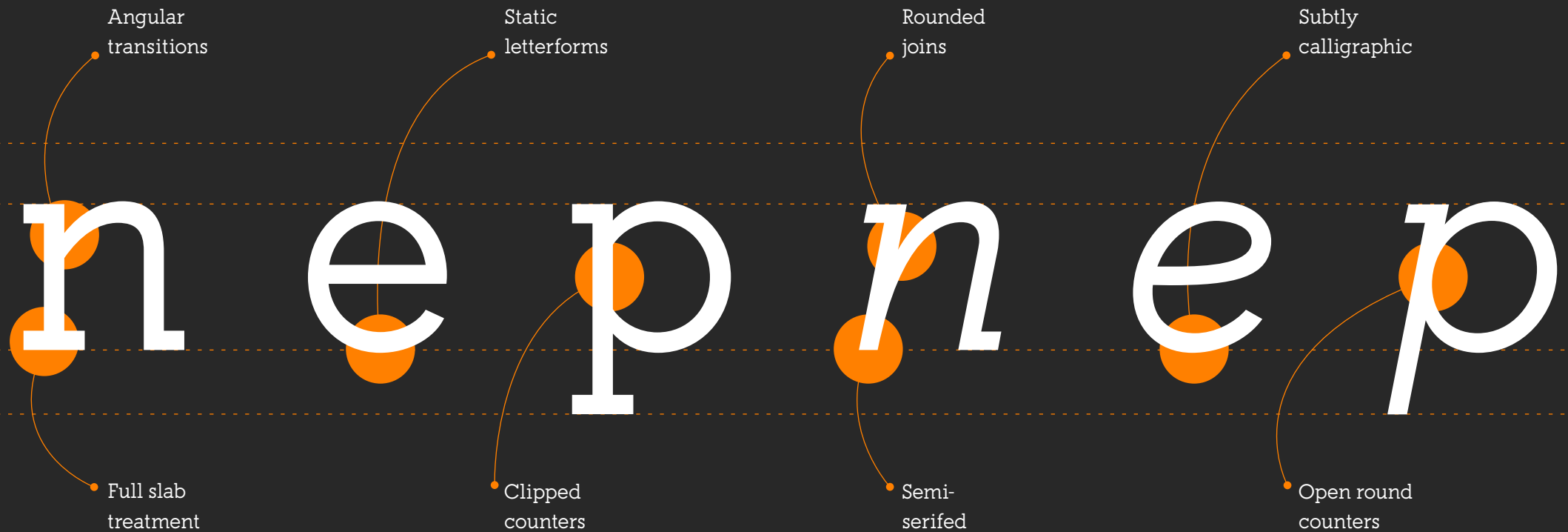
Based on Roman Square Capitals

EPIC ECHO



Romans and Italics

True Italics with Rationalized Humanist Forms



Stylistic Sets and Alternates

Typographic Flavors and Flexibility

Quay Quay

Ä Å K K Ö Q Q Q U U Ü U a a g g y y y ...
 Ä Å K K Ö Q Q Q U U Ü U a a g g y y y k k ...

•
 Serifed y
 (ss07)

•
 Swooshed Q
 (ss03)

•
 Double-storey a
 (ss05)

•
 Round y
 (ss08)

Moods and Registers

Versatility with 16 Styles and Alternate Glyphs

PANTHEON

Architectural, formal,
stately, "masculine"

→ Book Upper

Alphabet

Clean, casual, friendly,
slightly quirky

→ Light Italic

gija

Gentle, delicate, refined,
romantic, "feminine"

→ Thin Lower

Dynamite

Dynamic, contemporary,
youthful, bold

→ Extra Bold Italic + Alt.

Letters and Figures
A Rich Character Set

Œ A ° 3 3 3 1/2

Rare
letters

Small
capitals

Ordinal
indicators

Lining: prop.
and tabular

Old-style: prop.
and tabular

Superior and
inferior figures

Precomposed and
OpenType fractions

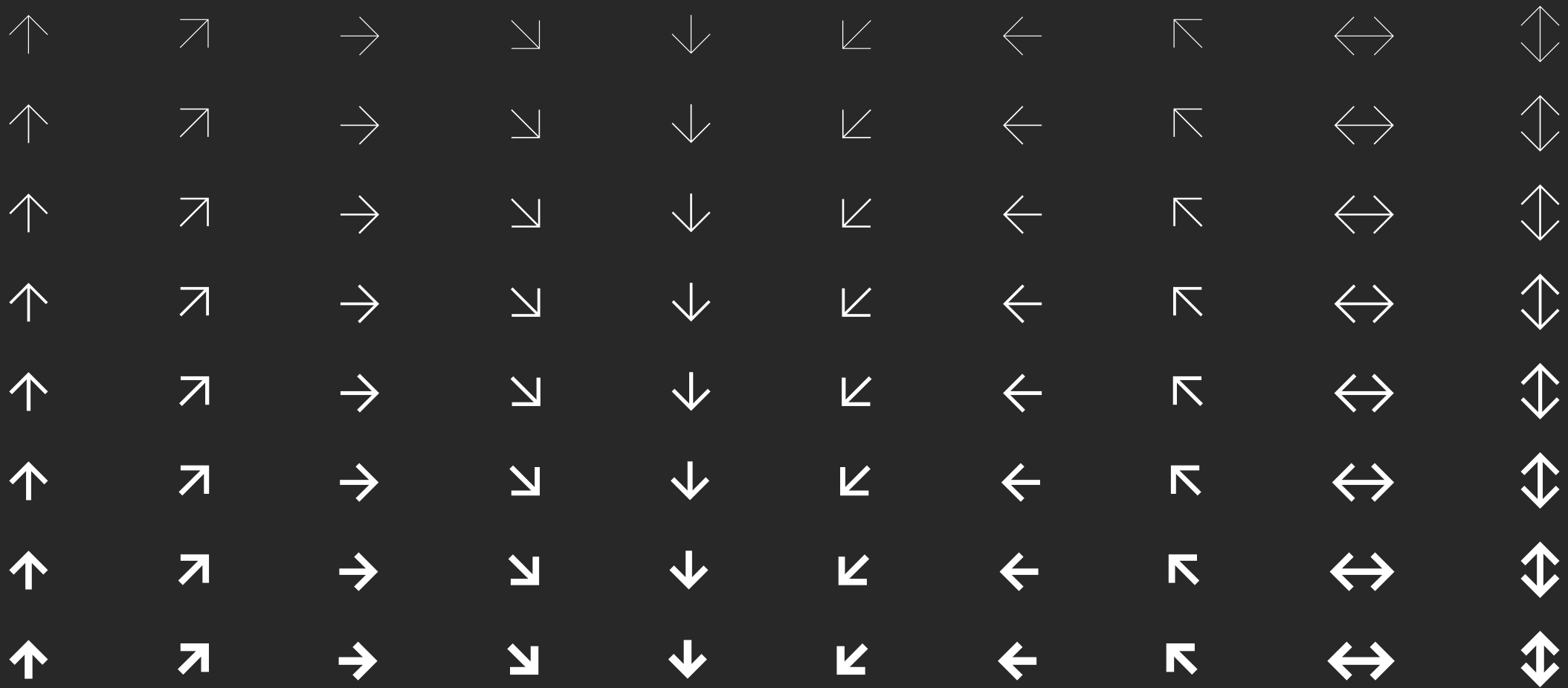
Ligatures

Aesthetics and Legibility

fb ff fh fi fj fk fl ffb

fl ffb ffh ffi ffj ffk ffl

Arrows
OpenType Arrows in All Weights



Text Size Examples

Thin

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: 0

Reflecting
modernist
ideals of

Double Great Primer—36/36/10

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/20

Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,

English—14/17/30

Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly ow-
ing more to compass and ruler than to the pen.

Long Primer—10/13/40

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intention-
ally monolithic, and some-
times of brutalist elegance,

Brevier—8/11/50

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes
of brutalist elegance, seemingly ow-
ing more to compass and ruler than
to the pen. However, since the model

Text Size Examples

Text Size Examples

Thin Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: 0

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/10

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/20

*Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,*

English—14/17/30

*Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly ow-
ing more to compass and ruler than to the pen.*

Long Primer—10/13/40

*Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/50

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to
the pen. However, since the model of*

Text Size Examples

Text Size Examples

Extra Light

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -3

Reflecting
modernist
ideals of

Double Great Primer—36/36/5

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/12

Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,

English—14/17/19

Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the

Long Primer—10/13/27

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly

Brevier—8/11/33

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the

Text Size Examples

Text Size Examples

Extra Light Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -3

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/5

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/12

*Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,*

English—14/17/19

*Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the*

Long Primer—10/13/27

*Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/33

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the*

Text Size Examples

Text Size Examples

Light

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -6

Reflecting
modernist
ideals of

Double Great Primer—36/36/-1

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/4

Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,

English—14/17/9

Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the

Long Primer—10/13/13

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly

Brevier—8/11/17

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the

Text Size Examples

*Text Size Examples**Light Italic*

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -6

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/-1

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/4

*Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,*

English—14/17/9

*Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly ow-
ing more to compass and ruler than to the pen.*

Long Primer—10/13/13

*Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/17

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the*

Text Size Examples

Text Size Examples

Regular

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -9

Reflecting
modernist
ideals of

Double Great Primer—36/36/-6

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/-3

Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,

English—14/17/O

Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the

Long Primer—10/13/O

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly

Brevier—8/11/20

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the

Text Size Examples

Text Size Examples

Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -9

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/-6

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/-3

*Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,*

English—14/17/0

*Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural designs—
austere, intentionally monolithic, and sometimes
of brutalist elegance, seemingly owing more to
compass and ruler than to the pen. However,*

Long Primer—10/13/0

*Reflecting modernist ideals of
clarity and functionality, these
were sleek, architectural de-
signs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/20

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the*

Text Size Examples

Text Size Examples

Book

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -11

Reflecting
modernist
ideals of

Double Great Primer—36/36/-8

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/-4

Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,

English—14/17/0

Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic,
and sometimes of brutalist elegance, seeming-
ly owing more to compass and ruler than to the

Long Primer—10/13/0

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly

Brevier—8/11/10

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the

Text Size Examples

Text Size Examples

Book Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -11

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/-8

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/-4

*Reflecting modernist ideals
of clarity and functional-
ity, these were sleek, archi-
tectural designs—austere,*

English—14/17/0

*Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the*

Long Primer—10/13/0

*Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/10

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the*

Text Size Examples

Text Size Examples

Semi Bold

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -14

Reflecting
modernist
ideals of

Double Great Primer—36/36/-11

Reflecting
modernist ideals
of clarity and

Neo-Modernist Slab Serif

Double Pica 24/26/-7

Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural

English—14/17/-4

Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic,
and sometimes of brutalist elegance, seem-
ingly owing more to compass and ruler than

Long Primer—10/13/0

Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intention-
ally monolithic, and some-
times of brutalist elegance,

Brevier—8/11/0

Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the

Text Size Examples

Text Size Examples

Semi Bold Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -14

*Reflecting
modernist
ideals of*

Double Great Primer—36/36/-11

*Reflecting
modernist ideals
of clarity and*

Neo-Modernist Slab Serif

Double Pica 24/26/-7

*Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural*

English—14/17/-4

*Reflecting modernist ideals of clarity and func-
tionality, these were sleek, architectural de-
signs—austere, intentionally monolithic, and
sometimes of brutalist elegance, seemingly
owing more to compass and ruler than to the*

Long Primer—10/13/0

*Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intentionally
monolithic, and sometimes of
brutalist elegance, seemingly*

Brevier—8/11/0

*Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the*

Text Size Examples

Text Size Examples

Bold

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -17

**Reflecting
modernist
ideals of**

Double Great Primer—36/36/-13

**Reflecting
modernist ideals
of clarity and**

Neo-Modernist Slab Serif

Double Pica 24/26/-9

**Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural**

English—14/17/-4

**Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic,
and sometimes of brutalist elegance, seem-
ingly owing more to compass and ruler than**

Long Primer—10/13/0

**Reflecting modernist ideals
of clarity and functionality,
these were sleek, archi-
tectural designs—austere,
intentionally monolithic,
and sometimes of brutalist**

Brevier—8/11/0

**Reflecting modernist ideals of
clarity and functionality, these were
sleek, architectural designs—aus-
tere, intentionally monolithic, and
sometimes of brutalist elegance,
seemingly owing more to compass
and ruler than to the pen. However,**

Text Size Examples

Text Size Examples

Bold Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -17

***Reflecting
modernist
ideals of***

Double Great Primer—36/36/-13

***Reflecting
modernist ideals
of clarity and***

Neo-Modernist Slab Serif

Double Pica 24/26/-9

***Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural***

English—14/17/-4

***Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic,
and sometimes of brutalist elegance, seeming-
ly owing more to compass and ruler than to***

Long Primer—10/13/0

***Reflecting modernist ideals
of clarity and functionality,
these were sleek, architectural
designs—austere, intention-
ally monolithic, and some-
times of brutalist elegance,***

Brevier—8/11/0

***Reflecting modernist ideals of clarity
and functionality, these were sleek,
architectural designs—austere, inten-
tionally monolithic, and sometimes of
brutalist elegance, seemingly owing
more to compass and ruler than to the
pen. However, since the model of the***

Text Size Examples

Text Size Examples

Extra Bold

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -20

**Reflecting
modernist
ideals of**

Double Great Primer—36/36/-16

**Reflecting
modernist ideals
of clarity and**

Neo-Modernist Slab Serif

Double Pica 24/26/-13

**Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural**

English—14/17/-9

**Reflecting modernist ideals of clarity and
functionality, these were sleek, architec-
tural designs—austere, intentionally mono-
lithic, and sometimes of brutalist elegance,
seemingly owing more to compass and ruler**

Long Primer—10/13/-5

**Reflecting modernist ideals
of clarity and functionality,
these were sleek, archi-
tectural designs—austere,
intentionally monolithic,
and sometimes of brutalist**

Brevier—8/11/0

**Reflecting modernist ideals of clar-
ity and functionality, these were
sleek, architectural designs—aus-
tere, intentionally monolithic, and
sometimes of brutalist elegance,
seemingly owing more to compass
and ruler than to the pen. However,**

Text Size Examples

Text Size Examples

Extra Bold Italic

Size name: Five-line pica—Size: 60 / Leading: 56 / Tracking: -20

***Reflecting
modernist
ideals of***

Double Great Primer—36/36/-16

***Reflecting
modernist ideals
of clarity and***

Neo-Modernist Slab Serif

Double Pica 24/26/-13

***Reflecting modern-
ist ideals of clarity and
functionality, these
were sleek, architectural***

English—14/17/-9

***Reflecting modernist ideals of clarity and
functionality, these were sleek, architectural
designs—austere, intentionally monolithic,
and sometimes of brutalist elegance, seem-
ingly owing more to compass and ruler than***

Long Primer—10/13/-5

***Reflecting modernist ideals
of clarity and functionality,
these were sleek, archi-
tectural designs—austere,
intentionally monolithic,
and sometimes of brutalist***

Brevier—8/11/0

***Reflecting modernist ideals of
clarity and functionality, these were
sleek, architectural designs—aus-
tere, intentionally monolithic, and
sometimes of brutalist elegance,
seemingly owing more to compass
and ruler than to the pen. However,***

Text Size Examples

Language Support

All Latin-based European Languages and More

A	Afar	Filipino	Kurdish	Māori	Sango	Tswana
	Afrikaans	Finnish	L Latin	Morisyen	Sangu	Turkish
	Albanian	French	Latvian	N North. Ndebele	Sardinian	Turkmen
	Aragonese	Friulian	Ligurian	North. Sotho	Sena	U Upper Sorbian
	Asu	G Gaelic/	Lithuanian	Norwegian/	Shambala	V Vunjo
	Azerbaijani	Scotland	Lojban	Bokmål	Shona	W Walloon
B	Basque	Galician	Lombard	Norwegian/	Sidamo	Warlpiri
	Bemba	German	Low German	Nynorsk	Slovak	Welsh
	Bena	Greenlandic	Lower Sorbian	Nyanja	Slovenian	West Frisian
	Bosnian	Gusii	Lule Sami	Nyankole	Soga	Wolastoqey
C	Catalan	H Hungarian	Luhya	O Occitan	Somali	X Xhosa
	Cebuano	I Ido	Luo	Oromo	Spanish	Z Zhuang
	Chiga	Icelandic	Luxembour-	P Polish	South. Ndebele	Zulu
	Colognian	Indonesian	gish	Portuguese	South. Sotho	
	Cornish	Interlingua	M Machame	R Rejang	Sundanese	
	Corsican	Interlingue	Makhuwa	Romani	Swahili	
	Croatian	Irish	Makhuwa/	Romansh	Swazi	
	Czech	Italian	Meetto	Rombo	Swedish	
D	Danish	J Javanese	Makonde	Rukiga	Swiss German	
	Dutch	Jju	Malagasy	Romanian	T Taita	
E	English	K Kabuverdianu	Malay	Rundi	Taroko	
	Estonian	Kalenjin	Maltese	Rwa	Teso	
F	Faroese	Kinyarwanda	Manx	S Samburu	Tsonga	Language list is representative, not exhaustive.

Character Set

Romans

Uppercase

A Á Â Ã Ä Å Æ B C Č Ć Ĉ
D Ď Đ Ê Ë Ì Í Î Ï Ĵ Ķ ĸ Ĺ Ł Ľ Ļ Ŀ
I Ú Ĩ Ī Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ Ĭ
Ň Ņ Ñ Ò Ó Ô Õ Ö Ø Õ Œ Þ ß Q
Q R Ř Ŕ Ŗ Š Š Š Š Š Š Š Š Š Š
T T T T T T T T U Ú Û Ü
Û Ü Ü Ü Ü Ü Ü Ü Ü Ü V W W W
W W X Y Ý Ŷ Ÿ Ž Ž Ž Ž ⋯

Lowercase

[illegible]

Ligatures

£ fb ff ffb ffh ffi ffj ffk ffl fh fi fj fk fl

Figures

0 0 1 2 3 4 5 6 7 8 9

Small Caps

A Ă Â Ã Ä Å Æ B C Č Ć Ç D Ď Đ
E Ě Ê Ë Ì Í Î Ï Ñ Ò Ó
Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê ë ì
í î ï ð ñ ò ó ô õ ö ø ù
ú û ü ý þ ß

Marks

.. . \ / // | ^ v ~ o ~ - /

Punctuation

. , : ; ... ! i ? & . • * ✱ # / \ - — _ ()
{ } [] , " ' « » < > ' '

Symbols

μ π @ & ¶ § © ® ™ ° | ¡ ¢ £ ¥

Mathematical

 $+ \ - \ \times \ \div \ = \ \neq \ > \ < \ \geq \ \leq \ \pm \ \approx \ \sim \ \wedge \ \infty \ \sqrt{} \ \mu \ \% \ \%_o$

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

Old-Style Figures

0 1 2 3 4 5 6 7 8 9
/ \ § + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ % ‰

Tabular Lining Figures

0 0 1 2 3 4 5 6 7 8 9
 . , ; : . * # / - - - _ ' ' f § ¢ | ¢ ¤ \$ € £ ¥
 + - × ÷ = ≠ > < ≥ ≤ ± ≈ ^ ∞ √ %

Tabular Old-Style Figures

0 1 2 3 4 5 6 7 8 9
.,:;.*#/-_'"'f s ° | ¢ ¤ \$ € £ ¥
+ - × ÷ = > < ≥ ≤ ± ≈ ^ ∞ √ %

OpenType and Precomposed Fractions

[illegible]

Superior and Inferior Figures

0123456789
0123456789

For all 800+ glyphs visit alphabetspatricknell.com.

A Á Â Ã Ä Å Æ B C Č Ć Ĉ
D Ď Đ Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü
Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð
ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

[illegible]

£ f b ff ffb ffh ffi fff ffk **ffk** ffl fh fi fj fk **fk** fl

0 0 1 2 3 4 5 6 7 8 9

A Á Â Ã Ä Å Æ B C Č Ć Ĉ Ċ D Ď Đ
E Ě Ê Ë Ì Í Î Ï Ð Ñ Ò Ó
Ô Õ Ö Ø Ñ P Þ Q R Š Š S Š S
T Ť Ŧ U Ú Û Ü Ü Ý Þ Ů Ű Ų Ŵ Ŷ
Ÿ Ž Ž Ž Ž Ž Ž Ž Ž Ž Ž

.. . \ / // ^ v v o ~ - /

. , : ; ... ! i ? & . • * ✱ # / \ - — _ ()
{ } [] , „ " " ' ' « » < > " '

μ π @ & ¶ § © ® ™ ° // † ≠ ¢ ♂ \$ € £ ¥

$$+ - \times \div = \neq > < \geq \leq \pm \approx \sim \wedge \infty \sqrt{\mu} \% \%$$

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

0 1 2 3 4 5 6 7 8 9
/ \ \$ + - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ % ‰

0 0 1 2 3 4 5 6 7 8 9
 . , : ; ' * # / - - _ " ' f s ° | ¢ ¤ \$ € £ ¥
 + - × ÷ = > < ≥ ≤ ± ≈ ∞ √ %

0 1 2 3 4 5 6 7 8 9
.,:;.*#/-_'"'f s ° | ¢ ¤ \$ € £ ¥
+ - × ÷ = > < ≥ ≤ ± ≈ ∞ √ %

[illegible]

0123456789
0123456789

For all 800+ glyphs visit alphabetspatricknell.com.

Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases
APN Ggantija in Use



Showcases
APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases

APN Ggantija in Use



Showcases
APN Ggantija in Use



Showcases

APN Ggantija in Use





ALPHABETS PATRICK NELL is an independent type foundry offering bespoke typefaces and typographic consultancy alongside a select range of retail releases.

Our designs are informed by in-depth creative and theoretical research. In developing them, we draw on historical and contemporary influences from within and beyond the field of typography, while remaining attentive to the visual tropes that shape how text is seen. Each typeface undergoes thorough testing against technical and aesthetic criteria, with an emphasis on refinement and enduring quality over rapid release. Our typefaces offer extensive character sets, advanced OpenType features, and broad language support. We strive to contribute to the typographic landscape while developing striking and reliable designs suitable for both print and digital media—typefaces we love to use ourselves!

For more typefaces and custom commissions, please write to alphabets@alphabetspatricknell.com.

PATRICK NELL is a type designer from Vienna, Austria. With over twenty-five years of experience in graphic design and creative direction, working across digital and analog media, he has consistently placed typography at the core of his award-winning practice.

Patrick also holds a master's degree in political science and is particularly interested in social movements and their relationship to art—a perspective that informs his understanding of the history, craft, and role of typography. He views design as a triad, convinced that its functions—technical-practical, formal-aesthetic, and social-symbolic—are not mutually exclusive and that the most compelling designs address all three dimensions.

In 2023, he established ALPHABETS PATRICK NELL to publish his retail typefaces.

Member of TGA—Typographische Gesellschaft Austria and ATypI—Association Typographique Internationale.



APN Ggantija
Designed by Patrick Nell.
Vienna, 2024

Spacing, kerning, and font engineering
by Patrick Nell.

Type specimen book written, designed, and typeset by
Patrick Nell. Set in APN Ggantija.

© 2024 Alphabets Patrick Nell. All rights reserved.
OpenType is a trademark of Microsoft Corporation.

Alphabets Patrick Nell

Tuchlauben 8/11
1010 Vienna, Austria
[alphabetspatricknell.com](https://www.alphabetspatricknell.com)
inbox@alphabetspatricknell.com
+43 650 4430620

UID: ATU76326959