



Chora
Alphabets
Patrick Nell

12 Styles + 2 Variable Fonts



APN CHORA is a contemporary old-style typeface, crafted for optimal legibility in books and editorial design, as well as for extended reading on screens.

Available in Roman and Italic, each in six weights from Thin to Extra Bold, plus variable fonts, it is fully equipped for the demands of refined typography. APN CHORA's extensive feature set includes small caps, ligatures, multiple figure and stylistic sets, alternate glyphs, fractions, mathematical and musical symbols, arrows, and a selection of ornaments. It supports all European languages written in the Latin script, as well as many others. With its rationalized Renaissance construction, the typeface features a pronounced humanist axis, a generous x-height, and medium stroke contrast for an even typographic color. While optimized for continuous text, its austere elegance also suits display applications. APN CHORA embodies the elegance, legibility, and readability that define the finest old-style typefaces.

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Introduction

A Contemporary Old-Style Typeface for Extended Reading

Old-style typefaces are among typography's oldest designs, yet they remain unrivaled for text legibility.

Around 1470, shortly after Gutenberg's invention of the protoindustrial printing press using movable type, a number of pioneering printers and typographers gathered in Venice, rejected the dense, dark blackletter script, and instead enthusiastically embraced the timeless grandeur of the Roman imperial inscriptions—the ancient *capitalis monumentalis*.

Alongside it, they placed an alphabet of uncluttered, round lowercase letters based on the handwriting used by early humanist scholars, thus combining the two, adapting the latter to the former with a few clever adjustments. In doing so, they laid the foundation for what we now take for granted and, in the best sense, read past. These so-called *old-style* typefaces are so legible and effective that, for all their undeniable beauty and grace, they are able to recede behind the text.

The Modernist Gesture

APN CHORA is an abstract translation of Renaissance typefaces rather than a facsimile revival or literal transcription of humanist letterforms. Its calligraphic origins are mostly implicit, not rendered through extroverted stroke effects, uneven color, or digitally simulated irregularities.

More specifically, APN CHORA is a Renaissance roman seen through the lens of twentieth-century book typography—its closest relatives are not Jenson's punches, but the revivals of the modern era that rediscovered them, from Centaur and Bembo to Berling and Amalthea.

These were not modernist typefaces on a formal level; they were not modernist in the avant-garde sense—the first of these revivals were inspired by the Arts and Crafts movement, after all. Yet they do belong to the classical wing of the modern movement that understood Renaissance romans as an origin point: simple, rational, and well-proportioned, free from what was perceived as nineteenth-century fuss.

In other words, the gesture itself is distinctly modernist: to purge the clutter, return to essentials, and base the design on a historically tested, rational model. Compared to Victorian excess, these designs appeared positively austere. So, on an ideological and methodological level, the project is strongly modern; it is functional, systematic, and often conceived as an industrial system, drawn for twentieth-century demands.

APN CHORA is inspired by this typographic heritage—without directly referencing any single historical model. It is a contemporary humanist roman with an accompanying italic, capturing Venetian, Aldine, and Dutch characteristics; it

carries a twentieth-century sensibility, yet it is fully informed by today's perspective, using today's tools for today's demands. It is the kind of neo-humanist typeface that Robert Bringhurst might call *lyrical modernist*.

The Chorus: Recurring Cycles of Form

A leitmotiv in the development of APN CHORA was the idea of the cyclical, the recurring—the *chorus*.

The Renaissance reflected on ancient forms and ideals, and these classical ideals were later revisited and reinterpreted by movements such as Neoclassicism and Historicism with its Neo-Renaissance styles, and the classical undercurrents of twentieth-century modernism, often with blurred transitions between them—a phenomenon particularly evident to a Viennese type designer through the surrounding architecture of the city.

Interestingly, the Renaissance itself wasn't the first such revival; its humanist minuscule, for instance, found its direct inspiration in the Carolingian minuscule. The humanists mistakenly believed this script to be genuinely ancient, leading them to call their adaptation the *littera antiqua*. In reality, the script had been developed only a few centuries earlier during the Carolingian Renaissance—itself one of several

smaller-scale medieval renaissances that also looked back to antiquity.

APN CHORA is conceived as an imagined Renaissance typeface, one that could only have been envisioned through the lens of these recurring cycles of influence, so prevalent in both type design and the broader history of art.

A Book Typeface

APN CHORA began under the working title *Wiener Buchschrift*, or Viennese Book Typeface.

But what kind of book would that have been? There are magnificently designed books that are loud, bold, diverse, or rely on disruption. Just as this approach has its place, so does the quiet radiance of reduced design: the thoughtful use of a single humanist typeface, plus an italic, with not too many text sizes, relying instead on clear hierarchies and the employment of sufficient whitespace to let the text breathe. Typographic contrast would be achieved through the skillful use of the italic, small caps, and, for titling, the inscriptional capitals, with their distinctive Trajanic rhythm of narrow and wide letters—and a beautifully round O.

APN CHORA embodies this second, restrained approach especially well. But unlike many of its historical inspirations,

which come only as a roman (and possibly an italic), APN CHORA offers a broad spectrum of weights, from Light to Extra Bold, for maximum typographic flexibility.

Furthermore, APN CHORA is generously equipped, containing everything necessary for sophisticated typography: in addition to small capitals, it features a fine selection of rare ligatures, multiple numeral and stylistic sets, alternate and historical glyphs, fractions, mathematical and musical symbols, arrows, and extensive OpenType features. It supports a wide range of languages, including all European languages using the Latin script.

Among its stylistic sets and alternate forms are variants that allow for different flavors and applications. There are capitals with increased width for when Imperial Roman proportions don't suit the context. An alternate e with an angled crossbar recalls the Venetian origins of old-style forms, while an M in the style of Francesco Griffo, distinguished by its single upper serif, references the Aldine tradition.

A Matter of Character

APN CHORA aims to balance two ideals: to be the most legible of elegant typefaces and the most elegant of legible typefaces. Optimized for continuous reading in long-form text, it

prioritizes comfort with an even, adequately dark color and clear, open letterforms. Both on paper and on screen, the design remains free from flickering or dazzle—the distracting visual effect caused by extreme stroke contrast.

As a model of restraint, APN CHORA is refined without becoming fancy or flamboyant. To quote Stanley Morison in *First Principles of Typography*, it remains “free from faddishness and frivolity.” While it carries the characteristic warmth of old-style faces, it never overindulges. It is austere, sober, and stately, with a distinguished, understated elegance. Superfluous decoration is stripped away—save for an alternate Q with a gracefully long tail.

Designed primarily as a book typeface, APN CHORA's inherent qualities shine at larger sizes. Used to great effect as a display face, its character and crisp detailing reveal themselves beautifully.

It is an ideal choice for classical, unadorned typography, effortlessly providing precision with personality and clarity with character.

Stroke and Structure

APN CHORA features a pronounced humanist axis, informed by the logic of broad-nib construction. This angled stress

imparts a directional dynamism that guides the eye more effectively than the rigidity of later vertical-axis models. In APN CHORA, the diagonal stress decreases as the weight increases—from a pronounced 20 degrees in the Regular to 10 degrees in the Bold—yet remains consistent between the Roman and the Italic. This fulfills the italic’s twofold purpose: differentiating layers of information while remaining an integral part of the text.

The Italic, with its cursive design, provides an animated texture that contrasts well with the more austere Roman. It is characterized by bi-angular lowercase forms, as in the stems of the *n*, and by the optical impression of steeper angles in letters such as *f* and flatter ones in letters such as *i*—an effect created by their length and calligraphic treatment—resulting in an active yet controlled rhythm. The Italic also features a few particularly personal letterforms, such as the twisted *p* and the open-tailed *g*. Like the Roman, the Italic is fully featured, with small capitals, numerous stylistic sets, alternate glyphs, and tabular figures whose widths remain identical across both styles and throughout all weights.

APN CHORA employs a substantial x-height to enhance legibility while preserving the long ascenders of early Renaissance types, lending distinction on both the printed page

and the screen. The lowercase curves resolve in crisp, angular transitions into the stem and form asymmetrical arches. This underlying ductus, or stroke construction, is interrupted rather than returning, even in the cursive forms—not only reflecting a personal preference but, in its very consistency, also nodding to twentieth-century tendencies and modernist thinking. Furthermore, APN CHORA selectively acknowledges later typographic developments through details such as subtly beaked terminals on certain lowercase letters—for example, the *g*, whose beak replaces the traditional horizontal tail—as well as the symmetrical top serifs of the *T*, characteristic of Transitional types, and the alternate *R* with its eighteenth-century leg.

APN CHORA demonstrates a medium contrast between thin and thick strokes, with subtle modulation creating more even color than in typefaces grounded in later traditions. The progression of stroke thickness from Regular to Bold follows the Golden Ratio, while the distribution of weights follows the Impallari Progression, creating harmonious visual intervals. Overall stroke contrast increases alongside weight, resulting in a spiky, low-contrast Light and a high-contrast Extra Bold.

While APN CHORA displays a high degree of geometric regularity, it is drawn with grace and possesses enough

Features and Specifications

Renaissance Heritage with Modern Functionality

peculiarities and idiosyncrasies to keep it alive and interesting. Its capitals maintain the distinctive classical proportions and rhythm of narrow and wide letters, with a sculpted round O and bracketed serifs that give them a column-like appearance, while the full-bodied minuscules—with generous counters and round, open forms topped with calligraphic head serifs—bring ease and pleasure to reading.

APN CHORA is neither a revival nor a true hybrid. It is a rationalized Old-Style that preserves the elegance, warmth, and structural logic of Renaissance typography while quietly absorbing the lessons of the centuries that followed.

What's in a Name?

Chora initially suggests the idea of *repetition and variation* found in the chorus—be it in art movements or, more directly, in the design of letterforms.

A typeface truly succeeds when it achieves a harmonious balance between overall visual coherence and the character of its individual letters—or, as Giambattista Bodoni wrote in his *Manuale Tipografico* (1818), when it achieves “conformity without ambiguity, variety without dissonance.”

However, there is another layer of meaning. *Chora* carries deeper significance that resonates with a typeface designed

for the contemplative act of reading: in Platonic philosophy, *chōra* represents neither being nor non-being, but rather a receptacle or space where ideas materialize into form—a concept well aligned with typography itself. Like the Platonic *chōra*, a typeface can be seen as a vessel that renders abstract thought tangible and the immaterial visible.

This second dimension connects *chora* to the Renaissance, a period of intellectual and artistic rebirth when scholars and artists looked back to Ancient Greece and Rome for inspiration. The typefaces of the Renaissance were ultimately rooted in the Greco-Latin script and the rationality and clarity of classical ideals. APN CHORA draws on this intellectual tradition, serving as a medium through which ideas can take form—a fitting role for a typeface designed to facilitate clear and elegant communication in books and long-form texts.

And in the end, it's simply a pleasant, short, and sweet name for a typeface.

Key Attributes and Signature Traits

- Six weights each in Roman and Italic, from Thin to Extra Bold, plus *variable fonts*.
- Designed for *optimal legibility* in extended reading, in print or on screen.

- Rationalized *Renaissance construction*: humanist minuscules, Roman inscriptional majuscules, and dynamic italic forms.
- Pronounced and consistent *humanist axis*, referencing the broad-edged calligraphic pen.
- Lowercase curves meet the stems in angular transitions that follow an *interrupted stroke* construction, even in italic forms, keeping counters open at caption sizes while adding structural detail at display sizes.
- The italic's *bi-angular* construction creates an active yet controlled rhythm.
- *Medium stroke contrast* for an even typographic color.
- *Generous x-height* for more even text rendering, especially in languages with many uppercase letters, such as German.
- *Open apertures* to further improve the reading experience.
- *Arrows*, also available through discretionary ligatures: simply type “->” etc.
- *Case-sensitive* forms.
- *Ordinals*.
- *Mathematical* and *musical* symbols.
- A collection of *ornaments* and dividers, including floral heart, Maltese cross, cross pattée, single flourish, and double flourish.
- Covers *all European languages* based on the Latin script, plus numerous languages across Africa, Asia, Oceania, and the Americas. See page 29.

Stylistic Sets

- ss01: Ä, Ö, Ü with lowered diacritic marks.
- ss02: Stemmed A/Ä and U/Ü.
- ss03: Wide E, F, and L.
- ss04: Square H, N, and U.
- ss05: Curved-leg K and R, long-tailed Q.
- ss06: Griffon-style M (single upper serif).
- ss07: Kinetic T (Italic styles only).
- ss08: Single-story a and g (Roman styles only).
- ss09: Venetian e (angled crossbar, Roman styles only) and angled hyphen (-).

Glyphs, Alternates, OpenType Features

- 1,000+ glyphs.
- Multiple *alternate letters and symbols*, plus special and historical glyphs such as uppercase sharp ß or long f.
- A set of alternate *ampersands* for both Roman and Italic.
- *Small caps*, also in Italic styles, for emphasis or acronyms.
- 30+ *ligatures*, both standard and discretionary.

- ss10: Round y.
- ss11: Standard-form ampersand (&).
- ss15: Enable Th and tt (house ligatures).
- ss16: Narrow f.

Figures

- *Lining* figures.
- *Old-style* figures.
- Both lining and old-style figures are available in *tabular* form, with consistent widths across all weights and styles.
- *Superior* and *inferior* figures for exponents and scientific subscripts.
- OpenType *fractions* plus an exhaustive selection of predefined fractions.
- Optional *slashed* zeros.

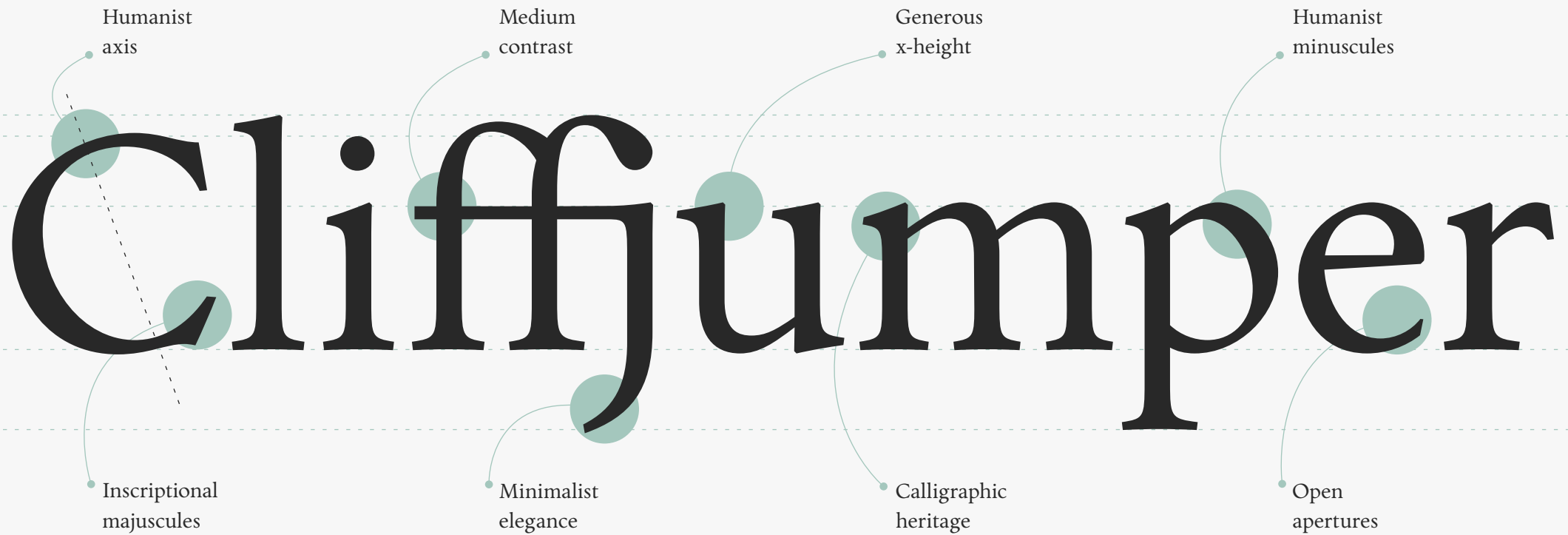
Web fonts (woff2) are included.

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

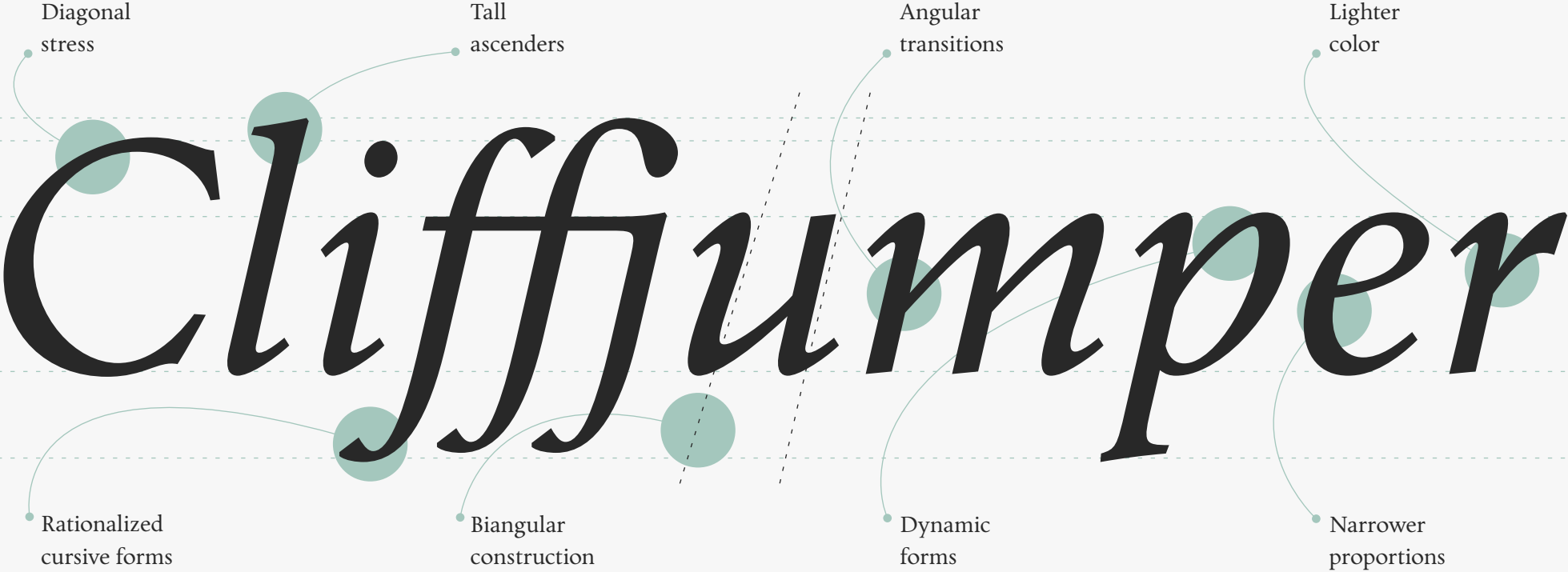
Explore, test, and purchase at alphabetspatricknell.com.

Also available: APN OCHRA, a slender, sun-baked sans-serif display and titling companion to APN CHORA, with a subtle glyphic touch and a nod to the earlier Quattrocento Florentine letterforms, further illustrating the cyclical nature of typographic and cultural revivals.

Anatomy of a Typeface
Key Features and Design Characteristics: Roman



Anatomy of a Typeface
Harmony and Differentiation: The Complementary Italic



Uppercase Proportions
The Classical Rhythm of Roman Square Capitals

EPIC ECHO



Stylistic Sets and Alternates
Typographic Flavors and Flexibility

Quaye Quaye

AAÄÆEEFFHHKKLLMMNNÖ⓪QQRUUÜŮ00aaeeeggyyo⓪&...
AAÄÆEEFFHHKKLLMMNNÖ⓪QQRRTTUUUÜŮ00o⓪&...

Long-tailed Q
(ss05)

Single-story a
(ss08)

Round y
(ss10)

Venetian e
(ss09)

Letters and Figures
A Rich Glyph Set

ß Å ° Œ 3 3 3 3 2/4

Rare
letters

Small
capitals

Ordinal
indicators

30+
ligatures

Lining and Old-style,
proportional and tabular

Superiors and
inferiors

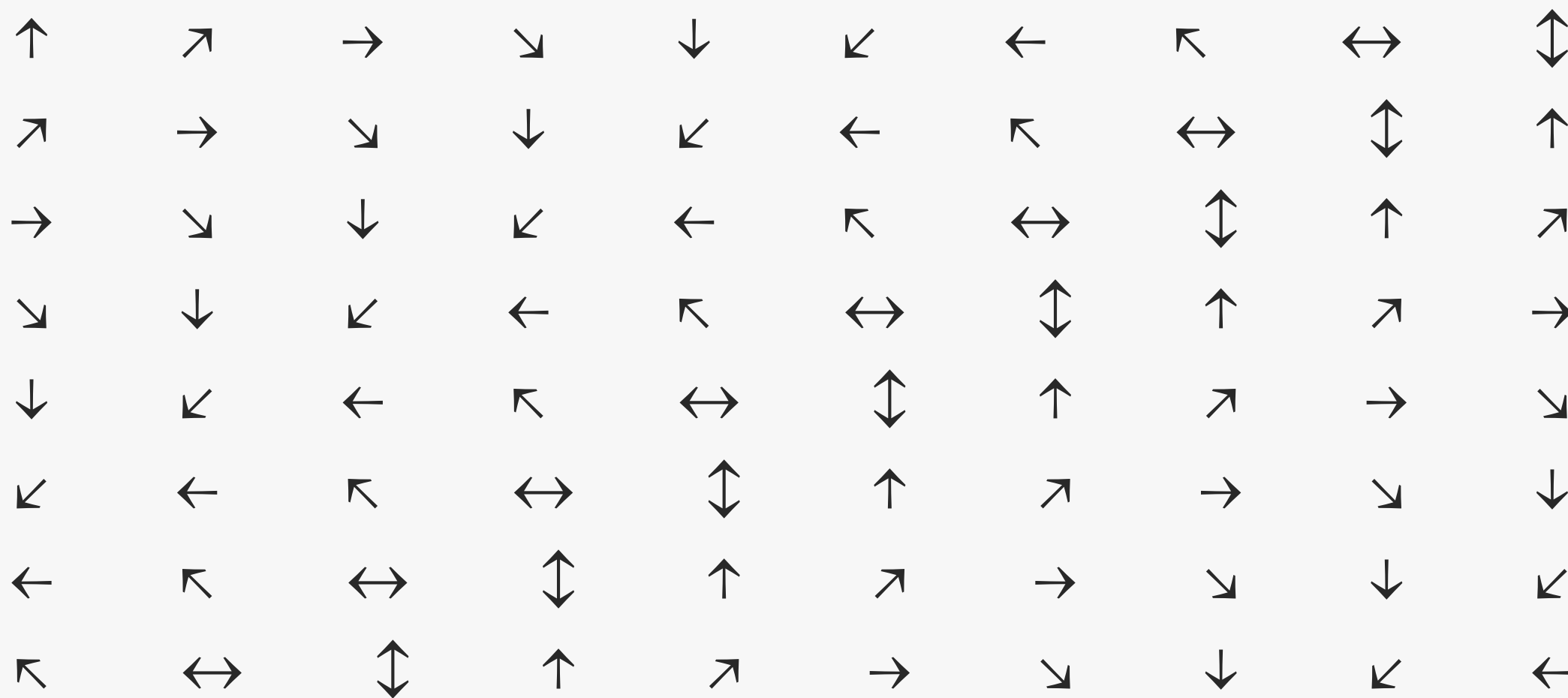
Precomposed and
OpenType fractions

Ligatures

Aesthetics and Function

cp ct fb ff fi fj fk f
k ffl ffr fft ffy stt tty

Arrows
A Matching Set of Arrows



Text Size Examples

Light

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

Among the
most legible
letterforms

Double Pica—24/28/-5

Among the most legible
letterforms in typography,
old-style typefaces also
stand as some of the ear-
liest designs. Emerging in

Columbian—16/21/0

Among the most legible letterforms in
typography, old-style typefaces also stand
as some of the earliest designs. Emerging
in the second half of the Quattrocento,
these types were crafted by Venetian

Small Pica—11/15/0

Among the most legible letterforms in typography, old-style
typefaces also stand as some of the earliest designs. Emerg-
ing in the second half of the Quattrocento, these types were
crafted by Venetian printers who abandoned Gutenberg's
dense blackletter approach, drawing instead upon flowing
Renaissance calligraphy for their minuscules and the timeless

Brevier—8/11/10

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Nonpareil—6/9/15

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Text Size Examples

Regular

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

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Text Size Examples

Medium

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

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Text Size Examples

Semi Bold

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

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Text Size Examples

Bold

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

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Text Size Examples

Extra Bold

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

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Double Pica—24/28/-5

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Columbian—16/21/0

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Brevier—8/11/10

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Text Size Examples

Light Italic

Size name: Canon—Size: 48 / Leading: 48 / Tracking: -10

*The Italic
provides an
animated*

Double Pica—24/28/-5

*The Italic provides an ani-
mated texture that contrasts
beautifully with the more aus-
tere Roman. It is defined by
bi-angular lowercase forms,*

Columbian—16/21/0

*The Italic provides an animated texture that
contrasts beautifully with the more austere
Roman. It is defined by bi-angular lowercase
forms, such as the stems of the n, and by the
optical impression of steeper angles in letters*

Small Pica—11/15/0

*The Italic provides an animated texture that contrasts beautifully
with the more austere Roman. It is defined by bi-angular lowercase
forms, such as the stems of the n, and by the optical impression of
steeper angles in letters such as f and j—an effect created by their
length and calligraphic treatment—resulting in an active yet con-
trolled rhythm. The Italic also features a few particularly personal*

Brevier—8/11/10

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that contrasts beautifully with the more
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Nonpareil—6/9/15

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Text Size Examples

Italic

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

*The Italic
provides an
animated*

Double Pica—24/28/-5

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mated texture that contrasts
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Columbian—16/21/0

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Nonpareil—6/9/15

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Text Size Examples

Medium Italic

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

*The Italic
provides an
animated*

Double Pica—24/28/-5

*The Italic provides an ani-
mated texture that contrasts
beautifully with the more aus-
tere Roman. It is defined by
bi-angular lowercase forms,*

Columbian—16/21/0

*The Italic provides an animated texture that
contrasts beautifully with the more austere
Roman. It is defined by bi-angular lowercase
forms, such as the stems of the n, and by the
optical impression of steeper angles in letters*

Small Pica—11/15/0

*The Italic provides an animated texture that contrasts beauti-
fully with the more austere Roman. It is defined by bi-angular
lowercase forms, such as the stems of the n, and by the optical
impression of steeper angles in letters such as f and j—an effect
created by their length and calligraphic treatment—resulting
in an active yet controlled rhythm. The Italic also features a few*

Brevier—8/11/10

*The Italic provides an animated texture
that contrasts beautifully with the more
austere Roman. It is defined by bi-an-
gular lowercase forms, such as the stems
of the n, and by the optical impression
of steeper angles in letters such as f and*

Nonpareil—6/9/15

*The Italic provides an animated texture that con-
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angles in letters such as f and j—an effect created by
their length and calligraphic treatment—resulting
in an active yet controlled rhythm. The Italic also*

Text Size Examples

Semi Bold Italic

Size name: *Canon*—Size: 48 / Leading: 48 / Tracking: -10

*The Italic
provides an
animated*

Double Pica—24/28/-5

*The Italic provides an ani-
mated texture that contrasts
beautifully with the more
austere Roman. It is defined
by bi-angular lowercase*

Columbian—16/21/0

*The Italic provides an animated texture
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angles in letters such as f and j—an effect created by
their length and calligraphic treatment—resulting
in an active yet controlled rhythm. The Italic also*

Text Size Examples

Bold Italic

Size name: Canon—Size: 48 / Leading: 48 / Tracking: -10

*The Italic
provides an
animated*

Double Pica—24/28/-5

*The Italic provides an ani-
mated texture that contrasts
beautifully with the more
austere Roman. It is defined
by bi-angular lowercase*

Columbian—16/21/0

*The Italic provides an animated texture
that contrasts beautifully with the more
austere Roman. It is defined by bi-angular
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gular lowercase forms, such as the stems
of the n, and by the optical impression
of steeper angles in letters such as f*

Nonpareil—6/9/15

*The Italic provides an animated texture that
contrasts beautifully with the more austere
Roman. It is defined by bi-angular lowercase
forms, such as the stems of the n, and by the opti-
cal impression of steeper angles in letters such
as f and j—an effect created by their length and
calligraphic treatment—resulting in an active*

Text Size Examples

Extra Bold Italic

Size name: Canon—Size: 48 / Leading: 48 / Tracking: -10

***The Italic
provides an
animated***

Double Pica—24/28/-5

***The Italic provides an ani-
mated texture that contrasts
beautifully with the more
austere Roman. It is defined
by bi-angular lowercase***

Columbian—16/21/0

***The Italic provides an animated texture
that contrasts beautifully with the more
austere Roman. It is defined by bi-angular
lowercase forms, such as the stems of the
n, and by the optical impression of steeper***

Small Pica—11/15/0

***The Italic provides an animated texture that contrasts beauti-
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Brevier—8/11/10

***The Italic provides an animated tex-
ture that contrasts beautifully with
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Nonpareil—6/9/15

***The Italic provides an animated texture that
contrasts beautifully with the more austere
Roman. It is defined by bi-angular lowercase
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cal impression of steeper angles in letters such
as f and j—an effect created by their length and
calligraphic treatment—resulting in an active***

Language Support

All European Latin-Script Languages and More

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

Glyph Set
Italic

Uppercase

A 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 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 ŷ Ž ž Ž' : ; • \ — — — — — ()
 { } [] « » < > & @ ‘ ’ “ ” ^ ˇ ~ ¨ -

Lowercase

[illegible]

Ligatures

Th cp ct fb ff ffb ffh ffi ffj ffk ffl ffr fft ffy ffy
fh fi fj fk fl fr ft gy gy sp st stt tt tty tty ty ty

Small Caps

A Á Â Ã Ä Å Æ Ç Ĉ Ċ D Đ Ð 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 ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ŷ Ž ž Ž ž 0 1 2 3 4 5 6 7 8 9 ! ? : ; # / \ () { } [] & @ | ¢ ₪ € £ ¥ % ‰ “ ” ‘ ’ ^ ˇ ~ ° ~ -

Punctuation

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

Symbols and Ornaments

μ π ε & @ ¶ § © ® ™ ° ' " | ¡ ¨ ‡ ¤ ¥ € £ ¤
 ¢ ¤ # ~ ≈ ♀ ✝ ✎ ⚡

Mathematical Symbols

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

Old-Style Figures

0 1 2 3 4 5 6 7 8 9

Lining Figures

0 1 2 3 4 5 6 7 8 9 : · ▶ # / - - - — ¢ ¤ \$ €
£ ¥ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ ∞ √ % ‰

Tabular Old-Style Figures

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

Tabular Lining Figures

0 1 2 3 4 5 6 7 8 9 : . # / - - — ¢ ¤ \$ €
£ ¥ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ ∞ √ %

Precomposed and OpenType Fractions

[illegible]

Superior and Inferior Figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

Glyph Set
Roman

Uppercase

A 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 à á â ã
 ä å æ ç è é ê ë ì í î ï
 þ ÿ ſ ŧ Ũ Ū Ŵ Ŷ ŷ Ÿ Ž
 Ž ž ‘ ’ ‚ “ ” „ † ‡
 § ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯
 ° ± ² ³ ´ µ ¶ · ¸ ¹ º »
 ¼ ½ ¾ ¿ 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
 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

Lowercase

*a á â ã ä å q ã æ b c č ċ ċ d d đ e é ê ë
 ě è ē ē ē f f g ġ ġ ġ ġ h i í î ï ï ï j j j k
 ĸ l l l l l m n n n ñ ñ o ó ô õ ö ø ø œ p
 þ q r r r r s s s s s ß t t t t t u ú û ü ù ù ü ü ü
 v w w w w x y y y y y y z z z z z '
 a d e h n o r s t " ' , \ / ^ _ ` ~ - - '*

Ligatures

Th cþ ct fb ff ffb ffh ffi fff ffk ffl ffr fft ffv ffy
fh fi fj fk fl fr ft sp st stt tt tty tty ty ty

Small Caps

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

V W X Y Z [\] ^ _ ` ~ - . , ; : ' " & * % &

Punctuation

. , : ; ... ! ¢ ? ¿ · • * # / \ - . - — ——
——— () { } [] , " ’ ‘ » « < > ” ’

Symbols and Ornaments

μ π ϵ $\textcolor{teal}{t}$ $@$ $\P$ $\S$ $\textcircled{C}$ $^{\circ}$ TM $\circ$ $'$ $"$ $|$ $:$ $!$ $\neq$ ¢ $\boxtimes$ $\$$ € £ ¥
 $\flat$ $\natural$ $\#$ $\sim$ $\approx$ ♯ ♣ ♠ ♢

Mathematical Symbols

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

Old-Style Figures

0 1 2 3 4 5 6 7 8 9

Lining Figures

0123456789:;<#/-—¢¤\$€£¥
+−×÷=≠><≥≤±≈~^∞√%‰

Tabular Old-Style Figures

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

Tabular Lining Figures

0 1 2 3 4 5 6 7 8 9 : . # / - - — ¢ ¤ \$ €
£ ¥ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ ∞ √ %

Precomposed and OpenType Fractions

$$\begin{array}{cccccccccccccccccccc} \frac{1}{9} & \frac{1}{2} & \frac{0}{3} & \frac{1}{3} & \frac{2}{3} & \frac{1}{4} & \frac{3}{4} & \frac{1}{5} & \frac{2}{5} & \frac{3}{5} & \frac{4}{5} & \frac{1}{6} & \frac{5}{6} & \frac{1}{7} & \frac{1}{8} & \frac{3}{8} & \frac{5}{8} & \frac{7}{8} \\ \frac{1}{9} & \frac{1}{10} & & & & & & & & & & & & & & & & & \\ 0 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 / & 0 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 \end{array}$$

Superior and Inferior Figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

Showcases

APN Chora in Use

Dante Alighieri,
la divina commedia



Showcases

APN Chora in Use



Showcases
APN Chora in Use



Showcases

APN Chora in Use



Showcases
APN Chora in Use

Shifting priorities

Although Petrarch had sketched out in rough hexameters Scipio's entire campaign, the *Africa* remained unfinished. He hoped to present the completed poem to Robert of Naples in gratitude for his sponsorship, but Robert died early in 1343. Petrarch still worked feverishly to complete it and inserted an allusion to his benefactor's death.¹

Petrarch visited Naples in the fall of 1343 to pay his respects to his departed patron and suspended work on the *Africa* shortly thereafter. In the same year, Petrarch's brother Gherardo became a Carthusian monk, inspiring Petrarch to reflect on the direction his life had taken. The product of this reflection was the *Secretum*, a series of imagined dialogues between the poet and St. Augustine, wherein the two discuss the impermanence of human esteem and the futility of secular endeavor. In the *Secretum*, Augustine singles out the *Africa* as Petrarch's chief distraction and counsels him to contemplate death and eternity rather than to seek fleeting glories. Petrarch became convinced of his failure to live up to the standard of the minor orders he had taken in his youth and felt a deep need to examine his priorities.

In addition, Petrarch was a perfectionist and rarely allowed his "incomplete" works to be published. In his Letter to Posterity, Petrarch admits this fault and explains that his creative impulse is better suited to conception than execution. This admission reflects fact; Petrarch completed none of the long works he undertook. At his death, Petrarch left unfinished the *Trionfi* and *De Viris Illustribus*, large-scale works in

[1] In the *Africa* 13.421–417, Petrarch directly addresses his deceased patron King Robert with an emotional elegiac tribute.

Showcases

APN Chora in Use

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- [1] In the *Africa* ix.421—437, Petrarch directly addresses his deceased patron King Robert with an emotional elegiac tribute.

The Africa of Petrarch

12

Showcases
APN Chora in Use



Showcases
APN Chora 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 Chora
designed by Patrick Nell.
Vienna, 2025

Spacing, kerning, and font engineering
by Patrick Nell.

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

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