



*Ochra*  
Alphabets  
Patrick Nell

Roman + Italic



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

Modulated rather than monolinear, APN OCHRA marries inscriptional traits with the broad-nib logic and pronounced diagonal stress of APN CHORA. A lowered x-height permits generous ascenders, while subtle irregularities lend natural elegance. The capitals echo imperial Roman proportions, while the lowercase draws from open, rounded Renaissance forms, and the italic employs a bi-angular slant for gentle dynamism.

Though conceived for titling and display, APN OCHRA is fully equipped for versatility: it includes lowercase, small caps, multiple figure sets, fractions, stylistic sets and alternates, fine ligatures, case-sensitive forms, mathematical symbols, and more—all with extensive Latin-script language support.

APN OCHRA's distinctive, expressive voice brings clarity, contrast, and grace to headlines, logomarks, and identity work, extending the APN CHORA family while remaining true to its principles.

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## Introduction

### A Humanist Display Sans with Matching Italic

It's easy to assume that sans-serif typefaces are a recent invention. Early European printing began with blackletter, Gutenberg's *textura*, and soon shifted toward the serified types cut by the humanists of Venice in the 1470s. Only with industrialization in the early 19<sup>th</sup> century did foundries begin issuing sans-serif typefaces, while widespread use in continuous text arrived with twentieth-century modernism—at the dawn of our present era.

Yet, beyond printing types, the serif-less letter is the older model. Not only are these the letters many of us first learn in school, but they are also the ones at the very roots of our alphabet. From Phoenician roots to the western Greek and Etruscan traditions, surviving inscriptions show simple lapidary strokes rather than standardized serifs. The crisp terminals of Roman imperial capitals were codified later, often explained as the result of brush preparation before carving or of established chiseling conventions. Serif-less forms belong to the earliest layer of Western letterforms.

In this lineage, before the full scholarly revival of Roman imperial capitals took hold on the Italian peninsula, fifteenth-century Florence produced a distinct vein of sans-serif epigraphy—the Florentine inscriptions of the early-humanist Quattrocento.

### *The Place Before the Moment*

One could call APN OCHRA a contemporary interpretation of a Quattrocento Florentine sans-serif, echoing slender, lightly contrasted, slightly glyphic strokes and a certain unadorned elegance of that tradition.

However, I don't imagine APN OCHRA as polished marble inscriptions on Renaissance façades or in cool Florentine tombs. I picture it instead as dusty, sun-baked carving in rough stone—sand-worn surfaces toned from pale yellow to reddish brown, hence the name *Ochra*—somewhere along the Mediterranean coasts of Europe, Africa, or the Levant.

I also don't envision APN OCHRA as tied to a specific period; it speaks more to a region than to a date—an expression of place rather than time. And if it suggests natural chic—casual elegance and organic warmth—or high fashion; if it evokes the decorative functionalism of interbellum modernism or the postwar optimism of the *Trente Glorieuses*—that is precisely the point: these are associations, not coordinates—the typeface belongs to no single moment.

### *From Chora to Ochra*

*Ochra* is, not by chance, an anagram of *Chora*. APN OCHRA is a sun-tempered, expressive sans-serif titling and display

companion to APN CHORA. In structure and principle, APN OCHRA is based on the old-style of APN CHORA. It builds on its forms and aligns with many of its metrics. It preserves its pronounced twenty-degree stress and translates the logic of its serifs into terminals and finials. The tapering strokes of APN OCHRA are Florentine, but the uppercase proportions are imperial Roman, while the lowercase—including the italics—follows the skeletal armature of APN CHORA’s model.

The historical positioning of APN OCHRA presents an intriguing paradox. Compared with its foundation, APN CHORA, APN OCHRA reaches further back in time in some respects. The uppercase forms seen in Florentine sans-serif inscriptions mark a transition away from medieval Romanesque habits and toward the later classical revival of Roman capitals. But they fell out of fashion around the advent of the first roman types for the press, which in turn referenced the older imperial capitals. Thus, in some respects, APN OCHRA’s forms are simultaneously newer and older than those of APN CHORA—an instance of typography’s cyclical revivals.<sup>1</sup>

### *Stroke and Structure*

APN OCHRA synthesizes two strands: Florentine sans-serif epigraphy (for tapered strokes and glyphic, slightly flared

terminals) and APN CHORA’s old-style, broad-nibbed logic (for calligraphic diagonal stress and lowercase forms). With its apparent thick–thin modulation, it can be classified as a humanist, stressed, or contrast sans-serif.

There are surprisingly few typefaces that walk this hybrid line. *Optima* by Hermann Zapf comes to mind, as does *Stellar* by Robert Hunter Middleton. More recent references include the *Florentine Set* by Paul Shaw and Garrett Boge—and, above all, Joachim Romann’s *Romann-Antiqua*.

APN OCHRA is adjusted for titling and display use—most notably by lowering the x-height relative to APN CHORA (yielding generous, graceful ascenders) and by lightening the weight significantly while maintaining contrast. APN OCHRA also exhibits subtle irregularities and is slightly less rationalized than APN CHORA.

Lowercase joins—where a curve meets a vertical stem—follow a uniformly interrupted rather than returning construction in both roman and italic; their arches begin on an obtuse slope and are asymmetrical, as in APN CHORA. As in APN CHORA, the italic uses a bi-angular inclination to impart inherent dynamism.

APN OCHRA, although conceived for display and identity work, comes with a rich feature set. It includes lowercase

<sup>1</sup> For more on the recurring tide of Renaissances, see [alphabetpatricknell.com/behind-the-letters-apn-chora](http://alphabetpatricknell.com/behind-the-letters-apn-chora).

and small caps, alternates, fine ligatures, case-sensitive forms, and stylistic sets—two ideal for branding, featuring extended strokes—all while offering broad language support. It also provides lining, old-style, superior, and inferior figures, fractions, and a range of symbols—mathematical, arrows, and more—everything needed for fine typography.

#### *Why a Sans Companion?*

APN CHORA is intentionally spare: two essential styles—roman and italic—carry the book voice.<sup>2</sup> Any companion would need to preserve what is fundamental to APN CHORA: stroke modulation and a humanist diagonal stress. A monolinear sans would work against that logic.

It was equally clear that a serified display offshoot wasn't needed—there is no shortage of beautiful serif display faces—and that simply adding a light or bold weight to APN CHORA would not serve its purpose. Historically, book typefaces were issued in a single text weight, and only later with a dedicated italic—light and bold cuts are very recent additions to the typographic palette.

Light cuts rarely hold in continuous text, and heavy weights raise their voice where APN CHORA prefers to converse. So APN OCHRA takes the other path: a characterful, modulated,

slender-stroked sans-serif for titling, display, and branding that expands APN CHORA's range without compromising its core.

#### *More on the Name*

A coloring agent in Africa since prehistoric times, the yellow-to-red earth most widely used to coat ancient Mediterranean walls and, in the Renaissance, to paint panels and frescoes was called *ochra* in Latin (from ancient Greek, “pale yellow, yellow earth”) and is still called *ocra* in Italian today.

#### *Coda: The Scent of a Typeface*

Were APN OCHRA a scent, it would be *Let Me Play the Lion*, composed by Isabelle Doyen for *LesNez—Parfums d'Auteurs* and released in 2006. Rarely has a perfume been described so aptly in its promotional material—language that might just as well describe this typeface. Isabelle writes:<sup>3</sup>

*Scents of dusty trails,  
Of lightly sweetened ochre,  
Of sun-weathered wood,  
Of silence swept by mild breezes,  
Of skies open like an endless azure cut oozing signs  
of the coming storm.*

<sup>2</sup> For the rationale, see [alphabetspatricknell.com/behind-the-letters-apn-chora](http://alphabetspatricknell.com/behind-the-letters-apn-chora).

<sup>3</sup> [lesnez.com/en/perfumes/let-me-play-the-lion](http://lesnez.com/en/perfumes/let-me-play-the-lion).

## Features and Specifications

### Renaissance Heritage with Modern Functionality

#### Key Attributes and Signature Traits

- Modulated, slightly *glyphic sans-serif* companion to APN CHORA for titling, display, and identity work.
- Marries inscriptional traits with broad-nib logic.
- Available in two finely balanced styles: *roman and italic*.
- Pronounced, consistent *diagonal stress* carried over from APN CHORA for humanist rhythm and directional flow.
- *Proportions*: Uppercase with imperial Roman proportions, lowercase with humanist construction.
- *Lowered x-height* for generous ascenders and a spare, quietly warm poise.
- Lowercase curves feature an angular transition into the stem, following an *interrupted stroke* construction, even in the cursive forms.
- *Bi-angular inclination* of the italic for inherent dynamism.
- *Lightened overall weight* while maintaining contrast.

#### Glyphs, Alternates, OpenType Features

- 760+ glyphs in the roman, 730+ in the italic.
- Multiple *alternate glyphs* and special or historical glyphs like uppercase sharp S or long s.
- *Mathematical* symbols.
- *Arrows* are available as discretionary ligatures: type “->”, etc.

- Covers *all European languages* based on the Latin script—and *many more*, including: Afar, Afrikaans, Albanian, Aragonese, Asu, Azerbaijani, Basque, Bemba, Bena, Bosnian, Catalan, Cebuano, Chiga, Colognian, Cornish, Corsican, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Gaelic (Scotland), Galician, German, Greenlandic, Gusii, Hungarian, Ido, Icelandic, Indonesian, Interlingua, Interlingue, Irish, Italian, Javanese, Jju, Kabuverdianu, Kalenjin, Kinyarwanda, Kurdish, Latin, Latvian, Ligurian, Lithuanian, Lojban, Lombard, Low German, Lower Sorbian, Lule Sami, Luhya, Luo, Luxembourgish, Machame, Makhuwa, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Māori, Morisyen, Northern Ndebele, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Nyanja, Nyankole, Occitan, Oromo, Polish, Portuguese, Rejang, Romani, Romansh, Rombo, Rukiga, Romanian, Rundi, Rwa, Samburu, Sango, Sangu, Sardinian, Sena, Shambala, Shona, Sidamo, Slovak, Slovenian, Soga, Somali, Spanish, Southern Ndebele, Southern Sotho, Sundanese, Swahili, Swazi, Swedish, Swiss German, Taita, Taroko, Teso, Tsonga, Tswana, Turkish, Turkmen, Upper Sorbian, Vunjo, Walloon, Warlpiri, Welsh, West Frisian, Wolastoqey, Xhosa, Zhuang, Zulu.

- *Small caps*, for emphasis or acronyms.
- 20+ *ligatures*.
- *Case-sensitive* forms.
- *Ordinals*.

#### *Stylistic Sets (with Ligatures) and Character Variants*

- sso1: Ä, Ö, Ü with lowered umlaut marks tight headings.
- sso2: Extended uppercase strokes.
- sso3: K and R with extended arm/leg.
- sso4: Long tailed Q.
- sso5: Double-story a and g (roman only).
- sso6 Tilted e (roman only) and hyphen.
- sso7: Round y.
- cvo1: Roman centered period.
- cvo2: Calligraphic ampersand (italic only).
- cvo3: Double-storey ornament.

#### *Figures*

- *Lining* figures.
- *Old-style* figures.
- *Tabular* figures: Both lining and old-style figures are available in a tabular format, specifically designed for tables and data presentation, consistent across both styles.

- *Superior and inferior* figures: A separate set of smaller figures used for exponents and subscripts, respectively.
- *Fractions*: OpenType feature plus an exhaustive selection of predefined fractions for most use cases.
- *Slashed zeros*.

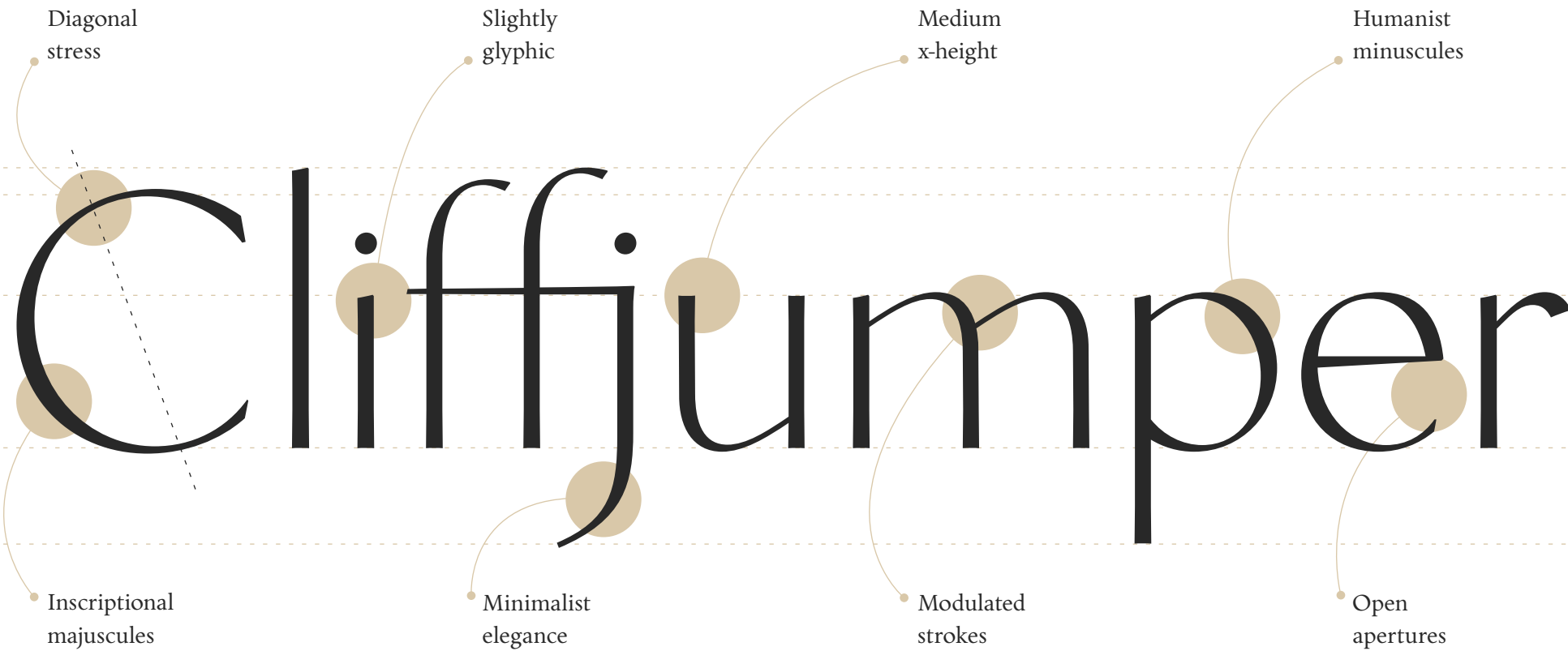
*Web fonts (woff2) are included.*

APN CHORA can be readily customized, modified, and extended for additional languages. Please write to [alphabets@alphabetspatricknell.com](mailto:alphabets@alphabetspatricknell.com) for more information.

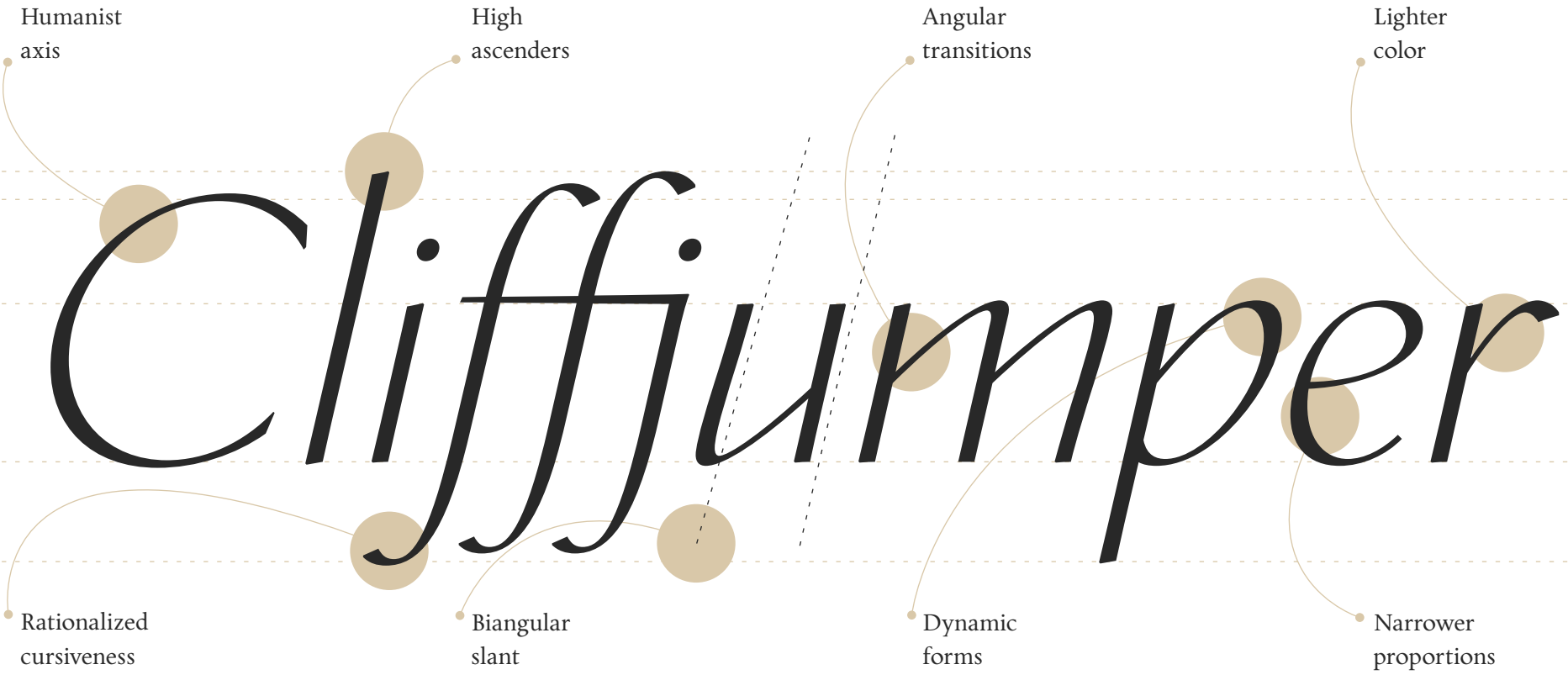
Explore, test and purchase at [alphabetspatricknell.com](http://alphabetspatricknell.com).

*Also available:* APN CHORA, a contemporary old-style typeface—crafted for optimal legibility in books, editorial design, and continuous reading on screens. Rationalized from Renaissance models, it features a humanist axis, generous x-height, and balanced contrast for refined typography.

Anatomy of a Typeface  
Key Features and Design Characteristics: Roman



Anatomy of a Typeface  
Harmony and Differentiation: Complementary Italic



*Uppercase Proportions*  
Based on Roman Square Capitals

EPIC ECHO



Stylistic Sets and Alternates  
Typographic Flavors and Flexibility

QuaYe QuaYe

AAÄBBDDDEEFFGGHHKKÖ@QQQRRRÜÜWW00@@aaggeeyyoö...  
AAÄBBDDDEEFFGGHHKKÖ@QQQRRRÜÜWW00pjd&oo...

•  
Long tailed Q  
(sso4)

•  
Double-story a  
(sso5)

•  
Round y  
(sso7)

•  
Tilted e  
(sso6)

Letters and Figures  
A Rich Character Set

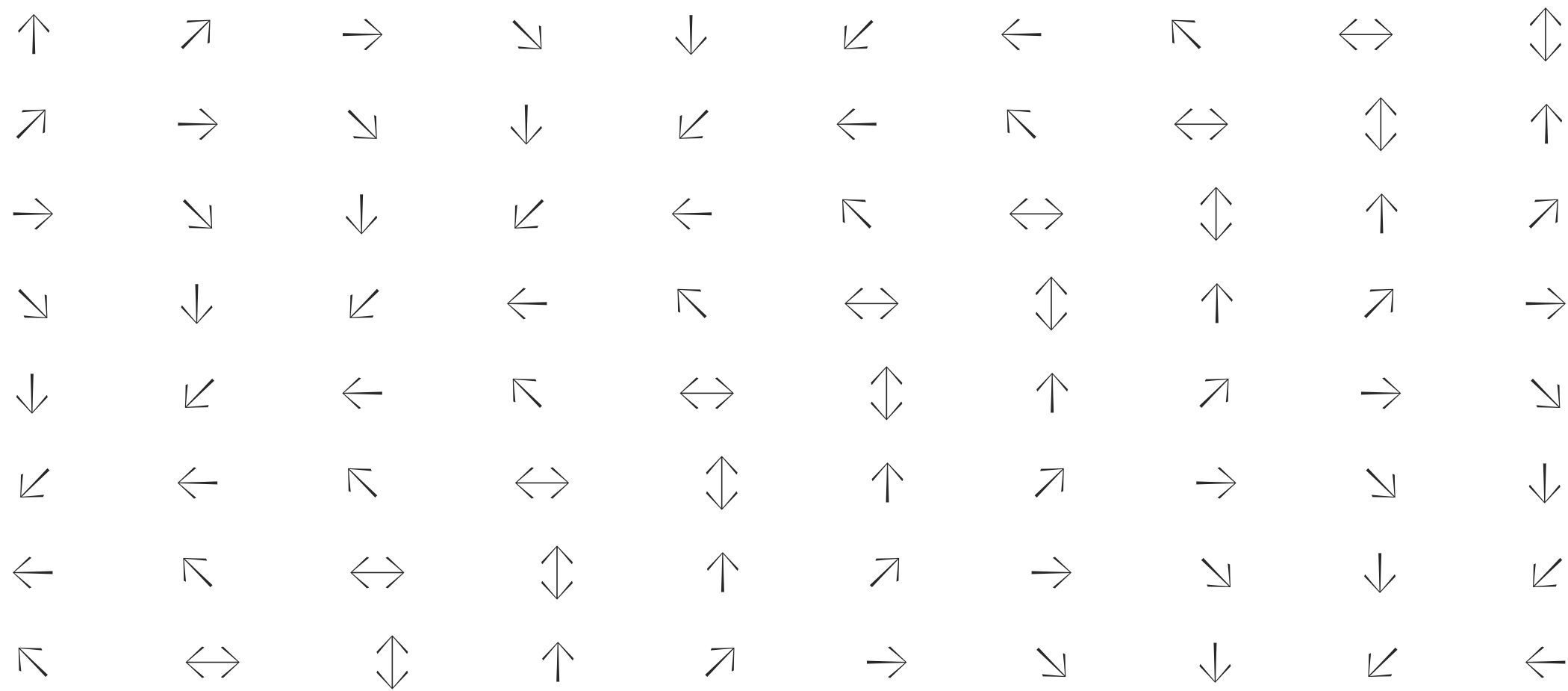
A A ß ° ffj 3 3 3 2/4

- Stylistic sets
- Small capitals
- Rare letters
- Ordinal indicators
- 20+ ligatures
- Old-style: prop. and tabular
- Superior and inferior figures
- Precomposed & OpenType fractions

*Ligatures*  
Aesthetics and Legibility

fb ff fh fi fj fk fl fr ft tt  
ffi ffk ffl ffr fft ffy thy

Arrows  
Matching OpenType Arrows



*Text Size Examples*

Roman

Size name: *Double Canon*—Size: 56 / Leading: 50 / Tracking: -10

In this lineage,  
on the Italian  
peninsula,

Double English—28/30/0

In this lineage, on the Italian  
peninsula, before the full  
scholarly revival of classical  
Roman capitals took hold,  
fifteenth-century Florence

Double Small Pica—22/24/10

In this lineage, on the Italian pen-  
insula, before the full scholarly  
revival of classical Roman cap-  
itals took hold, fifteenth-century  
Florence produced a distinct vein

English—14/18/15

In this lineage, on the Italian peninsula, before the full  
scholarly revival of classical Roman capitals took hold,  
fifteenth-century Florence produced a distinct vein of  
sans-serif epigraphy—the Florentine inscriptions of the  
early-humanist Quattrocento. This innovation paralleled

Long Primer—10/13/30

In this lineage, on the Italian  
peninsula, before the full scholarly  
revival of classical Roman capi-  
tals took hold, fifteenth-century  
Florence produced a distinct vein

Brevier—8/11/50

In this lineage, on the Italian peninsula,  
before the full scholarly revival of classical  
Roman capitals took hold, fifteenth-cen-  
tury Florence produced a distinct vein  
of sans-serif epigraphy—the Florentine  
inscriptions of the early-humanist

## Text Size Examples

## Italic

Size name: *Double Canon*—Size: 56 / Leading: 50 / Tracking: -10

*In this lineage,  
on the Italian  
peninsula,*

Double English—28/30/0

*In this lineage, on the Italian  
peninsula, before the full  
scholarly revival of classical  
Roman capitals took hold,  
fifteenth-century Florence*

Modulated Display Sans

Double Small Pica—22/24/10

*In this lineage, on the Italian penin-  
sula, before the full scholarly reviv-  
al of classical Roman capitals took  
hold, fifteenth-century Florence pro-  
duced a distinct vein of sans-serif*

English—14/18/15

*In this lineage, on the Italian peninsula, before the full  
scholarly revival of classical Roman capitals took hold, fif-  
teenth-century Florence produced a distinct vein of sans-serif  
epigraphy—the Florentine inscriptions of the early-humanist  
Quattrocento. This innovation paralleled broader cultural*

Long Primer—10/13/30

*In this lineage, on the Italian penin-  
sula, before the full scholarly revival  
of classical Roman capitals took  
hold, fifteenth-century Florence  
produced a distinct vein of sans-serif*

Brevier—8/11/50

*In this lineage, on the Italian peninsula,  
before the full scholarly revival of classical  
Roman capitals took hold, fifteenth-century  
Florence produced a distinct vein of sans-serif  
epigraphy—the Florentine inscriptions of the  
early-humanist Quattrocento. This innovation*

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

## 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 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 / \ - - - — ( ) { } [ ] « » ‹ › ⁄ ₣ ¤ \$ € £ ¥ %

## Lowercase

[illegible]

## Ligatures

fb ff ffb ffh ffi ffj ffk ffl ffr fft ffy fh fi fj fk fl fr  
ft tt tty ty

## Small Caps

A Ā Ă Ä Å Æ B C Č Ć Ĉ D Đ Ð Ê Ë Ì Í Î  
Ï Ñ Ń Ň Ő Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

## Marks

.. . \ / // ! ^ v ~ 0 ~ - /

156

## Punctuation

. , : ; ... ! | ? % · \* # / \ - = — \_ ( ) { }  
[ ] ^ " ' « » < > " "

## Symbols

μ π @ (a) & ¶ § © ® ™ ° | ¡ ¢ £ ¤ ¥  
 ~ ≈

## Mathematical

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

## Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

## Old-Style Figures

0 1 2 3 4 5 6 7 8 9

### Lining Figures

0 0 1 2 3 4 5 6 7 8 9

## OpenType and Precomposed Fractions

$\frac{1}{2}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{3}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{1}{8}$   $\frac{3}{16}$   $\frac{5}{32}$   $\frac{7}{32}$   $\frac{1}{16}$   $\frac{3}{32}$   $\frac{5}{64}$   $\frac{7}{64}$   
 $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$   
0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

### Superior and Inferior Figures

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

*Character Set*  
Italic

Uppercase

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 ß à á â ã

Lowercase

*a á â ã ä å ā q ā ā æ b c c ċ ċ d d d đ e é ê ë ì  
è ē ė ð f g ġ ġ ħ h i í î ï ï j j j k k l l l l t m n  
ñ ñ ñ ñ o ó ô õ ö ø ø æ p q r r r r s s s s s ß  
ſ t t t t u ú û ü ü ü ü v w w w w x y þ þ þ þ  
y ý ŷ ŷ ŷ z z z z a d h n o r s t*

Ligatures

*fb ff ffb ffh ffi fff ffk fl ffr ffr ffr flh fi fj fk fl fr*  
*ft tt ttr tr*

**Small Caps**

A Á Â Ã Ä Å Æ A B C Č Ć Ĉ Ċ Đ Ê Ë Ì Í Î Ï  
Ĵ Ķ ĸ Ł ł M N Ń Ņ Ñ Ò Ó Ô Õ Ö Ø Ñ P Q R r R̄ Ṛ Ṣ  
Ś ś Š š T t Ŧ ŧ U u Ü ü Ū ū V v W w X x Y y Z z Ž ž ‘ ’ ’’ ’’’

Marks

.. . \ /  $\neq$   $^{\dagger}$   $\wedge$   $\vee$   $\cup$   $\cap$   $\sim$   $-$   $!$   $\S$   $\epsilon$

## Punctuation

.,:;...!|?¿·\*#/\-—\_(){}  
[ ], „ “ ” ’ ‘ » « > < ” ’

Symbols

μ n @ & ℵ ♡ § © ® ™ ° | ¡ † ≠ ¢ α \$ € £ ¥

~ ~

Mathematical

+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ ∞ √ μ % ‰

Arrows

$\uparrow$ 
 $\nearrow$ 
 $\rightarrow$ 
 $\searrow$ 
 $\downarrow$ 
 $\swarrow$ 
 $\leftarrow$ 
 $\nwarrow$ 
 $\leftrightarrow$ 
 $\updownarrow$

Old-Style Figures

0 1 2 3 4 5 6 7 8 9

Lining Figures

0 0 1 2 3 4 5 6 7 8 9

OpenType and Precomposed Fractions

1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

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

Superior and Inferior Figures

For all 730+ glyphs visit [alphabetspatricknell.com](http://alphabetspatricknell.com).

Showcases  
APN Ochra in Use



Showcases  
APN Ochra in Use



*Showcases*

APN Ochra in Use



*Showcases*

APN Ochra in Use



Showcases  
APN Ochra in Use



*Showcases*

APN Ochra in Use





ALPHABETS PATRICK NELL is a Viennese 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, drawing on historical and contemporary influences from within and beyond the field of typography, remaining attentive to the visual tropes that shape how text is seen. Each typeface undergoes thorough testing against technical and aesthetic criteria, prioritizing refinement and enduring quality over rapid releases. Our typefaces offer extensive character sets, advanced OpenType features, and broad language support. Through this work, we strive to contribute something novel to the typographic landscape while developing striking and reliable typefaces suitable for both print and digital media—typefaces we love to use ourselves!

For more typefaces and custom typefaces please write to [alphabets@alphabetspatricknell.com](mailto:alphabets@alphabetspatricknell.com).

Drawing on over twenty years of experience in digital and analogue media, PATRICK NELL is an award-winning designer and creative director with an enduring dedication to typography. Patrick also holds a master's degree in political science and maintains a particular interest in social movements and their relationship to art—a perspective that complements his expertise in the history, craft, and role of typography.

Patrick believes in a triad of design and is convinced that its functions—technical-practical, formal-aesthetic, and social-symbolic—are not mutually exclusive, but that the most compelling designs address all three dimensions.

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

Member of  
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 Ochra and APN Chora.

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Alphabets Patrick Nell

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