

Introducing a new way to structure a type family, covering centuries of type history but reducing and condensing into the absolute smallest that a large ‘superfamily’ can be, condensed into:

A new kind
of sans-serif,
small, micro-
superfamily
Tiny Grotesk

Twelve styles
Four weights
Three widths
Three optical sizes

A sleight of hand folds two
design axes into one –
width equal to optical size –
both designed in harmony

Combining design ideas
from 1450 with design
ideas from 1950 to make
a tiny superfamily



tinytype.co/type/tiny-grotesk

Tiny Grotesk	Light
Tiny Grotesk	Regular
Tiny Grotesk	Medium
Tiny Grotesk	Bold
Tiny Grotesk Narrow	Light
Tiny Grotesk Narrow	Regular
Tiny Grotesk Narrow	Medium
Tiny Grotesk Narrow	Bold
Tiny Grotesk Wide	Light
Tiny Grotesk Wide	Regular
Tiny Grotesk Wide	Medium
Tiny Grotesk Wide	Bold

Tiny Grotesk is a modern neogrotesk that is trying to find answers to the question “how much can you do with how little?” That’s a guiding principle for the Tiny Type Co. – the magic of limited palettes to create infinite artworks – and with this grotesk Robin Mientjes explores a simple conceit. Can you compress two design parameters into one, fold two axes into a single solution?

Tiny Grotesk has folded three optical sizes into three widths – the narrow styles are optimised for small use, the wide styles for big use. This way it covers a broad use range with as few styles as possible, making demands through limitation. A tiny typographic palette for endless possibilities.

Designer
Robin Mientjes

Publication year
2024

Language support
Over 200 languages (see page 17)

OpenType features
Fractions
Tabular numerals
Proportional numerals
Case-specific punctuation
Mark and mark-to-mark positioning

UNIFORMITY
Broadly Used
12 ROUTINES
Accessibility
OPTIMISERS
Process Book
MASTHEADS
Body copy pt.

Index & Endnotes
BALL POINT PEN
Pink Highlighter
SUPPLEMENTAL
Five (5) receipts
PAGE NUMBERS
Incomplete Form
EIGHTH EDITION

PLASTERED
Marble Arch
RISE & RUN
Grotesques
CONCRETE
Slate shingle
WHITE OAK
Fascia board

TINY GROTESK WIDE
LIGHT @ 28PT/36

WHILE BATHING, ANTINOUS WAS
 who was so enamoured of his beauty
 happened to be, she descended from
 but, unluckily displaying her shield, with
 on it, she had the unhappiness to see
 turn to stone from catching a glimpse
 ascended to ask Jove to restore him;
 be done a Sculptor and a Critic passe

TINY GROTESK WIDE
REGULAR @ 28PT/36

WHILE BATHING, ANTINOUS WAS
 who was so enamoured of his beauty
 she happened to be, she descended
 woo him; but, unluckily displaying her
 of Medusa on it, she had the unhapp
 beautiful mortal turn to stone from c
 of it. She straightway ascended to a
 him; but before this could be done a

TINY GROTESK WIDE
MEDIUM @ 28PT/36

WHILE BATHING, ANTINOUS WAS
who was so enamoured of his beauty
she happened to be, she descended
to woo him; but, unluckily displaying her
of Medusa on it, she had the unhappy
beautiful mortal turn to stone from
She straightway ascended to ask Jupiter
before this could be done a Sculptor

TINY GROTESK WIDE
BOLD @ 28PT/36

WHILE BATHING, ANTINOUS WAS
who was so enamoured of his beauty
as she happened to be, she descended
to woo him; but, unluckily displaying
the head of Medusa on it, she had
see the beautiful mortal turn to stone
glimpse of it. She straightway ascended
to restore him; but before this could

TINY GROTESK NARROW @ 10PT/13

LIGHT
ENGLISH

AN OFFICER OF THE GOVERNMENT, WITH A GREAT OUTFIT OF MULE-WAGGONS LOADED with balloons, kites, dynamite bombs, and electrical apparatus, halted in the midst of a desert, where there had been no rain for ten years, and set up a camp. After several months of preparation and an expenditure of a million dollars all was in readiness, and a series of tremendous explosions occurred on the earth and in the sky. This was followed by a great down-pour of rain, which washed the unfortunate Officer of the Government and the outfit off the face of creation and affected the agricultural heart with joy too deep for utterance. A Newspaper Reporter who had just arrived escaped by climbing a hill near by, and there he found the Sole Survivor of the expedition – a mule-driver – down on his knees behind a mesquite bush, praying with extreme fervour. ‘Oh, you can’t stop it that way,’ said the Reporter. ‘My fellow-traveller to the bar of God,’ replied the Sole Survivor, looking up over his shoulder, ‘your

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TINY GROTESK @ 12PT/16

LIGHT

GERMAN

IN DEN ALTEN ZEITEN, WO DAS WÜNSCHEN NOCH GEHOLFEN HAT, LEBTE EIN KÖNIG, dessen Töchter waren alle schön; aber die jüngste war so schön, daß die Sonne selber, die doch so vieles gesehen hat, sich verwunderte, sooft sie ihr ins Gesicht schien. Nahe bei dem Schlosse des Königs lag ein großer dunkler Wald, und in dem Walde unter einer alten Linde war ein Brunnen; wenn nun der Tag recht heiß war, so ging das Königskind hinaus in den Wald und setzte sich an den Rand des kühlen Brunnens – und wenn sie Langeweile hatte, so nahm sie eine goldene Kugel, warf sie in die Höhe und fing sie wieder; und das war ihr liebstes Spielwerk. Nun trug es sich einmal zu, daß die goldene Kugel der Königstochter nicht in ihr Händchen fiel, das sie in die Höhe gehalten hatte, sondern vorbei auf die Erde schlug und geradezu ins Wasser hineinrollte. Die Königstochter folgte ihr mit den Augen nach, aber die Kugel verschwand, und der Brunnen war tief, so tief, daß man keinen Grund sah. Da fing sie an zu weinen und weinte immer lauter und konnte sich gar nicht trösten. Und wie sie so klagte, rief ihr jemand zu: „Was hast du vor, Königstochter, du schreist ja, daß sich ein Stein erbarmen möchte.“ Sie sah sich um, woher die Stimme käme, da erblickte sie einen Frosch, der seinen dicken, häßlichen Kopf aus dem Wasser streckte. „Ach, du bist’s, alter Wasserpatscher,“ sagte sie, „ich weine über meine goldene Kugel, die mir in den Brunnen hinabgefallen ist.“ – „Sei still und weine nicht,“ antwortete der Frosch, „ich kann wohl Rat schaffen, aber was gibst du mir,

TINY GROTESK @ 12PT/16

REGULAR

FRENCH

IL ESTOIT UNE FOIS UN ROI & UNE REINE, QUI ESTOIENT SI FASCHEZ DE N’AVOIR point d’enfans, si faschez qu’on ne sçauroit dire. Ils allerent à toutes les eaux du monde, vœux, pelerinages, menuës devotions; tout fut mis en œuvre, & rien n’y faisoit: Enfin pourtant la Reine devint grosse, & accoucha d’une fille: on fit un beau Baptesme; on donna pour Maraines à la petite Princesse toutes les Fées qu’on pust trouver dans le Pays, (il s’en trouva sept,) afin que chacune d’elles luy faisant un don, comme c’estoit la coustume des Fées en ce temps-là, la Princesse eust par ce moyen toutes les perfections imaginables. Après les ceremonies du Baptesme toute la compagnie revint au Palais du Roi, où il y avoit un grand festin pour les Fées. On mit devant chacune d’elles un couvert magnifique, avec un estui d’or massif, où il y avoit une cuillier, une fourchette, & un couteau de fin or, garni de diamans & de rubis. Mais comme chacun prenoit sa place à table, on vit entrer une vieille Fée qu’on n’avoit point priée parce qu’il y avoit plus de cinquante ans qu’elle n’estoit sortie d’une Tour, & qu’on la croyoit morte, ou enchantée. Le Roi lui fit donner un couvert, mais il n’y eut pas moyen de lui donner un estuy d’or massif, comme aux autres, parce que l’on n’en avoit fait faire que sept pour les sept Fées. La vieille crût qu’on la méprisoit, & grommela quelques menaces entre ses dents: Une des jeunes Fées qui se trouva auprès d’elle, l’entendit, & jugeant qu’elle pourrait donner quelque fâcheux don à la petite Princesse, alla dés

TINY GROTESK @ 12PT/16

MEDIUM

VIETNAMESE

NGÀY XƯA, CON TẮM, CON CÁM LÀ HAI CHỊ EM CÙNG CHA KHÁC MẸ. TẮM LÀ CON vợ cả, Cám là con vợ lẽ. Bố chúng nó mất rồi, mẹ con Tắm cũng mất rồi. Tắm ở với con Cám và dì ghê là mẹ con Cám. Một hôm dì đưa cho mỗi đứa một cái giỏ, bảo đi bắt tôm bắt tép. Dì hứa rằng: “Hễ đứa nào bắt được nhiều thì cho yếm đỏ”. Hai đứa cùng mang giỏ đi ra đồng, Tắm bắt được nhiều, Cám bắt được ít. Cám bảo rằng: “Chị Tắm ơi chị Tắm, đầu chị lấm, chị hụp cho sâu, kéo về dì máng”. Lúc con Tắm hụp xuống thì con Cám ở trên bờ trút lấy cả tôm tép của con Tắm vào giỏ mình rồi mang về trước. Con Tắm lên dòm đến giỏ thì thấy mất cả, nó mới khóc hu hu lên. Bụt hiện lên hỏi: “Làm sao con khóc”? Con Tắm kể sự tình cho Bụt nghe rồi lại khóc. Bụt bảo nó dòm vào giỏ xem có còn gì không. Con Tắm dòm vào thì chỉ thấy có một con bóng mà thôi. Bụt mới bảo đem thả con bóng xuống dưới giếng mà nuôi; cứ một ngày hai lần, mỗi bữa cơm đáng ba bát thì ăn hai còn bớt một bát để cho bóng. Lúc đổ cơm xuống giếng thì bảo thế này: “Bóng ơi bóng! lên ăn cơm vàng cơm bạc nhà ta, chớ ăn cơm hẩm cháo hoa nhà người”. Con Tắm nghe lời Bụt đem thả bóng xuống giếng. Cứ đến bữa cơm nó ăn xong lại mang thùng ra giếng gánh nước, giấu bát cơm vào thùng đem cho bóng. Lúc đổ cơm xuống giếng thì nói như lời Bụt dặn. Bóng nghe thấy chẳng lần nào là không lội lên mặt nước để ăn. Đến sau, mẹ con Cám biết ý mới cho đi rình. Con Cám lên đi thấy con Tắm đổ cơm xuống giếng và nói mấy lời như thế, thì nó học thuộc lòng lấy rồi về thưa

TINY GROTESK @ 12PT/16

BOLD

NORWEGIAN

DET VAR ENGANG TRE BUKKER SOM SKULLE GÅ TIL SETERS OG GJØRE SEG fete, og alle tre så hette de Bukken Bruse. På veien var det en bro over en foss, som de skulle over, og under den broen bodde et stort, fælt troll, med øyne som tinntal-lerkener, og nese så lang som et riveskaft. Først så kom den yngste Bukken Bruse og skulle over broen. Tripp trapp, tripp trapp, sa det i broen. «Hvem er det som tripper på mi bru?» skrek trollet. «Å, det er den minste Bukken Bruse; jeg skal til seters og gjøre meg fet,» sa bukken, den var så fin i målet. «Nå kommer jeg og tar deg,» sa trollet. «Å nei, ta ikke meg, for jeg er så liten jeg; bi bare litt, så kommer den mellomste Bukken Bruse, han er mye større.» «Ja nok,» sa trollet. Om en liten stund så kom den mellomste Bukken Bruse og skulle over broen. Tripp trapp, tripp trapp, tripp trapp, sa det i broen. «Hvem er det som tripper på mi bru?» skrek trollet. «Å, det er den mellomste Bukken Bruse, som skal til seters og gjøre seg fet,» sa bukken; den var ikke fin i målet, den. «Nå kommer jeg og tar deg,» sa trollet. «Å nei, ta ikke meg, men bi litt, så kommer den store Bukken Bruse, han er mye, mye større.» «Ja nok da,» sa trollet. Rett som det var, så kom den store Bukken Bruse. Tripp trapp, tripp trapp, tripp trapp, sa det i broen; den var så tung at broen både knaket og braket under den! «Hvem er det som tramper på mi bru?» skrek trollet. «Det er den store Bukken Bruse,» sa bukken, den var så grov i målet. «Nå kom-

TINY GROTESK LIGHT @ 16PT/18

WHILE BATHING, ANTINOUS WAS SEEN BY MINERVA, WHO was so enamoured of his beauty that, all armed as she happened to be, she descended from Olympus to woo him; but, unluckily displaying her shield, with the head of Medusa on it, she had the unhappiness to see the beautiful mortal turn to stone from catching a glimpse of it. She straightway ascended to ask Jove to restore him; but before this could be done a Sculptor and a Critic passed that way and espied him.

TINY GROTESK REGULAR @ 16PT/18

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TINY GROTESK MEDIUM @ 16PT/18

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TINY GROTESK BOLD @ 16PT/18

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OpenType features

Using OpenType, Tiny Grotesk is capable of a few useful tricks, such as smart fractions, custom diacritic combinations and stylistic variations of glyphs.

Number Variants: tabular and proportional

Tabular figures are matched across styles – from Narrow to Wide, they occupy the same space across width and weight.

DEFAULT

12345 678 90

NARROW TABULAR FIGURES

1 2 3 4 5 6 7 8 9 0

TABULAR

1 2 3 4 5 6 7 8 9 0

WIDE TABULAR FIGURES

1234567890

Automatic Fractions

The fraction feature, when applied, will automatically find numbers divided over a slash or fraction mark. It ignores date formats like 15/03/1988.

12 1/4

12 ¼

25 7/8

25 7/8

123/456

123/456

Ordinals, Superscript and Subscript

Ordinals (like in French, Italian, Portuguese and Spanish) are automatically applied in the right contexts. Numbers also come in two types of sub- and superscript, including for scientific notation.

1.a (prima)

2.o (secondo)

3a (terza)

10o (decimo)

Cu3(CO3)2(OH)2 + H2O

1.^a (prima)

2.^o (secondo)

3^a (terza)

10^o (decimo)

Cu₃(CO₃)₂(OH)₂ + H₂O

OpenType Mark Positioning

The OpenType Mark feature provides markers for combining atypical base glyphs with diacritics. So if you need a particular glyph and it isn't in the existing character set, you might be able to create it yourself.

H[¨]o[◌]o[◌]p

W^ˆa[◌]ve[◌]

Fr[◌]i[◌]ng[◌]e[◌]

H[¨]o_op

W^ˆa_ve

Fr_ing_e

Language support

The standard Tiny Type character set supports over 200 languages using the Latin script. It further supports a vast range of manual combinations of base glyphs and diacritics using the OpenType Mark feature.

Abenaki, Afaan Oromo, Afar, Afrikaans, Ajië, Albanian, Aleut, Anuta, Apache, Aragonese, Aranese, Aromanian, Arvanitic (Latin), Asturias, Aymara, Azeri, Basque, Belarusian (Latin), Bergamasque, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Chamorro, Chichewa, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware languages, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Evenki, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Genoese, German, Gikuyu, Gilbertese, Greenlandic (Legacy and modern), Guadeloupean Creole, Gwich'in, Haitian Creole, Hawai'ian, Hiligaynon, Hopi, Hupa, Icelandic, Ido, Ilocano, Indonesian, Ingrian, Interglossa, Interlingua, Irish Gaelic, Istro-Romanian, Italian, Jamaican, Javanese, Jèrriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kazakh (Latin), Kinyarwanda, Kirundi, Kurdish (Kurmanji), Kven, Ladin, Latgalian (Latin), Latin, Latino sine Flexione, Latvian, Ligurian, Lithuanian, Lojban, Lombard, Ludic, Luxembourgish, Makhuwa, Malagasy, Malay, Maltese, Manx Gaelic, Maori, Marquesan (Northern and Southern), Marshallese, Meänkieli, Megleno-Romanian, Meriam Mir, Milanese, Mirandese, Mohawk, Moldovan (Latin), Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Nauruan, Ndebele (Southern and Northern), Neapolitan, Ngiyambaa, Niuean, Norman, Norwegian, Novial, Nyungar, Occidental, Occitan, Old English, Old Icelandic, Oshiwambo, Palauan, Papiamentu, Picard, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romance (+ Rhaeto-Romance), Romanian, Romansh, Romany, Rotokas, Sami (Inari, Lule, Northern, Southern, Ume, Pite, Skolt), Samoan, Samogitian, Sango, Sardinian, Scottish Gaelic, Serbian, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali (Latin), Sorbian (Upper and Lower), Sotho (Northern and Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tahitian, Tatar (Modern), Tetum, Tł̥ch̥q̣ (Dogrib), Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Ugric, Uzbek (Latin), Venetian, Veps, Vietnamese, Vilamovian, Võro/Seto, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Xârâcùù, Xavante, Xhosa, Yapese, Yiddish romanization, Yindjibarndi, Yup'ik, Zazaki, Zulu and Zuni.

About the designer

Robin Mientjes (1988) is a Dutch type designer, graphic designer and hobbyist of too many disciplines. She lives in Oslo, the capital of beautiful Norway, where she sometimes enjoys the weather. She runs the Tiny Type Co., for fonts of any size. Her previous releases are Dover Text, Dover Display and Monumental Grotesk.

Credits

pp. 6, 7, 11: Ambrose Bierce, *The Critics*

p. 8: Ambrose Bierce, *The Rainmaker*

p. 9: Brüder Grimm, *Der Froschkönig oder der eiserne Heinrich*

p. 9: Charles Perrault, *La belle au bois dormant*

p. 10: Unknown authors, *Tám Cám*

p. 10: *Norsk folkeeventyr*, samlet av Peter Christen Asbjørnsen (1812-1885)

Innskrevet og rettet av Kjell Nedrelid. Sist forandret: 31/10/1994.

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And finally...

Tiny Grotesk is a typographic product owned by Robin Mientjes, doing business as the Tiny Type Co. For more information, visit tinytype.co/type/tiny-grotesk

The Tiny Type Co. is a small type foundry based in Oslo, Norway. It was started in 2016 to produce loud and proud typefaces with idiosyncratic use cases.

For legal, business and other inquiries, mail us at inquiry@tinytype.co