

# Tiny Gothic

## About Tiny Gothic

Tiny Gothic stands tall with its lively character. It was inspired by the ingenious solutions of punchcutters who crafted typefaces for optimal legibility at minute sizes. With its inviting warmth and practical functionality, Tiny Gothic boasts a high level of readability, harmonious forms, and playful features. From expressive to rational aesthetics, its stylistic sets offer a range of options which convey a variety of moods.

Driven by a fervent dedication to explore the intricacies of letterforms, François Rappo has garnered an expertise in the world of grotesque typefaces within the metal era. Following this comprehensive survey, he adeptly uncovers, reinterprets, and seamlessly integrates ideas from radical, original, and often exuberant engravers, all while maintaining an unwavering focus on the essential element of legibility, into Tiny Gothic. Small but mighty — as the adage goes!

→ Released in 2024

## Designed by François Rappo

François Rappo lives and works in Lausanne, Switzerland. Rappo studied graphic design in the early 1980s at the École cantonale des beaux arts (ECBA) in Lausanne, where he specialized in typography. After years of graphic design practice in both the cultural and the corporate fields, he became active in design education.

Since the mid-1990s, he teaches editorial and type design at the École cantonale d'art de Lausanne (ECAL), where he established the art direction master's degree program in 2009, which became the type design master's degree program in 2016. Additionally, Rappo frequently lectures about his typographic practice in Europe, Russia, and the USA.

From 2001 to 2007, he was the president of the jury for The Most Beautiful Swiss Books competition. He was awarded the prestigious Jan Tschichold Prize in 2013 for his outstanding achievement in editorial design through his influential typeface designs.

Tiny Gothic Regular  
260 pt

Tin

Tiny Gothic Thin/Italic  
105 pt

Aa Aa

Tiny Gothic Light/Italic  
105 pt

Aa Aa

Tiny Gothic Regular/Italic  
105 pt

Aa Aa

Tiny Gothic Medium/Italic  
105 pt

Aa Aa

Tiny Gothic Bold/Italic  
105 pt

Aa Aa

Tiny Gothic Family  
10 Styles

Tiny Gothic Thin  
*Tiny Gothic Thin Italic*  
Tiny Gothic Light  
*Tiny Gothic Light Italic*  
Tiny Gothic Regular  
*Tiny Gothic Italic*  
**Tiny Gothic Medium**  
***Tiny Gothic Medium Italic***  
**Tiny Gothic Bold**  
***Tiny Gothic Bold Italic***



Optimo Latin Extended Character Set

Adobe

· Adobe Latin-1

Apple Macintosh

· MacOS Roman (Standard Latin)  
 · MacOS Central European Latin  
 · MacOS Croatian  
 · MacOS Iceland  
 · MacOS Romanian  
 · MacOS Turkish

ISO 8859

· 8859-1 Latin-1 Western European  
 · 8859-2 Latin-2 Central European  
 · 8859-3 Latin-3 South European  
 · 8859-4 Latin-4 North European  
 · 8859-9 Latin-5 Turkish  
 · 8859-13 Latin-7 Baltic Rim  
 · 8859-15 Latin-9  
 · 8859-16 Latin-10 South-Eastern European

Microsoft Windows

· MS Windows 1250 Central European Latin  
 · MS Windows 1252 Western (Standard Latin)  
 · MS Windows 1254 Turkish Latin  
 · MS Windows 1257 Baltic Latin

Encoded Glyphs

· Basic Latin  
 · Latin-1 Supplement  
 · Latin Extended-A  
 · Latin Extended-B  
 · Latin Extended Additional

OpenType Features

OFF

ON

**AA** All Caps [csp]p

**(A)** Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

All Capital

(278) «Optimo»  
 hi@xyz.ch

H@!:( ) [ ] { } ; i < > « » - - - - .

ALL CAPITAL

(278) «OPTIMO»  
 HI@XYZ.CH

H@!:( ) [ ] { } ; i < > « » - - - - .

**12** Tabular Lining Figures [tnum-linum]

**12** Proportional Lining Figures [pnum-linum]

**13** Tabular Oldstyle Figures [tnum-linum]

**13** Proportional Oldstyle Figures [pnum-linum]

This typeface includes lining and small figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals height, comparatively to small figures who are slightly smaller. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789  
 H0123456789  
 H0123456789  
 H0123456789

H0123456789  
 H0123456789  
 H0123456789  
 H0123456789

**A-** Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

A-B-C—D 1-2

A-B-C—D 1-2

**fi** Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

fi fl ff ffi ffl

fi fl ff ffi ffl



**1/2** Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4  
3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4  
3/4 3/8 5/8 7/8

**1<sup>a</sup>** Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as 'er' for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1<sup>a</sup>, 1<sup>o</sup>. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>

**00** Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected text by a slashed form of the

0

0

**H<sub>2</sub>** Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains wiBold the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789- +=  
Habcdefghijlmno  
Hpqrstuvwxyz()[],.

**H**0123456789- +=  
**H**abcdefghijlmno  
**H**pqrstuvwxyz()[],.

**H<sub>2</sub>** Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains wiBold the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789- +=  
Habcdefghijlmno  
Hpqrstuvwxyz()[],.

**H**0123456789- +=  
**H**abcdefghijlmno  
**H**pqrstuvwxyz()[],.

**x<sup>2</sup>** Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789- +=  
Habcdefghijlmno  
Hpqrstuvwxyz()[],.

**H**0123456789- +=  
**H**abcdefghijlmno  
**H**pqrstuvwxyz()[],.

**H<sub>2</sub>** Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789- +=  
Habcdefghijlmno  
Hpqrstuvwxyz()[],.

**H**0123456789- +=  
**H**abcdefghijlmno  
**H**pqrstuvwxyz()[],.



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7x8  
up+down

H+±x÷- = ≈ ≠ ≤ ≥ ∓ ∞

4-7x8  
up+down

H+±x÷- = ≈ ≠ ≤ ≥ ∓ ∞



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

32x50 cm



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

-> <-  
ffb ffh ft

→ ←  
ffb ffh ft



Stylistic Set 14 [ss14]  
Circled figures



Stylistic Set 15 [ss15]  
Black circled figures

This feature replaces glyph(s) with stylistic alternate(s). Basel Gothic includes figures which are enclosed into an outlined circle and/or enclosed into a filled circle.

H0123456789  
H0123456789

H①②③④⑤⑥⑦⑧⑨  
H⓪①②③④⑤⑥⑦⑧⑨



Stylistic Set 16 [ss16]  
Circled figures  
2 5 7 alternates



Stylistic Set 17 [ss17]  
Black circled figures  
2 5 7 alternates

This feature replaces glyph(s) with stylistic alternate(s).

H257  
H257

H②⑤⑦  
HⓂ②⑤⑦



Stylistic Set 19 [ss19]  
Pictograms

This feature activates a set of pictograms.

abcdefghijklmnop  
qrstuvwxyz  
vwxyz  
ABCDEFGH  
GHIJKLM  
NOPQR  
STUVWXYZ  
0123456789  
!"#\$%&'()\*  
+,-./:;<=  
>?@[\\]^`\_  
{|}

< > ^ v < > ^ v  
v l ^ r < > l r  
↓ ↑ ↻ ↺ ↻  
↗ ↘ ↙ ↚ ⇌  
↶ ↷ ↶ ↷ ↶ ↷  
≡ ≡ ≡ ≡ ≡ ✓ ✗  
◀ ▶ ⏪ ⏩ ⏸ ⏹  
🔊 🔇 🔊 🔊 🔊 🔊 🔊 🔊  
🔍 🔍 🔍 🔍 🔍 🔍 🔍 🔍  
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Tiny Gothic Thin  
60 pt

The car was a  
boxy late mod-  
el Ford sedan,

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Tiny Gothic Thin  
36 pt

The car was a boxy  
late model Ford sedan,  
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uous bordering on in-  
visible, and very fast. It

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Tiny Gothic Thin  
24 pt

The car was a boxy late model Ford  
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Tiny Gothic Thin  
14 pt

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12 pt

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Tiny Gothic Thin  
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6 pt

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Tiny Gothic Thin Italic  
60 pt

*The car was  
a boxy late  
model Ford*

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36 pt

*The car was a boxy late  
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60 pt

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36 pt

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