

TYPE SPECIMEN

Geordie Marsh / 1464208

GDES30003: Graphic Design Studio 3

Brief 1

1:

ABOUT THE TYPEFACE

TYPEFACE INTRODUCTION

Fit is a **Modular Sans-Serif Display** typeface
designed by
David Jonathan Ross
in **2017.**

TYPEFACE OVERVIEW

OVERVIEW

Born in 2017 by Massachusetts-based designer, David Jonathan Ross, and published under his own foundry, DJR, *Fit* is the breakaway from a portfolio of restrained, functional typefaces—a true celebration of hyper-stylised novelty type.

This is not a first-choice font if readability, modesty and conventionality are priorities, nor is it meant to be. *Fit* is an exercise in scale and spectacle: “What happens when geometry, graphics and grandeur take the reins in typography?” This typeface doesn’t exist to complement; it is, itself, the design.

Perhaps the defining feature of *Fit* is its namesake, its variable width. Letterforms can be theatrically stretched, squeezed and expanded, allowing virtually any text to fill virtually any space with ease. From the razor-thin ‘Skyline’ style to the colossal ‘Ultra Extended’, *Fit* equips designers with a versatile suite of hyper-stylised, expressive potential.



CLASSIFICATION

Fit is classified as a Modular Sans-Serif Display typeface, although the latter two classifiers are largely a natural consequence of the first.

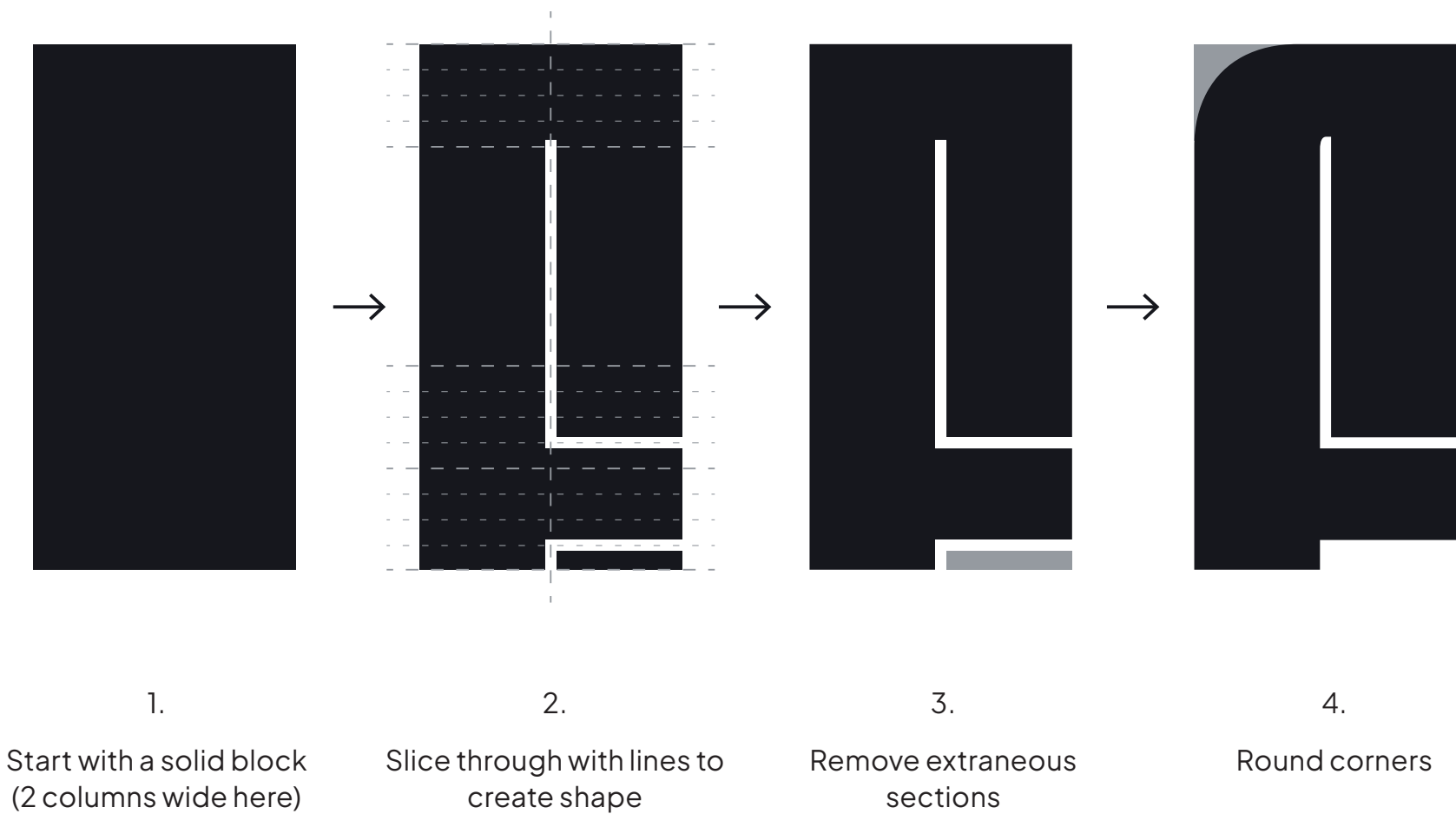
Fit's letterforms are constructed using a modular system (as shown to the right), giving the typeface its distinctive, repetitive, highly-structured appearance. The modular system ensures that letterforms and characters feel cohesive and balanced. It inadvertently also makes it easier to design new glyphs.

The modular system is straightforward and adheres to a rigid grid. Each character begins as a solid block, sized one to three columns wide. From there, it's carved into shape using what Ross calls 'white shapes': rounded corners, sliced-out column sections and lines of fixed width. These lines exactly match the kerning thickness, which is consistent across all letters. This gives *Fit* its ultra-consistent look, where almost all the negative space reduces to lines of equal width.

The typeface is minimalist and economical, using the bare minimum number of cut-outs to construct characters whilst still being vaguely readable. Notably, there are no terminal strokes or traditional serif details, hence its sans-serif classification.

Fit's modular construction is largely responsible for both its visual impact but also its associated low legibility. Like most modular typefaces, *Fit* is a display typeface. It is therefore best-suited for small amounts of text at large scales, like headings. It is explicitly not meant to be used as copy or at small scales.

MODULAR SYSTEM



FEATURES

VARIABILITY

Fit takes full advantage of its being a variable font, with its theatrical stretching and squeezing of letterforms being the defining feature of the typeface.

Fit uses a variable axis, ‘Weight’, from 100–3600; from the lightest weight, characters expand horizontally up to 3600%. Whilst the skinniest and heaviest weights are difficult to read (their existence being primarily for aesthetic purposes), the in-between weights are far more legible. It should be noted that *Fit* is not a particularly readable typeface in any weight, and, as such, should only be used for brief, large-scale text rather than small or long copy.

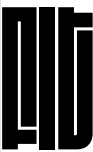
The typeface provides 9 instances of useful weights for easy access. Weight 1200 is, for most letters, a perfectly square character; instances smaller than this are rational fractions of the square, and bigger ones are multiples. These instances allow designers to easily gauge the ratios of letterforms when employing the typeface, thereby making it simpler to implement and further adjust. The ability to fine-tune the typeface’s weight in between these instances is what gives *Fit* its hyper-versatility. It enables designers to perfectly fit letters and words to any space, so they don’t have to make the design conform to the constraints of the typeface.



‘12–per-square’ / Weight 100



‘6–per-square’ / Weight 200



‘4–per-square’ / Weight 300



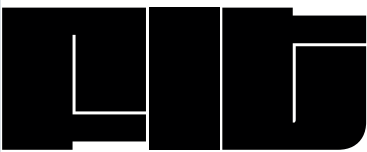
‘3–per-square’ / Weight 400



‘Half square’ / Weight 600



‘Three-quarters square’ / Weight 900



‘Square’ / Weight 1200



‘Double square’ / Weight 2400



‘Triple square’ / Weight 3600

FEATURES

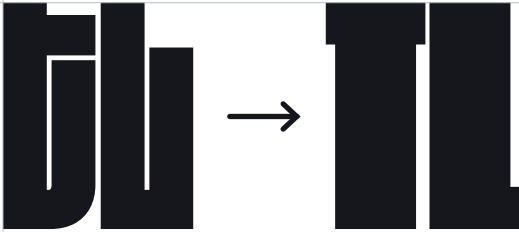
ALTERNATES

Fit's alternates extend its visual vocabulary, offering both subtle and dramatic tweaks to existing letterforms. These alternates inject extra personality into the typeface, enabling designers to better customise it to their needs.

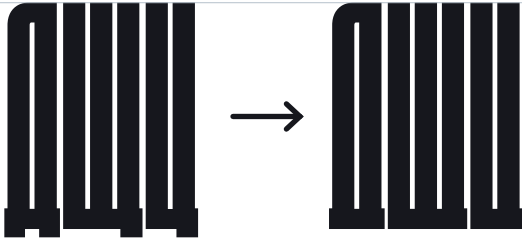
The 10 available stylistic sets rework letterforms by reconfiguring geometries and shifting proportions.

The use of either a single or a few alternates could instil newfound character and charm into a word. Used more consistently, they could change the entire tone of a headline.

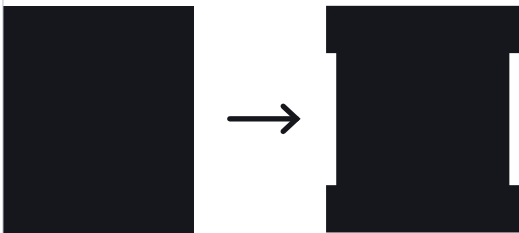
Some of the stylistic sets alter just a single letter, whereas others change the entire geometry of a piece of text. The use of a given stylistic set will come down to a designer's taste and discretion.



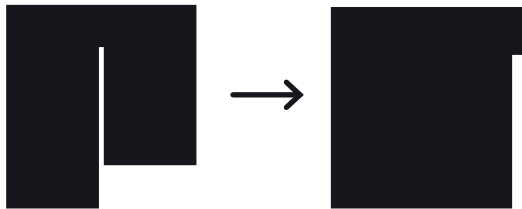
'Cap-style forms'
Stylistic Set 02



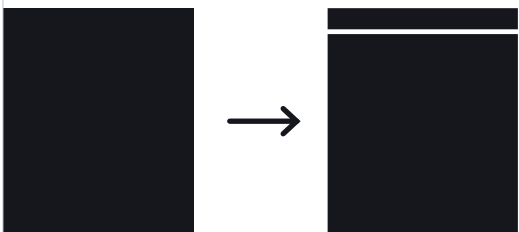
'Non-descending Cyrillic forms'
Stylistic Set 10



'Serified i'
Stylistic Set 03



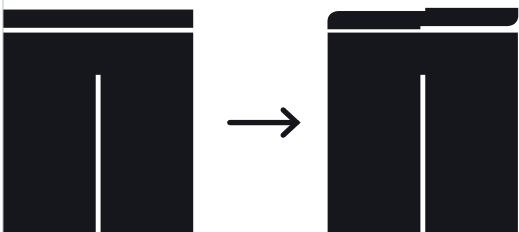
'Narrow r'
Stylistic Set 18



'Dotted i'
Stylistic Set 03



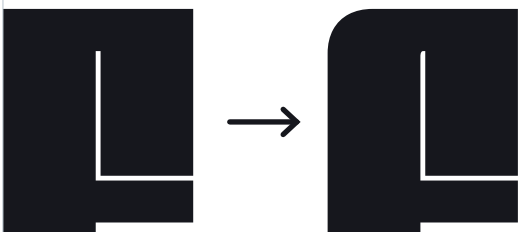
'Single-storey a'
Stylistic Set 19



'Curly tilde'
Stylistic Set 04



'Double-storey g'
Stylistic Set 20



'Curved F'
Stylistic Set 05



'Barless J'
Stylistic Set 06

FEATURES

CASES

Fit offers four distinct lettercase styles, each providing its own unique look, feel and personality. They all work together; mixing and matching them would be an effective way to introduce contrast, hierarchy, and texture.

- **All Caps** delivers *Fit*’s original, unapologetically loud voice.
- **Lowercase** increases legibility whilst maintaining *Fit*’s geometric character.
- **Small Caps** provides compact, uniform height with a subtle formality.
- **Unicase** blends Lowercase and Small Caps for an eccentric, attention-grabbing rhythm. The three letters kept lowercase are ‘a’, ‘e’ and ‘r’.

Each style retains *Fit*’s signature width variability, so nothing will go wonky when compressing or expanding text.

All Caps



Lowercase



Small Caps



Unicase
Stylistic Set 01



FEATURES

LANGUAGE SUPPORT

Fit supports a lengthy list of languages and a robust glyph set suitable for a wide range of typographic applications. Thanks largely to community contributions, the list of supported languages is ever-growing.

By default, *Fit* supports:

- **Latin, Greek and Cyrillic**
Uppercase and lowercase letters, numerals and punctuation;
- **Extended Latin, Greek and Cyrillic**
Supports diacritics for all European languages and Vietnamese;
- **Special Characters**
Common symbols such as mathematical operators, currency signs, symbols and typographic marks;

There are also several font extensions available that, whilst not designed by Ross, are officially promoted and supported. They are:

- **Fit Hebrew**
designed by Oded Ezar;
- **Fit Armenian**
designed by Gor Jihanian;
- **and Fit Devanagari**
designed by Kimya Gandhi.



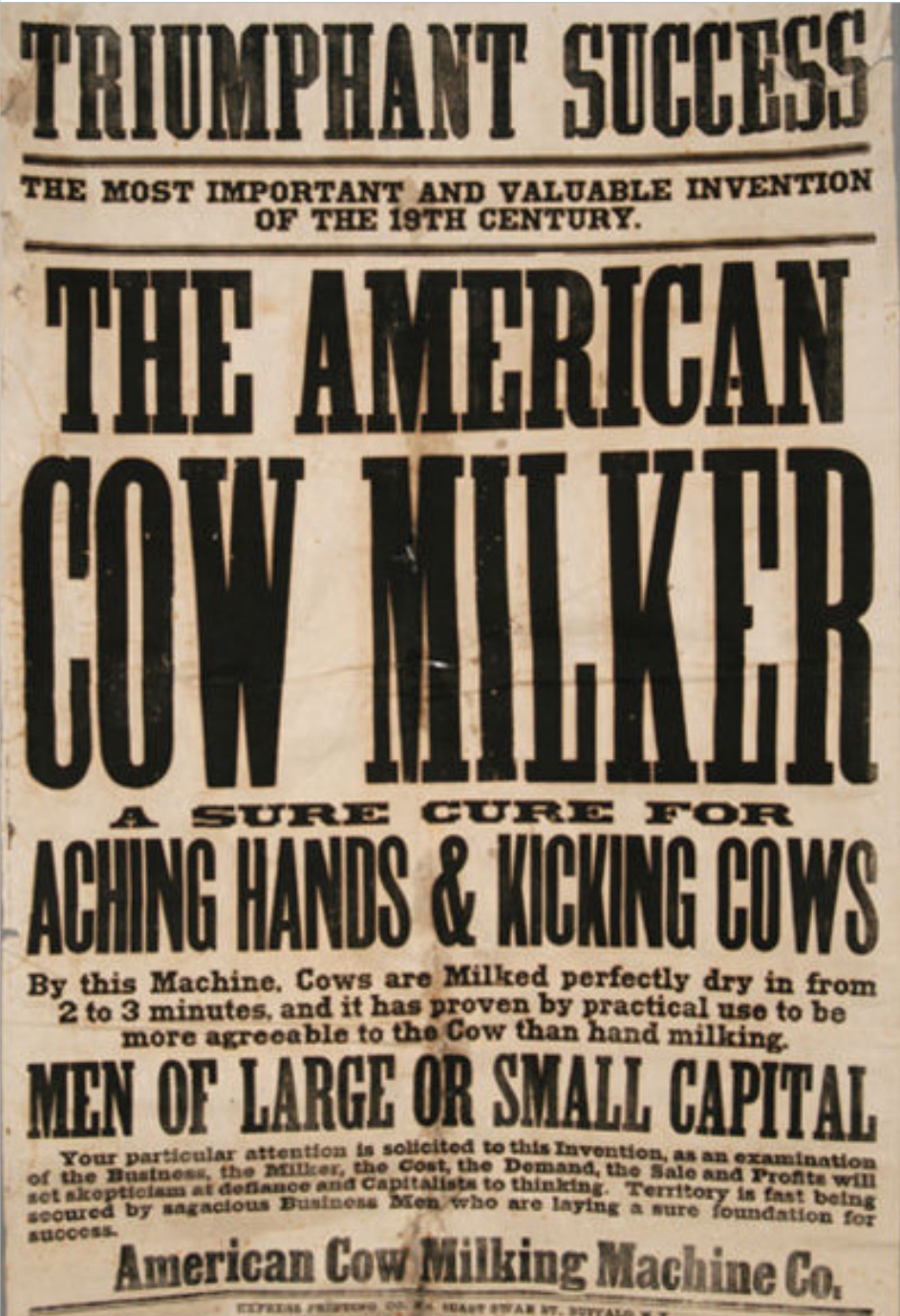
VISUAL INFLUENCE

Although *Fit*’s dynamism and versatility are a testament to the capabilities of modern variable font technologies, its visual and conceptual roots are firmly planted in historical typographic traditions.

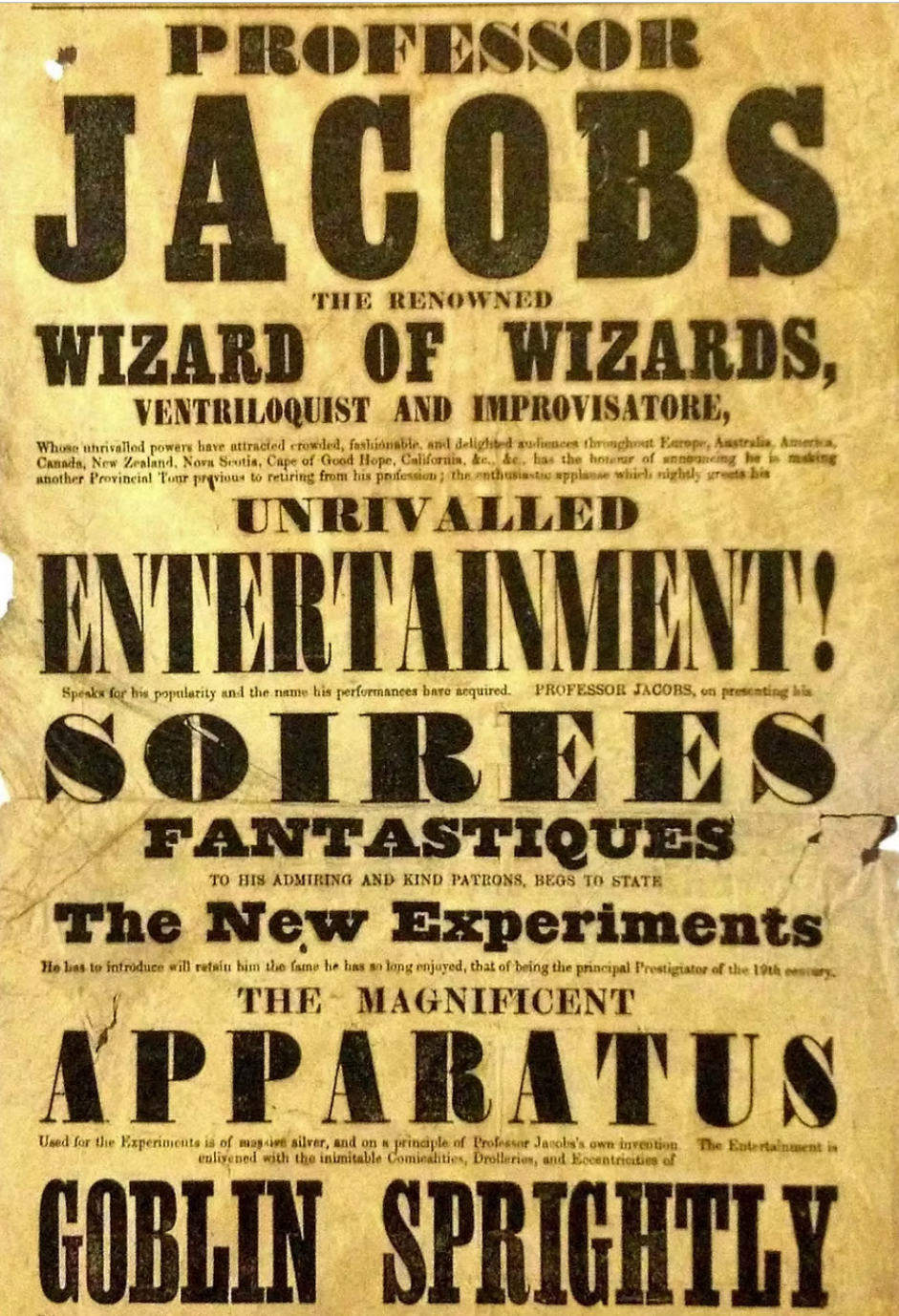
WOOD TYPE

The concept behind *Fit*’s signature range of widths, specifically the ability to stretch and squeeze text into any space, fundamentally stems from the role of jobbing printing (i.e., the printing of items other than books, such as posters, leaflets, trade literature, etc.) in the 19th century. The rise of advertising at this time created a need to capture people’s attention on posters and broadsheets; printers used wood type for its affordability, scale and, importantly, customisability. This led to an explosion in type design, with many of the typefaces being sans-serifs, available in a wide range of widths, and designed for maximum visual impact.

Wood Type, by definition, exists in many different styles, many of which *Fit* does not resemble. Although the typeface’s style may not be directly inspired by Wood Type, its variable width almost certainly (at least indirectly) is. Notice in these examples how the typefaces are stretched and squeezed to create visual hierarchy and draw attention to certain phrases.



ca. 1865 Poster for a cow milking machine; the boldest typeface measure 10 inches tall.
<https://d3525k1ryd2155.cloudfront.net/h/055/197/248197055.0.1.1.jpg>



ca. 1885 Advertisement for a Ventriloquist and Improvisatore
https://static.wixstatic.com/media/f0ece0_7e4ecd3088a14a94a657d72f71d85ef8~mv2.jpg/v1/fill/w_899,h_1300,al_c,q_85,usm_0.66_1.00_0.01,enc_auto/f0ece0_7e4ecd3088a14a94a657d72f71d85ef8~mv2.jpg

VISUAL INFLUENCE

NICKEL GOTHIC

Fit’s look is undoubtedly inspired by late 19th–early 20th century sans serif typefaces from the American ‘Gothic’ tradition, especially those which were more condensed or had condensed variants.

Fit shares many characteristics with Gothic typefaces, namely:

- **Sans–serif;**
- **Monolinear strokes:** The stroke weight is (at least for the most part) uniform across the character;
- **Geometric / blocky shapes:** Characters are often built from simple geometric forms, with rigid, straightforward appearances;
- **Uprightness:** Characters usually stress verticality, using little to no slant and with details like counters commonly being vertically elongated;
- **Minimal ornamentation:** Characters are plain, favouring utility and simplicity over decoration or aesthetics.

The typefaces shown here all bear a resemblance to *Fit*, including another typeface designed by Ross, *Nickel Gothic Condensed*.

Type@Cooper and The Herb Lubalin Study Center of Design & Typography present

**FRANKLIN
GOTHIC
GOES ON
FOREVER.**

Monday
October 24
2022
18:30 EDT

Live in person at
The Cooper Union,
41 Cooper Square,
New York, NY, and
streaming online.

RSVP for free at
coopertype.org

**A free talk by typographer Nick Sherman
about the design and lasting influence of a
quintessential American typeface.**

Since its debut at the beginning of the 20th century from the American Type Founders Company, the Franklin Gothic family of typefaces has played a major role in shaping the visual landscape of the United States. It has proven to be a versatile and timeless design for everything from hardcore punk bands to the US military.

This talk by Nick Sherman will cover historical info about Franklin Gothic and its relatives, a thorough examination of its design and usage, plus some personal background about how it became the first typeface he fell in love with, why he thinks it deserves more appreciation, and his own efforts to update it for the 21st century.

Typeface: HEX Franklin

<https://assets.fontsinuse.com/static/use-media-items/175/174596/upto-700xauto/63519b38/@2x/flyer.gif>

News Gothic Condensed Bold

Aa Ff
Gg Qq

a

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

Nickel

a

Gothic

<https://eng.fontke.com/d/file/image/ab/18/ab8187abbe5feb675baf59686b76d3e.png>
https://djr.com/images/_1200xAUTO_crop_center-center_none/nickel-gothic-og.png

COMPARISON

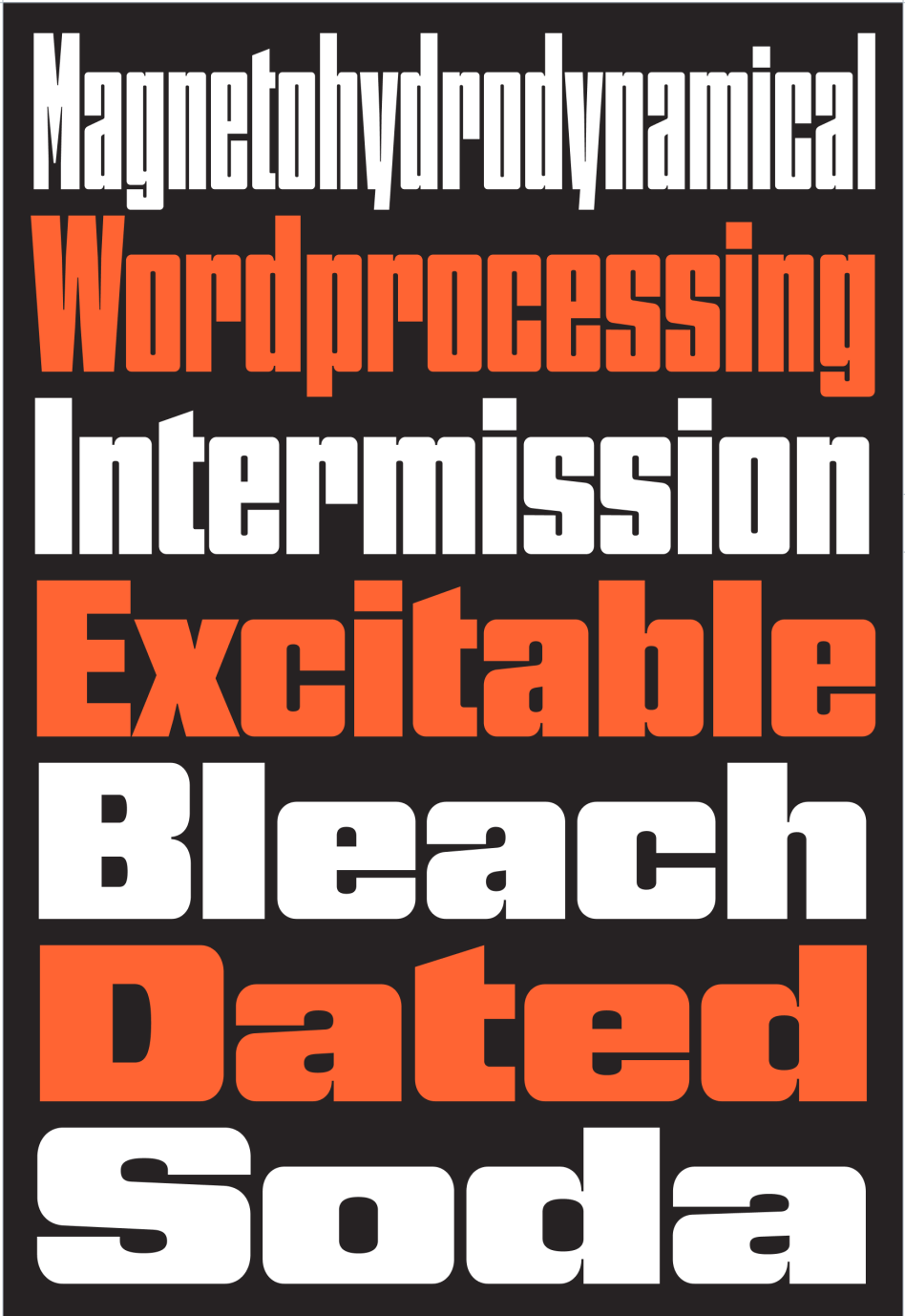
NICKEL GOTHIC

A strong point of comparison for *Fit* is another of Ross’s typefaces, *Nickel Gothic*. As its name suggests, it is a Gothic typeface, a style that was a major influence on *Fit*’s design. The connection is clear in *Nickel Gothic*’s near-uniform stroke weights, pared-back letterform design, and its pronounced verticality, which is especially apparent in the counters of letters like ‘O’ and ‘G’. Overall, the typeface has a blocky, forceful presence, defined by consistent negative space and a careful balance of squared and rounded corners.

Another shared feature of *Fit* and *Nickel Gothic* is their variability, where letters can drastically stretch and compress in width. *Nickel Gothic* goes further with an additional slant axis, adding another dimension of variability, although it can’t vary its width as much as *Fit*.

Where *Nickel Gothic* remains impactful but measured, *Fit* pushes every idea to the extreme: its stroke weights are entirely uniform, its letterforms even more stripped back, its verticality more heightened, its shapes blockier, and its negative space (including kerning) perfectly consistent. Most strikingly, its width variability far exceeds that of *Nickel Gothic*’s, to the point where it can become hard to read.

In this way, *Nickel Gothic* highlights just how experimental and radical *Fit* is. The two typefaces feel like two sides of the same coin: one is a variable Gothic font that aligns with Ross’s existing portfolio of more restrained, functional typefaces, the other is a variable Gothic font that deliberately breaks away from it.



https://djr.com/images/nickel-gothic-all-widths-black_2000.png
https://djr.com/images/_1200xAUTO_crop_center-center_none/nickel-gothic-og_2024-06-04-175206_oinv.png
<https://djr.com/images/Nickel-Gothic/nickel-gothic-blank.png>



2:

RESEARCH

EXISTING TYPE SPECIMEN

BY THE TYPEFACE’S DESIGNER, DAVID JONATHAN ROSS

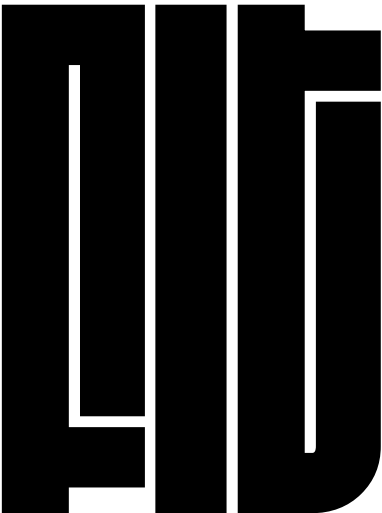
The type specimen designed by Ross himself is simple, to-the-point and easily distributable, if not a bit boring given the typeface’s character.

The specimen consistently employs a simple but punchy colour scheme of black, white and bright red, which matches the tone of the typeface. The graphics are loud and large in scale, and minimal copy text is used, save for the details and acknowledgements page. Whilst these design choices are appropriate given the typeface, I don’t think the form factor of a simple portrait A4 PDF quite matches *Fit*’s boldness and experimentalism. Whilst the specimen does efficiently and effectively communicate all there is to know about the typeface, it does so in a way that is maybe less than inspired.

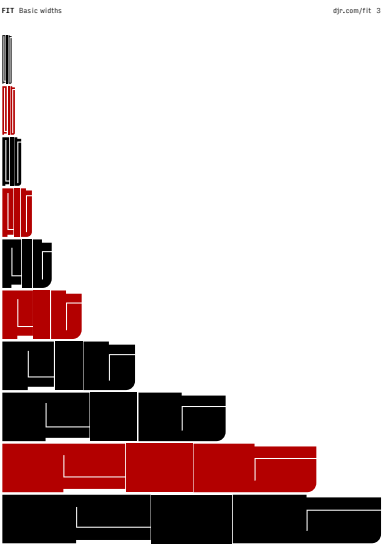
That said, I drew heavy inspiration from the actual graphics Ross designed for this specimen, particularly in how he used the typeface’s width variability to fit lines of text of varying lengths into the same horizontal space. This approach not only highlights *Fit*’s capabilities and distinctiveness, but also gives the design a cleaner, more polished look.

I also loosely drew inspiration from Ross’s use of colour; in my final outcome, black and white are used consistently, but each page and section has its own unique accent colour and hue, respectively.

Link to specimen:
<https://djr.com/pdf/fit-djr-specimen.pdf>



A font that makes text fit, by David Jonathan Ross



FIT Latin languages



EXISTING TYPE SPECIMEN

BY SHIVANGI CHOPRA, FOR *FIT DEVANAGARI*

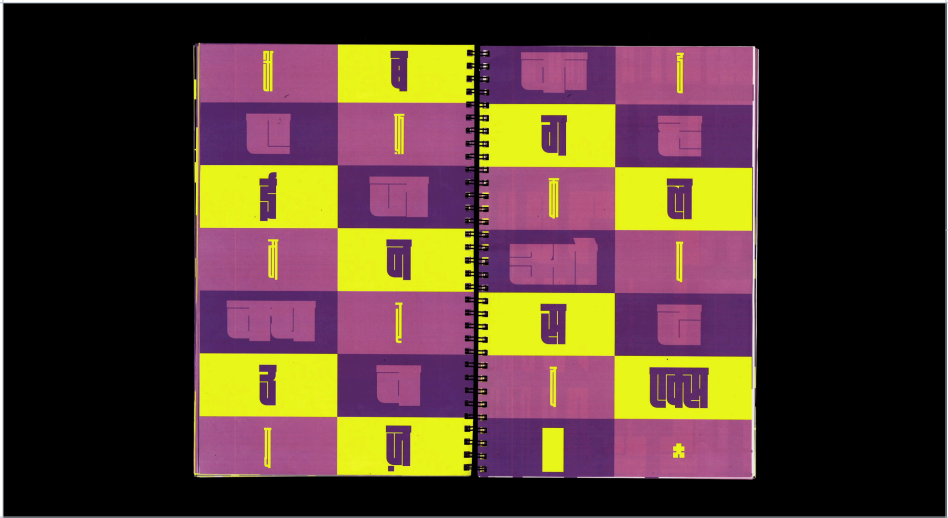
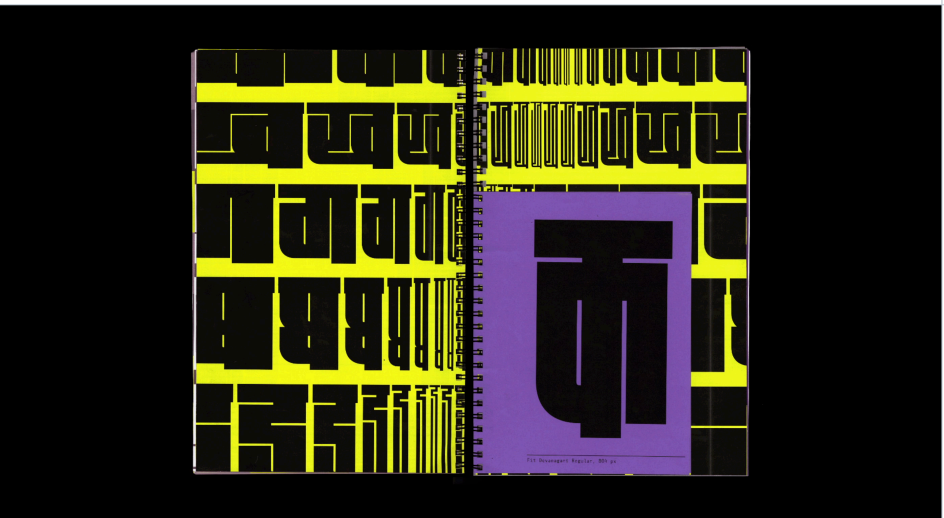
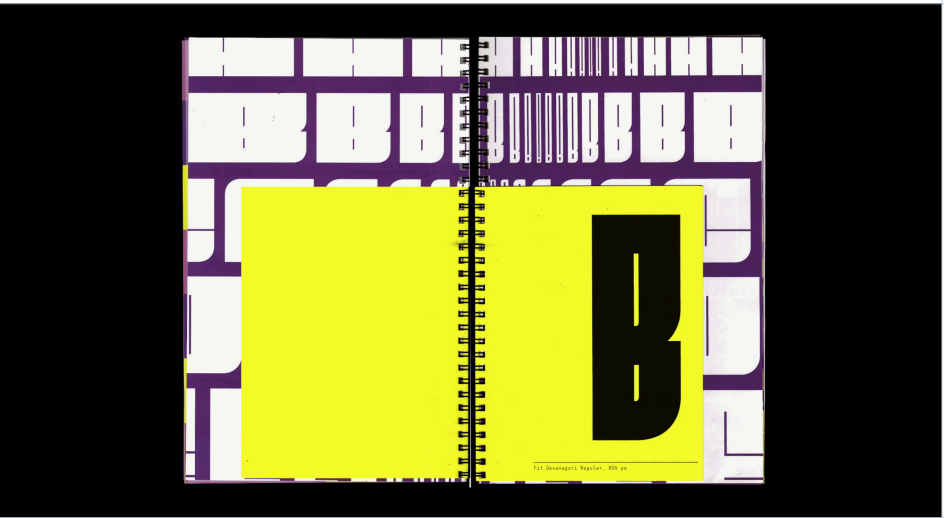
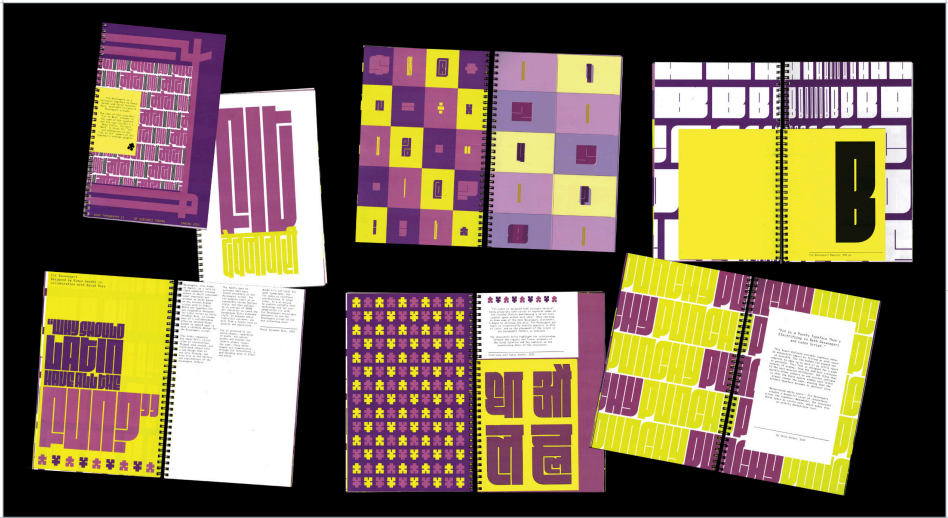
Chopra’s type specimen is designed specifically for *Fit Devanagari*, an extension typeface that includes the Latin script and, notably, the Devanagari script, which is used for languages like Hindi.

This specimen employs a much more interesting form factor: a book with small insets and transparent pages. The book uses a consistent colour scheme throughout—white and black paired with purple and yellow. These complementary colours serve to highlight the boldness and punchiness of the typeface itself. The book routinely uses experimental design techniques to highlight the defining features of the typeface, namely its minimalistic design, its variable width and its character design, oftentimes using the letterforms as compositional elements themselves.

I particularly appreciate how Chopra has used techniques such as transparent pages and a clever use of scale to contrast the two different scripts of this particular typeface. I believe using design techniques that complement the intended message in this way elevates the design. It also more subtly rather than explicitly communicates more information and subtext in a way words can’t always do.

Chopra’s mixing of scale, type width, colour and composition all works harmoniously to create an outcome that effectively sells the typeface’s versatility, flexibility and character, something I really tried to carry into my own outcome.

Link to specimen:
<https://www.indigoaward.com/winners/7513>



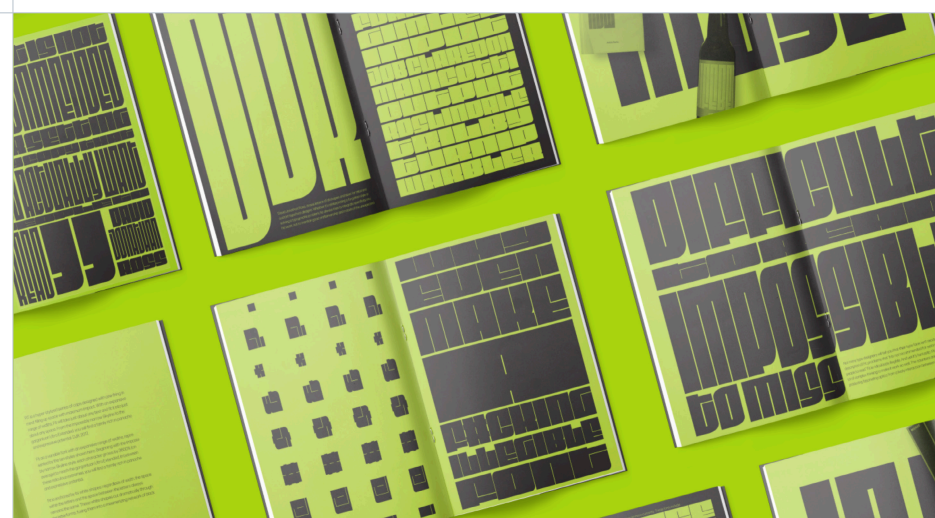
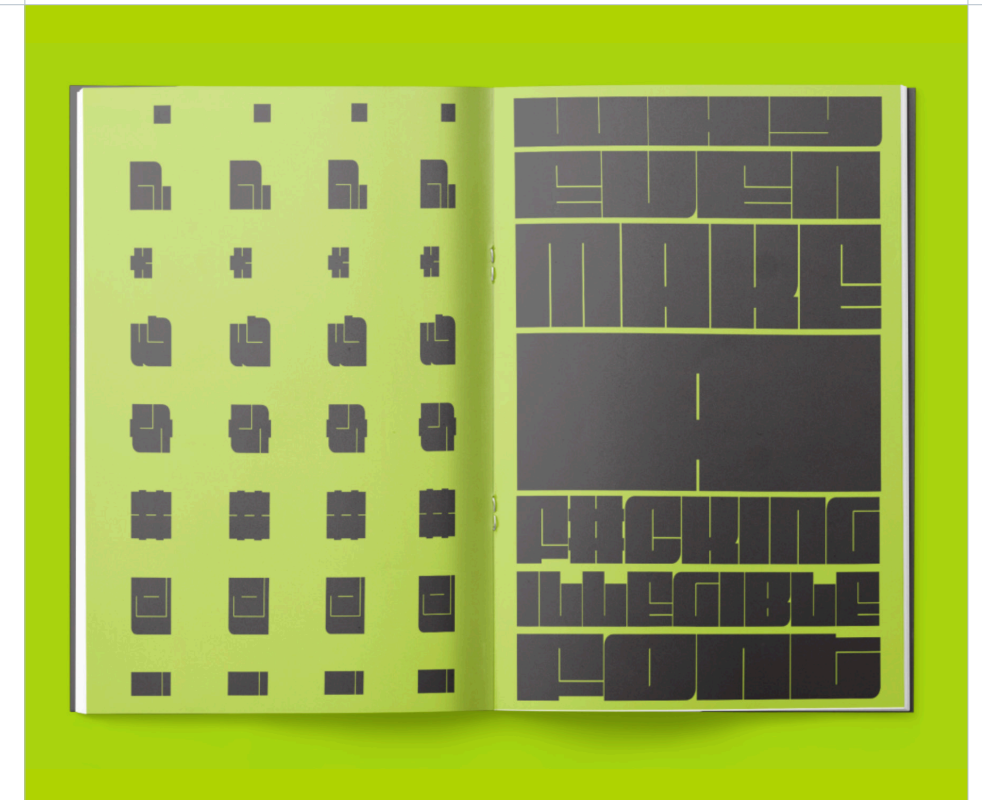
EXISTING TYPE SPECIMEN

BY SAM MANDATO

Sam Mandato's type specimen for *Fit* is loud, unapologetic and, importantly, effective at selling all the elements of the typeface.

Perhaps most striking about this specimen is its colour palette; in a similar fashion to the other specimens I've discussed, Mandato has employed a super restrained palette of just black and a punchy lime green. This green instantly sells *Fit*'s tone of voice—that it's bold and impactful—and its sole pairing with the black lets the font fully speak for itself. Although I use three colours on a given page in my outcome compared to Mandato's two, I appreciate how effective using such little colour variation is in this application.

The specimen's form factor, that of a book, is appropriate and classic but perhaps a bit unimaginative; luckily, Mandato makes up for it in her out-there use of scale and layout, letting single characters fill the entire height of a page and adding minimal elements to any given composition. This, of course, conveys *Fit*'s variability, but also its versatility and effectiveness as a design element in and of itself. I was really drawn to Mandato's unapologetic use of scale and sought to replicate it throughout my own outcome.



Link to specimen:
<https://smandato.myportfolio.com/djr-fit-type-specimen>

OTHER MEDIA USING FIT

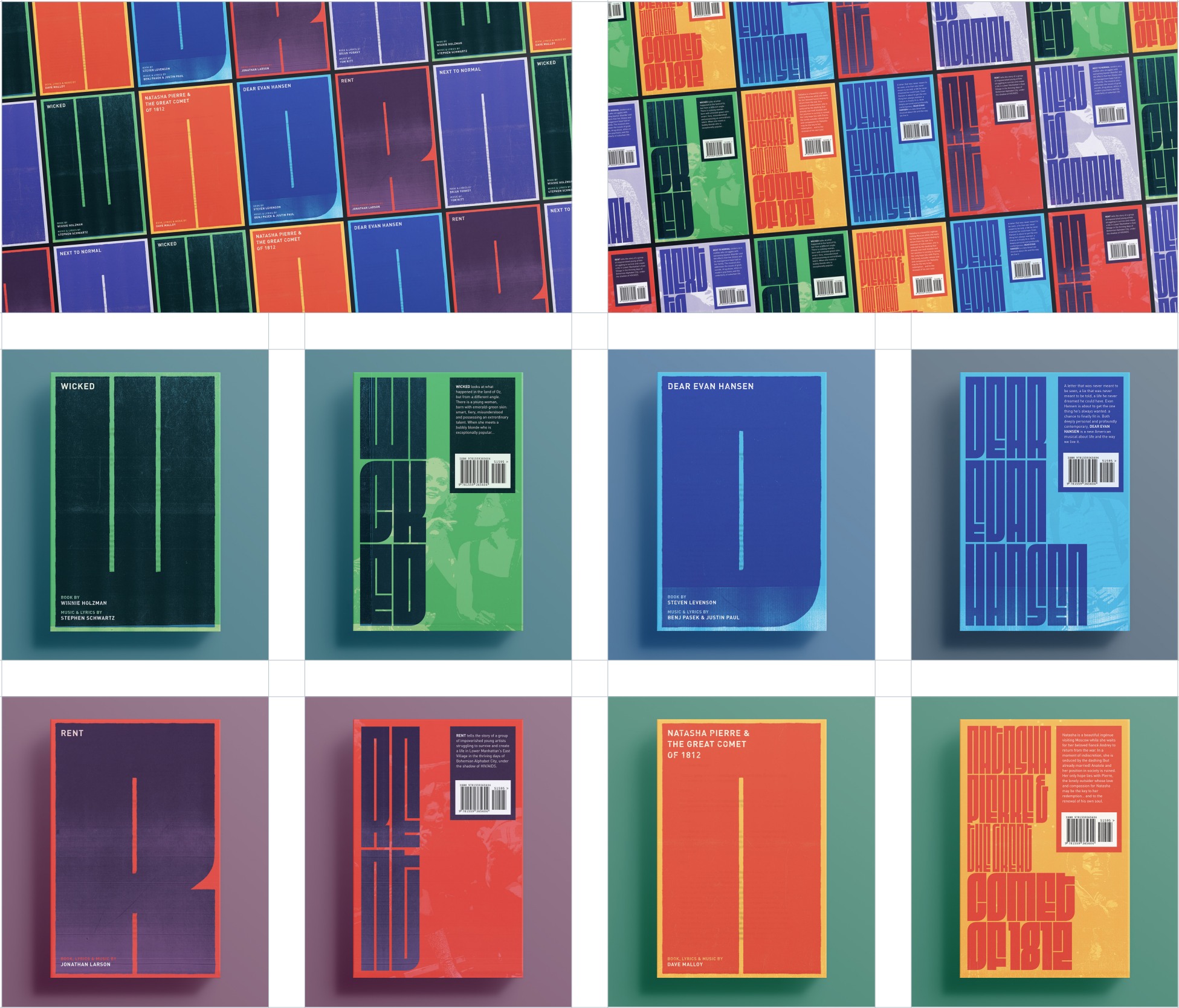
MUSICAL SCRIPT BOOK COVERS BY ELVIN HU

This series of book covers by Elvin Hu seeks to create a unified series—a Penguin Books of sorts—for musical theatre scripts.

Although this series isn’t a type specimen, I still appreciated it for its use of *Fit* both as a textual and as a design element, something I took great inspiration from. The front covers of the books, which use only a single letter blown up to fill the entire space, showcase just how capable *Fit* is as its own compositional device—so much so that other elements on the covers are placed as per the shape of the individual letter. I was similarly drawn to the use of large-scale text on the back, where the name of the musical is printed in almost theatrically large lettering. It creates a unique and effective look, in turn framing the composition quite effectively.

I also love the use of colour—again, another project using *Fit* with only a few colours in each design—the pared-back palettes truly let the designs speak for themselves rather than overpowering them.

Link to project:
<https://fontsinuse.com/uses/27209/musical-script-book-covers>



OTHER MEDIA USING FIT

DANIEL BUREN: PRACA IN SITU EXHIBITION DESIGN BY KUKI KRZYSZTOF IWANSKI

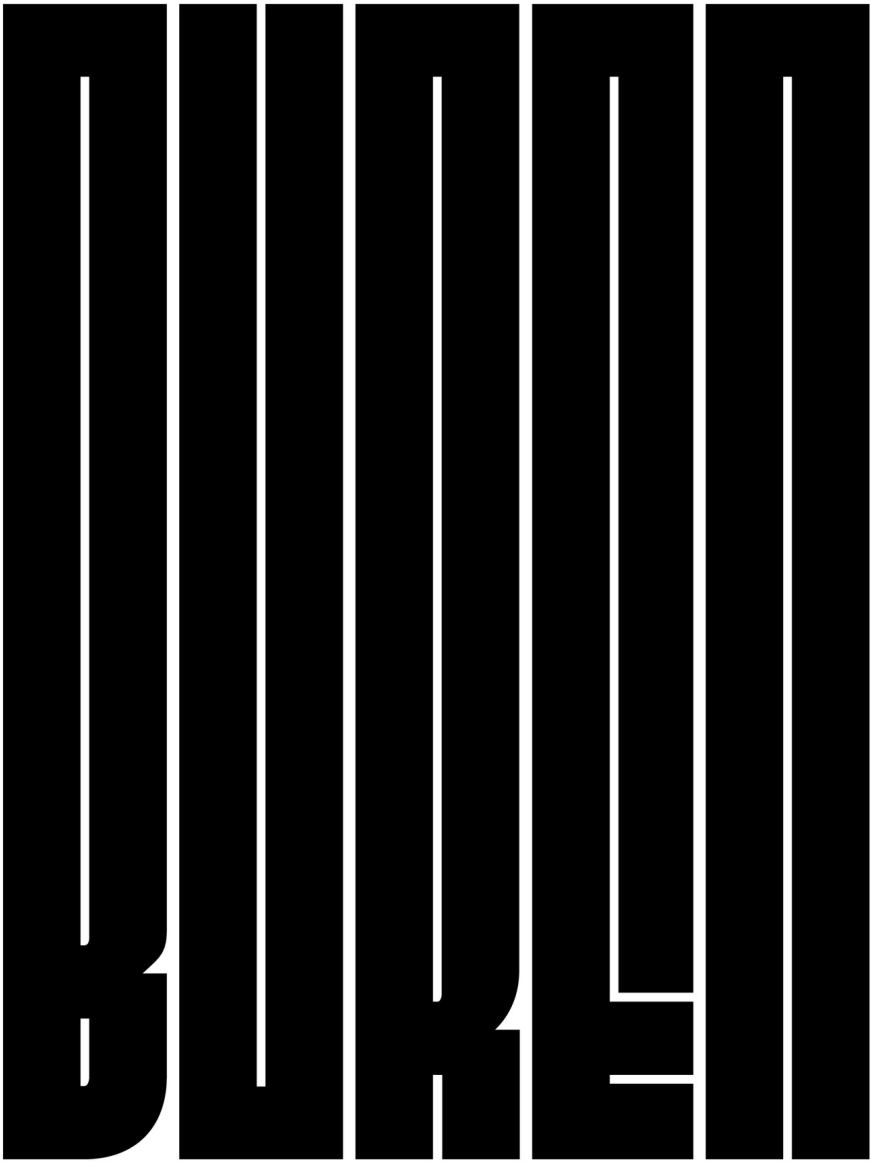
This type-only exhibition design by Kuki Krzysztof Iwanski for Daniel Buren’s exhibition at the STUDIO theatre in Warsaw demonstrates the true visual power of *Fit* when used as the sole design device.

Iwanski has used *Fit* as imagery in these posters and this book cover; the extreme verticality of the text makes it difficult to read, but in doing so, it toes the line between legible type and designed image. The consistent negative space of the letters creates an almost mesmerising barcode-like pattern, and the lack of colour lets the geometry shine through as the true hero. I love how unapologetic Iwanski is in his stretching of the type; he hasn’t been afraid to sacrifice legibility in favour of fitting the name into the space. Although I wasn’t quite as liberal in letting the text be illegible, I still appreciated and studied how Iwanski used *Fit* as imagery beyond type.



Link to project:
<https://fontsinuse.com/uses/23038/daniel-buren-praca-in-situ>

DANIEL BUREN // PRACA IN SITU
STUDIO teatrgaleria / wernisaż 9 września 2018



Partnerzy wydarzenia:
INSTITUT FRANÇAIS
Museum of Modern Art
Museum of Contemporary Art

FORM FACTOR INSPIRATION

TYPOLOGIE BY STUDIO RECTO VERSO

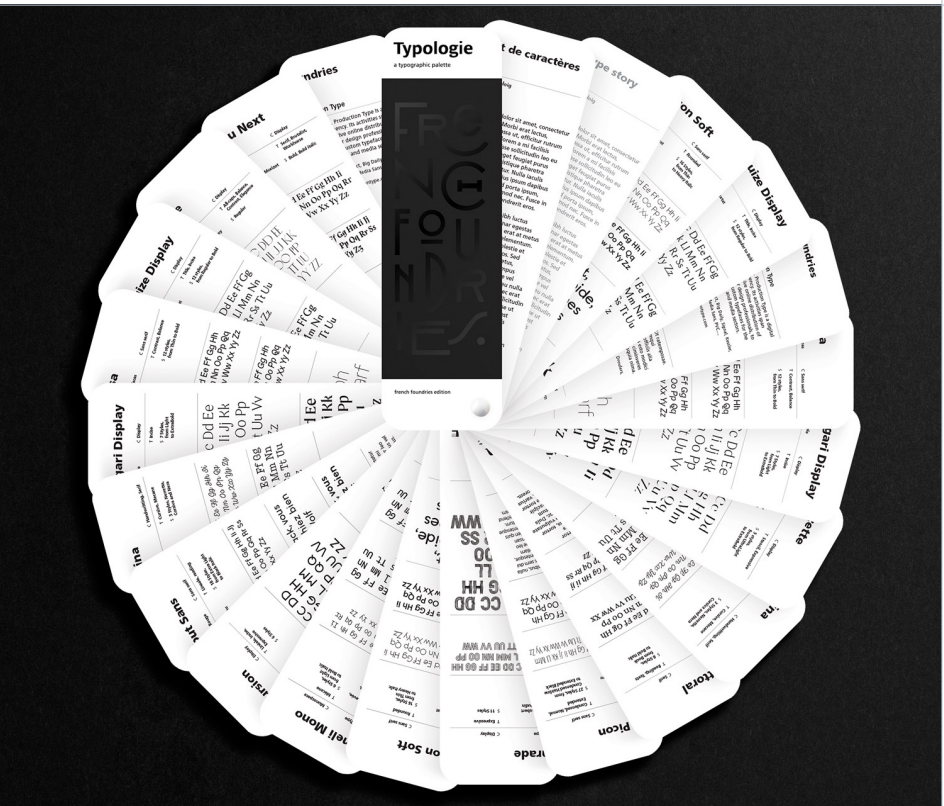
When I saw the copy of the black edition of *Typologie* in our initial type specimen viewing session in the library, I was immediately drawn to this unique form factor and how it worked as a design document.

I’ve always had a fascination with and interest in everything to do with colour, so naturally my design motivation was piqued when I had the idea of using a colour swatch fandeck as the format for my type specimen. This concept wasn’t arbitrary; the extreme verticality of a swatchbook would be the perfect way to exhibit the shape, form and geometry of the typeface.

There are a few differences between my outcome and *Typologie*; for starters, what’s shown here is a compendium of several typefaces rather than a specimen for a single typeface. For the most part, each swatch of this fandeck presents a different font. The form works, here, as the compendium’s design quotes the typical design of a swatchbook with many colours per slide. The various details about the typeface are separated vertically down the slide, similarly to how a typical swatchbook might display various shades of the same hue.

In contrast, my outcome would only present a single typeface across the entire document. Where this fandeck introduces a new typeface with every slide and lists its respective details within that slide, my fandeck would instead have all the details spread out across the swatches. I therefore decided to adapt the format to the kind of swatchbook that has a single colour per swatch, as it better aligned with how I would present my specimen.

Link to project:
<https://fontsinuse.com/uses/27209/musical-script-book-covers>



FORM FACTOR INSPIRATION

- DESIGNERS FANDECK FROM YESCOLOURS
- EXTERIOR 84 FAN DECK FROM NCS
- INSPIRE 1058 FROM NCS
- NEW EDITION COLOR BRIDGE UNCOATED FROM PANTONE

In addition to the *Typologie* fandeck, these products were my main sources of inspiration for the design and construction of my fandeck.

I initially mostly looked to the YesColours fandeck for both the form and colours; compared to most fandecks, this one is much squatter, which provided me with precedence for breaking away from the more typical, ultra skinny dimensions of traditional fandecks like the Pantone swatchbook. I also knew I wanted to use bright colours like this in my own fandeck.

I looked to the two fandecks from NCS for how to divide my outcome into sections; I really liked how *Inspire 1058* used black and white designs for section-starting swatches, as the lack of colour ironically made them stand out. I directly quoted this approach. The *Exterior 84* fandeck also gave me precedence for being able to split a one-colour-per-swatch fandeck into sections.

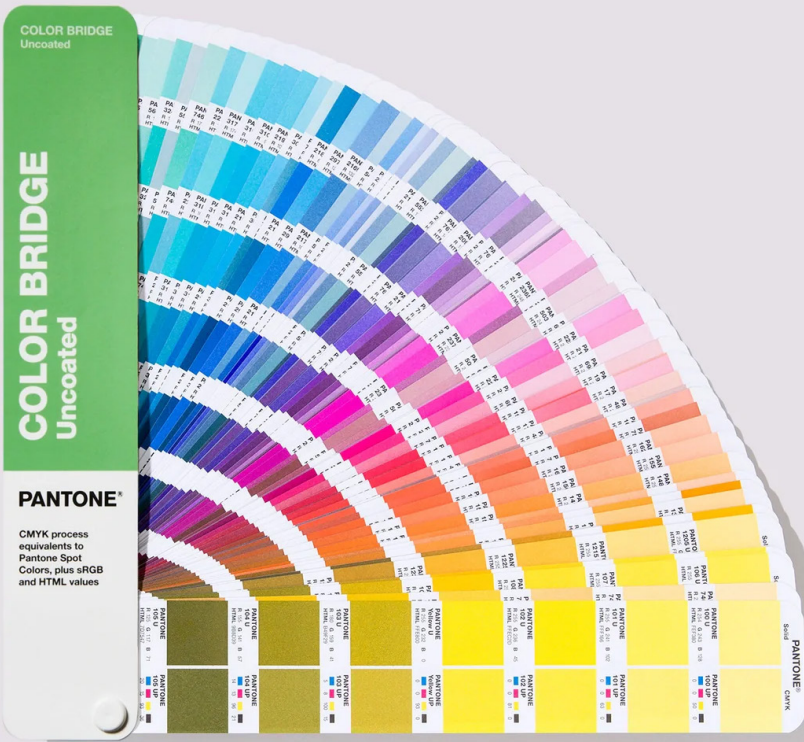
Finally, I looked to the Pantone fandeck for how to visually and compositionally arrange text within such unusual dimensions. Although this fandeck shows many colours per swatch, it still helped me roughly gauge layout and sizing.

<https://yescolours.com/cdn/shop/products/Designers-Fandek-YesColours-87.png?v=1733161393>

https://ncscolour.com/cdn/shop/files/Exterior84_NCS2989.jpg?v=1712043456

https://ncscolour.com/cdn/shop/files/Inspire1058_NCS.jpg?v=1691996735

https://pantone.net.au/cdn/shop/products/gg6104a-pantone-graphics-pms-srgb-cmyk-hex-color-bridge-uncoated-product-1_1_2000x.png?v=1675212251



3: **CONCEPT**

	CONCEPT OVERVIEW				
	The principal notion I wanted my outcome to communicate was the true experimentalism, versatility and beauty of <i>Fit</i>. I chose the format of a colour swatch fandeck for my specimen for a few reasons: - Firstly, the form provides a natural, easily understood method of delineating the various sections of the type specimen. I knew from the beginning there was a lot of information to include about <i>Fit</i>—its variability, extensive glyph support, various case systems, wide range of supported languages, stylistic alternatives, etc.—so I needed a good way to clearly separate unrelated topics. In actual colour swatchbooks, the deck is often divided into sections for different hues or colour palettes; I therefore directly copied this approach, using designated title swatches for each section (which inadvertently provided a good opportunity to use the typeface) and coloured each section a different hue. - Further, although colour swatch fandecks range in size, they are almost always oddly-dimensioned—from almost square to many times taller than they are wide. The unusual method of interacting with the book, combined with the space needed for the hole punch, creates a unique challenge for typesetting and layout. I saw this as an opportunity to showcase the font, as the dimensions highlight the typeface’s verticality (linking back to its Gothic typeface origins) and its ability to fit into any space. I also liked the challenge of trying to make such an uncommon set of compositional restraints work. - Finally, I thought the unique merging of the two concepts—the fandeck and the type specimen—if done well, would create a really appealing visual and sensory experience. After having created the physical outcome, a common thread between my friends, tutors and myself was that everyone really enjoyed playing around with the way the swatches fan out and display the colours, and getting to interact with something novel and exciting.	<i>Fit</i> as a typeface has a lot of aspects to talk about, and one thing I wanted to emphasise was that, in addition to its experimental and aesthetic design, it’s also really versatile as a typeface. I made a point of showing the numerous languages it officially supports, both through the languages’ names and also the unique glyphs they require. I also tried to use the typeface across a range of applications, specifically as headers on pages, as a title on the cover, as copy (although sparingly) in the Glyphs section, and as imagery in its own right in the Showcase section. Throughout the fandeck, I used the typeface across its wide range of widths and at various scales to display how it works in different situations and contexts. A notable point about <i>Fit</i>—one that’s unapologetically acknowledged by the designer himself—is that it’s not a particularly legible typeface. I therefore couldn’t use <i>Fit</i> for copy or labels, so I had to find another typeface to pair it with. Given <i>Fit</i> is all about character and personality, I chose to go with a font that was as legible and unassuming as possible so it wouldn’t overpower the hero typeface. Whilst I initially chose the humanist font, Satoshi, I found it didn’t have as wide a range of glyphs as <i>Fit</i> did. This was a problem as I needed to create a key for all of <i>Fit</i>’s glyphs, which can sometimes be difficult to tell apart. I chose another similar font, Plus Jakarta Sans, but again found the same issue. After also going through Switzer, Public Sans, Poppins, Outfit, Inter and General Sans, I finally found a typeface that I liked, suited the fandeck, matched nicely with <i>Fit</i> and had a wide enough glyph support: Manrope. Finding visual balance and harmony between the two typefaces, both aesthetically and from a hierarchical standpoint, was also a constant struggle, as <i>Fit</i> naturally commands the design. I made it a feature of the fandeck to provide extra details and translations of sorts on the reverse of most swatches. Although I was worried these details wouldn’t be seen, in practice, people enjoyed exploring the fandeck and flipping it over to gain extra information. In the end, I actually liked	some of the designs on the reverse just as much as the front, such as in the Showcase section. As for the colours, I went with mostly bright, bold colours to complement the tone of the typeface. I designated solely black and white designs to section title swatches, and used different hues to visually distinguish each section. I chose to construct the physical outcome from scratch entirely by myself. I chose thick paper to ensure the swatches wouldn’t bend or crease when being handled. I also chose paper stock with a finish that wouldn’t rub off when handled or rubbed against, as the swatches would be in constant contact with each other. Although the paper fulfilled these two requirements, I found the colours weren’t as vivid as I wanted—something important for a colour swatch fandeck—but given my budget, I felt it was an OK compromise. I used a Chicago screw to fasten the slides together (standard practice in fandecks) as it secures everything in place whilst still allowing rotation. Overall, I’m really thrilled with the outcome I produced. It was a good challenge to create something with such odd dimensions and form, and seeing the physical outcome come together so well was a really positive experience.		
	GEORDIE MARSH / BRIEF 1			CONCEPT / 21	

PITCH

My type specimen showcases *Fit's* experimentalism, versatility and striking beauty through the unique format of a colour swatch fandeck. This form allowed me to clearly separate and present *Fit's* many features—its variable width, case systems, language support and stylistic alternates—whilst providing a tactile, playful interaction that mirrors *Fit's* bold personality. The deck's unusual dimensions and layout challenges provided opportunities to highlight *Fit's* Gothic-inspired verticality, as well as to display the typeface across scales, contexts and applications. To balance *Fit's* limited readability, I paired it with the highly readable and complementary typeface, Manrope, ensuring clarity without compromising character. Ultimately, the merging of specimen and fandeck creates a distinctive, engaging outcome that celebrates *Fit's* experimental design in both form and function.

4: **DEVELOPMENTAL WORK**

FIGURING OUT DIMENSIONS

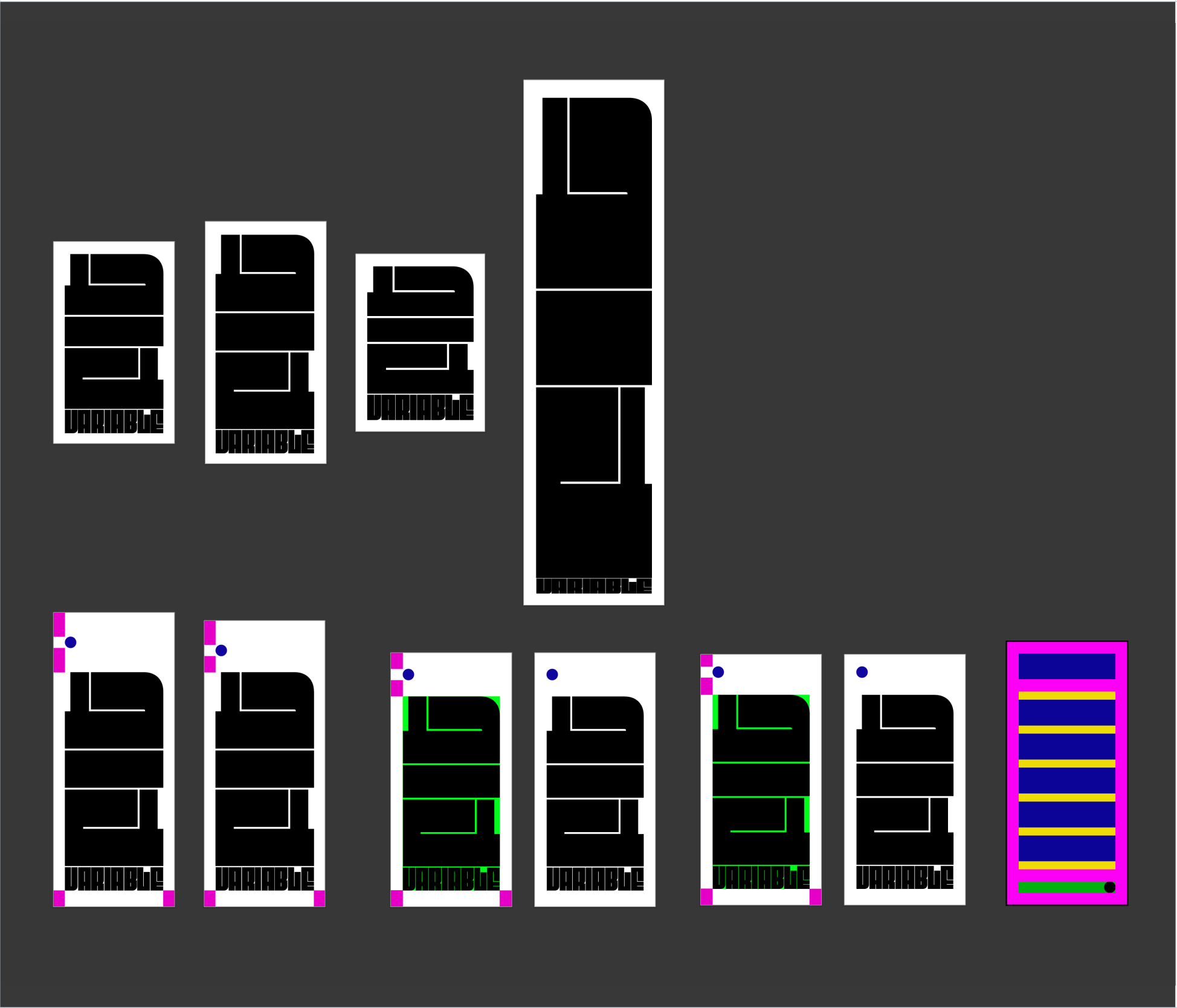
The first thing I did was figure out the dimensions of the fandeck, as this would affect everything from layouts to font size to page count.

I created an initial design for the front cover (which would end up being the final design) to provide context for the dimensions. At this stage, the layout was rough; I would tidy up the exact sizing later, and the spacing was slightly changed a few times throughout development too.

I found that my initial dimensions—the squat design on the top-left, which I directly modelled off the YesColours fandeck—would be too limiting as it wouldn’t allow enough space for copy. I also found the really tall design on the top-right, which was modelled after traditional skinny fandecks like the Pantone one, would be too awkward given my content. I therefore decided on a happy medium (the bottom row), which would still prove a challenge but would be lenient enough to be usable.

The bottom-right rectangle was how I constructed the grid—I gave a bit of extra padding (pink) to the top to accommodate the header, which would be the same height as a normal grid section. Without this extra space, the header looked out of place. I also decided against putting anything in the bottom area next to the hole punch, as it would be too awkward to open up the fandeck in such a way as to fully expose it.

Although I created these initial designs in Illustrator, I used InDesign to create the actual fandeck document as it better suited the process.



EARLY LAYOUT EXPERIMENTATION

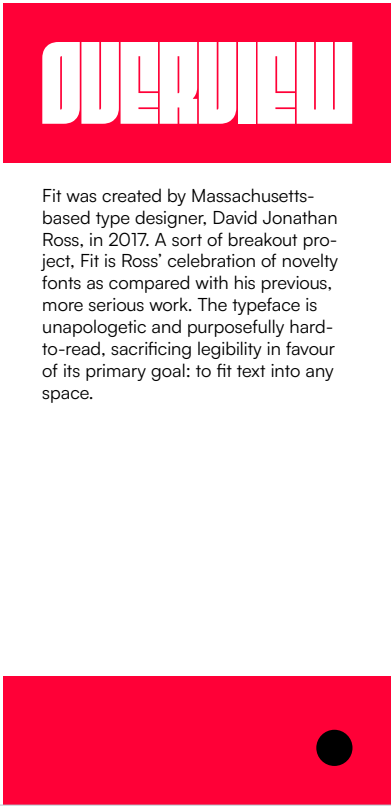
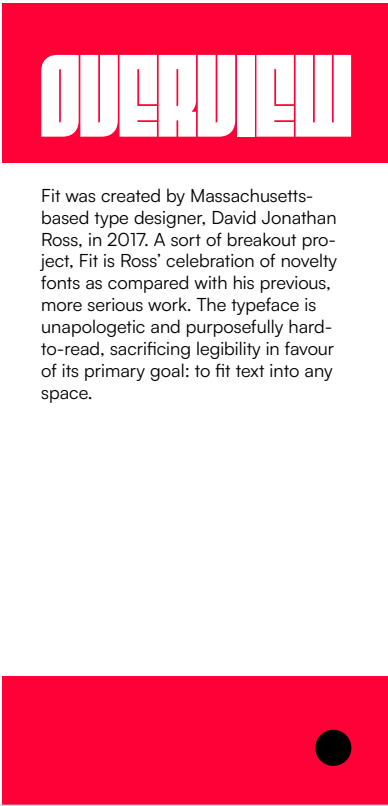
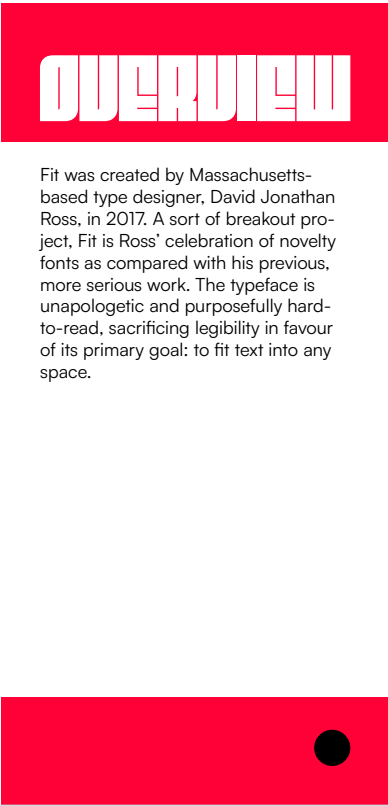
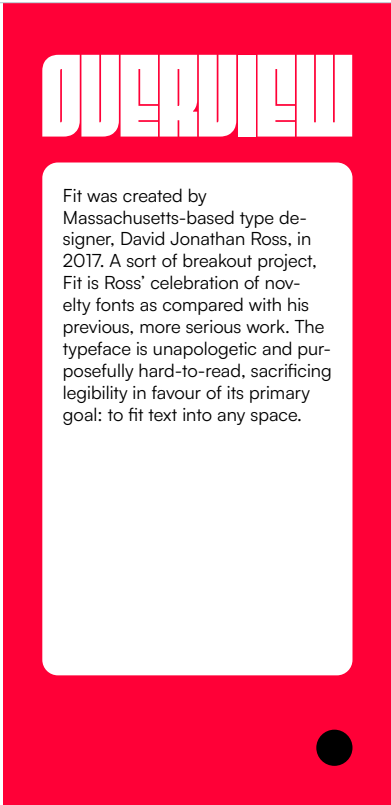
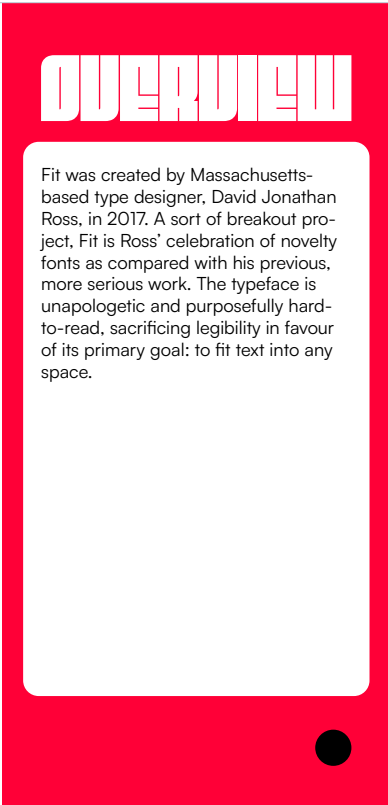
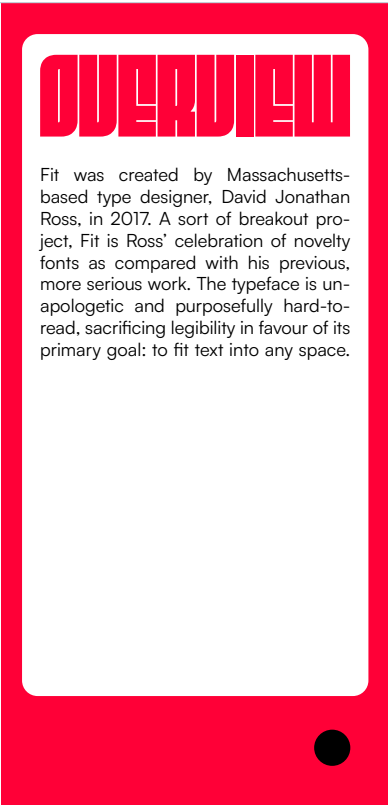
Figuring out the design, layout and spacing for pages with textual content proved to be a challenge. There were many things I had to balance:

- The point size of the copy, given the format was already small;
- The balance between the header in *Fit*, which commanded a lot of attention, and the comparatively nondescript copy text;
- Making sure the document still read as a colour swatch fandeck—I was worried that if I included too little of the colour in favour of the white then it wouldn’t read as a colour swatch, although this ended up being unfounded.

I decided to pursue the approach with colour on the top and bottom and white in the middle; I felt that the form factor was still maintained, but it made the text much more legible and the hierarchy more distinct.

I chose to use *Fit* in this way for the header, as using different words whilst keeping the overall width the same showcased the capability of being able to fit the typeface into any space, one of its main selling points.

As for the point size of the copy, I landed on 10pt; it’s big enough that most people could still read it, but small enough that it didn’t create awkward layout issues. There is also precedent for this approximate text size in the *Typologie* fandeck, which actually uses an even smaller point size. I decided to justify the text, as having a ragged right edge really disturbed the visual harmony of the otherwise perfectly-aligned layout. Although I know it makes it harder to read, I used hyphenation deliberately and very sparingly to strike a good compromise between legibility and alignment.

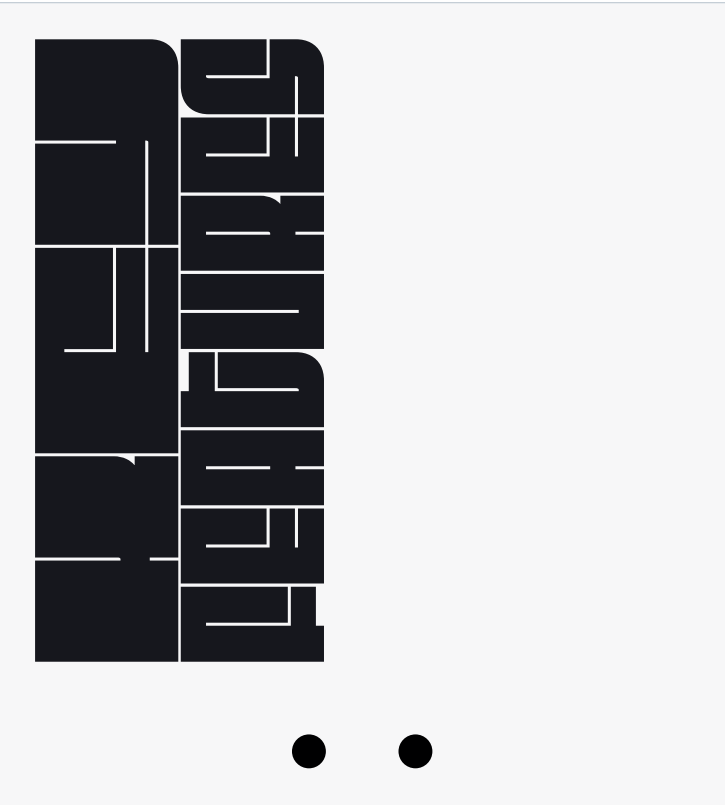
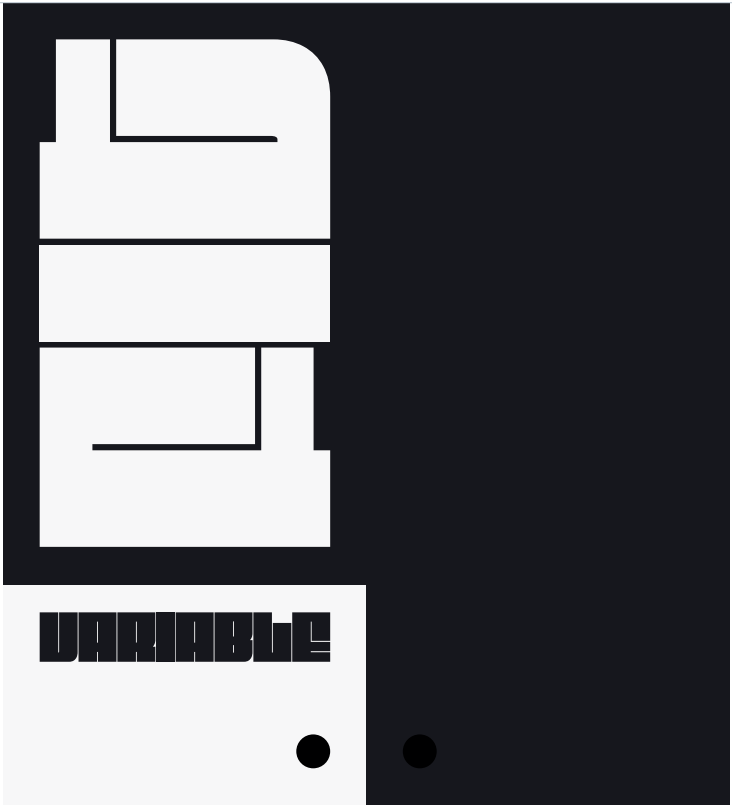


EARLY PAGE DESIGN

The designs I made early on ended up being pretty close to what’s in my final outcome, although there are some key differences:

- I decided against putting the colour name and codes on the back. Although the document takes the form of a fandeck, it is first and foremost a type specimen and not a colour swatchbook. It therefore felt a bit on the nose to include the colour information. It also wasted space, especially given that I would later decide to put more useful information on the back.
- Both to aid in legibility, particularly for the section title swatches, and to provide extra details, I put labels, specifications and translations on the reverse of many swatches.
- I also slightly adjusted the dimensions and grid; specifically, I refined the spacing and made everything conform to exact millimetre measurements.

It was at this stage that I did a test print. This mainly confirmed that the form factor worked, that the text wasn’t too small and that choosing the right paper stock would be critically important for a successful physical product. It was also quite motivating to see it printed and working.



INITIAL PRINT



FINALISATION OF THE GRID

The final grid is visually balanced, easy to use and adaptable. Having a good grid, especially in a content-heavy and weirdly dimensioned project like this, proved crucial, making it much easier to create new swatches. I didn't deviate from the grid much at all in any swatch, as I wanted to keep it very consistent.

The grid's design isn't arbitrary; it also subtly alludes to colour swatchbooks with lists of colours on each slide, such as the Pantone swatchbook I studied prior. The 6x2 grid layout is reminiscent of the way these fandecks lay out their various colours. I thought this would be a nice way to subtly tie back to the original concept.

I created two variations of the grid: one for swatches with a title, and one for without. This proved necessary, as the visual balance was lost if the padding wasn't redistributed around the title.



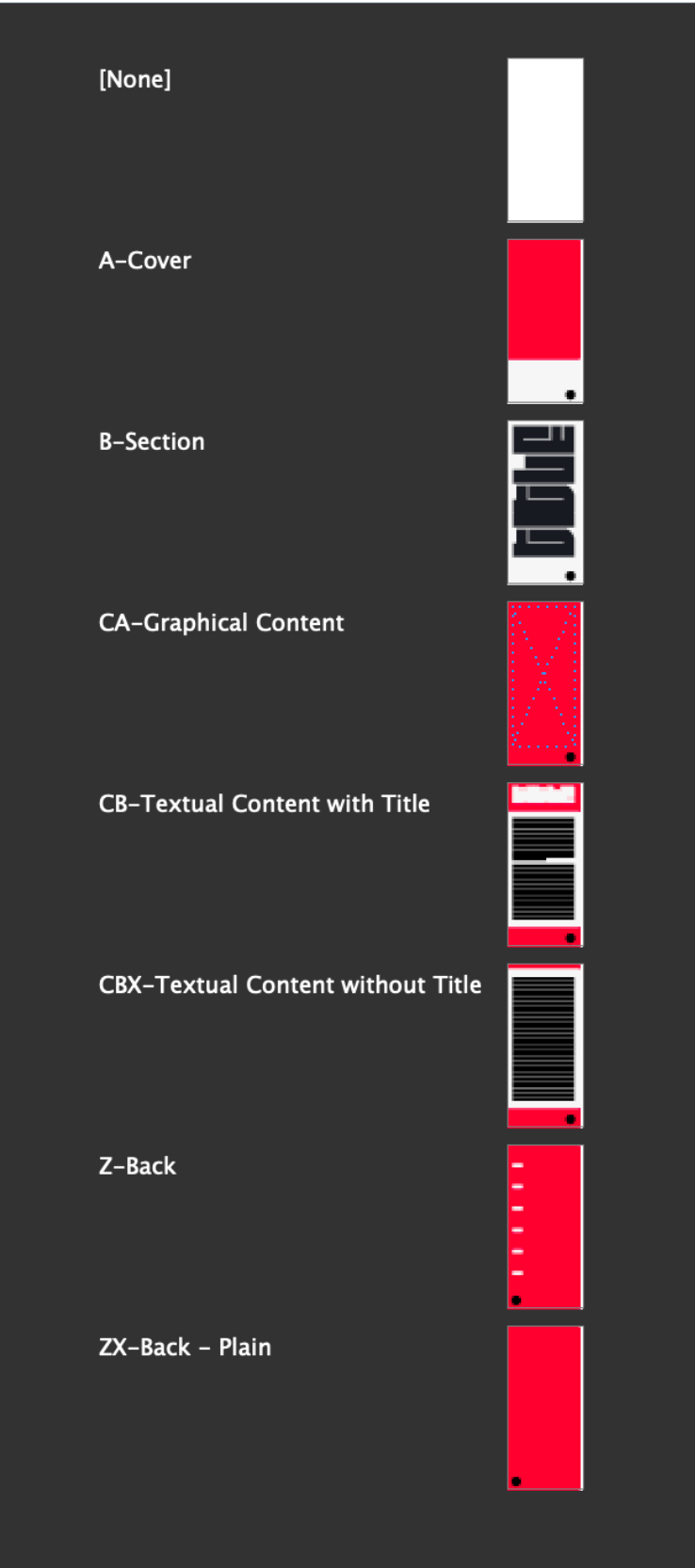
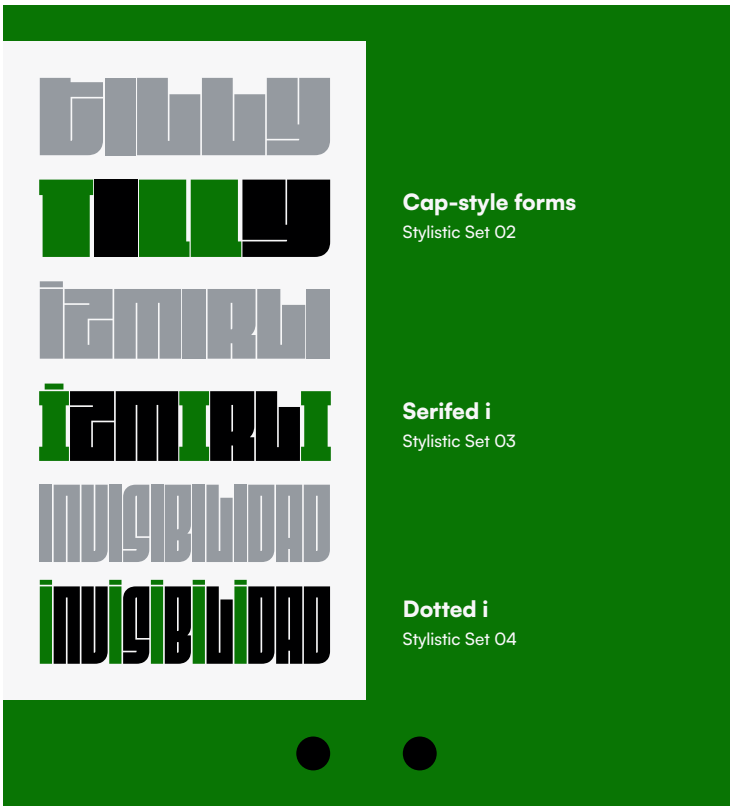
CONTENT WRITING

Some difficulties I faced during the process were keeping layouts, writing style and design choices consistent throughout the fandeck; there are many pages and several sections, all with very different content and graphics.

I've shown here a couple of swatches that didn't make the final cut. I decided against just listing out all the languages like I did here; for one, the ragged right edge it created looked unappealing (language names are long, so justification didn't work well either). I also thought it was a wasted opportunity to show off the typeface—in my final version, I list every language in its native name (which native speakers often like to see) in the same style as the header, signifying each language's importance and showcasing the typeface's variable width.

I also decided against using colour *within* the page's content, such as the bottom-left green swatch. It looked too haphazard, and it worked better conceptually to keep the swatch's colour separate from the type specimen content.

Although I had created them at the beginning of the project, I decided to tidy up my master pages system and refine the grid at this point too. I created a simpler system that made writing content more efficient and made making universal changes easier.

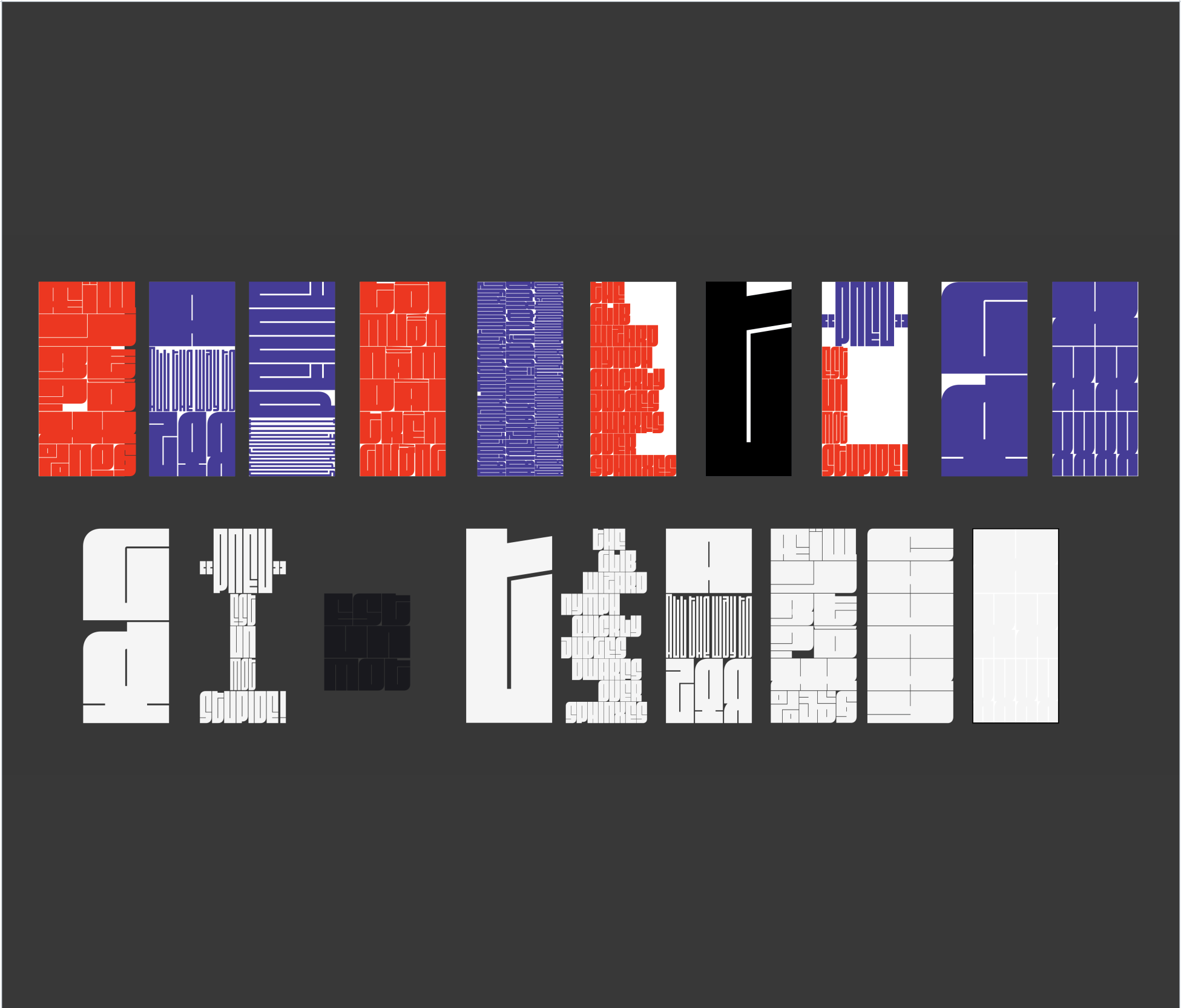


SHOWCASE PAGES

A crucial section in the fandeck is the Showcase section. It's here I really exhibit what the typeface is capable of, both technically and aesthetically, in special, large-scale designs. I wanted to ensure I properly demonstrated every aspect of the typeface, from its variable width to its wide language support.

As is common in many of my design projects, I injected some humour into these graphics. This is also common practice in type specimens (and much of graphic design in general), as it makes the content more engaging.

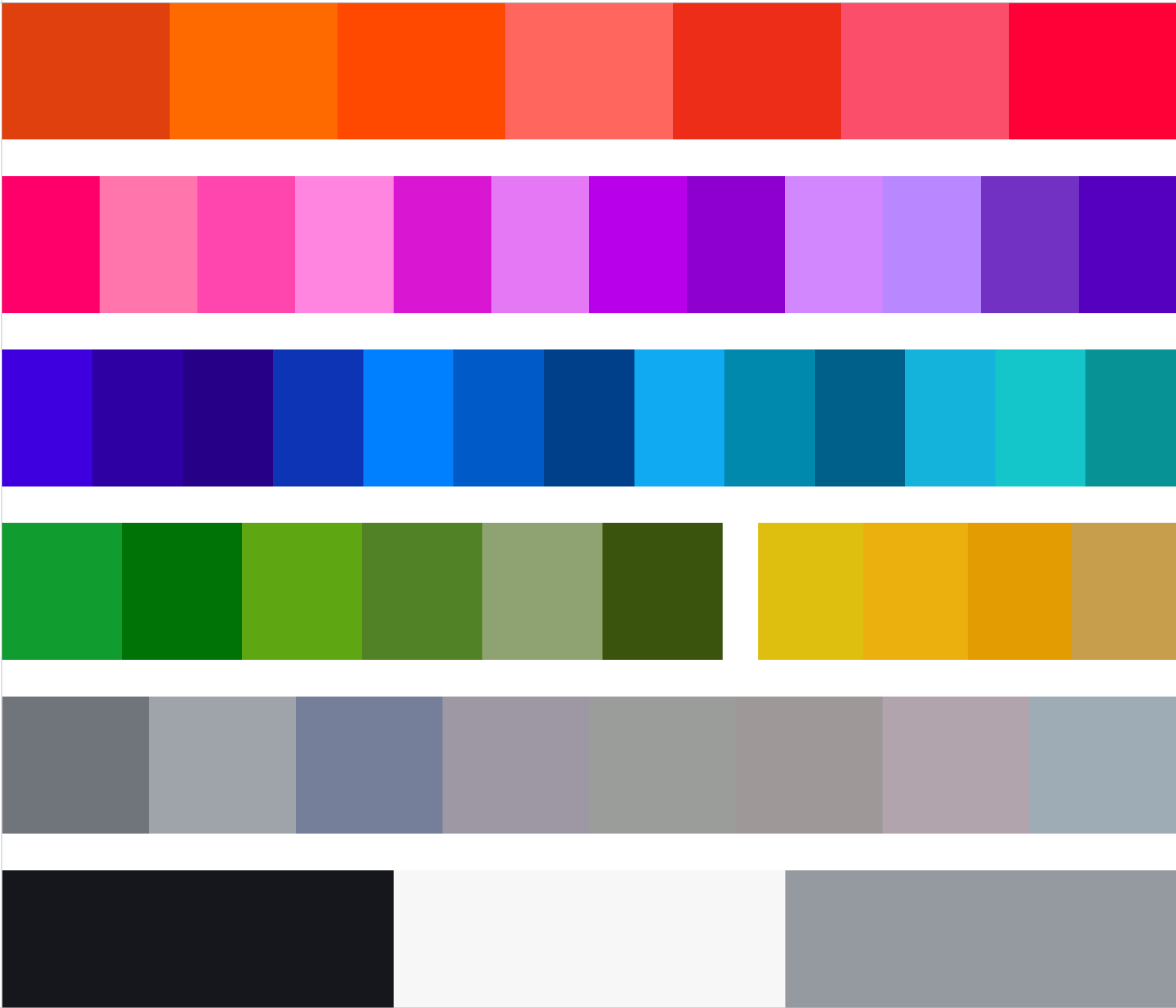
I designed these graphics in Illustrator as it proved easier to mould the text to exactly the right size.



ADDING THE COLOUR

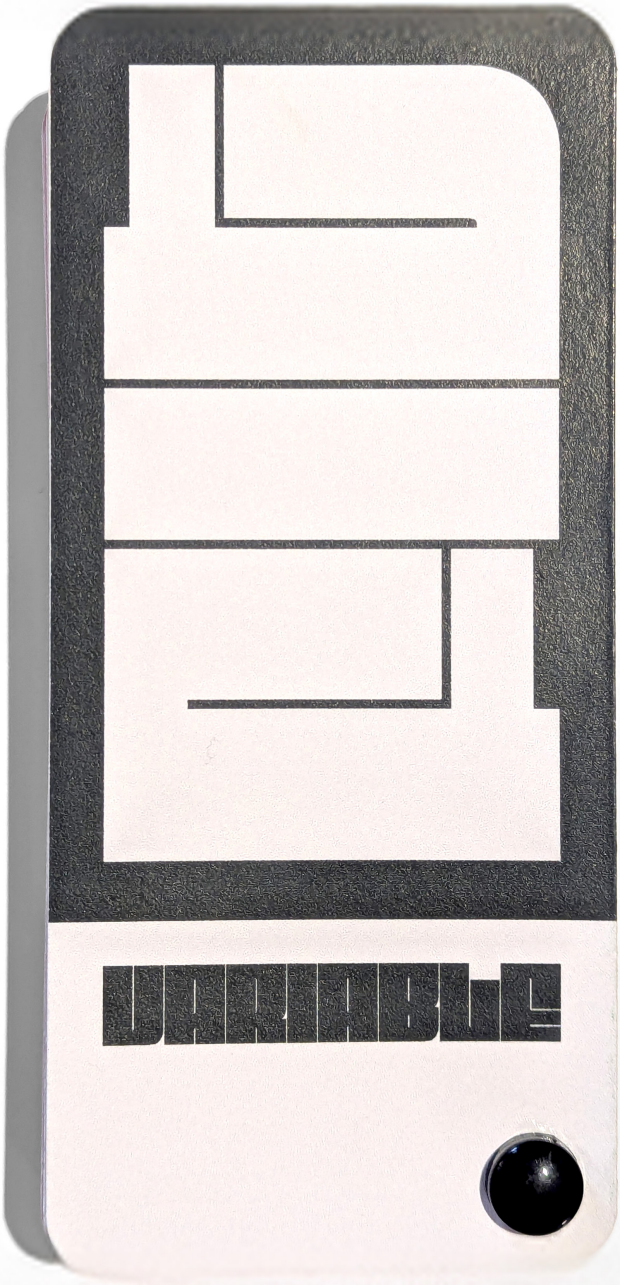
As a colour swatch fandeck, colour is obviously a crucial aspect of the design. I didn't assign swatches their colours until the very end, as I wasn't sure how many swatches I'd have in total. Certain sections also have more or less swatches, which would influence how I distributed the hues; there are, for example, less yellow tones, so I assigned yellow to the section with the fewest pages ('Styles').

For the most part, all the colours are really bright and punchy (as much as is possible within the constraints of CMYK) to appropriately match *Fit's* volume. The only exception to this was with the last section, Specs & Credits, which I made grey to match its technical nature. I tried to ensure every swatch was a different colour within the hue of its section to visually separate each page and topic. It proved successful, as when the printed fandeck is spread out, it shows a wide gamut of unique colours sequenced in a logical order.



5: **FINAL OUTCOME**

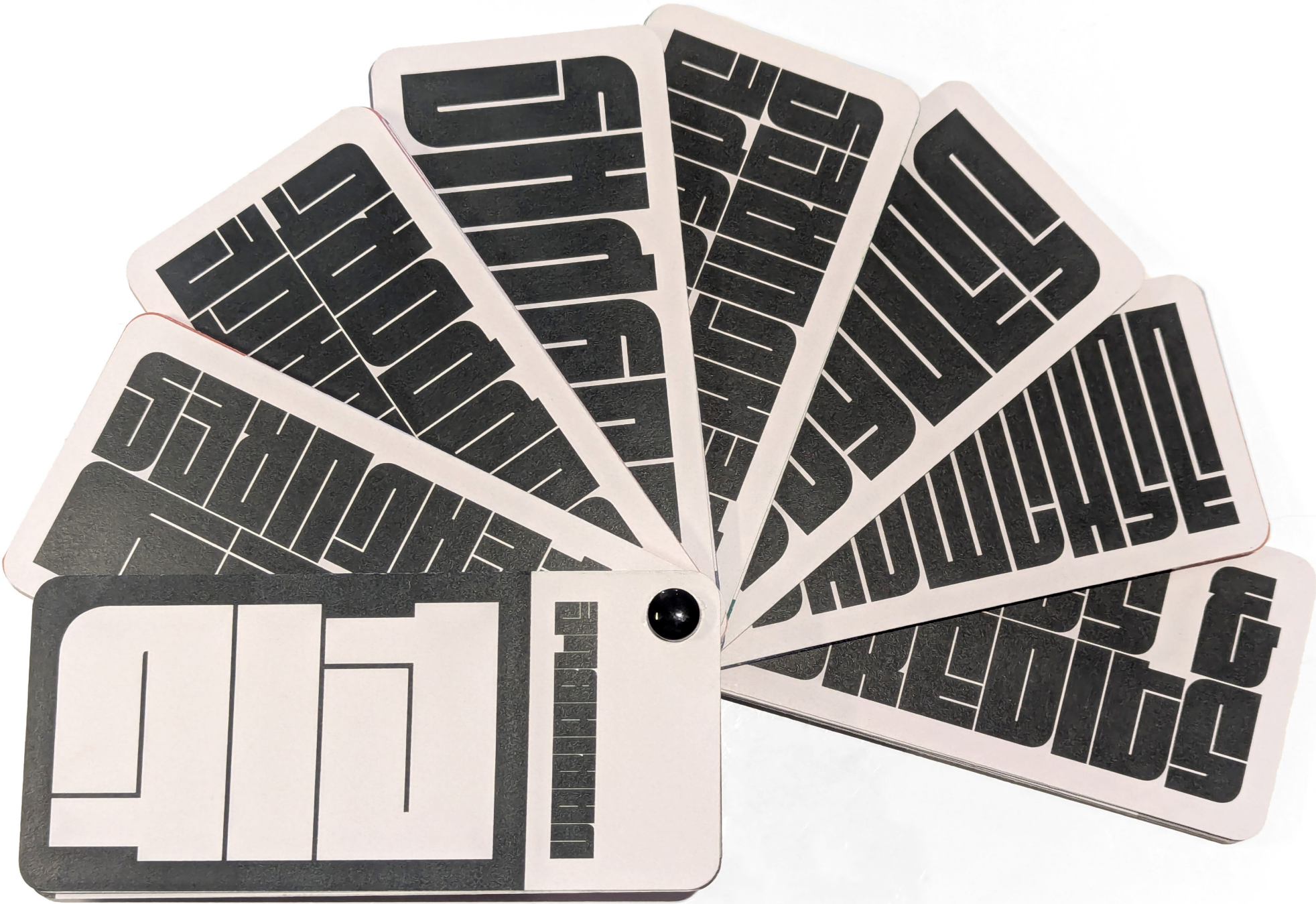
FRONT COVER



SIDE VIEW AND BACK COVER



SECTION TITLE SWATCHES



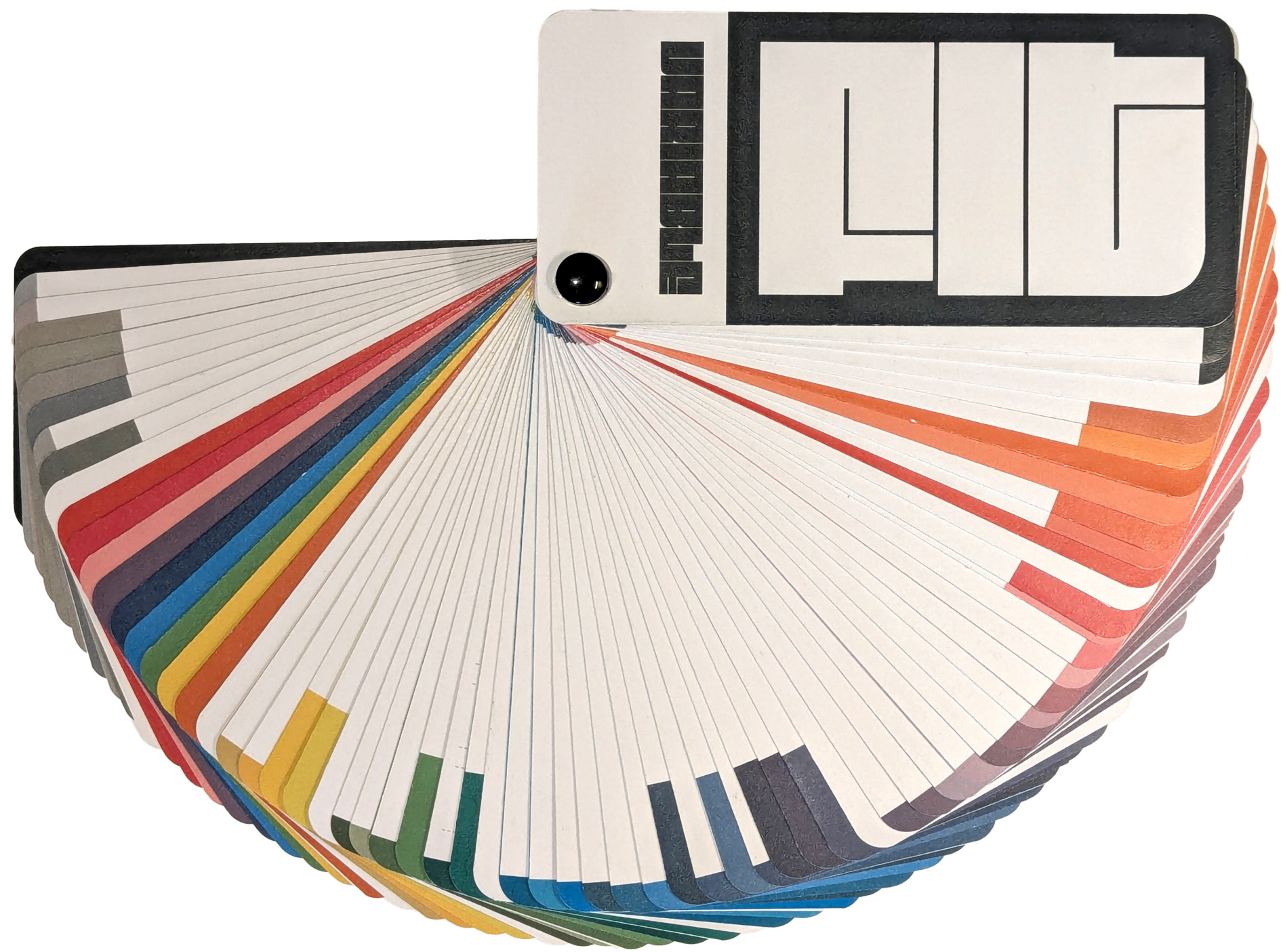
HELD IN HAND



FEATURED PAGE (FRONT AND BACK)



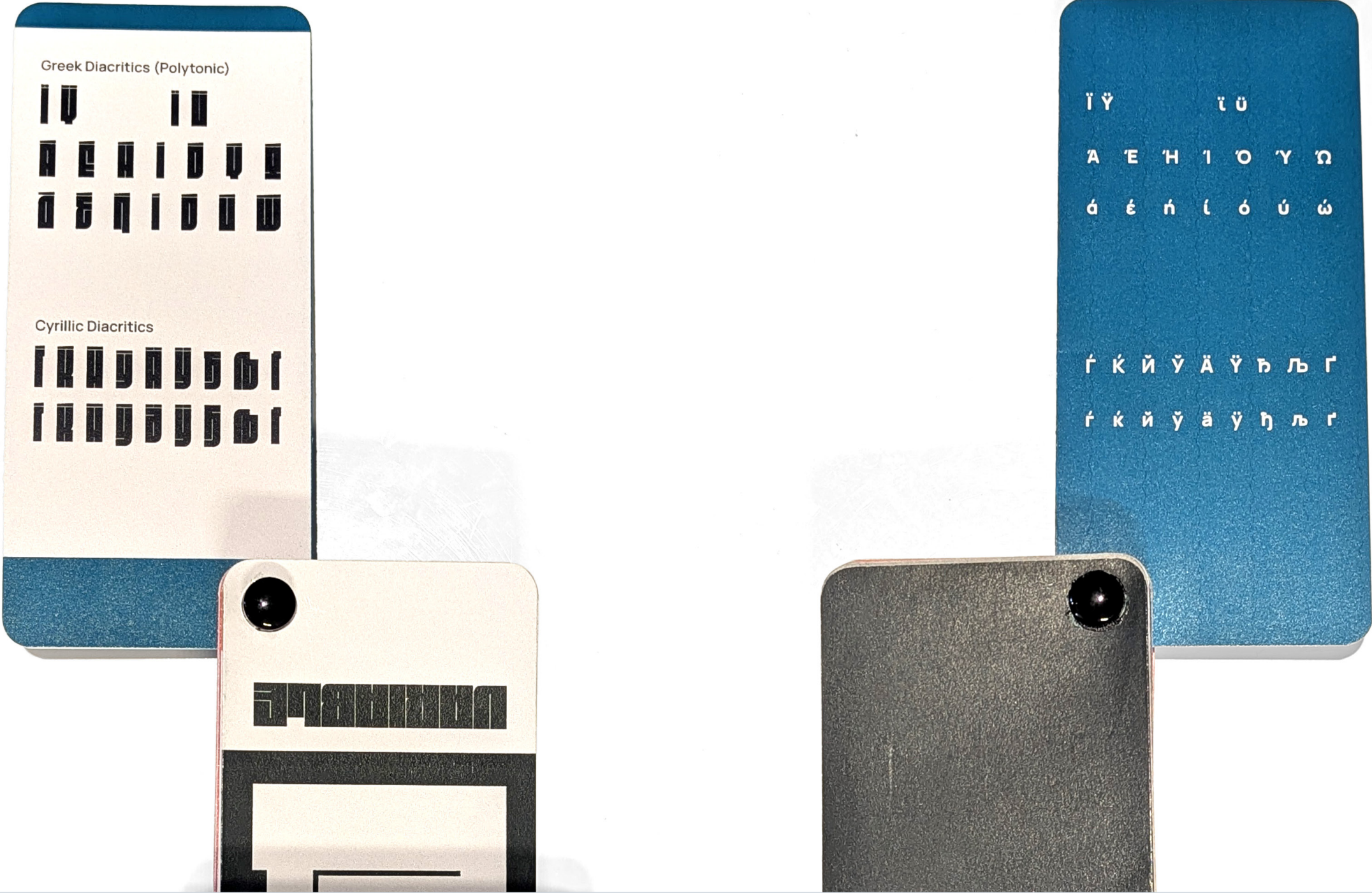
HALF-CIRCLE FAN OUT



HALF-CIRCLE FAN OUT (BACK)



FEATURED PAGE (FRONT AND BACK)



QUARTER-CIRCLE FAN OUT



FULL CIRCLE FAN OUT

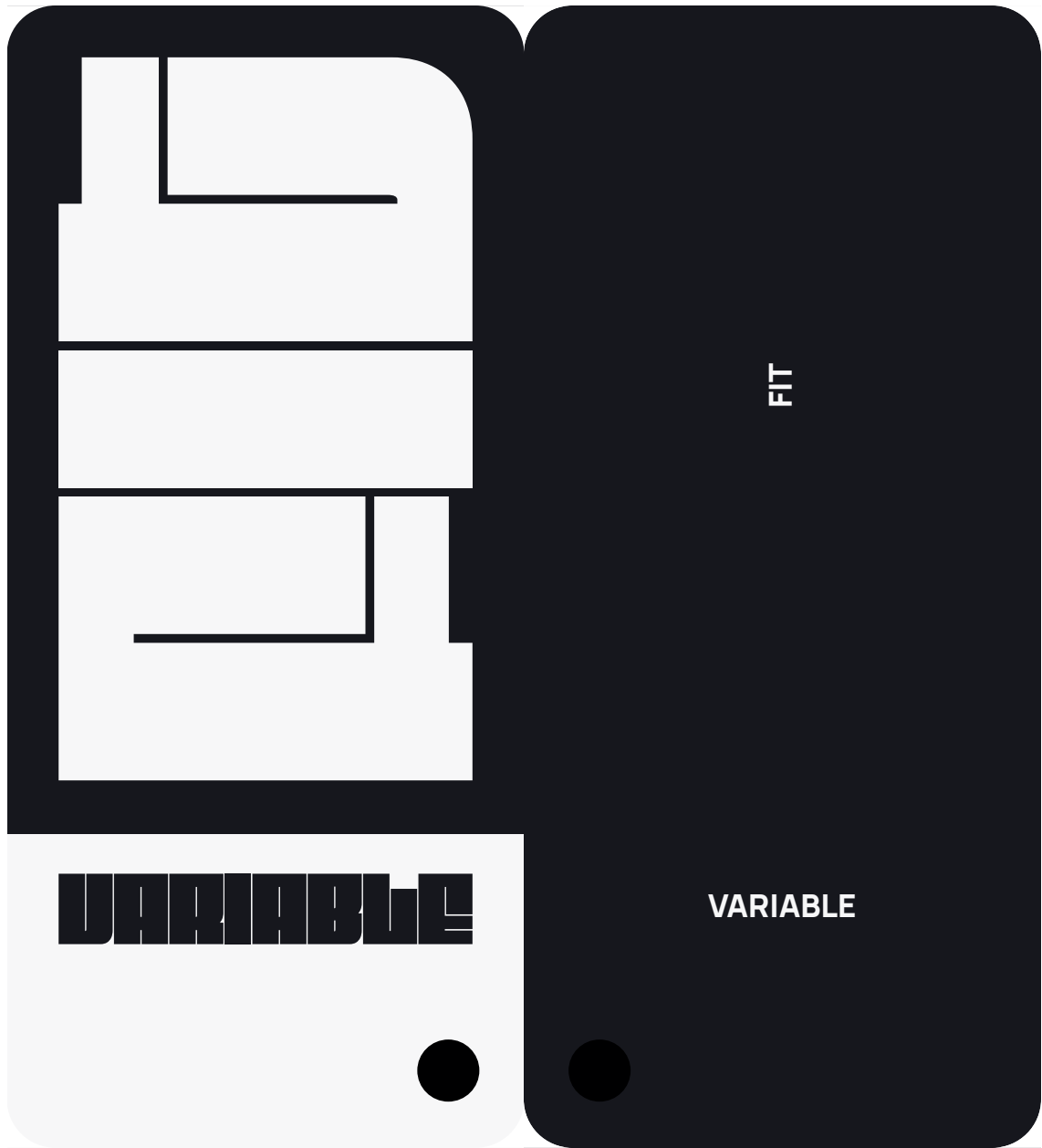


FULL CIRCLE FAN OUT (BACK)



6: **COMPLETE SWATCH SET**

FRONT COVER SWATCH



OVERVIEW SWATCHES

Fit is **bold**.

Fit is **dynamic**.

Fit is **typography in overdrive**.

Born in 2017 by Massachusetts-based designer, David Jonathan Ross, *Fit* is a breakaway from a portfolio of restrained, functional typefaces—a true celebration of hyper-stylised novelty type.

Built on a strict modular system, *Fit* theatrically stretches, squeezes and expands its letterforms, allowing any text to fill any space with ease. From the razor-thin 'Skyline' style to the colossal 'Ultra Extended', *Fit* equips designers with a versatile suite of stylish, expressive potential.

If you're looking for a font focused on readability and blending in, this isn't it. *Fit* is an exercise in scale and spectacle: "What happens when geometry, graphics and grandeur take the reins in typography?" This typeface doesn't exist to complement; it is, itself, the design.

This fandeck showcases the myriad features *Fit* has to offer, namely:

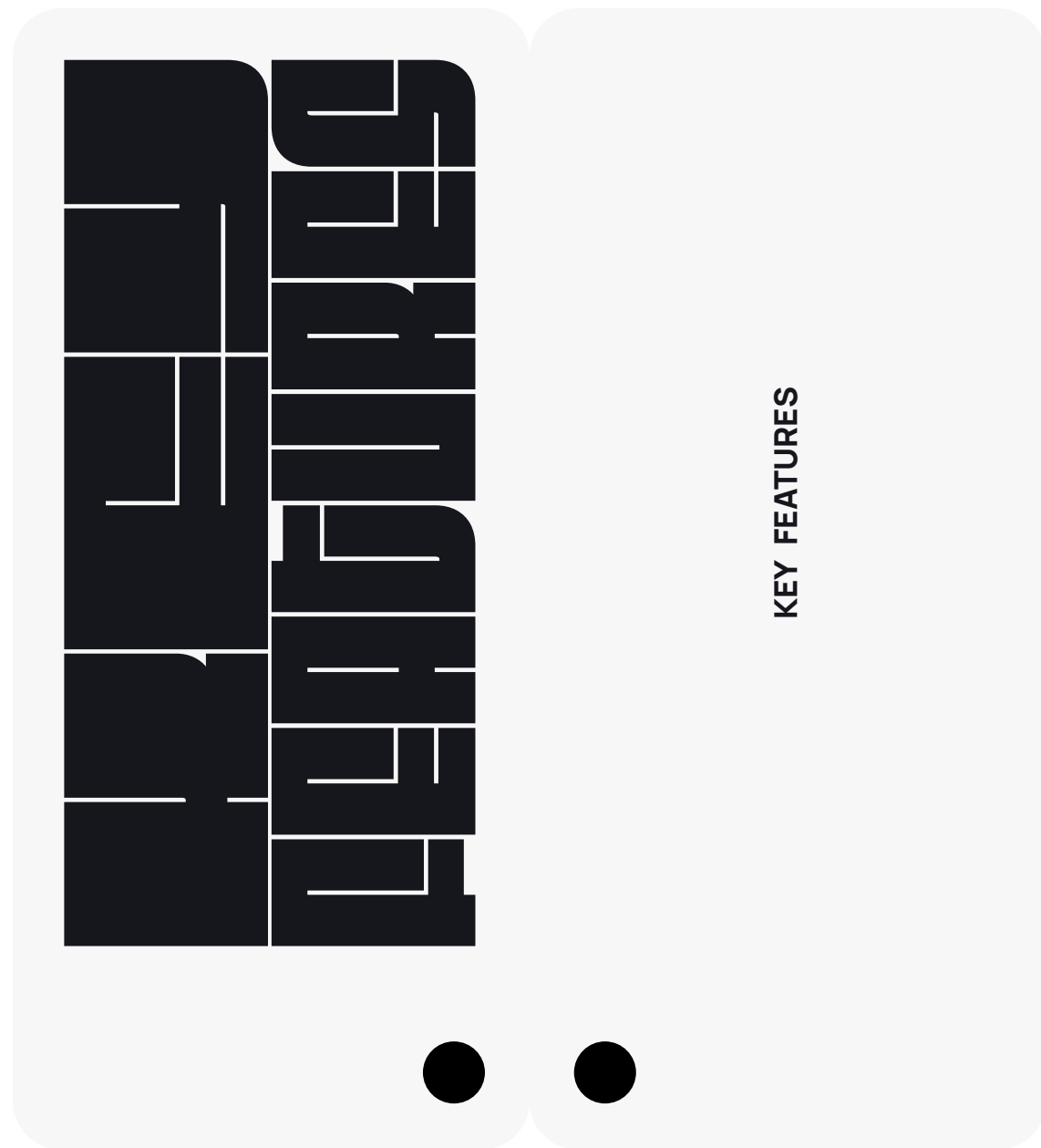
- its signature variability of its width, allowing text to conform to any space;
- its multiple letter cases, enabling designers with more choice around the typeface's aesthetic and feel;
- its wide language support, including the full Latin, Greek and Cyrillic scripts out-of-the-box and the Hebrew, Armenian and Devanagari scripts available as extensions;
- its extensive suite of glyphs, including diacritics from all Western and Eastern European languages, Vietnamese and more;
- and its stylistics alternates, making the font more flexible.

NB:

Specifications and further details about content on the front of a swatch are provided on the reverse.

Specifications about content on the front of a swatch will be provided here, on the reverse.

KEY FEATURES SECTION



VARIABILITY

The defining feature of *Fit* is its width variability. Letterforms are able to shrink or expand from so-thin-they're-hard-to-read to so-wide-they're-still-hard-to-read.

The weights in between are more legible.

The typeface's extreme flexibility provides designers with a unique ability to be able to fill virtually any rectangular space with virtually any text, regardless of the letters or length.



Weights: 100, 30, 200, 330, 600, 1100 and 1911

THIN

Weight 100

THICK

Weight 3150

CASES

Originally, *Fit* contained only uppercase letterforms—a common trait of expressive display typefaces—but in the November 2024 update called *Fit U&Ic*, new Lowercase, Small Caps and 'Unicase' (mixed lowercase and small caps) letterforms were introduced. This expanded range of cases enables greater versatility, playfulness and editability. The original All Caps case is still, however, relevant and prominent, being the typeface's signature and default mode.



Uppercase B

Small Caps B

Lowercase b

GLYPH SUPPORT

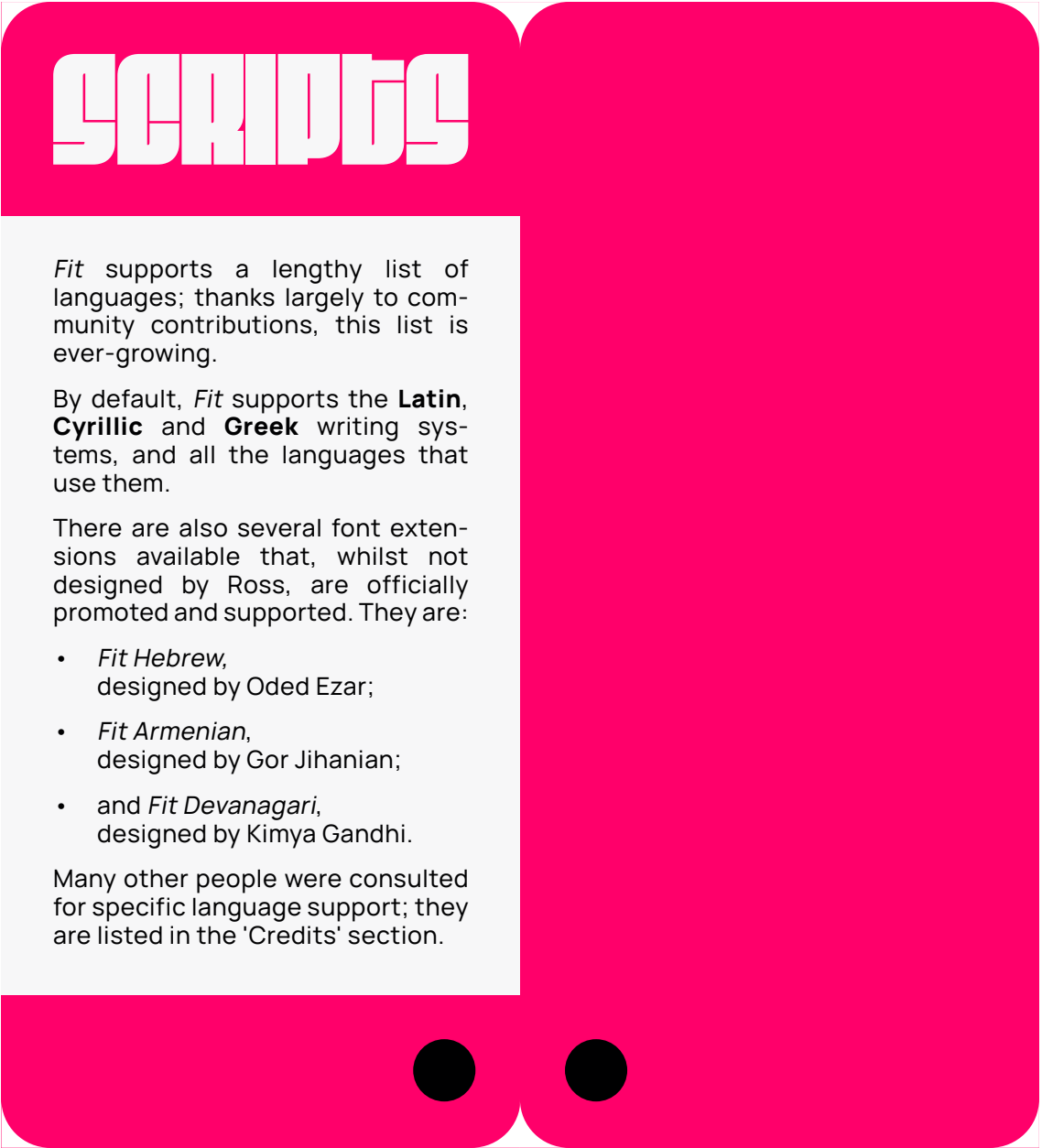
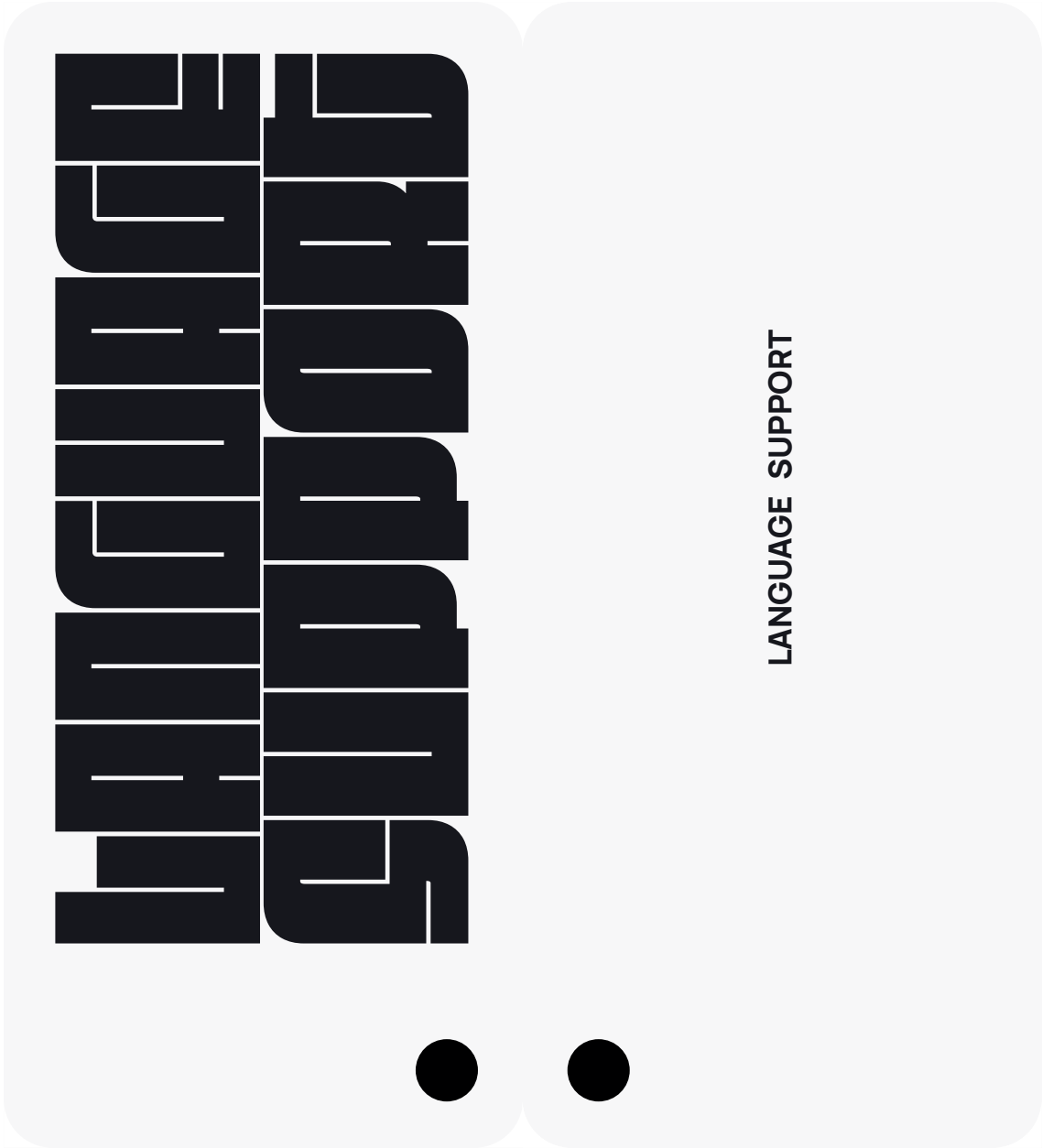
Fit offers a robust, versatile and wide glyph set suitable for a range of typographic applications and languages. It includes:

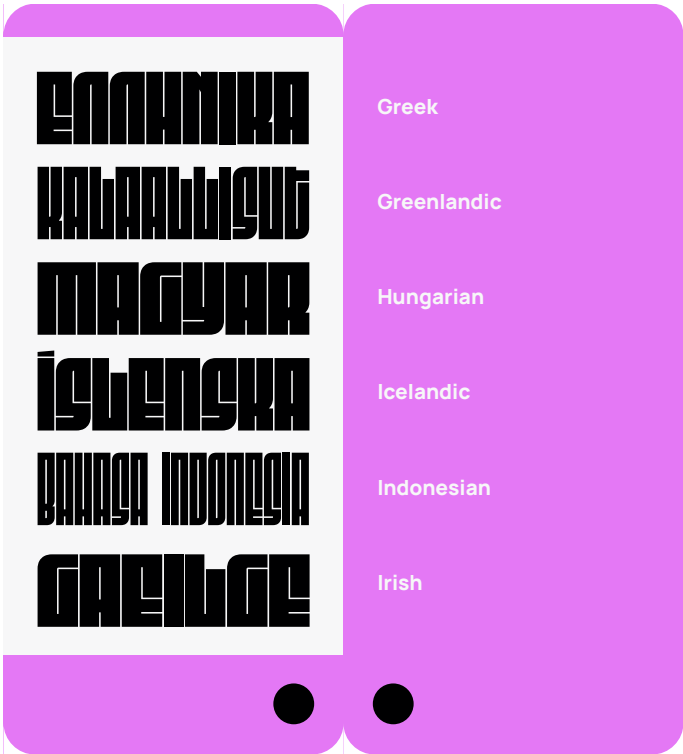
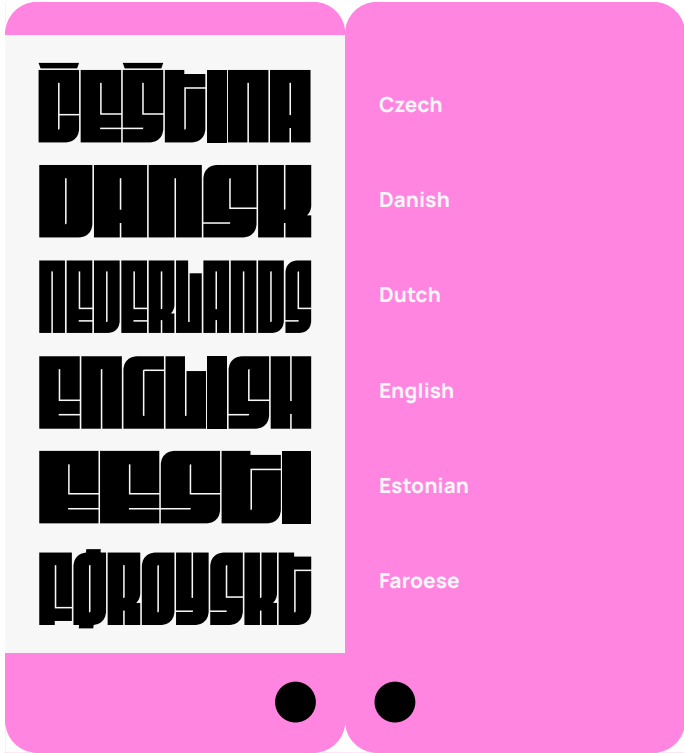
- **Latin, Greek and Cyrillic**
Uppercase and lowercase letters, numerals and punctuation;
- **Extended Latin, Greek and Cyrillic**
Supports diacritics for all European languages and Vietnamese;
- **Special Characters**
Common symbols such as mathematical operators, currency signs, symbols and typographic marks;
- **Alternates**
Offers stylistic alternates for flexibility and versatility.

GLYPH SET

Æ	İ	Щ
	ı	
ß		€
?		Đ
	Ж	
%	Nº	§

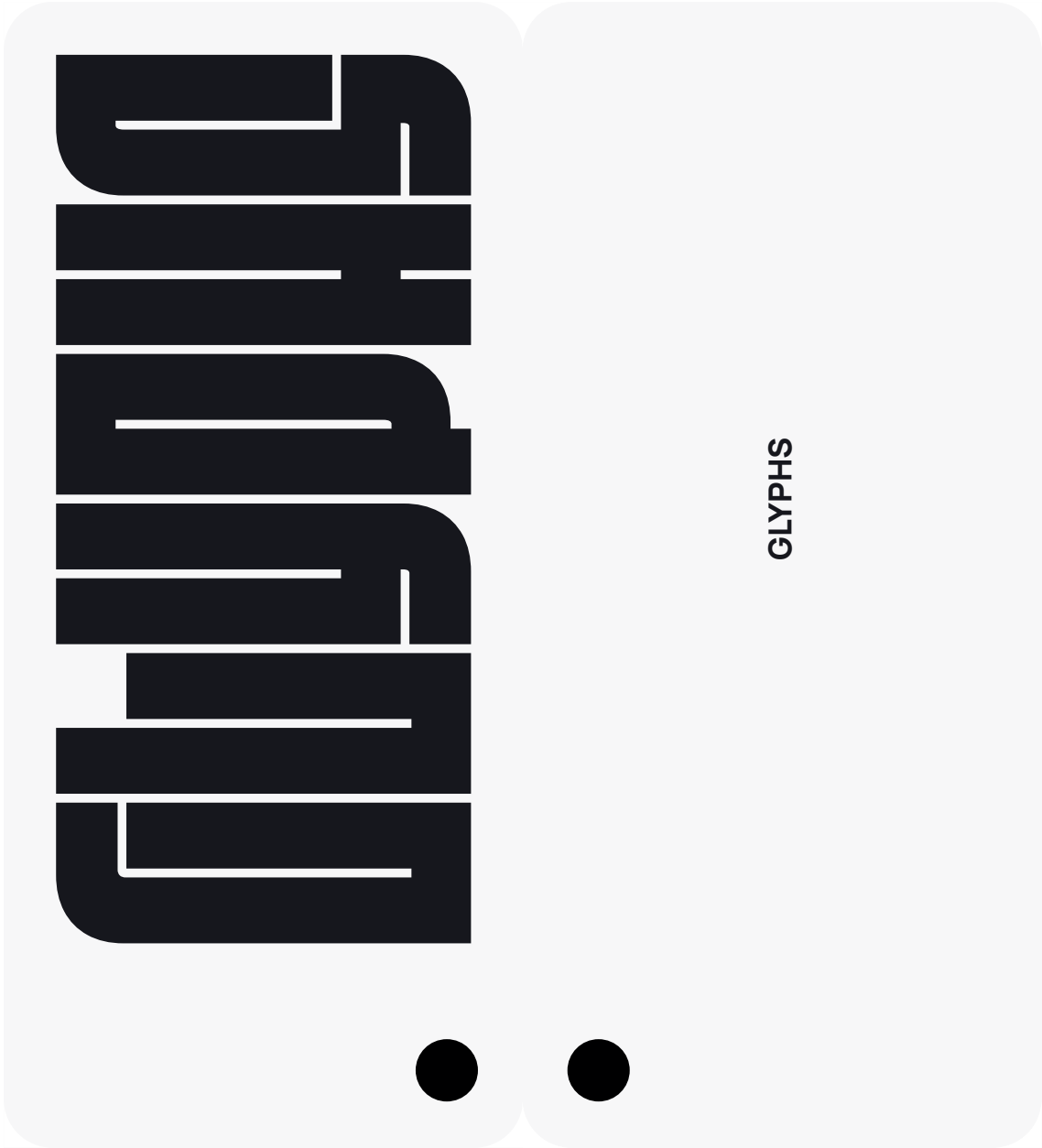
LANGUAGE SUPPORT SECTION







GLYPHS SECTION





A-Ω Uppercase

А В Г Д Е Ж З
И К Л М Н О П
Р С Т У Ф Х Ц Ч

Α Β Γ Δ Ε Ζ Η Θ
Ι Κ Λ Μ Ν Ξ Ο Π
Ρ Σ Τ Υ Φ Χ Ψ Ω

α-ω Lowercase

0 1 2 3 4 5 6 7 8
 9 10 11 12 13 14 15 16 17
 18 19 20 21 22 23 24 25 26

α β γ δ ε ζ η θ
ι κ λ μ ν ξ ο π ρ
σ ς τ υ φ χ ψ ω



A-Я Uppercase (basic Russian)

А Б В Г Д Е Ж З
И Й К Л М Н О П
Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я

А Б В Г Д Е Ж З
И Й К Л М Н О П
Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я

Ukrainian / Belarusian Uppercase

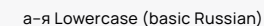
ELI

Serbian / Macedonian Uppercase

nb hb fi v

Ё € І Ї Ґ

Љ Њ Ћ Ў



а б в г д е ж з
и й к л м н о п
р с т у ф х ц ч
ш щ ь ы ь э ю я

а б в г д е ж з
и й к л м н о п
р с т у ф х ц ч
ш щ ъ ы ь э ю я

Ukrainian / Belarusian Lowercase

Übung

ë € ¡ ¨ ¢

Serbian / Macedonian Lowercase

nb nf fi v

ль нь ѣ џ



0-9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

Punctuation

.,,:;!P_m|d!!
- - - - -
' " " " " "
 " "
**([{ }]) / **



+ = $\square$ | $\square$ $\times$ $\div$ / -

+ < = > | ~ x ÷ / -

Currency Symbols









\$ ¢ £ ₪ ¥ ¢ €

Misc. Symbols & Marks

% %& *
@ \$ ¶ † ‡
! © ® № ™



European Diacritics

A A A A A A A A A A

B B B B B B B B B B

C C C C C C C C C C

D D D D D D D D D D

E E E E E E E E E E

F F F F F F F F F F

G G G G G G G G G G

H H H H H H H H H H

I I I I I I I I I I

J J J J J J J J J J

K K K K K K K K K K

L L L L L L L L L L

M M M M M M M M M M

N N N N N N N N N N

O O O O O O O O O O

P P P P P P P P P P

Q Q Q Q Q Q Q Q Q Q

R R R R R R R R R R

S S S S S S S S S S

T T T T T T T T T T

U U U U U U U U U U

V V V V V V V V V V

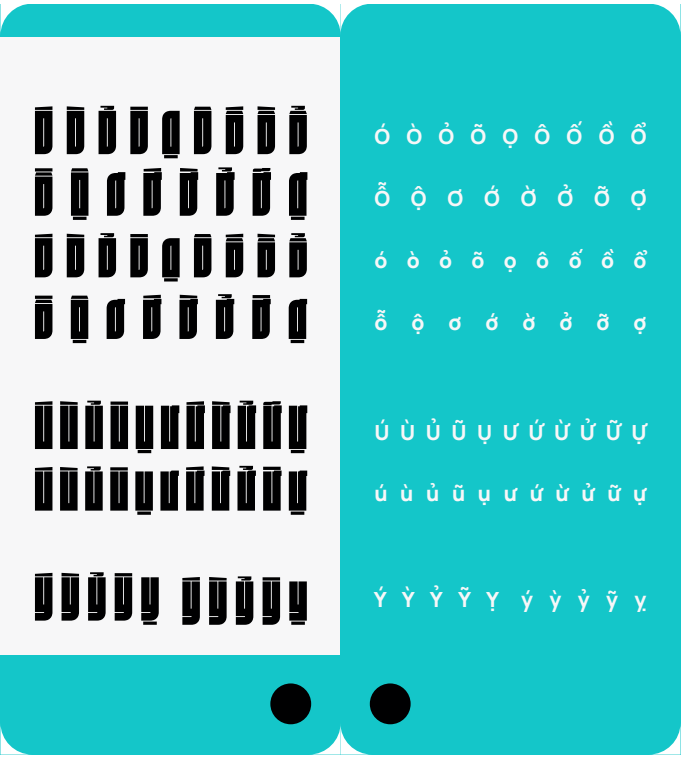
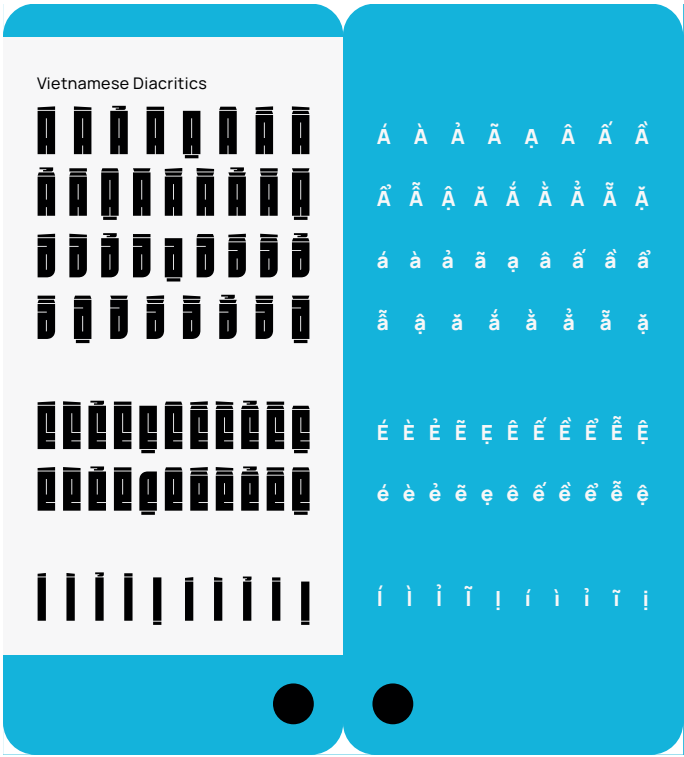
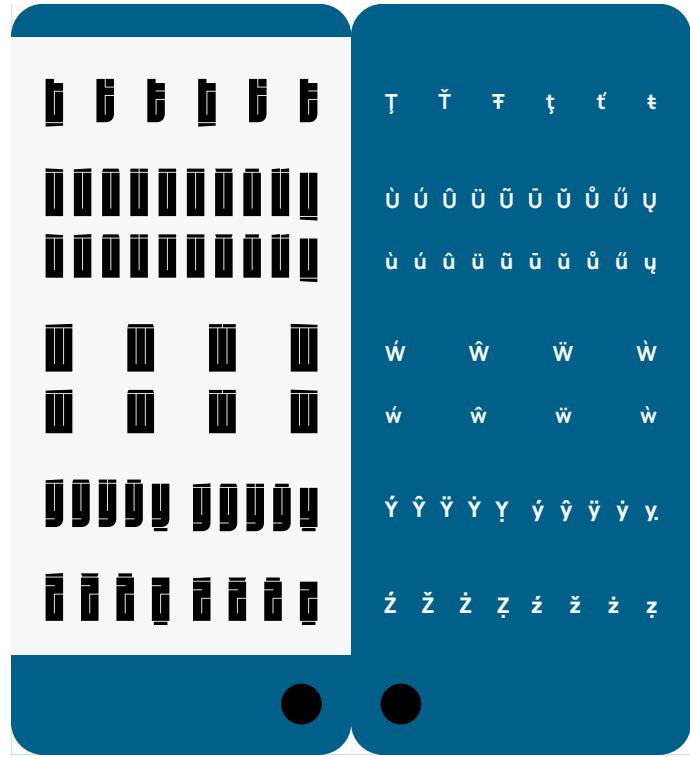
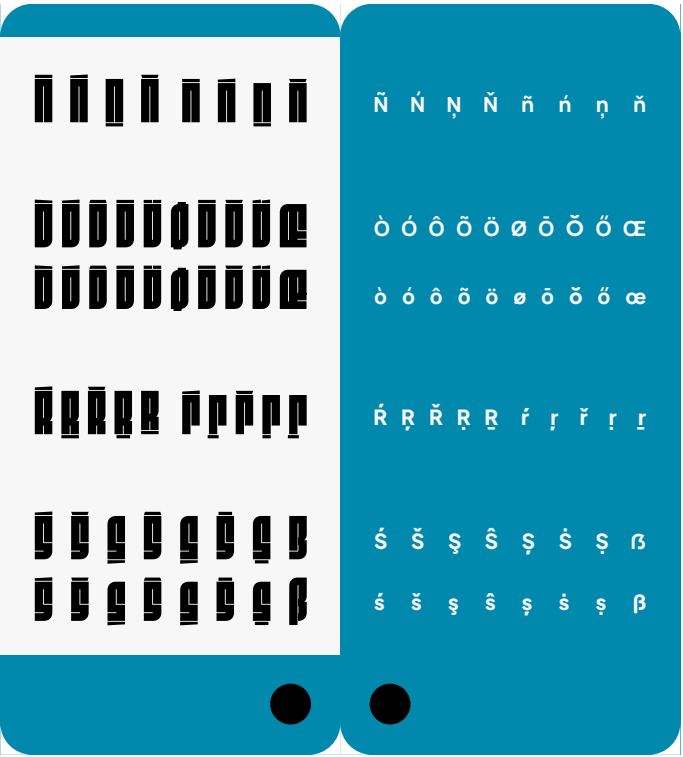
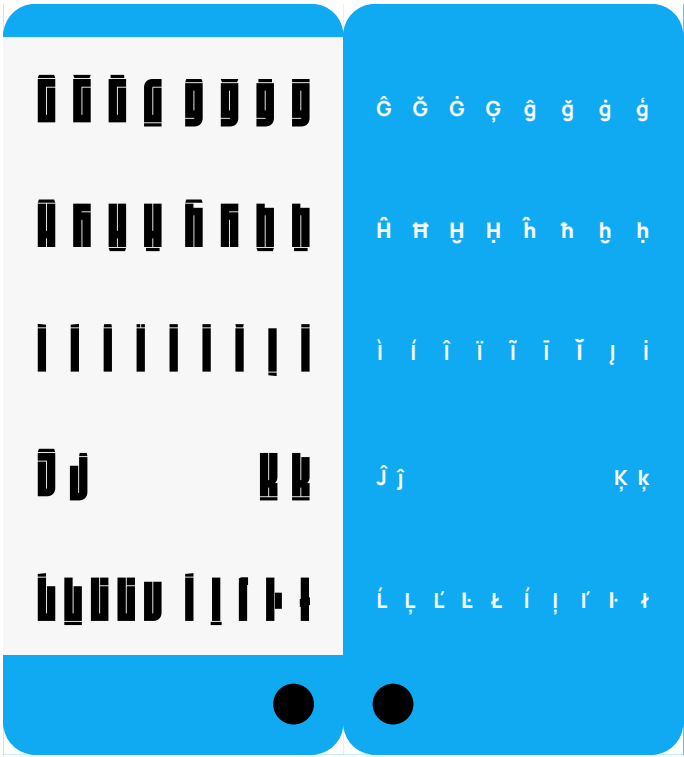
W W W W W W W W W W

X X X X X X X X X X

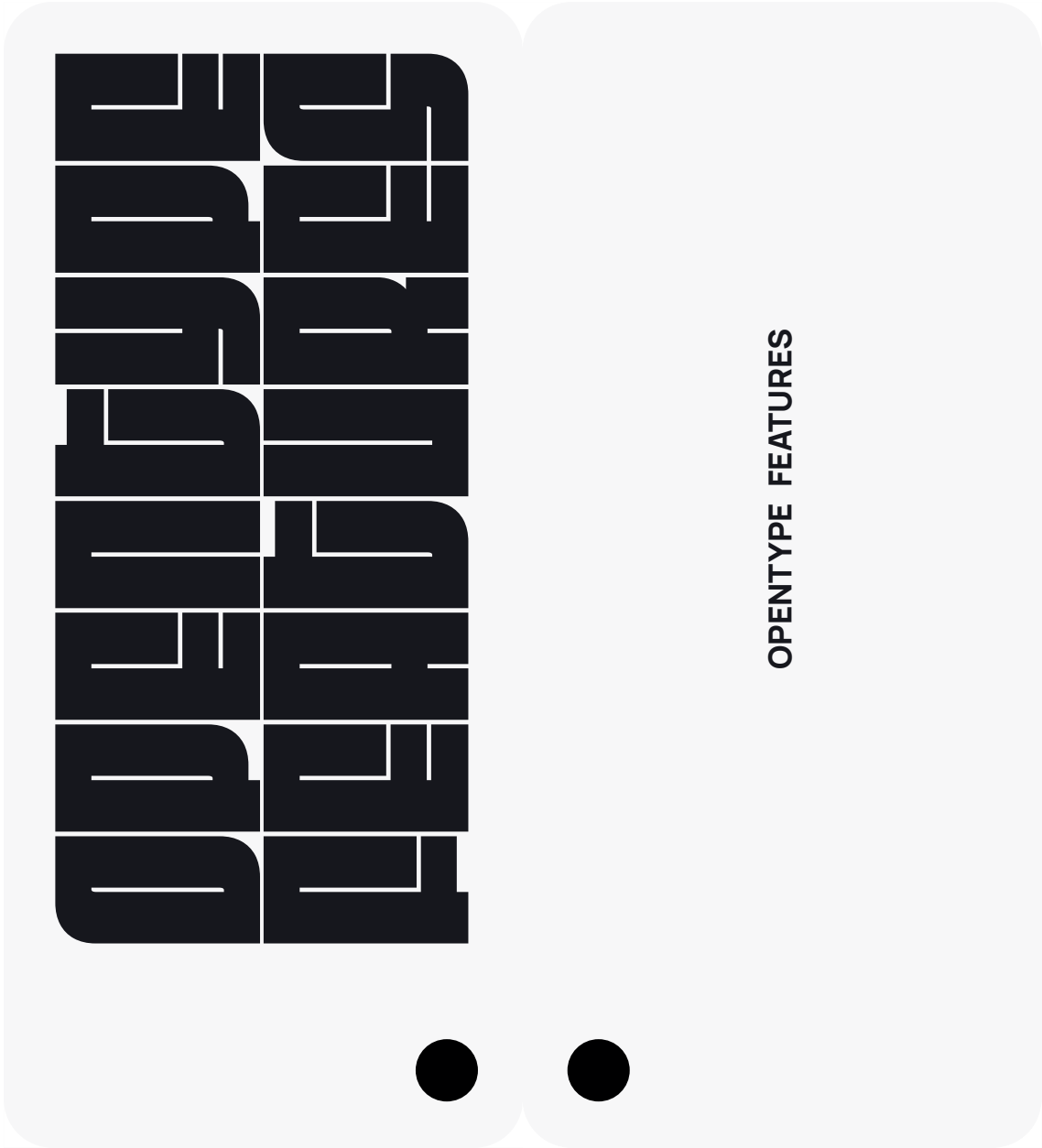
Y Y Y Y Y Y Y Y Y Y

Z Z Z Z Z Z Z Z Z Z

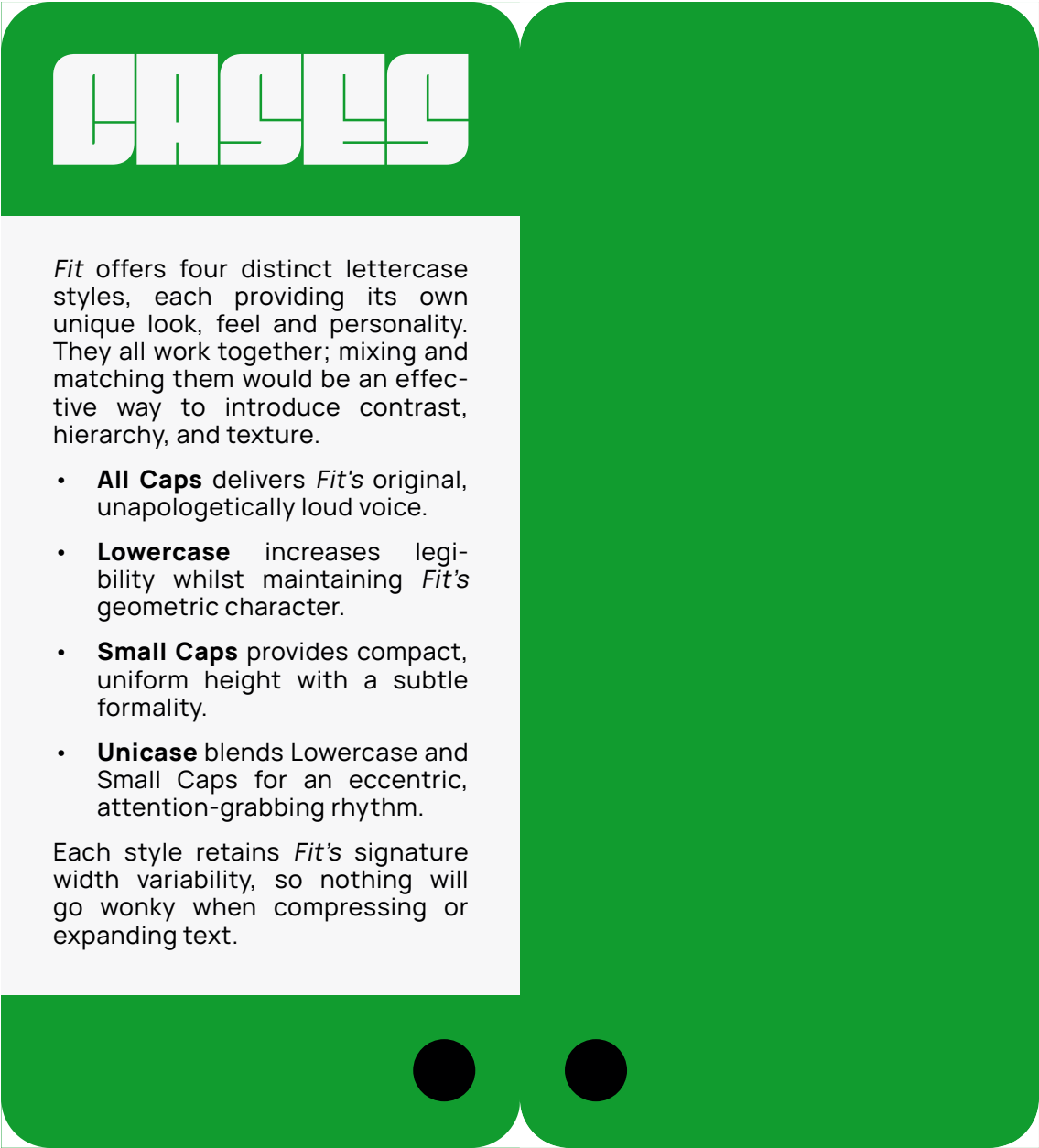
À Á Â Ã Ä Å Æ
à á â ã ä å æ
Ç Ç Ç Ç Ç ç ć ê ċ
Đ Đ đ' ð
È É Ê Ë Ē Ĕ Ė Ę
è é ê ë ē ě è ę ħ



OPENTYPE FEATURES SECTION



OPENTYPE FEATURES



Fit offers four distinct lettercase styles, each providing its own unique look, feel and personality. They all work together; mixing and matching them would be an effective way to introduce contrast, hierarchy, and texture.

- **All Caps** delivers *Fit*'s original, unapologetically loud voice.
- **Lowercase** increases legibility whilst maintaining *Fit*'s geometric character.
- **Small Caps** provides compact, uniform height with a subtle formality.
- **Unicase** blends Lowercase and Small Caps for an eccentric, attention-grabbing rhythm.

Each style retains *Fit*'s signature width variability, so nothing will go wonky when compressing or expanding text.

CAPEBIERE

CAPEBIERE

CAPEBIERE

CAPEBIERE

CAPE

All Caps

Lowercase

Small Caps

Unicase
Stylistic Set 01

Letters that are kept lowercase in Unicase
a, e and r

ALTERNATES

Fit's alternates extend its visual vocabulary, offering both subtle and dramatic tweaks to existing letterforms. These alternates inject extra personality into the typeface, enabling designers to better customise it to their needs.

The 12 available stylistic sets rework letterforms by reconfiguring geometries and shifting proportions.

The use of either a single or a few alternates could instil newfound character and charm into a word. Used more consistently, they could change the entire tone of a headline.

Some of the stylistic sets alter just a single letter, whereas others change the entire geometry of a piece of text. The use of a given stylistic set will come down to a designer's taste and discretion.

Cap-style forms
Stylistic Set 02

Serifed i
Stylistic Set 03

Dotted i
Stylistic Set 04

Narrow r
Stylistic Set 18

Curly Tilde
Stylistic Set 05

Curved F
Stylistic Set 06

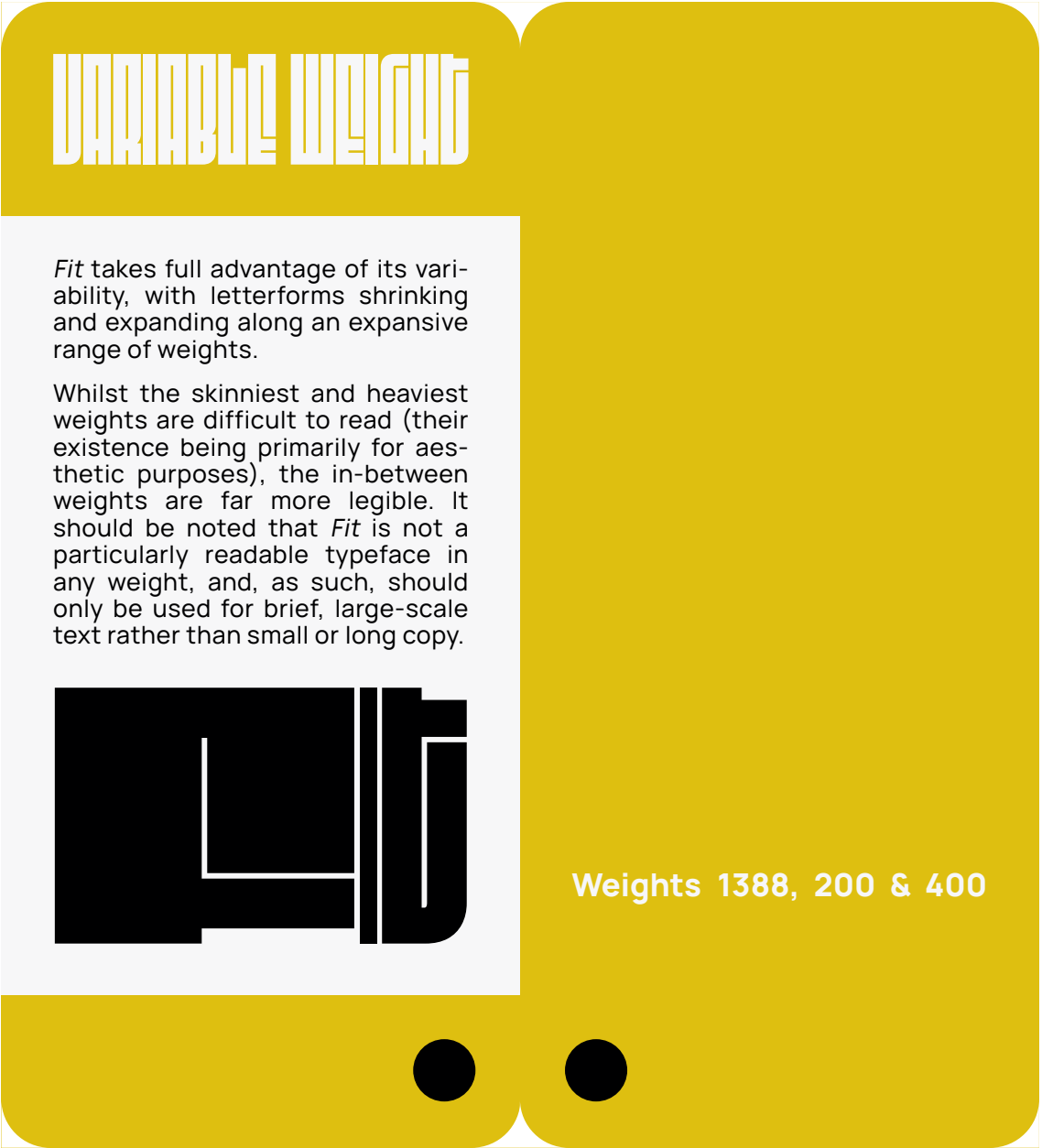
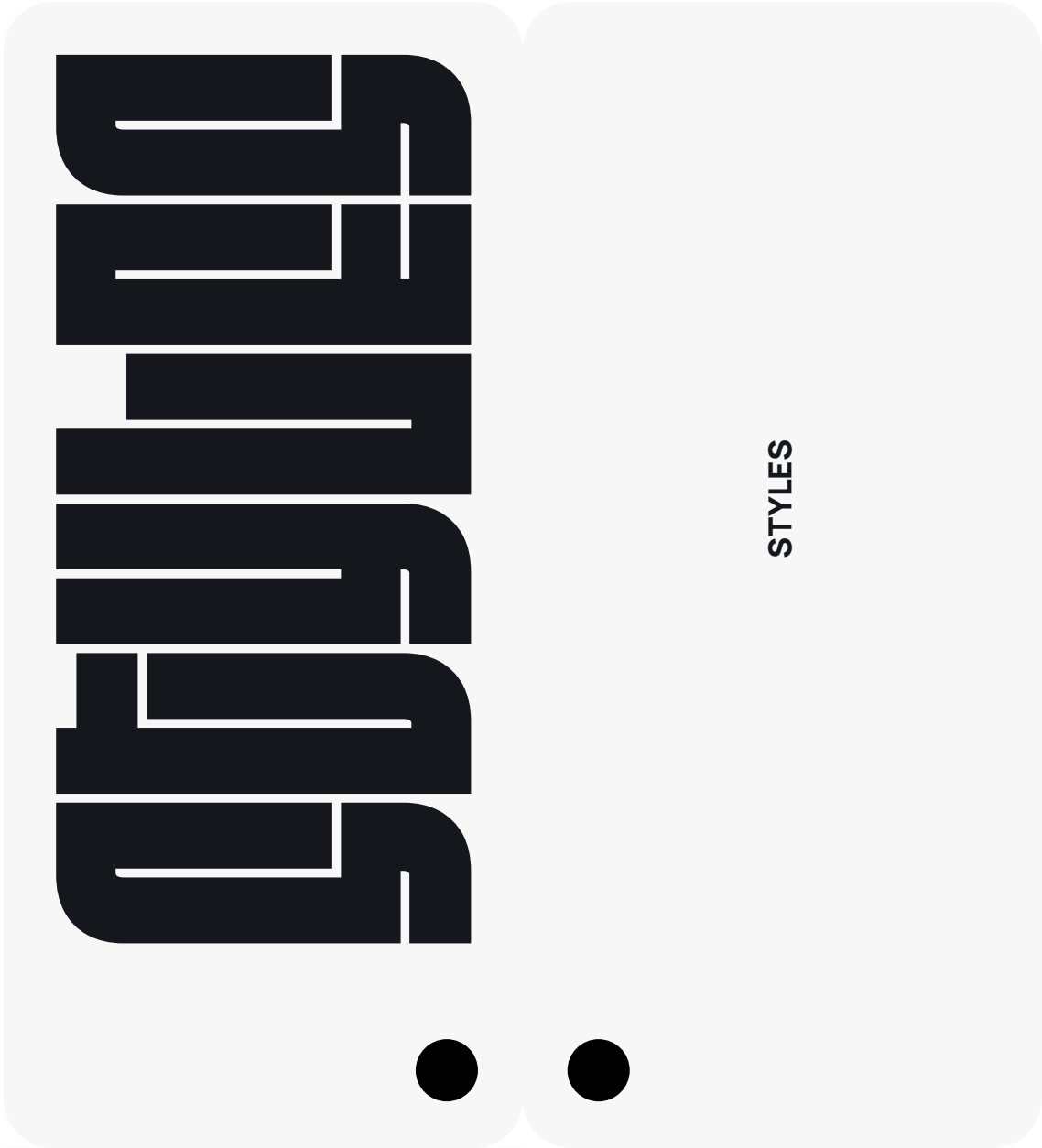
Barless J
Stylistic Set 07

Non-descending Cyrillic forms
Stylistic Set 09

Single-storey a
Stylistic Set 19

Double-storey g
Stylistic Set 20

STYLES SECTION



Instances

Fit uses a variable axis, "Weight", from 100–3600; from the lightest weight, characters expand horizontally up to 3600%.

The typeface provides 9 instances of useful weights for easy access. Weight 1200 is, for most letters, a perfectly square character; instances smaller than this are rational fractions of the square, and bigger ones are multiples. These instances allow designers to easily gauge the ratios of letterforms when employing the typeface, thereby making it simpler to implement and further adjust.

The ability to fine-tune the typeface's weight in between these instances is what gives *Fit* its hyper-versatility. It enables designers to perfectly fit letters and words to any space; they don't have to make the design conform to the constraints of the typeface.

WINDA READABLE?

JUST LEGIBLE

BETTER!!

OH-ISH

12-per-square
Weight 100

6-per-square
Weight 200

4-per-square
Weight 300

3-per-square
Weight 400

Half square
Weight 600

Three-quarters square
Weight 900

WOW

WOW

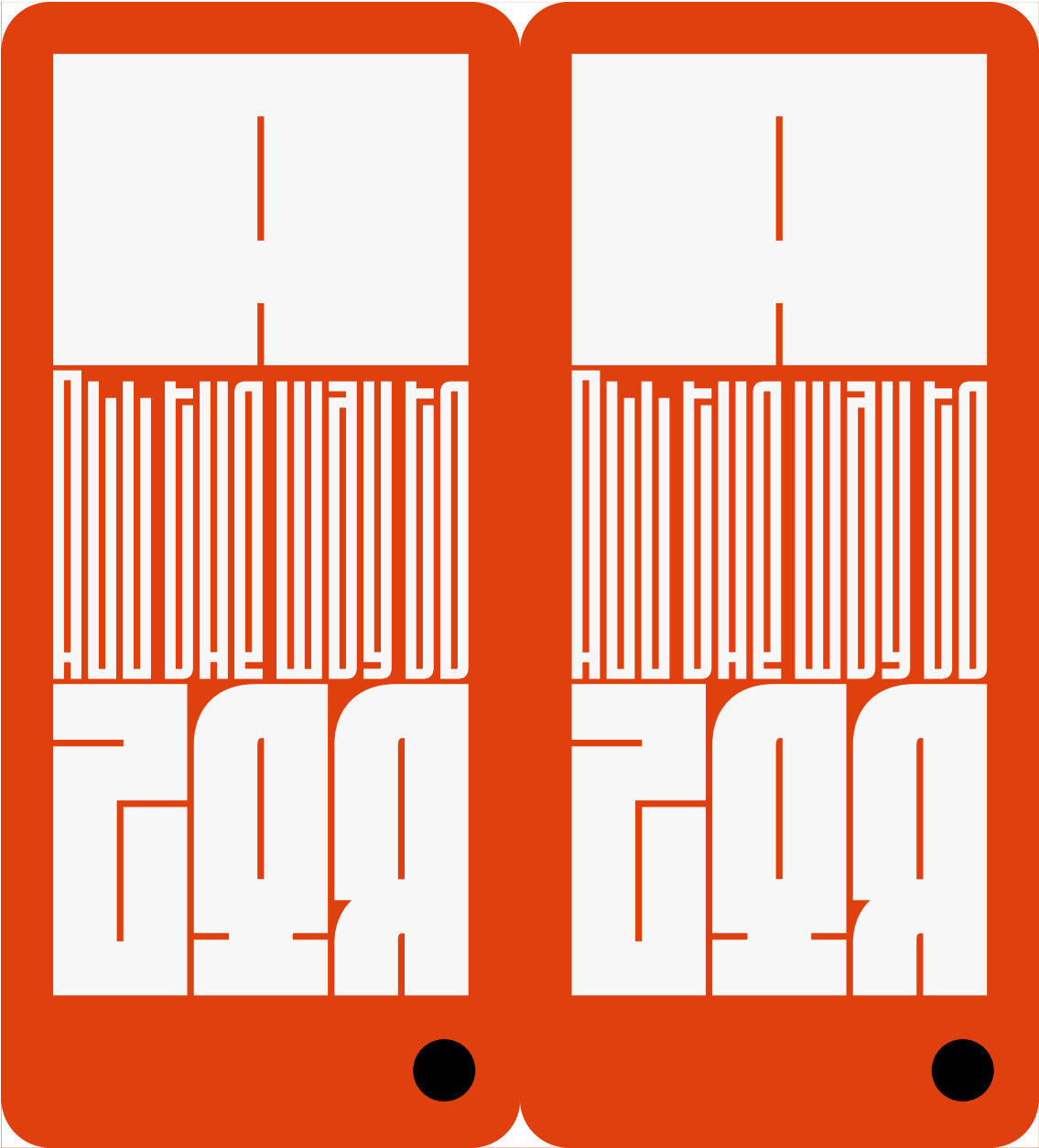
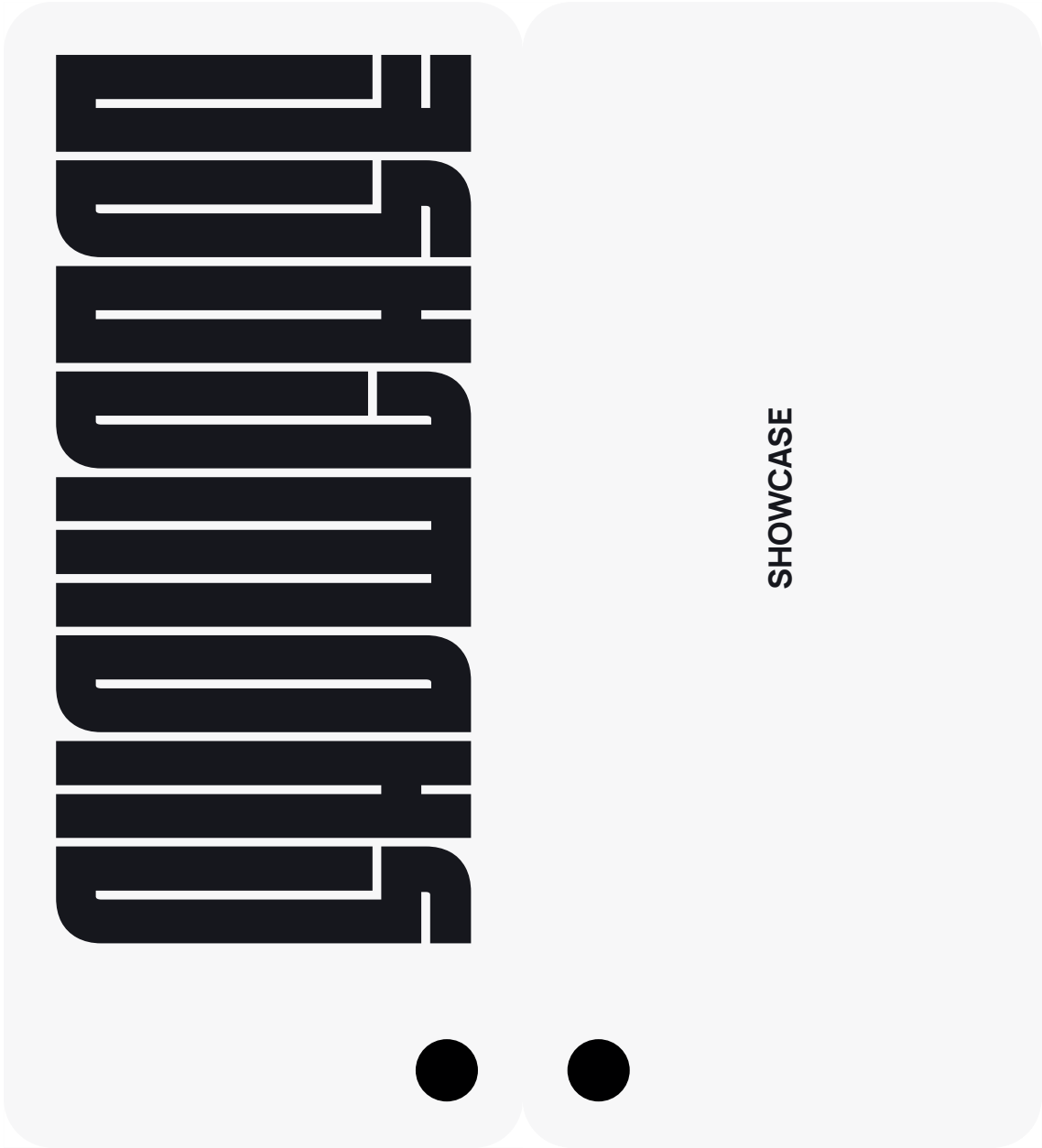
WOW

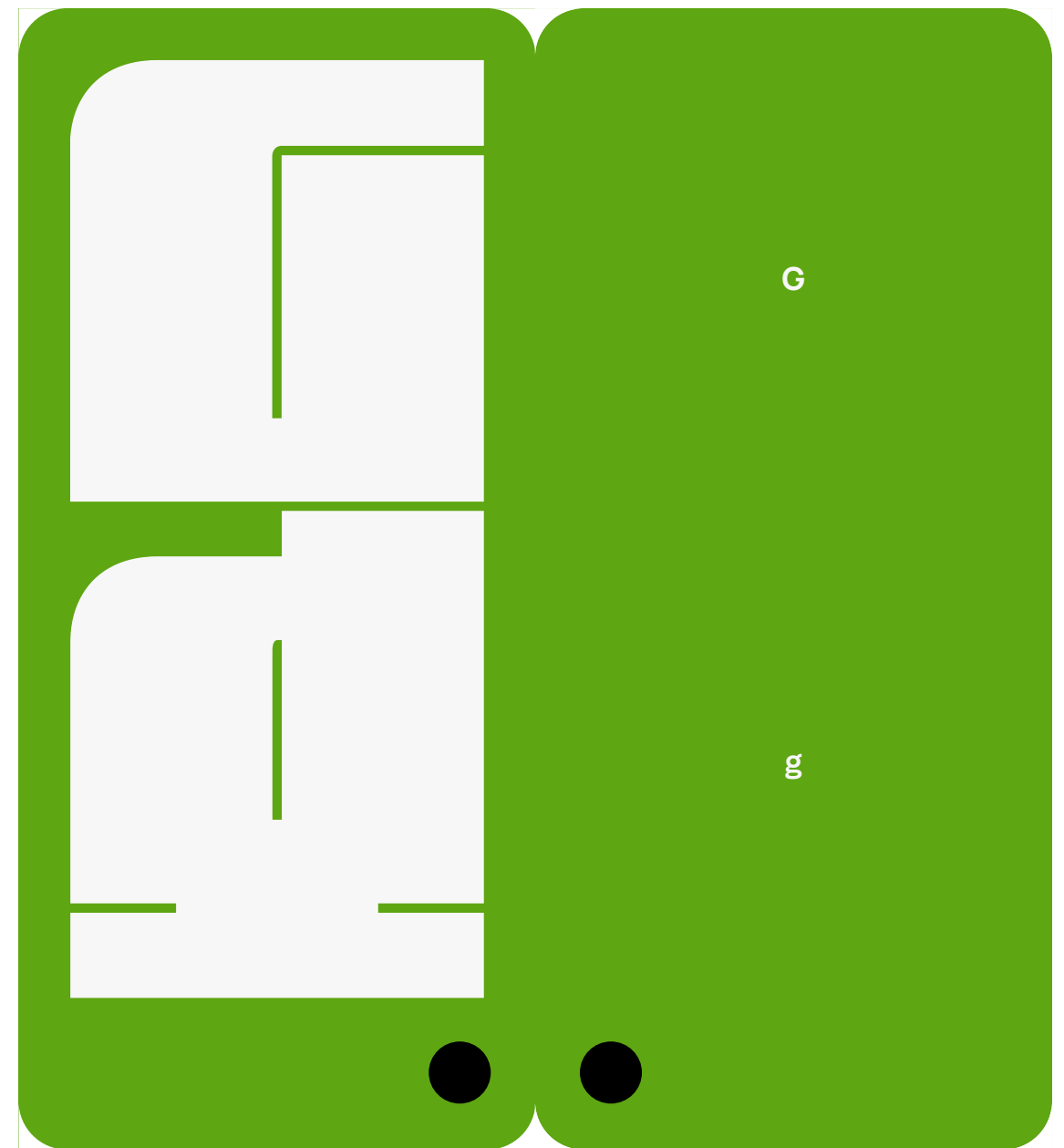
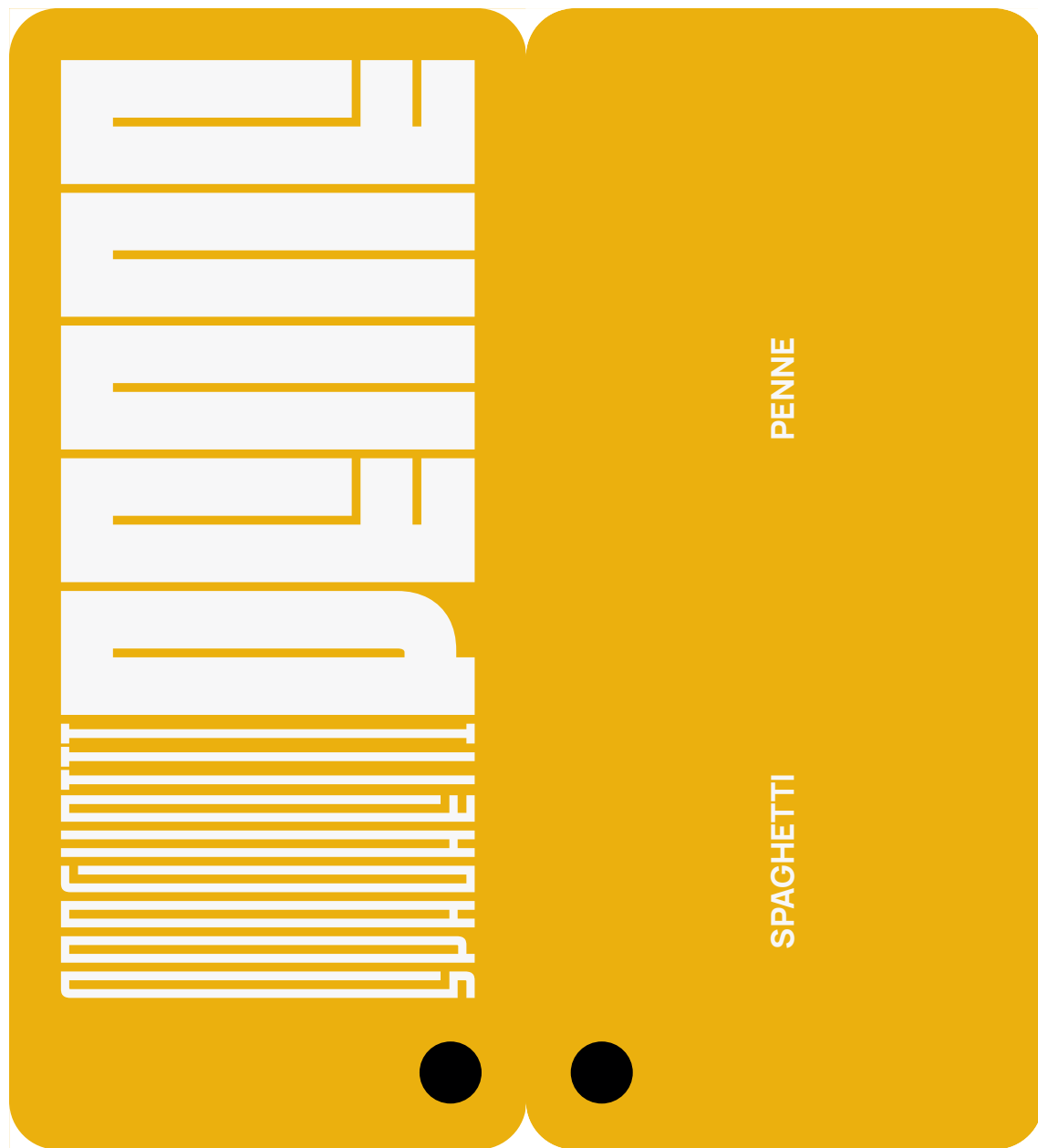
Square
Weight 1200

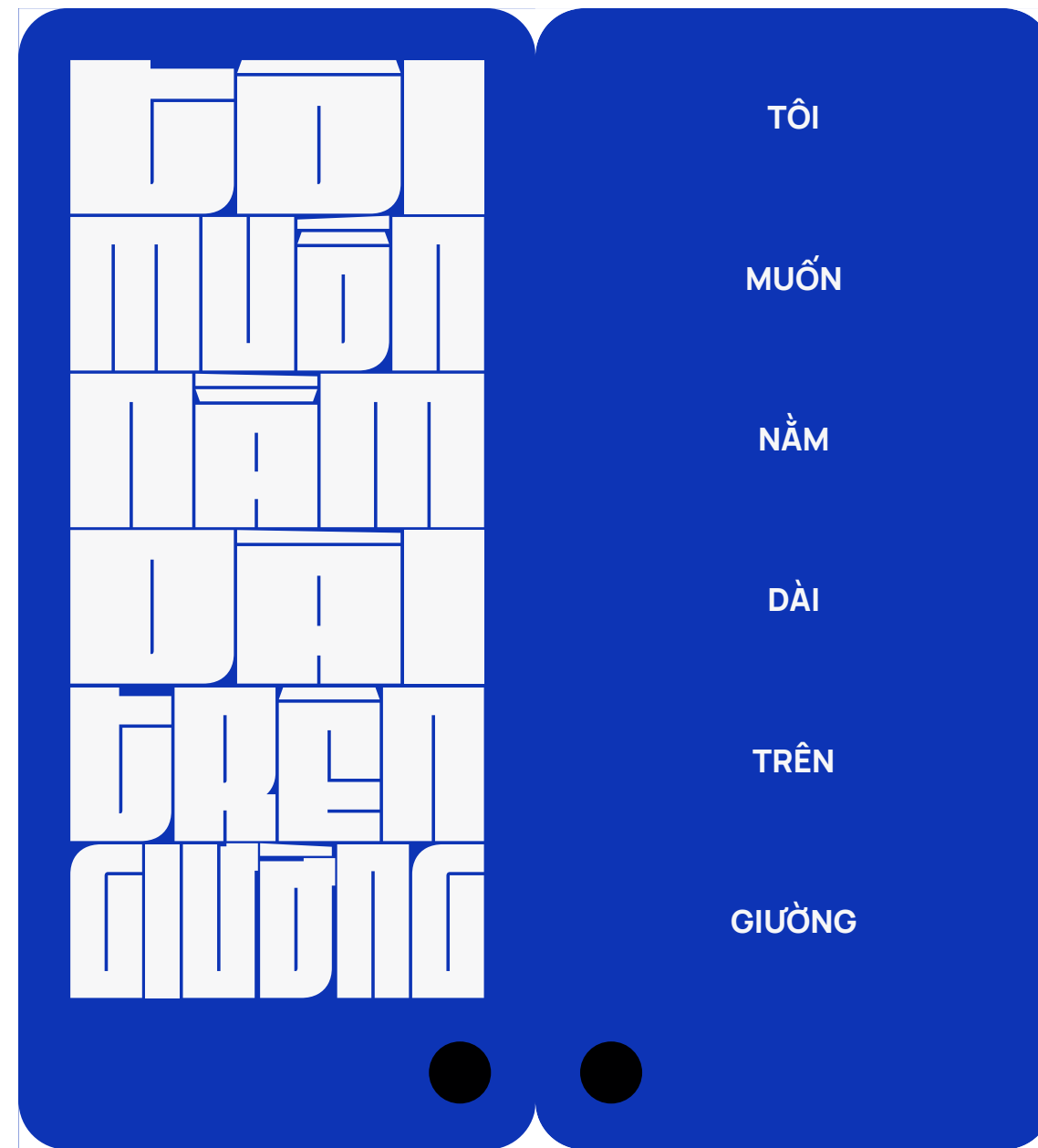
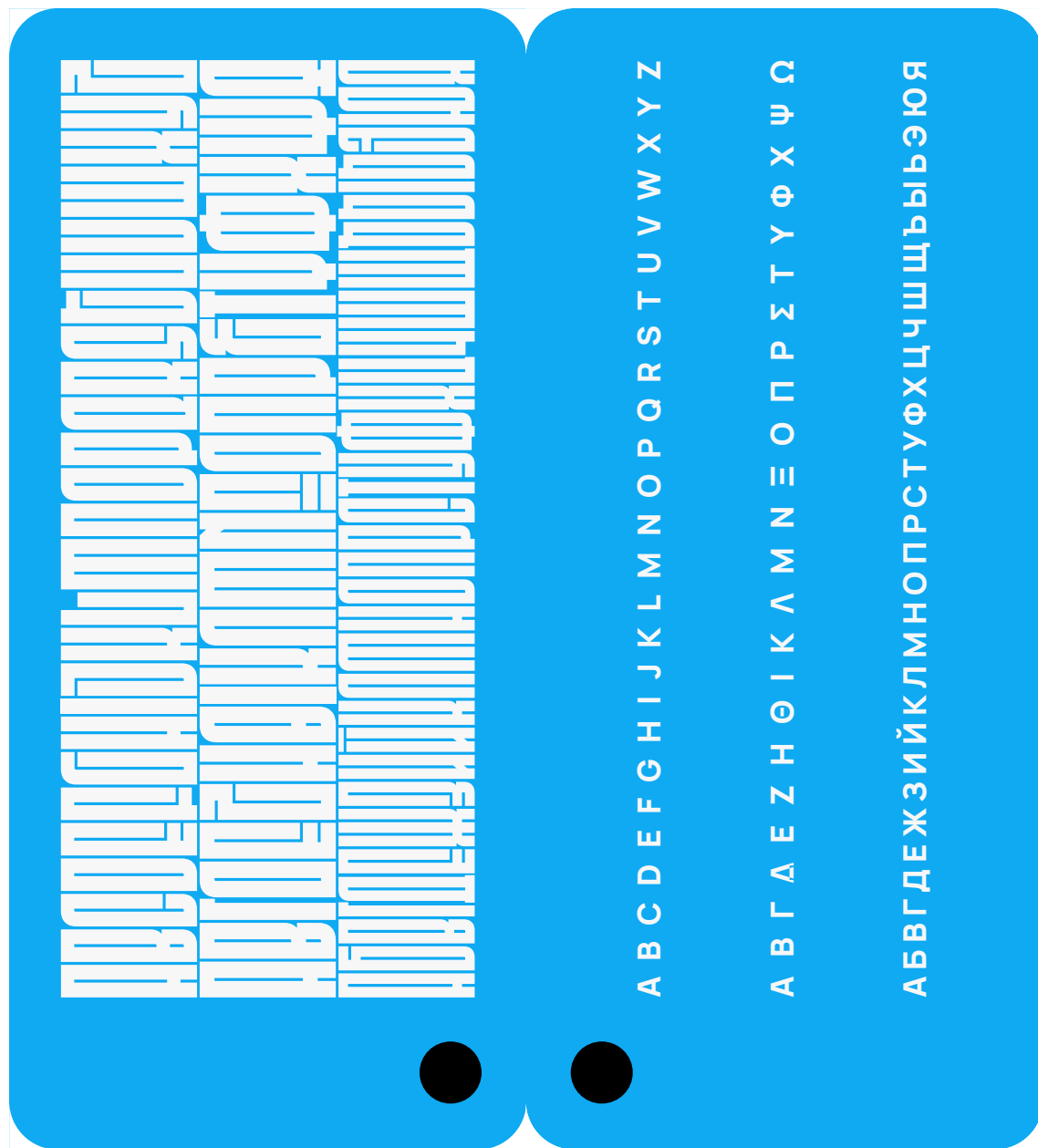
Double square
Weight 2400

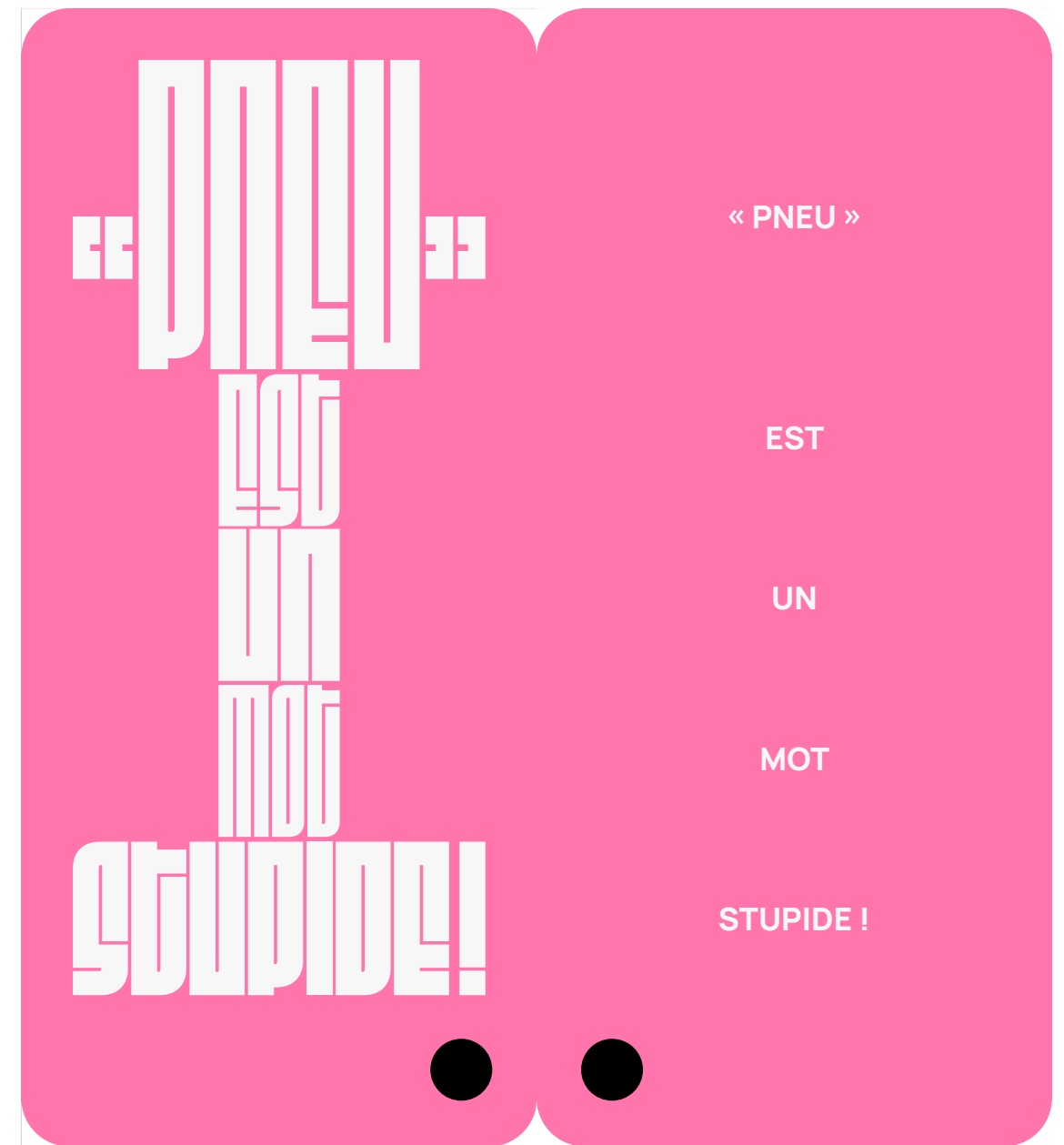
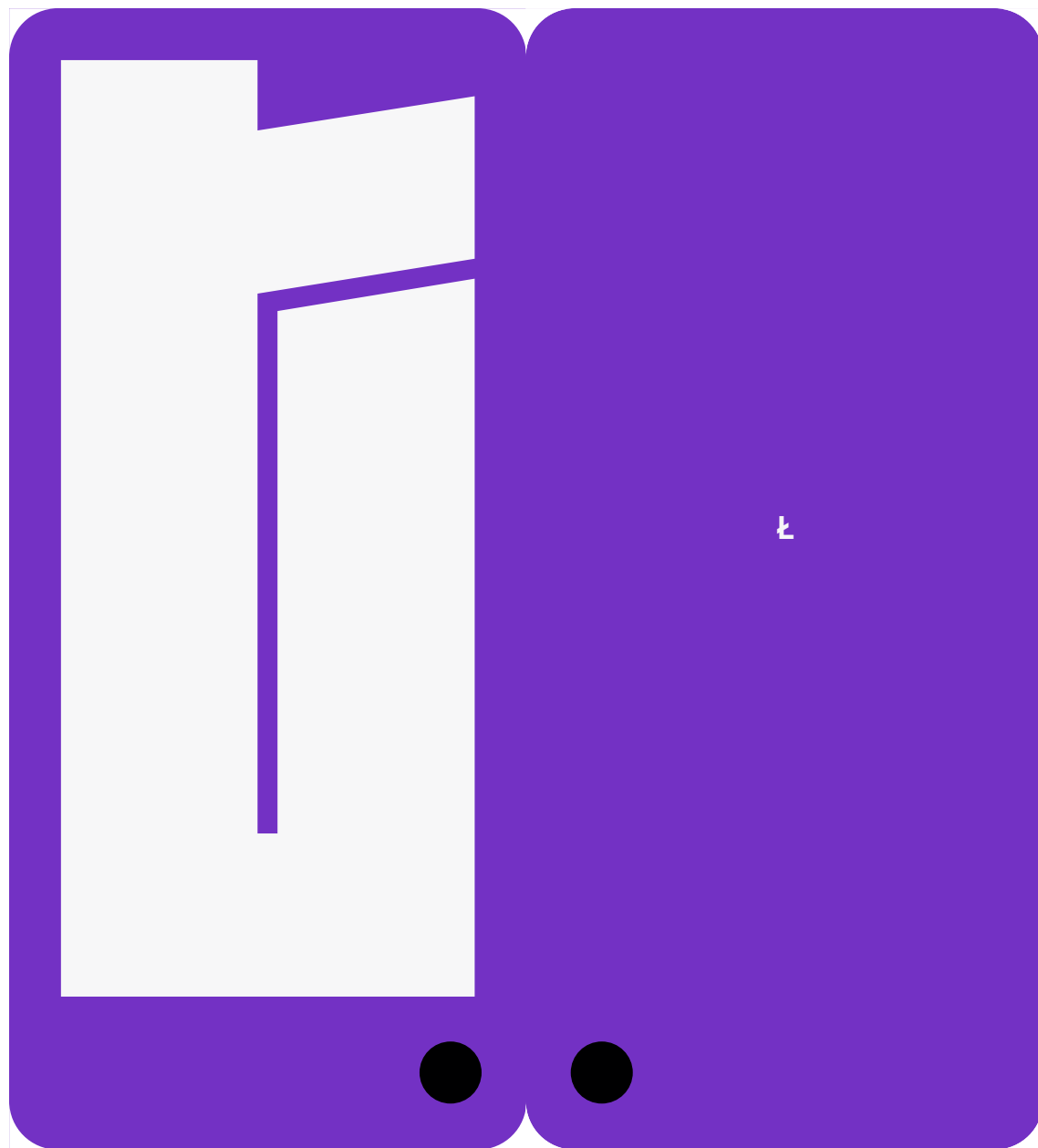
Triple square
Weight 3600

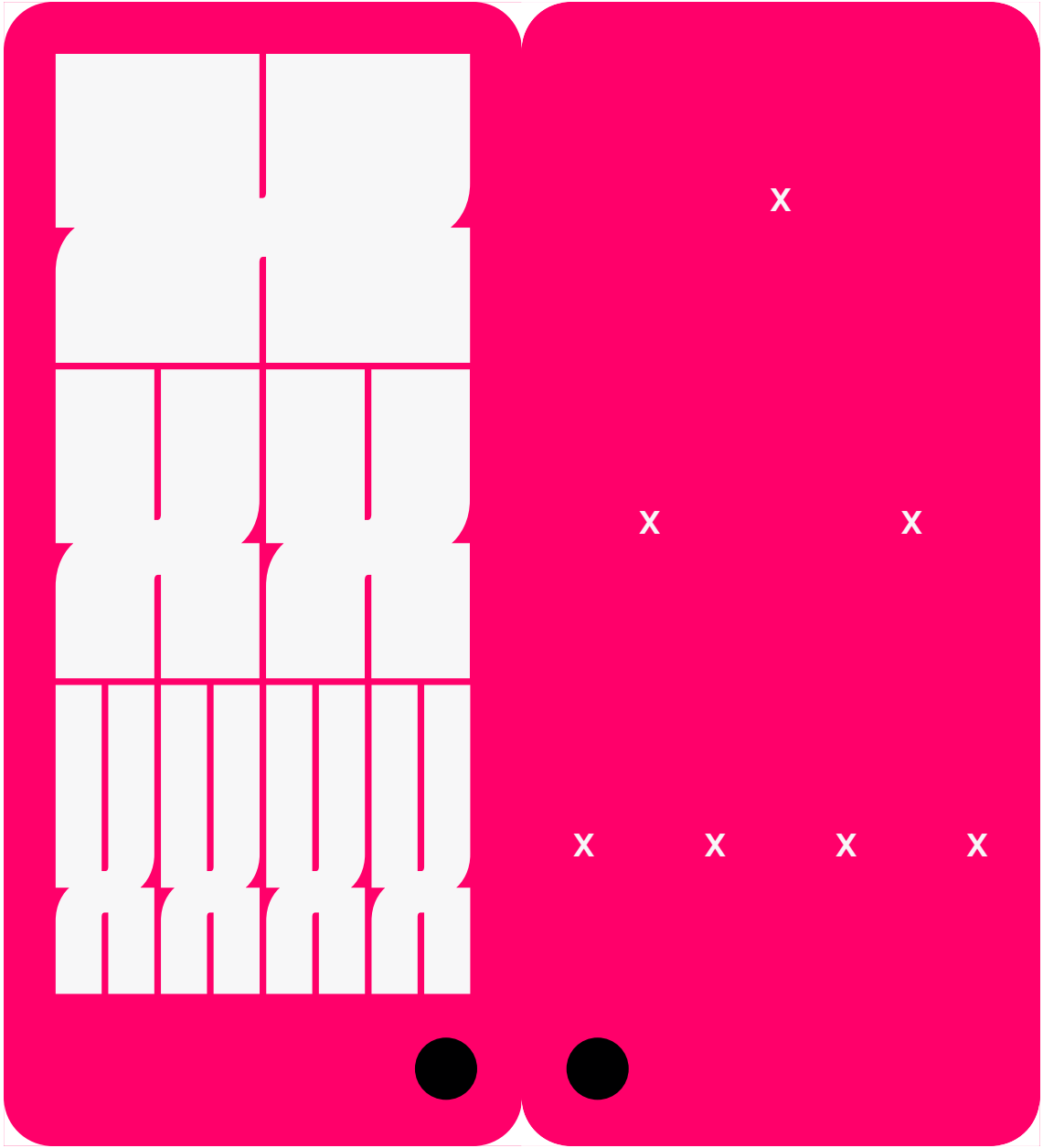
SHOWCASE SECTION



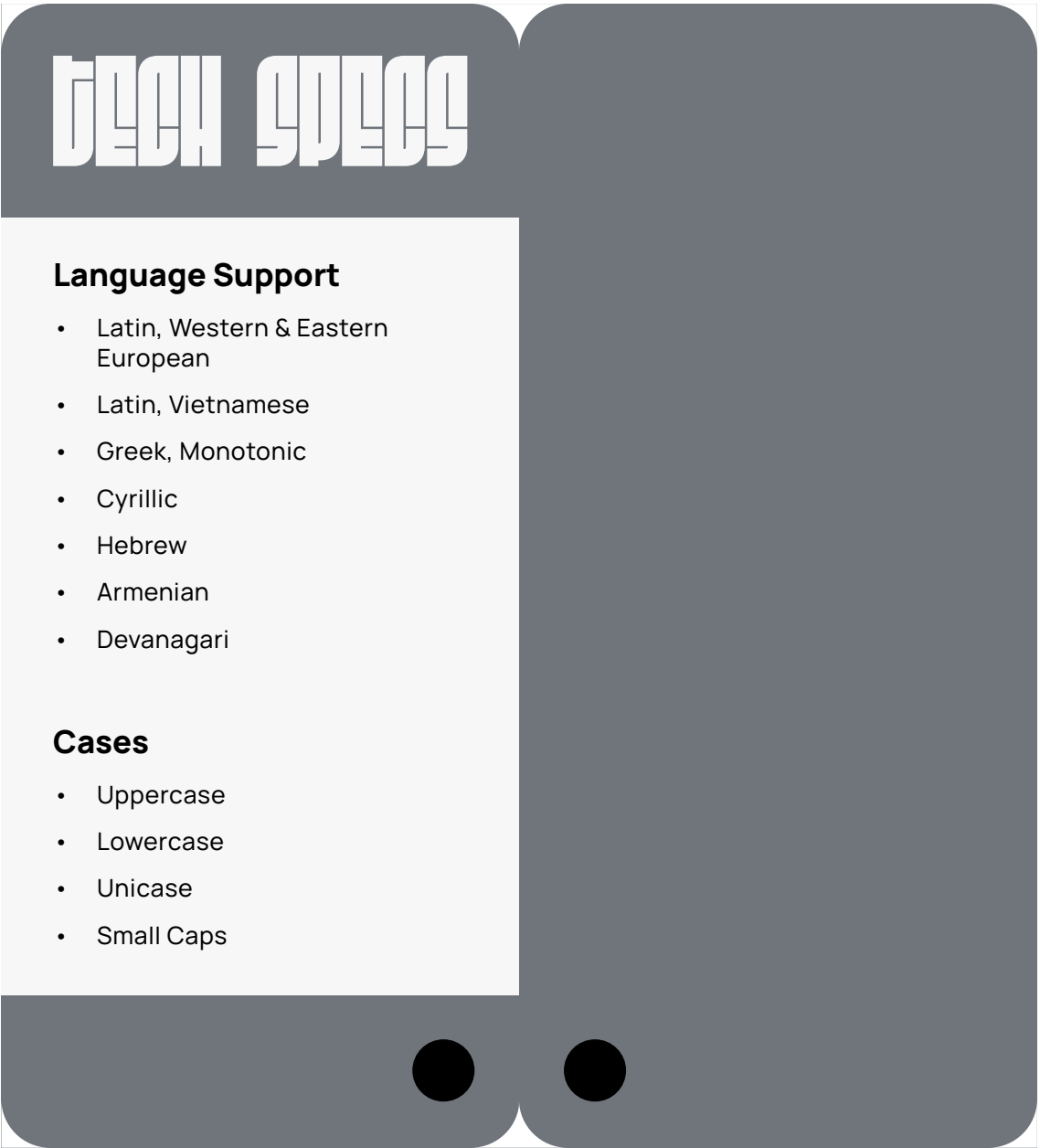
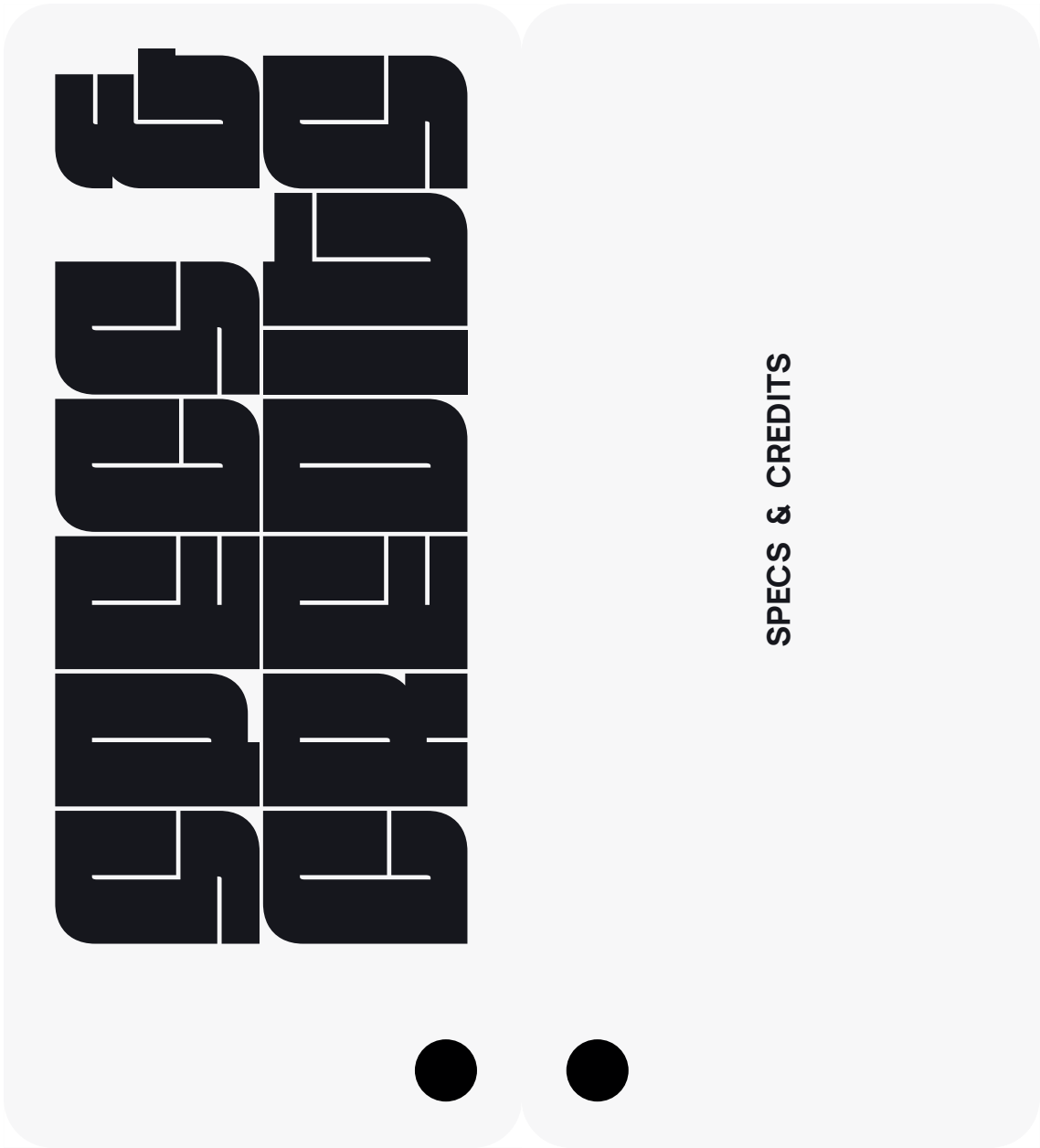








SPECS & CREDITS SECTION

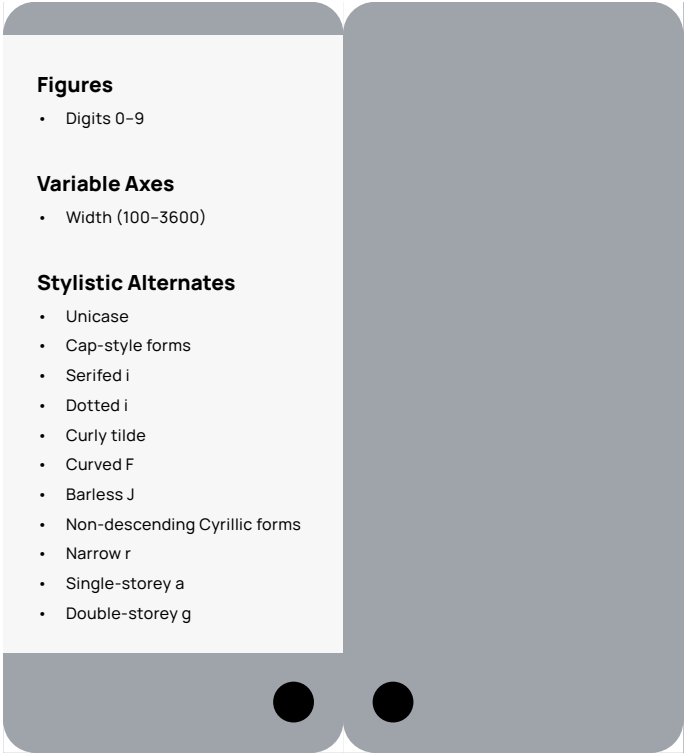


Language Support

- Latin, Western & Eastern European
- Latin, Vietnamese
- Greek, Monotonic
- Cyrillic
- Hebrew
- Armenian
- Devanagari

Cases

- Uppercase
- Lowercase
- Unicase
- Small Caps



Figures

- Digits 0–9

Variable Axes

- Width (100–3600)

Stylistic Alternates

- Unicase
- Cap-style forms
- Serifed i
- Dotted i
- Curly tilde
- Curved F
- Barless J
- Non-descending Cyrillic forms
- Narrow r
- Single-storey a
- Double-storey g



FORMATS

Desktop

OpenType CFF

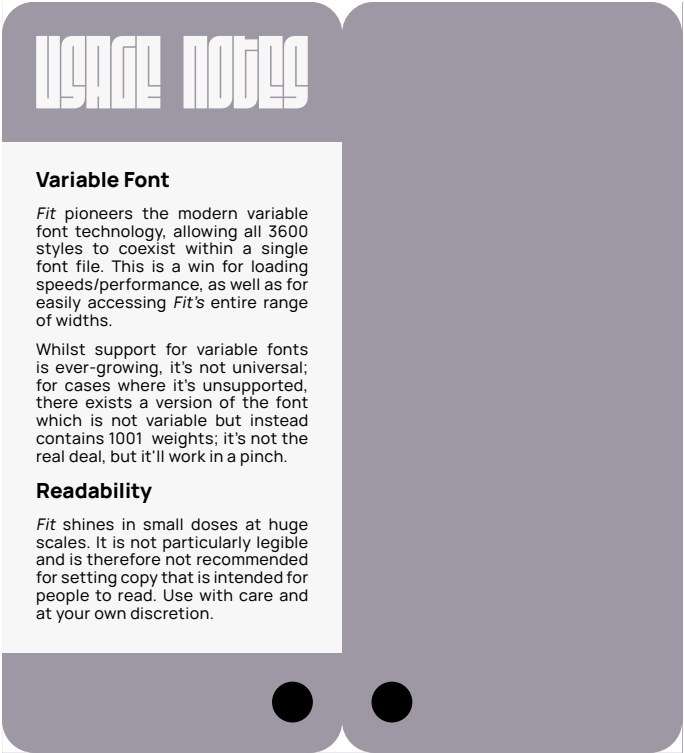
Web

Web Open Font Format

Web Open Font Format 2.0

App / E-book

OpenType TrueType



USAGE NOTES

Variable Font

Fit pioneers the modern variable font technology, allowing all 3600 styles to coexist within a single font file. This is a win for loading speeds/performance, as well as for easily accessing *Fit*'s entire range of widths.

Whilst support for variable fonts is ever-growing, it's not universal; for cases where it's unsupported, there exists a version of the font which is not variable but instead contains 1001 weights; it's not the real deal, but it'll work in a pinch.

Readability

Fit shines in small doses at huge scales. It is not particularly legible and is therefore not recommended for setting copy that is intended for people to read. Use with care and at your own discretion.



DESIGNER INFO

Designer

David Jonathan Ross

Year of Release

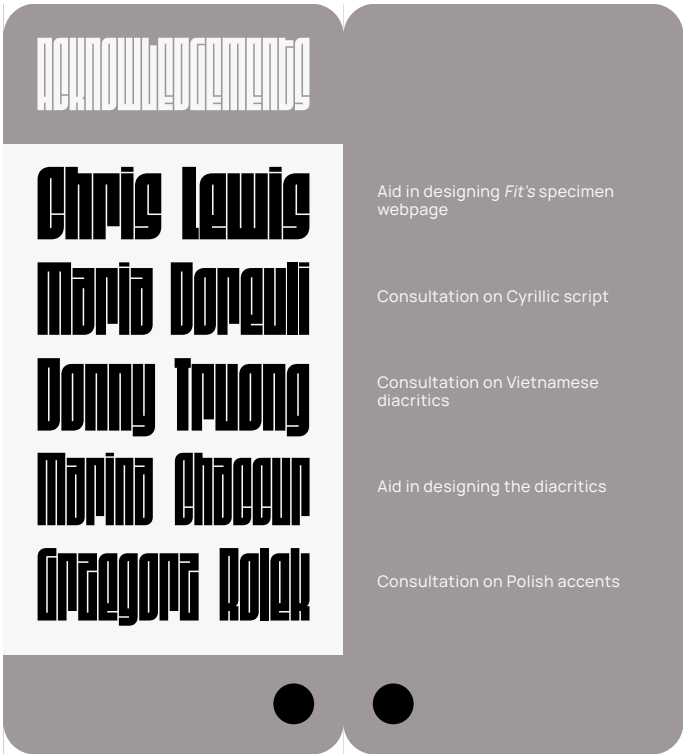
2017

Foundry

DJR (Ross' foundry)

Website

djr.com/fit



ACKNOWLEDGMENTS

Chris Lewis

Aid in designing *Fit*'s specimen webpage

Maria Dorevili

Consultation on Cyrillic script

Donny Truong

Consultation on Vietnamese diacritics

Marina Chaceun

Aid in designing the diacritics

Gregoritz Rolek

Consultation on Polish accents



Oded Ezer

Designing of *Fit* Hebrew

Gor Dhanian

Designing of *Fit* Armenian

Kimya Gandhi

Designing of *Fit* Devanagari

Dil Pochobba

Checking over details

Alexandre Gaumier Demong

Technical advice

Mylos Maxfield

Technical advice

