

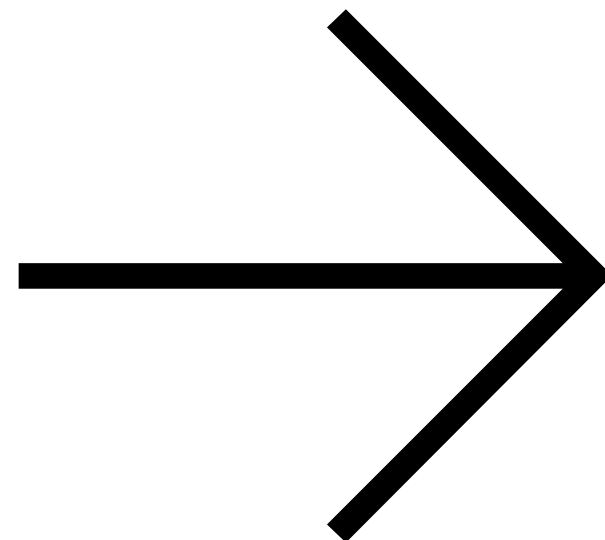
Rework Micro

6 weights · 12 styles

With its open counters and generous spacing, Rework's Micro family is ideal for captioning and small print, such as technical details or ingredients on packaging.

Reverse-ink traps aid onscreen legibility and provide distinctive character when used at larger sizes. The Micro family is optimised for legibility at sizes between 5 and 10pt (with the Thin, Extralight and Bold weights recommended for use at 12pt and above).

A a Z z



Rework Micro Thin
Rework Micro Thin Italic
 Rework Micro Extralight
Rework Micro Extralight Italic
 Rework Micro Light
Rework Micro Light Italic
 Rework Micro Regular
Rework Micro Regular Italic
 Rework Micro Semibold
Rework Micro Semibold Italic
 Rework Micro Bold
Rework Micro Bold Italic

Other Subfamilies

Rework Text
 Rework Headline
 Rework Display

Information

3

Team & Designer(s) Joe Leadbeater · Nigel Bates	Engineering Franziska Weitgruber
Commercial Release V1.1: October 2021	Total Styles 48
Glyphs Per Style 1100 (Uprights) + 1103 (Italics)	Optical Sizes 4
OpenType Features Standard Ligatures, Discretionary Ligatures, Stylistic Sets 01 - 09, All Caps, Small Caps, Old Style Figures, Tabular Lining Figures, Tabular Old Style Figures, Fractions, Slashed Zero, Ordinal Indicators, Contextual Alternates, Superscript / Superior + Subscript / Inferior	
Language Coverage Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Asturian, Atayal, Aymara, Basque, Bemba, Bikol, Bislama, Bosnian, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Corsican, Creek, Croatian, Czech, Danish, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, French, Friulian, Galician, Ganda, Genoese, German, Gikuyu, Haitian, Creole, Hawaiian, Hiligaynon, Hopi, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Italian, Jamaican, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Marquesan, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Samoan, Sango, Saramaccan, Sardinian, Seri, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Somali, Spanish, Sranan, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tumbuka, Turkish, Venetian, Warlpiri, Wayuu, Wiradjuri, Wolof, Zapotec, Zulu, Zuni	
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Ahead of
the Curve

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counterculture

Rework Micro · Thin · 75pt

Rodney
Mullen

Rework Micro · Thin · 48pt

Materials,
Form &
Architecture

Rework Micro · Thin · 30pt

you'd drain their pool
and roll around,
carving up the evenly-
transitioned walls

Rework Micro · Thin · 20pt

Kids hopping fences. Tearing
around in deserted pools,
until the police showed up.
The 1970's in Los Angeles:
Sun-soaked scenes of free-
dom and rebellion.

functionalism

Rework Micro · Thin Italic · 75pt

*Villa
Mairea*

Rework Micro · Thin Italic · 48pt

*The Hamsa
Hand wards
off evil eyes*

Rework Micro · Thin Italic · 30pt

*In 1939, Alvar Aalto
finished designing the
world's first kidney-
shaped swimming pool*

Rework Micro · Thin Italic · 20pt

*Villa Mairea is marked by
freeform curving lines, from the
balconies to smaller details.
A shift in Alavar Aalto's practice,
from minimalist functionalism
to more organic forms.*

Grassroot
memorial

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memeability

Rework Micro · Extralight · 72pt

Carlo
Guiliani

Rework Micro · Extralight · 48pt

A statue of
Henry Kirke
Brown

Rework Micro · Extralight · 30pt

Not all spontaneous
shrines are explicit
— perhaps by virtue
of their visibility

Rework Micro · Extralight · 20pt

Impromptu shrines were
springing up across New York
in the wake of 9/11. In the days
following the terrorist attacks,
there wasn't a clear idea of the
number of the casualties.

Che Guevera

Rework Micro · Extralight Italic · 75pt

*ghost
bike*

Rework Micro · Extralight Italic · 48pt

*reject the
idea of 'dying
in vain'*

Rework Micro · Extralight Italic · 30pt

*masked protesters
on the Piazza
Alimonda attacking
a carabinieri van*

Rework Micro · Extralight Italic · 20pt

*Whether it's flowers, bicycles,
or sagging balloons, improvised
shrines are the embodiment of
a community's grief. They sacral-
ise ground that otherwise just
be the side of the road.*

Confined
Creativity

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MILLENNIA

Rework Micro · Light · 48pt

creativity can flourish in confinement

Rework Micro · Light · 18pt

When Leonov put pencil to paper
on board Vokshod 2 in 1965,
he contended with zero gravity,
wedged into a capsule with
fellow astronaut Pavel Belyayev
and wearing a bulky suit

Rework Micro · Light · 08pt

From the Refugee All Stars in Sierra Leone's Kalia Refugee Camp to Oscar Wilde's inimitable *De Profundis* written in solitary confinement, from 18th century sailors' scrimshaw carvings to modern prison tattooing, the human drive to leave impact beyond ourselves is impossible to quash. The constraints of confinement fan fires, rather than extinguish them: whether you're looking at messages inside a toilet cubicle or a heart-breaking tract on longing – written within emotional rather than

physical shackles – the urge to create thrives on the improvisation demanded by such limitations. As they say, enough pressure makes dirt into diamonds, and a bad workman blames his tools. True creativity doesn't require anything but a brain (and maybe a biro). Regardless of society's perceptions, tattooing remains as staunchly sovereign behind bars as it ever was; recourse to ink holds fast to its synonymy with freedom. Much of that symbolic weight, of course, is attached to the forbidden practice

Rework Micro · Light · 05pt + Single Storey a & g

TAKE THE BODY. We signal our mood, our preferences, our origins and our aspirations with as much primal profundity as a peacock – hairstyles, outfits, pins and patches telegraph an identity to those in our immediate sphere (and beyond, thanks to social media). We are what we look like, and when every marker is stripped, human beings turn to the one which will always remain: skin. Tattooing is one of our oldest means of self-adornment; common to cultures around the world and across millennia, decorating bodies with ink has been used to identify individuals as part of tribes, clubs and out-groups as much as a means of signalling their specialness. While the last few centuries have seen tattooing fall from grace – increasingly associated with criminality, or as a marker of low-class

status – that same frisson could account for its sudden return to fashionability. Today, 38 per cent of adults between the ages of 18 and 29 have at least one tattoo; reasonable, then, to suppose that their sudden ubiquity might lessen their rebellious glamour.

Just the right amount of pressure, it seems, produces the best conditions for creativity: too little is just as unhelpful as too much, and work that won't be assessed by peers or superiors tends to be more robust than that which will (i.e., a painting made in your bedroom is likely to be better than your art school assessment). But beyond a question of quality, there's no denying that we are capable of creativity in almost any circumstance. Human beings can't help themselves when it

comes time to make a mark, and never is that urge more imperative than when standard forms of self-expression are confiscated. We make art to make sense of the world (or in Leonov's case, of the world's place in the universe). It's no coincidence that cultural output excels during trying times, despite the fact that austere political climates tend to retract governmental funding from the organisations which support it. In much the same way as some of the world's best poetry is born from personal heartbreak (try and tell me Pablo Neruda would pack half the punch if he'd written only when cheerful), some people produce their most engaging work as a result of negative stimuli. From film and television to visual art and music, trying times can birth our very best; Jon Kelly

Alexei Leonov

Rework Micro · Light Italic · 48pt

on board Vokshod 2 in 1965

Rework Micro · Light Italic · 18pt

From the Refugee All Stars in Sierra Leone's Kalia Refugee Camp to Oscar Wilde's De Profundis written in solitary confinement, from 18th century sailors' scrimshaw carvings to modern prison tattooing

Rework Micro · Light Italic · 08pt

Regardless of society's perceptions, tattooing remains as staunchly sovereign behind bars as it ever was; recourse to ink holds fast to its synonymy with freedom. Much of that symbolic weight is attached to the forbidden practice – subject to penal incarceration, a little rule breaking can go a long way when it comes to reminding someone they're a person. Armed with things like ball-point pens, a motor from an electric razor, lighters and Sellotape, prisoners across the world have found ways to

manufacture entirely functional tattoo guns. And with those guns, inmates manage to reassert identities which are otherwise beset from all sides. When Leonov put pencil to paper on board Vokshod 2 in 1965, he was contending with zero gravity, wedged into a capsule with fellow astronaut Pavel Belyayev and wearing a bulky suit – hard to imagine a more physically constraining situation, or a more intellectually stimulating one. Human beings can't help themselves when it comes time to make

Rework Micro · Thin · 05pt + Single Storey a & g

If the psychological appeal of prison tattoos is deeply earthbound – signalling individuality, or gang belonging – other forms of creativity wield much heavier mantles of significance. Alexei Leonov, for instance, was the first person to make a work of art in outer space. While the artefact he produced is a fairly modest object, the coloured-crayon depiction of an orbital sunrise represented a first in human history.

When Leonov put pencil to paper on board Vokshod 2 in 1965, he was contending with zero gravity, wedged into a capsule with fellow astronaut Pavel Belyayev and wearing a bulky suit – hard to imagine a more physically constraining situation, or a more intellectually stimulating one. We make art to make sense of the world (or in

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1970s Britain. George Orwell, finding his voice amid the poverty and despair of the Great Depression.' Tattooing is one of our oldest means of self-adornment; common to cultures around the world and across millennia, decorating bodies with ink has been used to identify individuals as part of tribes, clubs and out-groups as much as a means of signalling their specialness. While the last few centuries have seen tattooing fall from grace – increasingly associated with criminality, or as a marker of low-class status – that same frisson could account for its sudden return to fashionability. Today, 38 per cent of adults between the ages of 18 and 29 have at least one tattoo; reasonable, then, to suppose that their sudden ubiquity might lessen their rebellious glamour.

Common
Ground

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desire paths

Rework Micro · Regular · 50pt

our yearning
to walk on
the wild side

Rework Micro · Regular · 19pt

Broadway in New York, is believed
to be the last surviving Native
American path from pre-colonial
times, a route between settlements
in what is now Manhattan, which
anchors the city to this day

Rework Micro · Regular · 08pt

Desire paths aren't only about convenience – on some level, they're about disobedience. Robert Macfarlane, who coined the term 'desire path' in the first place, offers 'free-will ways' as an alternative (and very charming) moniker. The appeal of going off the beaten track lies in its informality, in part at least. Set that track in stone, and the desire to avoid it will be transferred to another shortcut or scenic meander. Rule breaking requires something to kick against: a paved road to ignore, in

favour of the path of popular decree. Millions of years of evolution have equipped humans with peculiar brains, packed with preferences and premonitory short cuts for navigating landscapes both familiar and novel. While it remains unclear precisely why that way around the fence is universally considered better than another, desire paths remain among our oldest marks on the landscape. arini's and Koolhaas' interventions might be termed 'paving the cow paths', where collective pref-

Rework Micro · Regular · 05pt + Single Storey a & g

IN SOME PARTS OF THE WORLD planners take desire paths as the basis for their municipal interventions – like Rem Koolhaas, who famously used them to plan the Illinois Institute of Technology. And, closer to home, one architect Riccardo Marini went so far as to map concentrations of dropped cigarette butts and bubble-gum splotches on Regent Street, feeding the data into his decisions about where to place public benches. After all, people don't naturally stop every 200 metres, or congregate on every second corner – however convenient that would be.

It's in built up areas that you see the strength of desire paths most clearly; set against the crisp lines of regimented order, the muddy track of human after human cutting corners

is thrown into sharp relief. Cities have historically grown organically from the positioning of routes like these, or done their utmost to paper over the inconvenient meandering our ancestors insisted on. Broadway in New York, for instance, is believed to be the last surviving Native American path from pre-colonial times, an intuitive route between settlements in what is now Manhattan which still anchors the city to this day.

Cow paths are used more the more they're used, if you see what I mean. Human beings make them too; visit a park and scout for earthy streaks through the trees or up the sides of hills – in seemingly flagrant disregard for the conscientious town planners, who spent hours (and years getting a

degree) to tarmac helpful lines across green space. Unfortunately, or fortunately, living beings don't operate in that way. Millions of years of evolution have equipped us with peculiar brains, packed with preferences and premonitory short cuts for navigating landscapes both familiar and novel. While it remains unclear precisely why that way around the fence is universally considered better than another, desire paths remain among our oldest marks on the landscape. Traces of our most unshakable nature, good, bad and ugly. Marini's and Koolhaas' interventions might be termed 'paving the cow paths', where collective preferences for using systems a certain way are formalised. Echoing through management training courses and business seminars, the

Straw Gown

Rework Micro · Regular Italic · 50pt

*arms raised
Christ-like
with a leering*

Rework Micro · Regular Italic · 19pt

*It's in built up areas that you see
the strength of desire paths
most clearly; set against the crisp
lines of regimented order, the
muddy track of human after human
cutting corners is thrown into*

Rework Micro · Regular Italic · 08pt

Beginning with the thing means drawing on principles other than ergonomics – aesthetic, technological – to inform a design's final incarnation. Think of an American city, built on a grid system; such blueprints might have accommodated ideas about cars and pedestrians, but their basic premise takes right angles and regular distances as gospel. Or take an haute-couture gown, incorporating bewitching forms and sculptural uses of fabric. Its atelier gave scrupulous consideration to structure,

tone, texture – and likely very little to user experience. There's no reason they ought to have done, of course. There's nothing intrinsically more important about practicality than beauty, or intellectual integrity. Nonetheless, this Straw Gown was birthed from a very different set of priorities to those which gave rise to, say, a pair of Birkenstock sandals. Author Robert Macfarlane, who coined the term 'desire path' in the first place, offers 'free-will ways' as an alternative (and very charming) moniker.

Rework Micro · Regular Italic · 05pt + Single Storey a & g

Build it and they will come – that's how the old saying goes, though cows wouldn't agree. Design, of systems or buildings or garments or anything else that starts with an idea, has two fundamental points of origin. Start with the thing, or its intended user? Proponents of each revile the other, and it's a schism which runs deep as any ideological difference.

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Of course, and with all the good will in the world, even the most generous design won't necessarily be used the way it was intended. That's where those cows come in, who've been long renowned for their incorrigible interest in specific (and often unaccountable)

routes through familiar terrain. Over time, a herd of heavy animals tracking a narrow trajectory one after the other tends to leave an imprint in the landscape – hence the term 'cow paths.' Traces of preferences like these become compounded over time, generating a kind of self-fulfilling prophecy. In some parts of the world, planners take desire paths as the basis for their municipal interventions – like Rem Koolhaas, who famously used them to plan the Illinois Institute of Technology. And, closer to home, one architect Riccardo Marini went so far as to map concentrations of dropped cigarette butts and bubble-gum splotches on Regent Street, feeding the data into his decisions about where to place public benches. After all, people don't naturally stop every 200 metres,

Ingenuity
on
the hoof

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cohabitation

Rework Micro · Semibold · 50pt

Is sitting in the garden cheating?

Rework Micro · Semibold · 19pt

Friendships have made the switch from pub table to screen sharing. Family contact is reduced to phone calls, and budding relationships put to the test as new couples deem cohabitation to prolonged

Rework Micro · Semibold · 08pt

Improvisation is humanity's response to uncertainty; while it's hard to think of a catastrophe in which has shaken affluent and generally comfortable westerners like coronavirus, there are plenty of people who are much more accustomed to the low-hum of precarity. In places like refugee camps or slums, instability is part and parcel of daily life. Improvisation is king – and 'make do' makes for some amazing innovations. From the inventiveness of favela architecture in Brazil, to the

eye-wateringly resourceful 'Zabaleen' recyclers in Egypt, people are as creative as circumstances necessitate. When lives and livelihoods are at stake, that ingenuity can be wielded to startling effect. Beyond private spaces suddenly invaded by the super-ego, or living rooms repurposed as running tracks, the current state of affairs has seen public buildings reimagined for much more explicitly pandemic-centric purposes. In major cities around the UK, conference centres have been

Rework Micro · Semibold · 05pt + Single Storey a & g

THE OCCUPY LONDON PROTEST IN 2011, for instance, transformed the public square outside iconic St Paul's Cathedral into a makeshift camp-city. Complete with a kitchen, library and even a tech-tent, the movement raised a high bar as far as improvising creature comforts. More profound, though, was its willingness to adapt to the constraints of public space – and eight years later in 2019, Extinction Rebellion followed Occupy's example in erecting a city of campers on Trafalgar Square. As police confiscated ER's bins, toilets and kitchenware, the group was quick to compile a list of sympathetic nearby shops and restaurants who were happy for protesters to use their facilities. By forging alliances, calling their immediate environments and neighbours into their

rallying cries, the protestors forged movements impactful enough to bring international cities to a juddering halt. While their causes remain far from resolved, it's on the fringes – of society, science, or the law – that improvisation comes into its own. It's when we don't know what we're capable of that humanity makes its biggest leaps; while a silver bullet remains elusive in the fight against coronavirus, we need only look to the sheer speed and ingenuity of the world's scientific counterattack to see such strides in action. Hundreds of vaccines are in development as we speak, and the successful contender will have been produced in record time. Countries are sharing up-to-the-minute data, drawing on private, public and community resources and exemplifying

improvisation at its best. It's what we do: human beings around the world are displaying their incorrigible will to keep on keeping on. Uncertainty can be paralysing, but improvising can turn it into jet fuel.

Adapting to a crisis, imposing profound change on every aspect of daily life, has seen on-the-hoof ingenuity emerge in ways we simply couldn't have conceived of even months ago. Coronavirus' scope is all encompassing, and there's not an inch of experience it hasn't touched; that includes the most familiar arenas (human contact, remember that?) and brave new frontiers too. Using old structures to novel ends is improvisation's hallmark – and as working from home establishes while it's hard to think of the catastrophe in

counterattack

Rework Micro · Semibold Italic · 50pt

*Uncertainty
can be
paralysing*

Rework Micro · Semibold Italic · 19pt

*Tips, tricks and 'hacks' circulate
online, advising everything
from designating the spare room
as an intellectual ivory tower to
setting up an improvisatory floor
desk to boost creativity.*

Rework Micro · Semibold Italic · 08pt

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the switch from pub table to screen sharing. Family contact is reduced to phone calls, and budding romantic relationships put to the test as new couples deem cohabitation preferable to prolonged separation. Then, categories by which we have never defined ourselves – say, the street we live on, or whether or not we have high blood pressure – are suddenly incorporated into improvisatory identities, as neighbourhood group chats and government guidelines draw new lines and ways of life where division never was.

Rework Micro · Semibold Italic · 05pt + Single Storey a & g

Using old structures to novel ends is improvisation's hallmark – and as working from home establishes itself as the New Normal for millions around the world, boundaries between play and productivity are easily blurred. With what-we-do so tightly associated with where-we-do-it, the move from office to repurposed sitting room marks a psychological journey as much as (the lack of) a physical one. Tips, tricks and 'hacks' circulate online, advising everything from designating the spare room as an intellectual ivory tower to setting up an improvisatory floor-desk to boost creativity. Should our home-office areas look as much like our customary niches as possible, or should we take the opportunity to reinvent the working-wheel? Is sitting

in the garden cheating? Outside the 9 to 5, forbidden to lesser or greater degrees from using public spaces like parks and city squares, people are turning to backyards, balconies and even indoor staircases as settings for physical activity.

Beyond private spaces suddenly invaded by the super-ego, or living rooms repurposed as running tracks, the current state of affairs has seen public buildings reimagined for much more explicitly pandemic-centric purposes. In major cities around the UK, conference centres have been converted almost overnight into vast hospitals to accommodate predicted surges in patients needing specialist care. Forward-planning and improvisation, though, are a troubled pair – the latter's

roots in Latin 'make preparation for' and 'unforeseen' testify as much. As it stands, these 'Nightingale' hospitals are being used at a tiny percentage of their theoretical capacity, and they're also full of equipment which is looking increasingly redundant as our understanding of the virus changes. It's when we don't know what we're capable of that humanity makes its biggest leaps; while a silver bullet remains elusive in the fight against coronavirus, we need only look to the sheer speed and ingenuity of the world's scientific counterattack to see such strides in action. Hundreds of vaccines are in development as we speak, and the successful contender will have been produced in record time. Countries are sharing up-to-the-minute data, drawing on private, public and

from tools
to truth

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MacGuyver

Rework Micro · Bold · 50pt

diffusing a bomb with 3 seconds left

Rework Micro · Bold · 19pt

Here, survivalism intersects with the politics of identity – figures like Milo Yiannopolis, Alex Jones or Jordan Peterson have taken mantles from Bonds and Bauers in the fight for continued existence.

Rework Micro · Bold · 08pt

Whilst larders remains a frustratingly female preserve (women preppers reportedly spend more than their male counterparts, but that tends to be on boring things like food rather than glamorous things like guns and gadgets), the excitement of navigating an emergency tends to fall to a nuclear household's resident Indiana Jones. And if those silver-fox-and-silver-screen heroes remain on the right side of civilisation's moral compass (just about), manly improvisation has a

darker side too. The shifting question, it seems, is what one terms a crisis; what merits preparing for in the first place? Always be prepared. So say the Boy Scouts, and plenty more besides. In an era of increasing precarity, the links between preparedness and survivalism (with all its gun-toting and bunker-building associations) are being shaken off and embraced by much larger swathes of the population. The looming threat of No Deal Brexit last year, and 2020's coronavirus crisis,

Rework Micro · Bold · 05pt + Single Storey a & g

AND THE NUMBERS AGREE. Twenty five per cent of American men admit to buying survival materials in the last 12 months, compared to 18 per cent of women. Accounting for those who have already feathered their nests – i.e., store-cupboards not newly but long heaving – the split is about the same, with 60 per cent of men and 52 per cent of women identifying as actively preparing for one disaster or another. While the larder remains a frustratingly female preserve (women preppers reportedly spend more than their male counterparts, but that tends to be on boring things like food rather than glamorous things like guns and gadgets), the excitement of navigating an emergency tends to fall to a nuclear household's resident Indiana Jones. And if those

silver-fox-and-silver-screen heroes remain on the right side of civilisation's moral compass (just about), manly improvisation has a darker side too. The shifting question, it seems, is what one terms a crisis; what merits preparing for in the first place? Beleaguered white masculinity, for instance, has found a comfortable roost in the internet's deepest bowels. On sites like infowars, or forums like 4chan and Reddit, Alt-right (neo fascist) crusaders rail against female empowerment, racial diversity, gay rights, and anything else which feels threatening to their otherwise unimpeached position at the apex of society's power pyramid. Here, survivalism intersects with the politics of identity – figures like Milo Yiannopolis, Alex Jones or

Jordan Peterson have taken their mantles from Bonds and Bauers in the fight for continued existence. Whether we would term their theories hateful or pertinent, I'm afraid, is beside the point: this is prepping on an ideological scale, where pamphlets stand for soup tins and rallies replace bunkers. Positioning new victims in the cross-hares of self-appointed crusaders for 'truth'. Always be prepared. So say the Boy Scouts, and plenty more besides. In an era of increasing precarity, the links between preparedness and survivalism (with all its gun-toting and bunker-building associations) are being shaken off and embraced by much larger swathes of the population. The looming threat of No Deal Brexit last year, and 2020's coronavirus crisis, have seen normally

Quite simply

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modern machismo's weapon

Rework Micro · Bold Italic · 19pt

Always be prepared. So say the Boy Scouts, and plenty more besides. In an era of increasing precarity, the links between preparedness and survivalism (with all its gun-toting and bunker-building associations)

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Improvisation has a strong precedent, in mass media depictions of lovable rogues. Tied tightly to ideas about masculinity – think James Bond ping-pong off a poison dart from his ballpoint pen just in the nick of time, or Jack Bauer with his whatever-it-takes approach to torturing bad guys – the ability to adapt to any situation is a mark of pride for heroes on- and off-screen. In digesting a zeitgeist, as pop culture is wont to do, television has answered every era's anxieties with a

dedicated flag bearer. In watching the source of a nation's deepest fear foxed by an aspirational everyman, a clear message is transmitted and roundly received. What troubles you can be defeated; in fact, here's someone proving it over 30-minute segments, at 8pm every weeknight. Beleaguered white masculinity, for instance, has found a comfortable roost in the internet's deepest bowels. On sites like infowars, or forums like 4chan and Reddit, Alt-right (neo fascist) crusaders

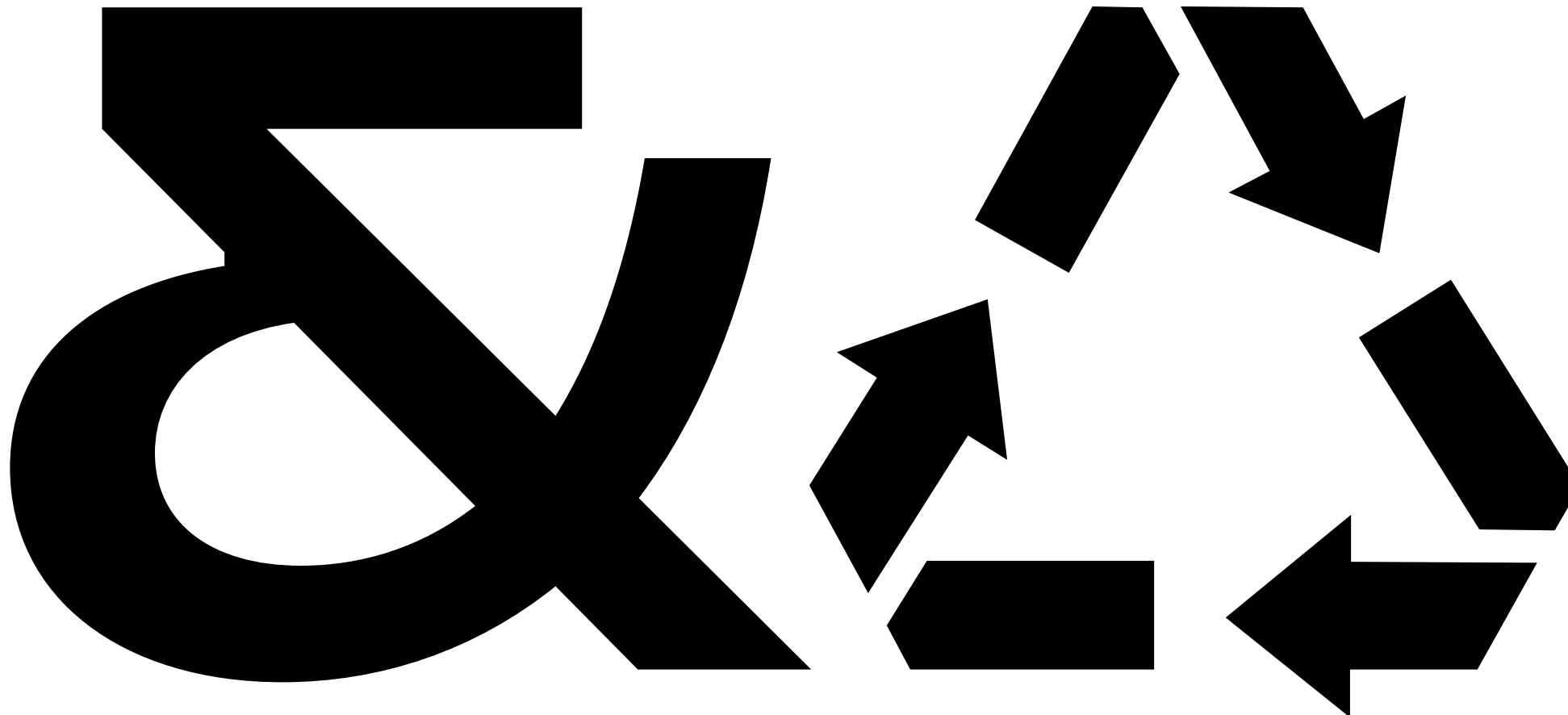
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Terror of the 2000s gave us Bauer but also Jason Bourne, who could fell an adversary with nothing more than a rolled-up magazine. While their television provided whole cultures with catharsis (background anxiety requires release, if only through small-screen dramatisation) it also fed much more ancient tropes about men and masculinity. Our shared ideas about maleness encompass not only financially supporting a family but keeping them safe, and that macho shouldering of responsibility expands and contracts to match shared conceptions of what's most threatening at any given time. Pernicious ideas about women's sphere being in the home, and men's outside it, doesn't only account for 10,000 years of continuing

female oppression – in terms of preparedness, confronting anything beyond the kitchen falls into our collective known category of Man Stuff.

And the numbers agree. Twenty five per cent of American men admit to buying survival materials in the last 12 months, compared to 18 per cent of women. Accounting for those who have already feathered their nests – i.e., store-cupboards not newly but long heaving – the split is about the same, with 60 per cent of men and 52 per cent of women identifying as actively preparing for one disaster or another. While the larder remains a frustratingly female preserve (women preppers reportedly spend more than their male counterparts, but that tends to be on boring

things like food rather than glamorous things like guns and gadgets), the excitement of navigating an emergency tends to fall to a nuclear household's resident Indiana Jones. And if those silver-fox-and-silver-screen heroes remain on the right side of civilisation's moral compass (just about), manly improvisation has a darker side too. The shifting question, it seems, is what one terms a crisis; what merits preparing for in the first place? uite simply, and with the unassailable assuredness of someone screaming 'fake news' at any fact they dislike, traditional prepping might be on the decline – but blind terror and hatred are alive and well. Call such ideas delusional, evil or just plain baffling: improvising with the truth is modern

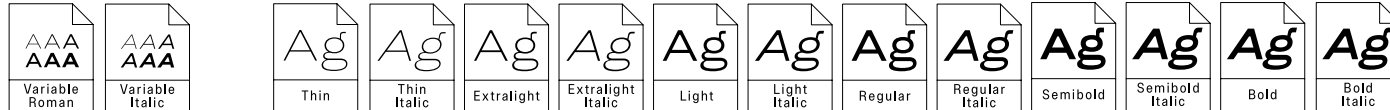


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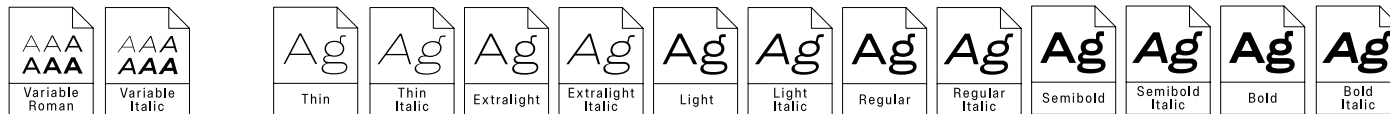
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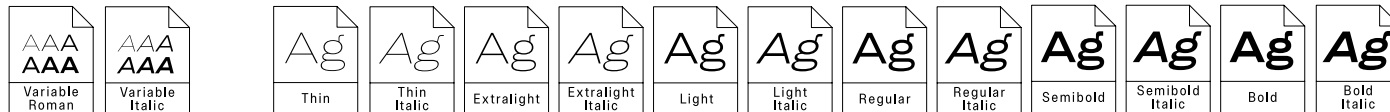
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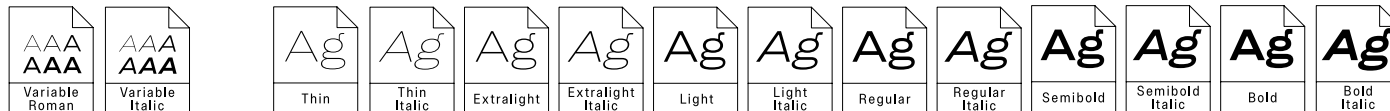
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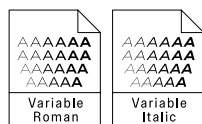
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