

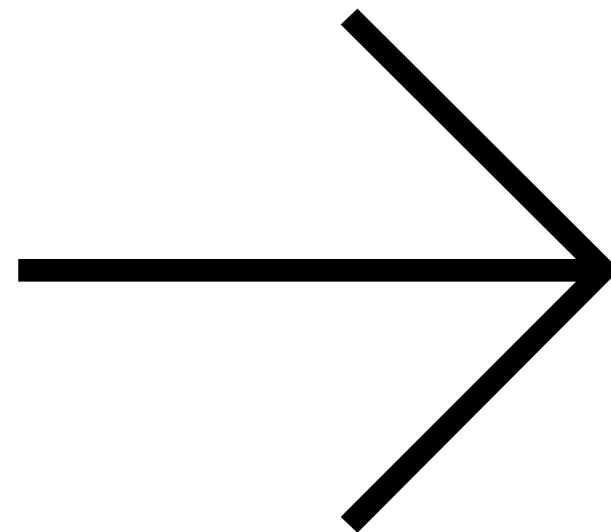
Rework Text

6 weights · 12 styles

Rework's Text family is designed to offer enhanced legibility for extended passages of body copy in print or on screen.

The Text family features the same distinctive reverse-ink traps as Rework Micro, and is optimised for use between 8 and 30pt (with the Thin, Extralight and Black weights recommended for use between 16 and 30pt).

Aa Zz



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

Other Subfamilies

Rework Micro
Rework Headline
Rework Display

Information

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 Text · Thin · 75pt

Rodney
Mullen

Rework Text · Thin · 48pt

Materials,
Form &
Architecture

Rework Text · Thin · 30pt

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

Rework Text · Thin · 22pt

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 Text · Thin Italic · 78pt

*Villa
Mairea*

Rework Text · Thin Italic · 48pt

*The Hamsa
Hand is be-
lieved to ward*

Rework Text · Thin Italic · 30pt

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

Rework Text · Thin Italic · 22pt

*The villa is marked by a free-
form, curving line, from its
balconies to smaller details.
A shift in Aalto's practice, from
minimalist functionalism to
more organic forms*

Mourning
& *Protest*

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memeability

Rework Text · Extralight · 72pt

Piazza
Alimonda

Rework Text · Extralight · 48pt

A statue of
Henry Kirke
Brown

Rework Text · Extralight · 30pt

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

Rework Text · Extralight · 22pt

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 Text · Extralight Italic · 72pt

*ghost
bike*

Rework Text · Extralight Italic · 48pt

*reject the idea
of someone
‘dying in vain’*

Rework Text · Extralight Italic · 30pt

*the psychological
appeal of prison tattoos
is deeply earthbound –
signalling individuality*

Rework Text · Extralight Italic · 22pt

*Whether it’s flowers, cigarettes,
bicycles, or sagging balloons,
improvised shrines are the
embodiment of a community’s
grief. They sacralise ground
that would otherwise just be the*

Confined
Creativity

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MILLENNIA

Rework Text · Light · 50pt

creativity can
flourish in
confinement

Rework Text · Light · 19pt

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 Text · Light · 12pt

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 marker messages inside a toilet cubicle or a heart-breaking tract on longing – written within emotional rather than physical shackles.

Rework Text · Light · 07pt + Old Style Numerals

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). Beyond

Alexei Leonov

Rework Text · Light Italic · 45pt

on board Vokshod 2 in 1965

Rework Text · 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 Text · Light Italic · 12pt

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 ballpoint pens, a motor from an electric razor, lighters and Sellotape, prisoners across the world have found ways to manufacture entirely

Rework Text · Light Italic · 07pt

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 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 that 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 cites a veritable roster of creative greats, toiling

Common
Ground

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desire paths

Rework Text · Regular · 50pt

our yearning
to walk on
the wild side

Rework Text · 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 Text · Regular · 12pt

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 fa-

Rework Text · Regular · 07pt

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 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

Straw Gown

Rework Text · Regular Italic · 50pt

*arms raised
Christ-like
with a leering*

Rework Text · 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 Regular · Regular Italic · 12pt

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

Rework Regular · Regular Italic · 07pt

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.

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 you could 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.

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.

Ingenuity
on
the hoof

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cohabitation

Rework Text · Semibold · 50pt

Is sitting in the garden cheating?

Rework Text · 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 separation

Rework Text · Semibold · 12pt

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

Rework Text · Semibold · 07pt

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

counterattack

Rework Text · Semibold Italic · 50pt

*Uncertainty
can be
paralysing*

Rework Text · 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 Regular · Semibold Italic · 12pt

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.

Rework Regular · Semibold Italic · 07pt

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

from tools
to truth

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MacGuyver

Rework Text · Bold · 50pt

diffusing a bomb with 3 seconds left

Rework Text · 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 Text · Bold · 12pt

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

Rework Text · Bold · 07pt

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

Quite simply

Rework Text · Bold Italic · 50pt

modern machismo's weapon

Rework Text · 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)

Rework Text · Bold Italic · 12pt

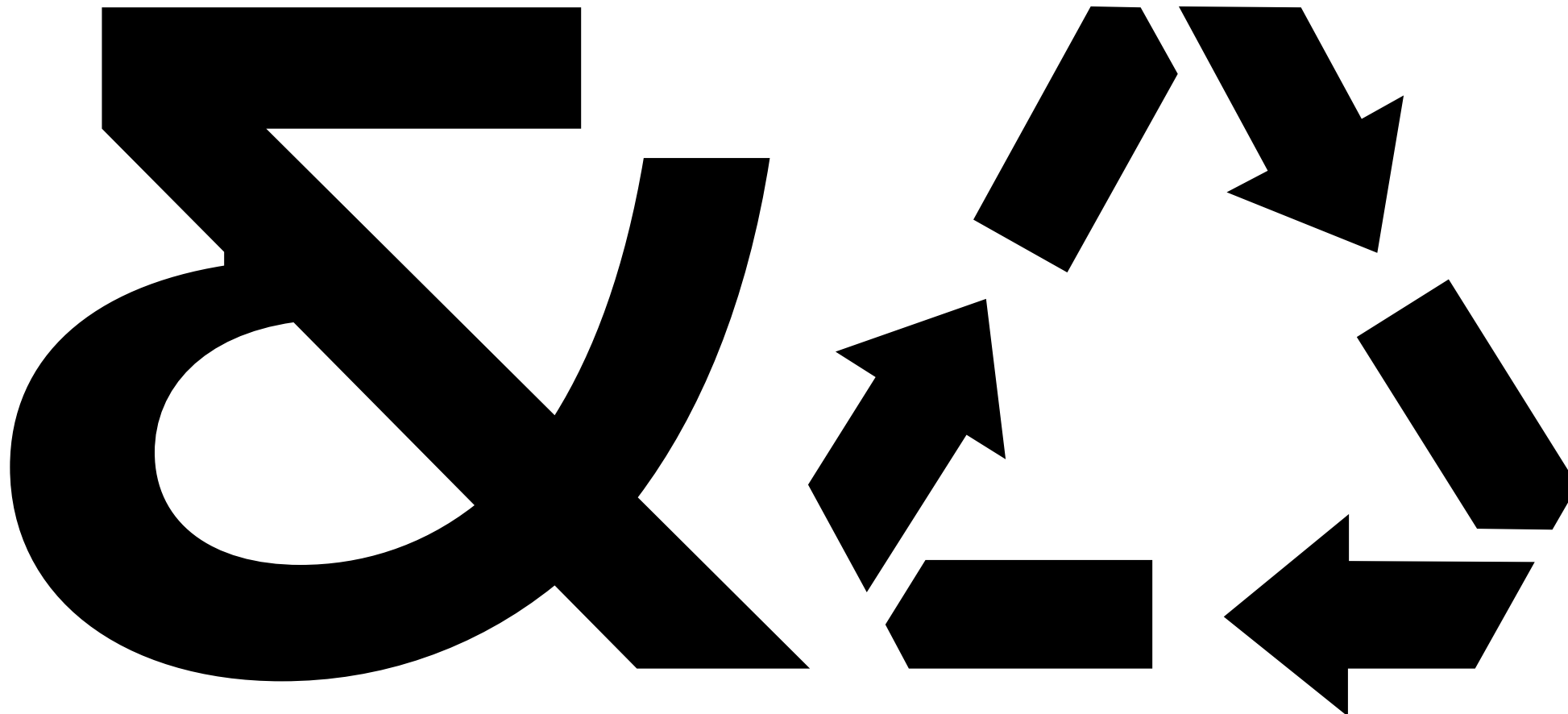
Improvisation has a strong precedent, in mass media depictions of lovable rogues. Tied tightly to ideas about masculinity – think James Bond ping-ponging off a poison dart from his ballpoint pen just in the nick of time, or Jack Bauer with his whatever-it-takes approach to torturing bad guys – the ability 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.

Rework Text · Bold Italic · 07pt

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 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



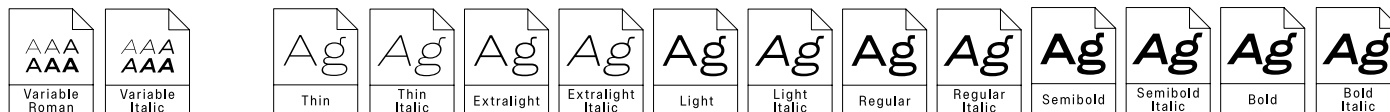
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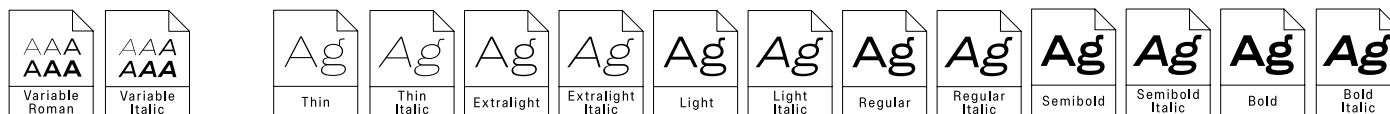
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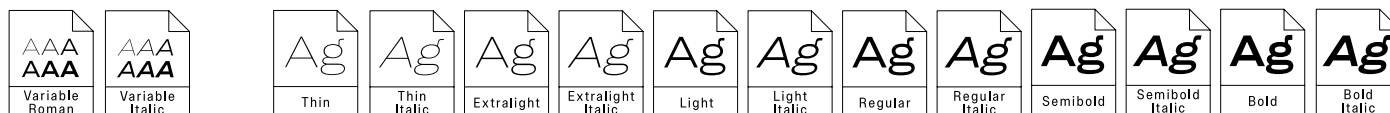
Rework Micro



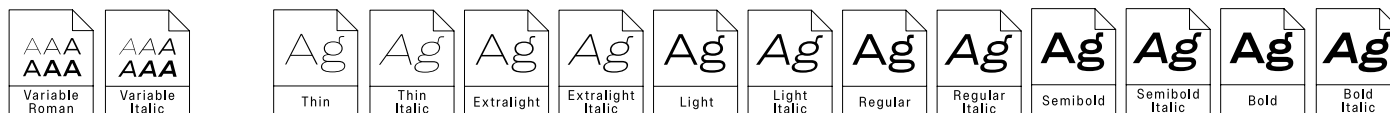
Rework Text



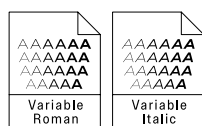
Rework Headline



Rework Display



Rework Full Collection



Variable Fonts

Variable fonts allow the user to create custom weights and optical sizes from a single file. Due to ongoing and rapid changes to desktop publishing software, we are currently unable to offer variable fonts for sale, however we are offering free beta versions to users who purchase certain full subfamily packages.

Users purchasing a full single optical subfamily of Rework, will receive free beta versions of our variable fonts for Rework's Roman and Italic styles, allowing variable adjustment of weight. Users purchasing all three optical subfamilies will receive free beta versions that allow variable adjustment of both weight and optical size.

At the time of this release, variable fonts are currently best supported by Adobe Illustrator. Sociotype is not responsible for functionality of variable fonts within third-party software.

Custom Versions

A custom typeface is one of the most powerful ways for a brand to distinguish its voice from competitors. Even the most subtle variations in style and form can significantly affect how we perceive messages and tone of voice, so custom type is always an investment worth considering.

Unlike most foundries, we offer an integrated approach to typographic and brand identity, in partnership with our sister creative studio, SOCIO. Get in touch to find out more.