

Reformat
B FAMILY

Reformat B	Specimen and Technical Documentation Version 1.0
Designer	Mark Niemeijer
Release	February, 2024
Licensing	Licenses are available for Desktop-, Web-, and Trial fonts. For other licensing options not mentioned, such as app or unlimited users, please get in touch. Student discount (-40%) is available on request.
Trial Fonts	Test versions of all typefaces are available on our website for free. These have a limited character set that includes A-Z, a-z, 0-9 and some basic punctuation.
Font Formats	Desktop OTF webfonts WOFF and WOFF2. Other formats like TTF and EAT are available on request.
Reformat B Family	7 Styles, 3 Weights
Proportional	Reformat B Regular Reformat B Italic Reformat B Bold Reformat B Bold Italic Reformat B Display
Monospace Subfamily	Reformat B Mono Regular Reformat B Mono Bold

About

Introducing Reformat, a versatile typeface that fills the gap between 19th century grotesques and 20th century neo-grotesk styles. Rather than a direct revival, Reformat is influenced by historic examples to produce our own interpretation of these genres. Resulting in a practical design with more considered and nuanced letterforms.

Reformat is divided into two sub-families with consistent proportions, balancing between calculated and organic characters. Reformat A adopts a systematic approach. Showcasing efficiency and rational traits with a consistent rhythm. Whilst Reformat B is drawn with natural curves and distinctive details. Each sub-family features a corresponding display style which emphasizes these characteristics.

Reformat is a traditional workhorse with a contemporary aesthetic that prioritizes legibility without compromising on character.

Additional Information

Reformat is designed by Mark Niemeijer, initially as an Open Studio project. Starting in 2021, Reformat A and B (V.1.0) were released in 2024.

Foundry

SM is a digital type foundry based in Apeldoorn, the Netherlands, initiated in 2017 by Open Studio. We design and distribute modern retail- and custom fonts that serve the end user and help them communicate clearly. At SM Foundry we produce fonts with functional and aesthetic consideration, resulting in a library of versatile typefaces. In addition to our retail fonts, we offer design solutions in the form of typeface customization, language extensions, custom characters, fonts, complete typefaces and other typographic design services.

If you'd like to meet up, discuss a prospective project or find out more about a typeface or SM, please get in touch through the website or following e-mail address as stated below.

Language Support

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Frisian, Friulian, Gaelic, German, Greenlandic, Hungarian, Icelandic, Indonesian, Irish, Italian, Kinyarwanda, Latin, Latvian, Lithuanian, Luxembourgish, Malay, Maltese, Norwegian, Māori, Montenegrin, Polish, Portuguese, Romanian, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish, Welsh, Western Frisian, Zulu and more.

Licensing

Typefaces may only be used as dictated by the terms of the SM End User License Agreement (EULA). Visit our website for all licensing information. All typefaces or fonts are exclusively available on s-m.nu.

Copyright

© '24 SM Foundry for Contemporary Type Design. An initiative by Open Studio, Office for Graphic Design and Art Direction.

Contact

Mail@s-m.nu
www.s-m.nu

Proportional, 5 Styles

Reformat B
¹Regular and ²*Italic*
³**Bold** and ⁴*Italic*
⁵Display

Monospace, 2 Styles

⁶Reformat B
Mono Regular
⁷Reformat B
Mono **Bold**

Reformat B Regular and Mono Bold, 415 pt

Ascender 936

Cap Height 724

X Height 510



Baseline 0

Descender -214

Reformat B
Regular

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9
(. : ; , ! ? ß € \$ £ & @)

The Informal Group for Objective Art

Red Sculpture (1942)

18. New Materials Including “Certificate”

1 Regular, 9 pt / 10,5 pt

The young Schoonhoven attended the MULO in Delft; He drew a lot and was taught by a local painter at the age of 13. He already made series of caricatures that he sold for a cent each. From 1930 to 1934 he studied at the Academy of Visual Arts in The Hague. It was a time of crisis and he could not find a job. His parents wanted him to train to become an art teacher and earn a steady income. He had his first exhibition in 1938 at De Onhoudenen in Amsterdam. He made a lot of work in the style of Paul Klee, which he then consciously stopped doing. During those years, his works were exhibited several times at the Hague Art Circle, of which he was a member. He destroyed much work from this early period shortly afterwards.

Schoonhoven worked at the Central Buildings Department of state-owned PTT until his retirement in 1979. His artistry therefore took place in the evenings and during free weekends. In 1953 he started making crafts with paper and cardboard for his son: knights' castles, factories and a mountain massif. He also started making churches and other buildings from this material. The "Apostle House", which is probably the only art object from this period to have survived, was restored at Museum Prinsenhof in Delft. Around 1956-57 he started making his very first monochrome white reliefs, no longer in paint but in papier-mâché, in order to get a tangible appearance in his work. The emphasis on the material was already palpable in the artistic air.

2 *Italic, 9 pt / 10,5 pt*

From now on, Schoonhoven used pieces of ribbed cardboard, paper mache and many toilet rolls as materials for his works of art. They were mounted on a plywood surface. The representations in these first reliefs were created according to geometric principles. Moreover, his works of art were no longer given a title, but only letters. Referring to the type of work of art, such as T (tekening) for a drawing and R for a relief, followed by a number (for the year of manufacture) and a serial number. Later many drawings were created with lines, dots and hatches. Schoonhoven drew expressive, almost calligraphic, pen and brush drawings. In 1957, Schoonhoven founded the 'Informal Group'. They wanted to emphasize the expression of the

material, in response to the emotional approach of painters, such as Cobra. The group had various exhibitions, including in Germany and Antwerp. This brought them into direct contact with the work of the German Zero artists, which further radicalized their views on modern, objective art. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Nulgroep in 1960. The group of artists now looked for an objective art, which was stripped of any emotional value and in which the presence of the artist as a person was erased as completely as possible. Schoonhoven's quest in art is best summarized in his statement: You must strive for a minimum, but it is never anonymous.

14 pt

International Monument Foundation Structuralist Bureau Retrospective

24 pt

Olympic Metabolism Expression After Jazz

34 pt

Rational Thoughts Utilize Formats

44 pt

Offices For The Generation

54 pt

Wealth Reflects Phrases

64 pt

Futurist Institute Tasks

74 pt

Artificial Manifesting

84 pt

Globalize Objective

94 pt

Villager Associates

Reformat B
Bold

**Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz**

**0 1 2 3 4 5 6 7 8 9
(. : ; , ! ? ß € \$ £ & @)**

The Informal Group for Objective Art

Straßburg Art Fair 17 May 2018, 4pm Raft Garden Library

1 Bold, 9 pt / 10,5 pt

The young Schoonhoven attended the MULO in Delft; He drew a lot and was taught by a local painter at the age of 13. He already made series of caricatures that he sold for a cent each. From 1930 to 1934 he studied at the Academy of Visual Arts in The Hague. It was a time of crisis and he could not find a job. His parents wanted him to train to become an art teacher and earn a steady income. He had his first exhibition in 1938 at De Onhoudenen in Amsterdam. He made a lot of work in the style of Paul Klee, which he then consciously stopped doing. During those years, his works were exhibited several times at the Hague Art Circle. He destroyed much work from this early period afterwards.

Schoonhoven worked at the Central Buildings Department of state-owned PTT until his retirement in 1979. His artistry therefore took place in the evenings and during free weekends. In 1953 he started making crafts with paper and cardboard for his son: knights' castles, factories and a mountain massif. He also started making buildings from this material. The "Apostle House", which is the only art object from this period to have survived. Around 1956-57 he started making his very first monochrome white reliefs, no longer in paint but in papier-mâché, in order to get a tangible appearance in his work. The emphasis on the material was already palpable in the artistic air.

2 Bold Italic, 9 pt / 10,5 pt

From now on, Schoonhoven used pieces of ribbed cardboard, paper mache and many toilet rolls as materials for his works of art. They were mounted on a plywood surface. The representations in these first reliefs were created according to geometric principles. Moreover, his works of art were no longer given a title, but only letters, such as T for a drawing and R for a relief, followed by a number and a serial number. Later many drawings were created with lines, dots and hatches. Schoonhoven drew expressive, almost calligraphic, pen and brush drawings. In 1957, Schoonhoven founded the 'Informal Group'. They wanted to emphasize the expression of the material, in response to

the emotional approach of painters, such as Cobra. The group had various exhibitions, including in Germany and Antwerp. This brought them into direct contact with the work of the German Zero artists, which further radicalized their views on modern, objective art. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Nulgroep in 1960. The group of artists now looked for an objective art, which was stripped of any emotional value and in which the presence of the artist as a person was erased as completely as possible. Schoonhoven's quest in art is best summarized in his statement: You must strive for a minimum, but it is never anonymous.

14 pt

International Monument Foundation Structuralist Bureau Retrospective

24 pt

Olympic Metabolism Expression After Jazz

34 pt

Rational Thoughts Utilize Formats

44 pt

Offices For The Generation

54 pt

Wealth Reflects Phrases

64 pt

Futurist Institute Tasks

74 pt

Artificial Manifesting

84 pt

Globalize Objective

94 pt

Villager Associates

Reformat B Display

**Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz**

**0 1 2 3 4 5 6 7 8 9
(.,:;, !? ß € \$ £ & @)**

INFORMAL GROUP FOR OBJECTIVE ART

Often Articulate Two Flights ART. 12 Artifact Uniform Artist-in-Residence

1 Display, 9 pt / 10,5 pt

The young Schoonhoven attended the MULO in Delft; He drew a lot and was taught by a local painter at the age of 13. He already made series of caricatures that he sold for a cent each. From 1930 he studied at the Academy of Visual Arts in The Hague. It was a time of crisis and he could not find a job. His parents wanted him to train to become an art teacher and earn a steady income. He had his first exhibition in 1938 at De Onhoudenen in Amsterdam. He made a lot of work in the style of Paul Klee, which he then consciously stopped doing. During those years, his works were exhibited at the Hague Art Circle. He destroyed much work from this early period afterwards.

Schoonhoven worked at the Central Buildings Department of state-owned PTT until his retirement in 1979. His artistry therefore took place in the evenings and during free weekends. In 1953 he started making crafts with paper and cardboard for his son: knights' castles, factories and a mountain massif. He also started making buildings from this material. The Apostle House is the only art object from this period to have survived. Around 1956-57 he started making his very first monochrome white reliefs, no longer in paint but in papier-mâché, in order to get a tangible appearance in his work. The emphasis on the material was already palpable in the air.

From now on, Schoonhoven used pieces of ribbed cardboard, paper mache and many toilet rolls as materials for his works of art. They were mounted on a plywood surface. The representations in these first reliefs were created according to geometric principles. His works of art were no longer given a title, but only letters, such as T for a drawing and R for a relief, followed by a number and a serial number. Later many drawings were created with lines, dots and hatches. Schoonhoven drew expressive, almost calligraphic, pen and brush drawings. In 1957, Schoonhoven founded the 'Informal Group'. They wanted to emphasize the expression of the material, in response to

the emotional approach of painters, such as Cobra. The group had various exhibitions, including in Germany and Antwerp. This brought them into direct contact with the work of the German Zero artists, which further radicalized their views on modern, objective art. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Nulgroep in 1960. The group of artists now looked for an objective art, which was stripped of any emotional value and in which the presence of the artist as a person was erased as completely as possible. Schoonhoven's quest in art is best summarized in his statement: You must strive for a minimum, but it is never anonymous.

14 pt

International Monument Foundation Structuralist Bureau Retrospective

24 pt

Olympic Metabolism Expression After Jazz

34 pt

Rational Thoughts Utilize Formats

44 pt

Offices For The Generation

54 pt

Wealth Reflects Phrases

64 pt

Futurist Institute Tasks

74 pt

Artificial Manifesting

84 pt

Globalize Objective

94 pt

Village Associates

Reformat B
(Mono)
Regular

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9
(. : ; , ! ? ß € \$ £ & @)

Informal Group for Objective Art

Original After Format Modulair WT-188 Capsule

1 Mono Regular, 9 pt / 11 pt

In the mid- to late fifties, he started making his very first monochrome white reliefs, no longer in paint but with paper-mâché, in order to get a tangible appearance in his work. The emphasis on the material was already palpable in the artistic air, which he recognized at that time, among other things, in the pasty abstract paintings of Bram Bogart, which inspired him. From now on, Schoonhoven used pieces of ribbed cardboard, paper mache and many toilet rolls as materials for his works of art. They were mounted on a plywood surface. The representations in these first reliefs were created according to geometric principles. Moreover, his works of art were no longer given a title, but only letters referring to the type of work of art, such as T (tekening) for a drawing and R for relief, followed by the year and a serial number. Much later, Schoonhoven drew with lines, dots and hatches, partly expressive, almost calligraphic. The Informal Group wanted to emphasize the expression of the material, in response to the emotional approach of painters, such as Cobra.

The group had various exhibitions, including in Germany and Antwerp. This brought them into direct contact with the work of the German Zero artists, which further radicalized their views on modern, objective art. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Nulgroep. The group of artists now looked for objective art, which was stripped of any emotional value and in which the presence of the artist as a person was erased as completely as possible. Jan did not want to miss his job and the regularity thereof. This made him very busy. He found assistants who helped him implement his ideas into completed works. Schoonhoven's quest in art is best summarized in his own words "Zero is primarily a new conception of reality in which the role of the artist is limited to a minimum. The Zero artist merely chooses, isolates parts of reality (materials as well as ideas derived from reality) and shows them in the most neutral way. Accepting things as they are and not changing them for personal reasons, only making changes if necessary to clarify reality."

14 pt

Structuralist Retrospective

24 pt

New Jazz Ensemble

34 pt

Formats Neutral

44 pt

Garden Modular

54 pt

Wealth Phrases

64 pt

Mainz Olympics

74 pt

Eastern Future

84 pt

Still Reflects

94 pt

Villager Office

**Reformat B
(Mono) Bold**

**Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz**

**0 1 2 3 4 5 6 7 8 9
(. : ; , ! ? ß € \$ £ & @)**

Informal Group for Objective Art

Alinea Ornament Old Catalogue Perform Theatre

1 Mono Bold, 9 pt / 11 pt

In the mid- to late fifties, he started making his very first monochrome white reliefs, no longer in paint but with paper-mâché, in order to get a tangible appearance in his work. The emphasis on the material was already palpable in the artistic air, which he recognized at that time, among other things, in the pasty abstract paintings of Bram Bogart, which inspired him. From now on, Schoonhoven used pieces of ribbed cardboard, paper mache and many toilet rolls as materials for his works of art. They were mounted on a plywood surface. The representations in these first reliefs were created according to geometric principles. Moreover, his works of art were no longer given a title, but only letters referring to the type of work of art, such as T (tekening) for a drawing and R for relief, followed by the year and a serial number. Much later, Schoonhoven drew with lines, dots and hatches, partly expressive, almost calligraphic. The Informal Group wanted to emphasize the expression of the material, in response to the emotional approach of painters, such as Cobra.

2 Mono Bold, 9 pt / 11 pt

The group had various exhibitions, including in Germany and Antwerp. This brought them into direct contact with the work of the German Zero artists, which further radicalized their views on modern, objective art. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Nulgroep. The group of artists now looked for objective art, which was stripped of any emotional value and in which the presence of the artist as a person was erased as completely as possible. Jan did not want to miss his job and the regularity thereof. This made him very busy. He found assistants who helped him implement his ideas into completed works. Schoonhoven's quest in art is best summarized in his own words "Zero is primarily a new conception of reality in which the role of the artist is limited to a minimum. The Zero artist merely chooses, isolates parts of reality (materials as well as ideas derived from reality) and shows them in the most neutral way. Accepting things as they are and not changing them for personal reasons, only making changes if necessary to clarify reality."

14 pt

Structuralist Retrospective

24 pt

New Jazz Ensemble

34 pt

Formats Neutral

44 pt

Garden Modular

54 pt

Wealth Phrases

64 pt

Mainz Olympics

74 pt

Eastern Future

84 pt

Still Reflects

94 pt

Villager Office

SM Foundry for Contemporary Typeface Design www.s-m.nu