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die BLOCKschrift

by Moritz Zimmer

Neues Lehrbuch der organischen und anorganischen Chemie aus dem Hause von Lassar-Cohn
MAN VERLANGE UNSERE NEUESTEN SPEZIALKATALOG

Der Rechenschaftsbericht Phillips des Großmütigen über de großen Donaufeldzug
JOHANN CHRISTIAN REINHARDT UND SEINE KREISE

Beiträge zu der Kenntnis der Anatomie blattarmer Pflanzen
GESCHICHTE DER DEUTSCHEN NATION

Königliche Gallerie moderner Meister zu Dresden
GRUNDRISS DER SALINENKUNDE

Religion und Mythologie der alten Ägypter
POETISCHES SKIZZENBUCH

Bericht vom Deutschen Gärtnertag
KOMMERS IN RINGHEIM

Antike Bildwerke in Oberitalien
GEORG ROSENBERG

Bilder vom Sachsenwald
FRIEDRICHSRUH

Ratskeller in Marburg
GANDERSHEIM

Uhlands Balladen
BROMBERG

Kurort Meran

Institution

Helvetia

Samples adapted from the original Genzsch & Heyse Specimen

Blockschrift

Hairline

Discerning the etymological origins of JSON

Thin

Time honoured, uncompromising traditions.

Regular

JQuery and Bootstrap based front-end library.

Demi Bold

Invitation to the annual International Festivities.

Extra Bold

Enjoy the full flavor of the central Americas.

Heavy

CAUTION! Not for internal or external use.

Weights

Hairline
with Hairline Reverse Italic

Vom technischen Standpunk aus betrachtet kann man in der Tat feststellen, dass das neue Betriebssytem überzeugt.

Thin
with Thin Reverse Italic

Im Innenraum gibt es genügend Platz für sowohl die gewohnten Teppiche, als auch für den dunklen Holzverschlag.

Regular
with RegularReverse Italic

Entteuschend schlechtes Abschneiden der Fußballnationalmanschaft bei der Weltmeisterschaft 2018.

Demi Bold
w/ Demi Bold Reverse Italic

Die Ratsherren der Stadt entschieden am vergangen Tage über den Anstieg der Zuwanderung aus den Rangebieten.

Extra Bold
with Extra Bold Reverse Italic

Wegweisend im Bereich der Anwendbarkeit, überzeugend im täglichen Betrieb. Alltagstauglich auch zuhause!

Heavy
with Heavy Reverse Italic

Bei der Abfahrt rechts halten. Augen auf im Verkehr! Nicht für den Gebrauch am lebenden Subjekt.

über die Blockschrift

Die Blockschrift is my version of the 1897 face "Blockschrift" from the Genzsch & Heyse type foundry.

When I came across this typeface in the Book Sans Serif by Cees W. De Jong, I knew I wanted to make my own version of it. Not finding a direct digital version of it online also helped in strengthening my desire to make this into a typeface of my own.

Starting Point for Blockschrift were scans from the Book, which were digitized and traced. Die Blockschrift is an old fashioned German Sans Serif typeface—it fact, it looks very similar to Scheltersche Grotesk, but maybe a bit more clumsy, charming in its execution, something I wanted to carry over into- the digitization.

While great care was taken to retain some of the manual charm of the original, die Blockschrift is also firmly based in today's time.

The Original Blockschrift is what you are reading here, a Demi-Bold "Halbfett" weight of the type. I did not come across any other weights in my limited research, so I expanded the family on my own.

Die Blockschrift now includes a new range of new weights: Hairline and Thin version represent a more contemporary take; the Regular weight is drawn slightly lighter than most other grotesk faces to pair it nicely with the DemiBold, to which it is style-linked. I also include an "ExtraBold" weight, which—together with a wider and thicker Heavy weight—rounds off the modern take on the typeface nicely.

REVERSE ITALICS — DECISION EXPLAINED:
On a sunday walk across the local Graveyard, I could not help but notice, that a lot of turn of last Century tomb stones had reverse italic letterings. Maybe this was a fashion, or maybe it symbolized an old supersition about backwards slanted handwriting, but I thought it would still make the perfect addition to this typefaces, an antiquated, resurrected font!

Moritz Zimmer

Many people don't realize it, but there is no federal law governing lunch breaks in the United States. The US Department of Labor states on its website:
Federal law does not require lunch or coffee breaks. However, when employers do offer short breaks (usually lasting about 5 to 20 minutes), federal law considers the breaks as compensable work hours that would be included in the sum of hours worked during the work week and considered in determining if overtime

This has left the US in the unique position of having virtually no cohesive culture of lunch breaks. As far back as 1997, Sherry Curry wrote in a Fortune Magazine article that "nearly 40% of American workers now don't break for lunch at all" (par. 2). It has long been debated whether lunch breaks are essential to daily work life, or if the notion of having to interrupt and step away from the work place actually decreases productivity, and is, therefore,

Small Business owners, like Medical Professional Cheryl Bisera in her article "Eight Reasons Your Practice Can't Afford a Lunch Break," argue that that a "business exists to solve a problem of its customers," and that said business could never survive in an environment where—because of employee lunch breaks—business would be "shut down [...] during 20% to 25%" of business hours" (pars. 1, 7). As a healthcare business owner, she asserts

To her, employee lunch breaks get in the way of customer service, the lifeblood of her business. Not just that, but Bisera also sees negative effects on productivity when taking a lunch break: "The result is a post-lunch hour laden with duplicate work," potentially "costing more to run your business while getting less accomplished" (par. 6). Bisera does not argue that employees should not take a lunch break at all (par. 12). Her con-

On the other side of the argument, HR Magazine Writer Susan McCullough argues in her article "Take the bite out of the lunch crunch," that regular and healthy lunch breaks might be good not only for the wellbeing of employees—but also for the success of the company. She quotes HR director Susan Archangel saying that "people work more effectively if they're not eating at their desks," and references field scientists sugge-

And the need to "get away from [the] desk" is something not just registered dietician Kathryn Tallmadge is concerned about (McCullough, par. 4). As Chris Floyd, HR manager at Highland Cellular points out: If you spend your lunch break at your work station meandering your way through a McDonald's Happy Meal, staring at your screensaver and the pile of work lined up for the afternoon, it's going to be difficult to

McCullough refutes that no matter how idealistic the goals, many people do not want to take a break, especially "if on a deadline," and that one cannot control or "police" a person's break-behavior. She points out that people use a lunch break for more than just eating and relaxing (pars. 10, 12, 14).

Bisera's main concern focuses on customer service: She asserts from her experience that customers don't appreciate having to wait or be called back and that this could cause a business to lose its important customer base **when "loyalty wanes, making [customers] more likely to go shopping elsewhere"** (pars. 4, 7, 9). Further, attracting new customers becomes equally difficult for a business that shuts down during lunch, by failing to attract potential customers and receiving poor online reviews and negative "community talking"; or calling and **"getting voice-mail," making it very probable for them to "move on down the list to the next [business]"**. (Bisera, pars. 5, 8).

Speaking to this point, Eve Tahminciog-lu—herself an advocate for taking lunch breaks away from the workplace—points out in her article "Why the lunch break is going extinct," that having a lack of "federal law that provides for lunch or coffee breaks" has left a big discrepancy in individual lunch behavior (par.25). Some of that behavior does not even involve eating lunch: McCullough quotes Ann Maloney, HR manager at Human Kinetics saying, "I know that I, along with my co-workers, shop, run to the bank and do everything but eat on our lunch hour. […] Work and home demands take precedence over relaxing over a meal" (par. 11). She points out that lunch behavior can come down to gender (women work through lunches more), geographical location (Northeas-terners don't break as often) and even individual company culture ("It's almost as though [our] workers started the trend") (pars. 13-15, 25).

For McCullough on the other hand, competition does not just exist for customers—Employers have an immediate need preventing the competing "employer across the street" to headhunt the best employees away as well (par. 29). And having a desirable lunch culture makes it to the top of the list of "employee's concerns" (par. 17). For example, McCullough points to a survey amongst Human Kinetics Employees about what to do with newly made available space: "The overwhelming consensus was to use it for a cafeteria" (par. 19).

No matter what the specifics may be, a compromise can only be sustained if all sides are adequately satisfied—but also kept in check. This could be done with the development and social acquisition of a proper, cohesive, but above all consistent and accountable Lunch Culture—perhaps one needing to finally be properly regulated by a federal law.

Both writers care about the wellbeing of businesses, and their positions offer a huge opportunity for a compromise: To figure out a system in which customer service and employee wellbeing are not in competition with each other. Both writers make adjuvant suggestions: McCullough seeks to "lure employees away from their desks" with a "designated space for eating," so that even lunches "short on time can still be long on nutrition and even ambiance," with employers "tuned into what matters" to employees (par. 18, 28). Dehio likewise tunes into her employees: She recognizes an employee's need "to recharge from dealing with a sometimes demanding public." She suggests businesses to "stagger or rotate lunch hours," hire more people to cover shifts, or sharing responsibilities amongst employees to make up for the shortages of manpower when another is on break (par.13).

A Transcendent Definition of Gothic

Gothic Architecture is not just a style, an epoch or a period, but rather spirituality made from stone, color and glass. It is much more than a set of shapes, forms, and buildings built in a time and place: It is an idea, a strive, and a purpose that transcends all individual attributes that make it up—and even time itself.

2. A Wall of Light

So is Gothic Architecture an antiquated spiritual idea? Perhaps, to follow this notion for a moment, it is indeed this specific spirituality, in which lays the key to understanding Gothic forms, shapes and spatial concepts. The most significant idea of this "Heaven on Earth" is Apostle-student Dionysius Areopagita's notion that "the colorful earthly light is a reflection of the Heavenly Light and the Enlightenment leading to God" (Wolff, Diedrich 26). Perhaps first fully realized by the Abbot Suger of St. Denis, the central strive of Gothic Architecture is to transform a wall of stone into a wall of light. By doing so it—almost fortuitously—introduced a host of shapes and forms, as well as the world's first thoroughly applied skeletal building method (Wolff, Diedrich 26). Well-known shapes like the pointed arch were, as E. Ribbach writes, "now not merely […] used decoratively here and there, but rather systematically"(292). They became central to the spatial theory:

1. A Spiritual Jerusalem

On the outside, Gothic, expressed most notably in architecture, is scholarly defined as a period in art history spanning from the 12th to the 16th Century (Nussbaum 1). For authors Wolff and Diedrich it is a symbiosis: a "unity of architecture, sculpture, painting, liturgy and music" (25). Webster's Pocket Dictionary defines Gothic as: "Pertaining to the Goths, or of a certain style of architecture" (Webster, Wheeler, 114).

The actual term "Gothic", arising in Renaissance to liken the style with the tribe of the Goths, was coined to link it to an assumed barbarism: What Georg Dehio calls "a complete lack of system", and perhaps never did have a direction after an "untimely maturity in the classical cathedrals of the 13th century in Reims and Amiens" (Dehio, 227, 305). Understanding why it was perceived this way, however, puts us on a good path to understanding Gothic architecture in its most spiritual context: The goal, so Wolff and Dietrich, was to devise a building as an embodiment of the "heavenly Jerusalem, as depicted in the Apocalypse" (25). This Gothic idea of a citified heaven simply clashed with the views developing in Renaissance as a "gently beclouded endless

3. Transcending Time

To pick back up on the thought whether this spirituality is outdated or not, it is significant to see, that although the view of heaven—and therefore the reason for Gothic—changed over time, the feelings of people throughout time have not changed towards it's ideas: Equipped with the knowledge of the intended spirituality, and knowledge of the light and shapes, we can walk through history and identify Gothic buildings way outside the scope of their epochal boundaries. This can perhaps best be illustrated by means of two Gothic buildings, which fall outside of the generally accepted time period:

A Transcendent Definition of Gothic

The Dom of Limburg (Germany), according to Nussbaum "modeled after [gothic] cathedrals of champagnese examples" was built around the 12th century—and therefore well before the onset of Gothic art in Germany almost a century later. It makes extensive use of not just pointed arches, but also uses buttresses on the choir conch and the nave respectively (Nussbaum, 31). The builders didn't' set out to build a Gothic church. Indeed, an understanding like that of the Abbot of St. Denis had not been achieved yet. And the execution was not nearly "put together into the same perfect completion" as its French models. (Wolff, Diedrich 26). Yet because of the universal appeal of Gothic ideas—introduced by an apparent exchange with French Builders— they built a technically Romanesque church that is remarkably Gothic.

Analogously, the Church of St. Maria Himmelfahrt in Köln, by period alone a Baroque church, also picks up many ideas, shapes, and forms from Gothic architecture, and quite deliberately so. One can see ribbed vaults, pointed arches, tracery, and

4. Modern Gothic

We have seen that Gothic has stood as a metaphor for medieval religiousness—but also for a cutting edge in "combining architectural forms that have been known for ages," to achieve a new, heaven striving purpose (Nussbaum 323). And examining the transcendence of time periods, this to me has always begged the question if we can still find new Gothic Architecture today.

I would ascertain that there is a style of architecture, one that is still currently practiced and developed, and that fits in well with the definition of Gothic I laid out: It is the modern Skyscraper, beginning with those "built mainly in Chicago between 1879 and 1893", which are said to be the "most radical transformation of building style since the Gothic […] including skeletal construction" (Billington 212). Billington points out: "Gothic developed during a time of societal and economical change", and he compares this directly to the necessity to build skyscrapers (ch.8). He points out the urban nature of Gothic Cathedrals and Skyscraper architecture respectively (ch.8). Perhaps most importantly: Gothic Churches were built to achieve the kingdom of heaven tangibly on hearth—Skyscrapers are built to literally reach for the heavens. And in fact: the philosophies of construction—as well as the general heaven-striving

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