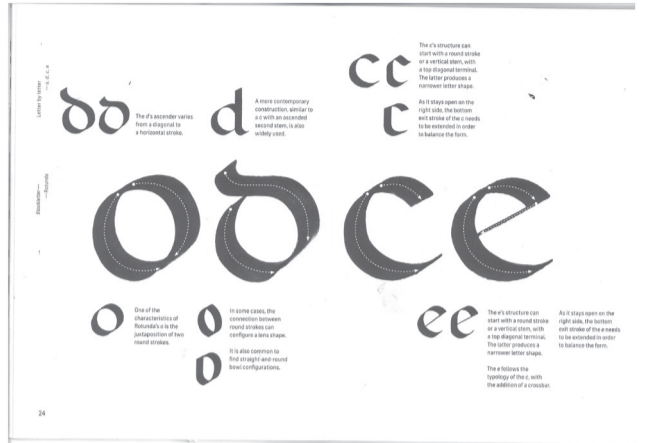
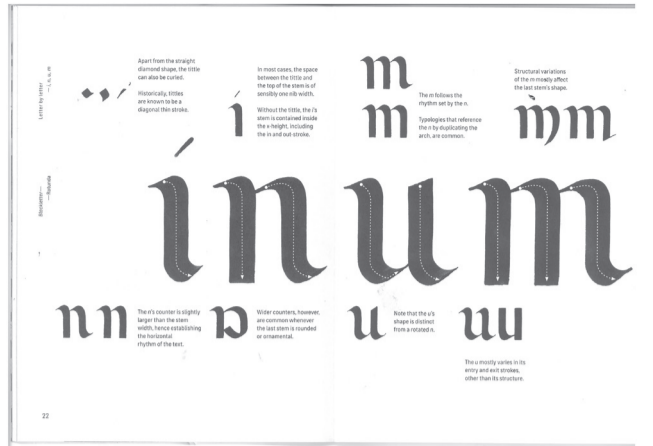
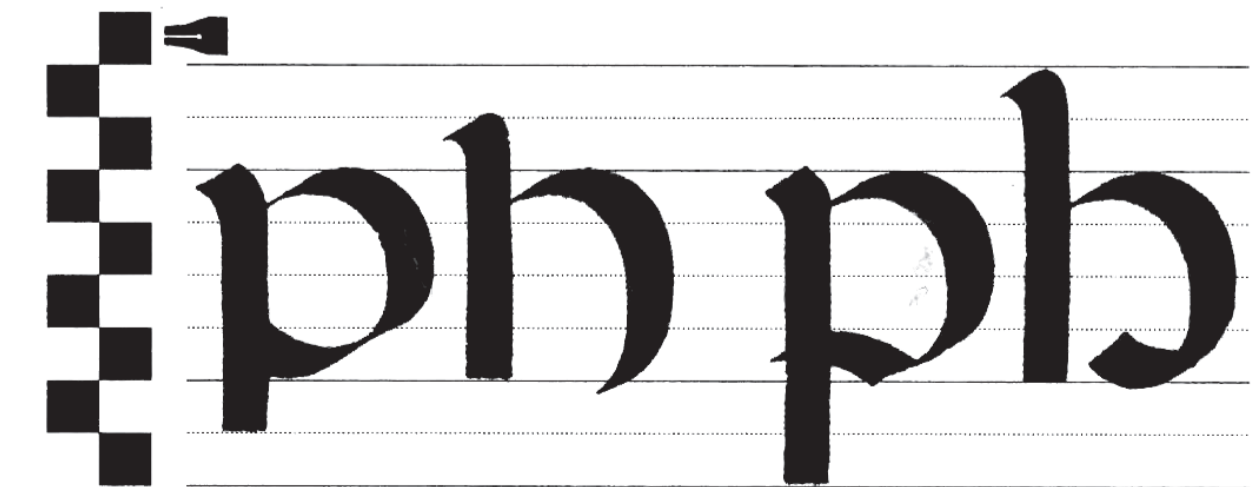
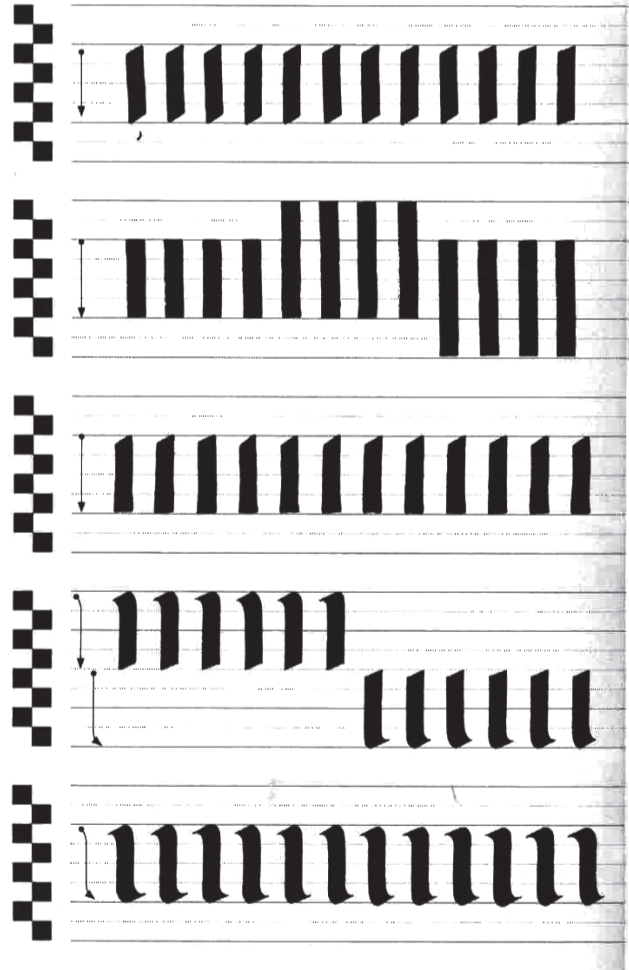


# 1. Rotunda

abcde  
fghijk  
lmnop  
qrstu  
vwxyz

A B C D E  
F G H I K  
L M N O P  
Q R S T U  
V W X Y Z

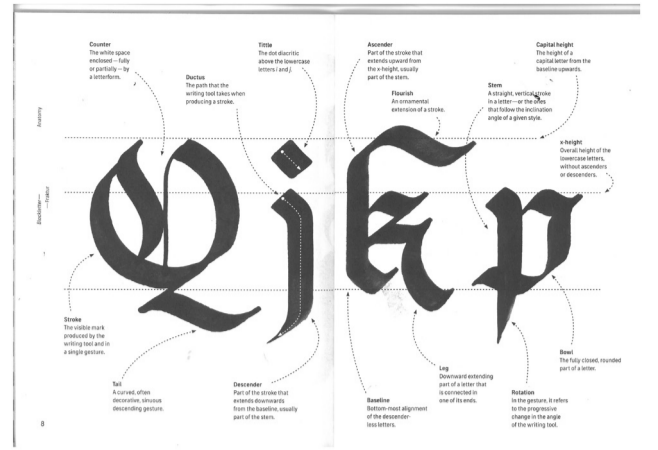




# 2. Fraktur

abcde  
 fg hijk  
 lmnop  
 qrstu  
 vwx yz

A B C D E  
 F G H I J  
 K L M N O P  
 Q R S T U  
 V W X Y Z



### Building Stems

**First Steps**

A first step to construct the basic stem is to produce a down stroke where the entry and exit strokes are diagonals.

Also, as stems become more comfortable to make, the entry and exit strokes can be eased by rounding the gesture.

### Vertical Proportions

Vertical metrics are established by a multiple of nib widths: canonically, the x-height can be four or five widths, ascenders and descenders usually two. These, however, are not set in stone; any other amount, for each of these alignments, is encouraged to be experimented with. Even employing asymmetrical ascenders and descenders.

### Horizontal Proportions

**Blockletter—Fraktur**

In this book, a hybrid approach to entry and exit strokes is preferred, mostly for distinction between the two. Also, exercising a wider variety of gestures has the advantage of acquiring a wider lexicon of forms, whilst building dexterity with a writing tool.

Numerous entry and exit strokes are possible—even canonical. Terminals are mostly ornamental, rather than identifying features of a given calligraphic style. Thus, a great amount of liberty can be taken in regard to their shape.

### Building Majuscules

Fraktur's capital letters (also known as majuscules or uppercase letters) are highly ornamental. Even though they relate to their minuscule forms, they also depart significantly from them: the first approach might feel daunting, but the second approach is more familiar with the letters that they are already acquainted with most. While decomposing each letter by its gestures, capitals work the same way that minuscules do. Nonetheless, capitals might feel daunting from them: the first approach might feel daunting, but the second approach is more familiar with the letters that they are already acquainted with most.



# 3. Textura

a b c d e  
 f g h i j k  
 l m n o p q  
 r s t u v  
 w x y z

A B C D E  
 F G H I J  
 K L M N O P  
 Q R S T U  
 V W X Y Z

