



Serifenbetonte Linear Antiqua

The
serifs are
strikingly large /
thick, basic and hair
strokes hardly differ,
even if there are a
few exceptions with
a slight alternating
stroke.

Renaissance Antiqua



The shadow axis in the o is oblique, the line changes constantly from thick to thin.

The transitions from the stem to the serifs are grooved / rounded.

The size of the punches varies greatly.

The roof serifs of the lowercase letters are slanted.

The foot parts are often arched (like foot).

BAROCK ANTIQUA

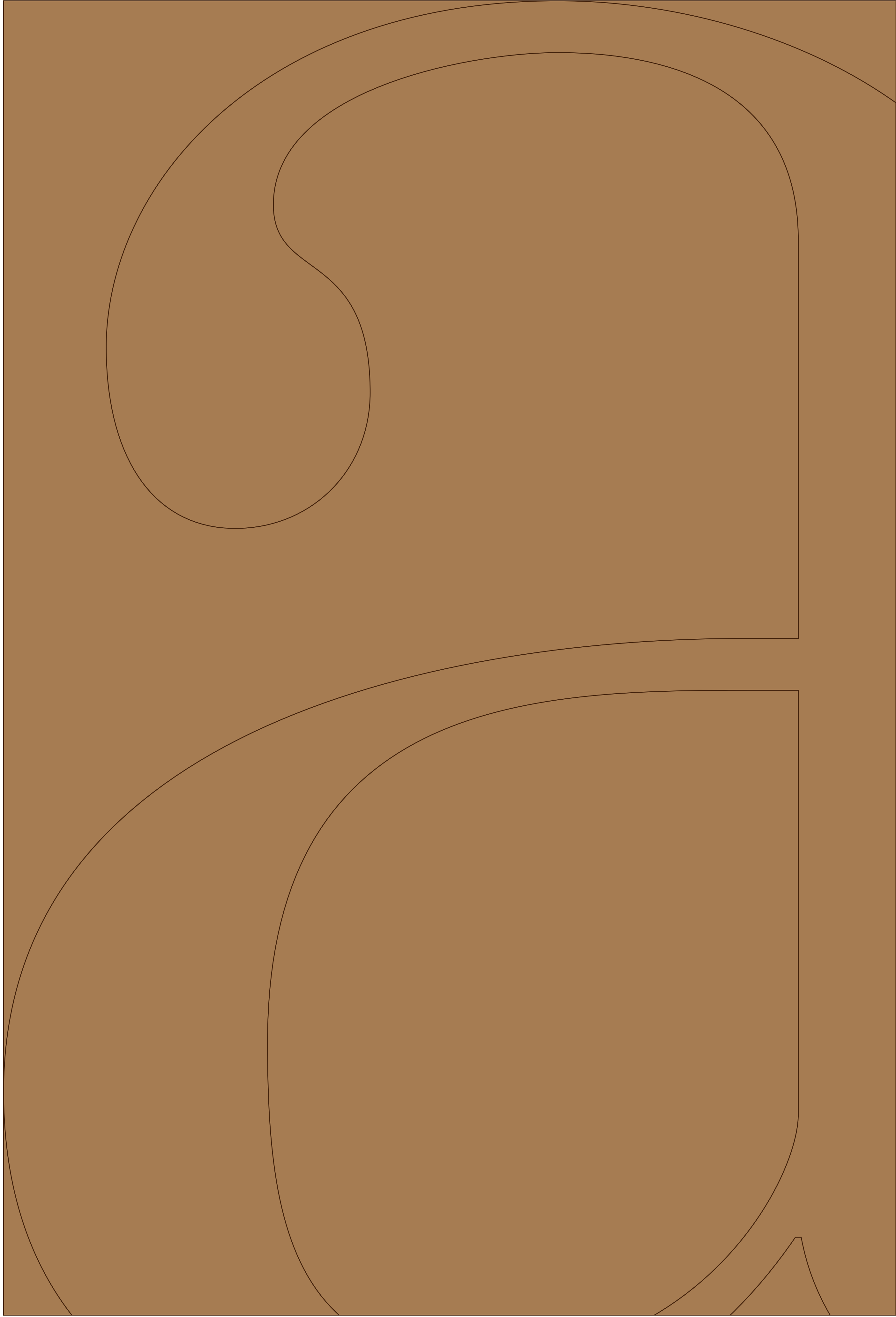
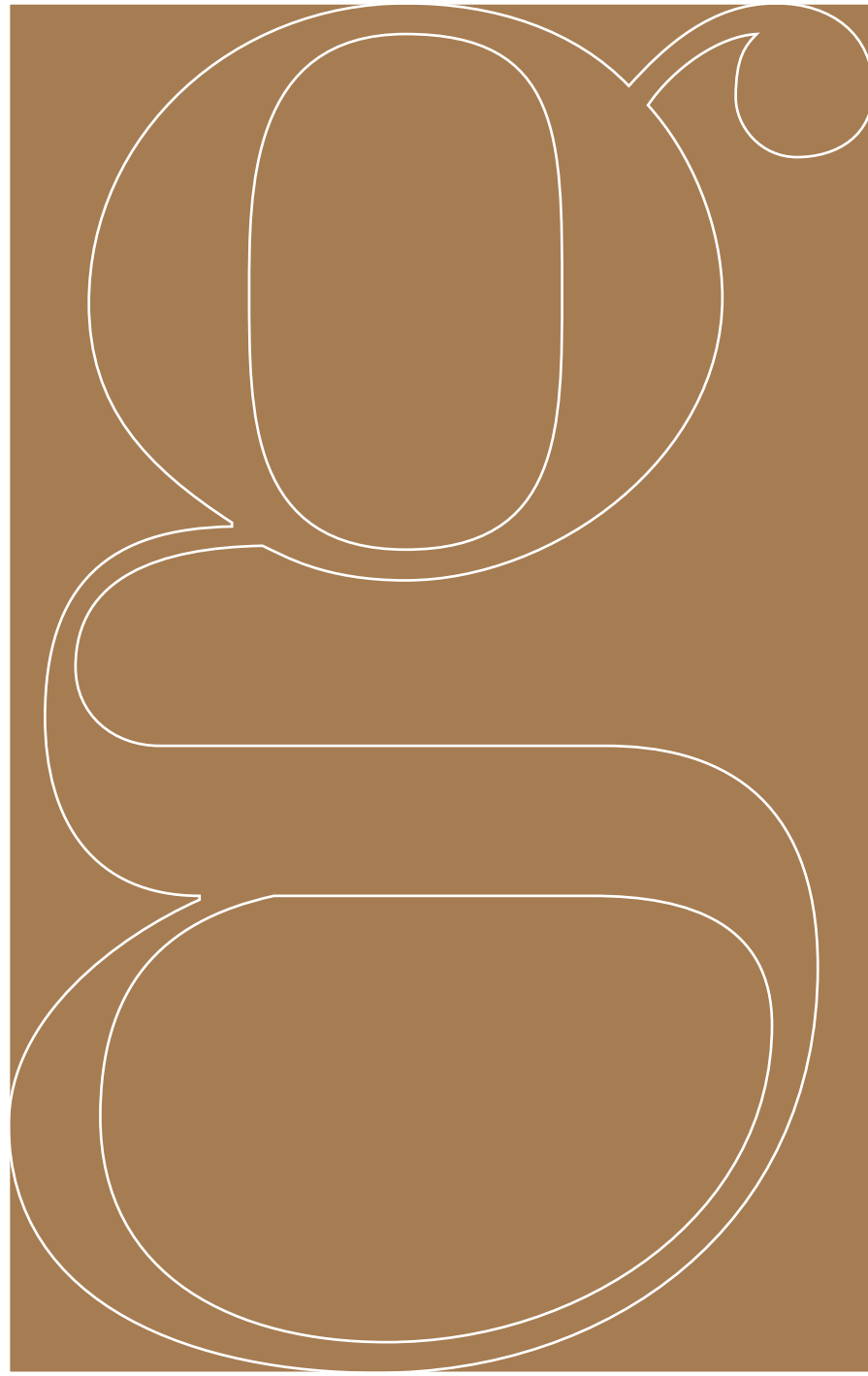
The shadow axis in the o is delicately oblique, barely recognizable.
The stroke changes steadily from thick to thin with greater line width contrast.

The foot serifs are usually without vaulting (flat foot),
the roof soils diagonally.

The transitions from the trunk
to the serifs are only slightly grooved / rounded.

The size of the punches varies greatly.

KLASSIZISTISCHE ANTIQUA



The shadow axis in the o is vertical.

The Line tickness changes quickly from very thin to tick. The serifs are always vaulting, the

Roof straight.

Trunks and serifs always face each other angularly. The size of the punches does not vary so much

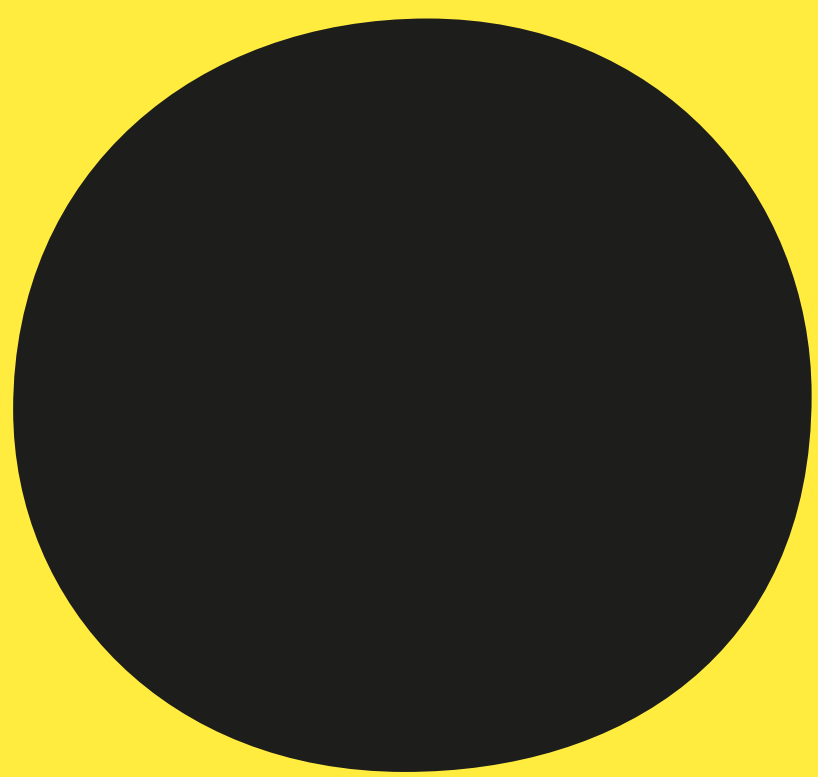


SERIFENLOSEN LINEAR-ANTIQUA

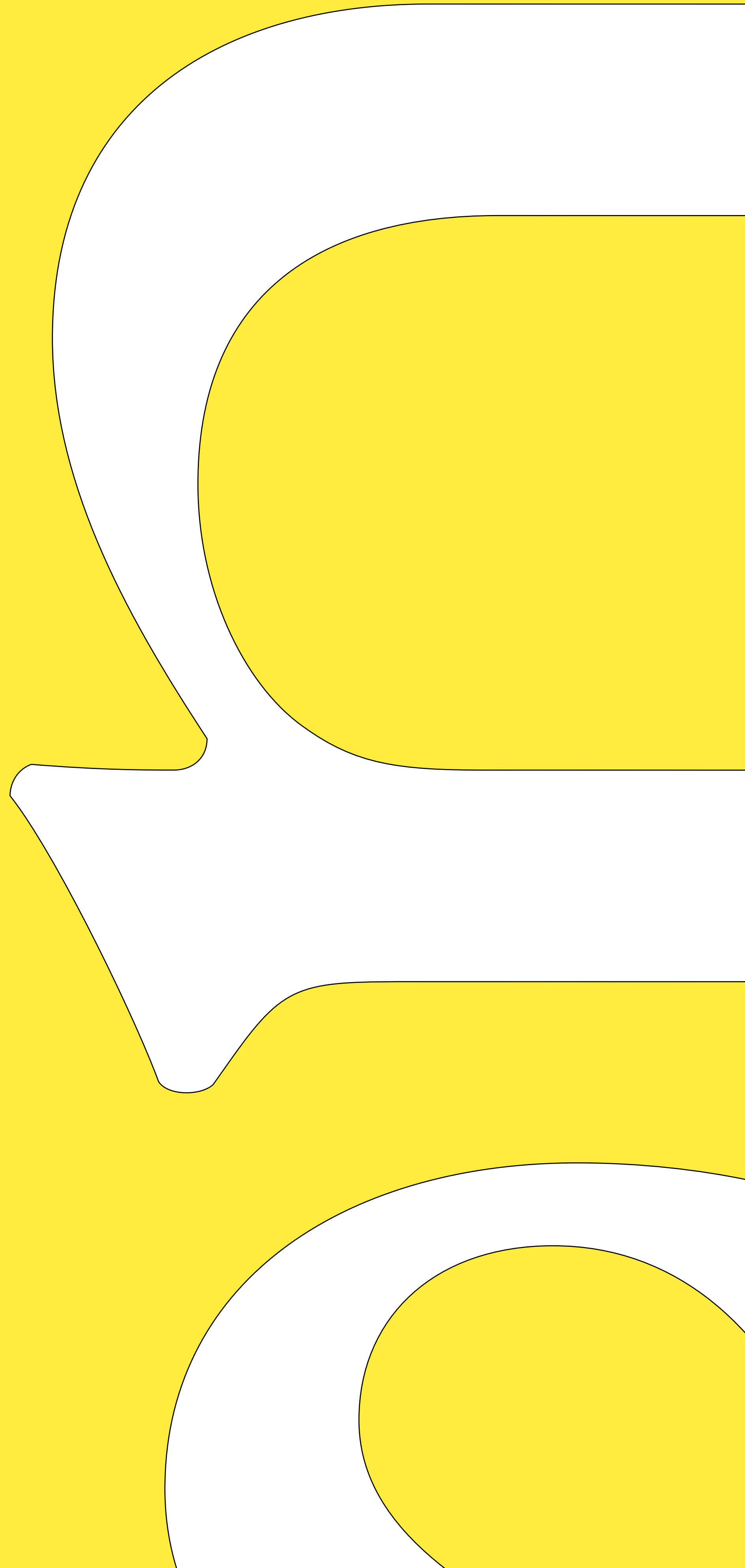
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They have no serifs and a uniformly thick, linear line width. They split into the following three subgroups. See which features apply to which font: The letters of a sans-serif linear antiqua

The further development of the Venetian Renaissance Antiqua took place in France, and in particular by the typewriter and publisher Claude Garamond, who simplified the Venetian model and calmed down, above all, creatively. The new French script has been widely used throughout Europe and is still a good font for longer texts because of its readability.



French Renaissance Antiqua





The serifs are strikingly large
/ thick, basic and hair strokes
hardly differ, even if there are
a few exceptions with a slight
alternating stroke.

SERIFENBETONTE LINEAR ANTIQUA