Baskerville (the type face)
Having been an early admirer of the beauty of letters, I became insensibly desirous of contributing to the perfection of them. I formed to myself ideas of greater accuracy than had yet appeared, and had endeavoured to produce a set of types according to what I conceived to be their true proportion.

—John Baskerville, preface to Milton, 1758

(Anatomy of a Typeface)
In order to truly appreciate the qualities of Baskerville, one must understand the process of its creation. Being a printer, John Baskerville paid close attention to the technology, creating his own intense black ink. He boiled fine linseed oil to a certain density, dissolved rosin, and let it subside for months before using it. He also studied and invested in presses, resulting in the development of high standards for presses altogether.

The Baskerville type is known for the crisp edges, high contrast and generous proportions. Baskerville is categorized as a transitional typeface in between classical typefaces and the high contrast modern faces.
{anatomy}
{characteristics}

{1}  {2}  {3}  {4}  {5}  {6}  {7}

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g Q A J C E e a

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{1} tail on lower case g does not close
{2} swash-like tail of Q
{4} J well below baseline
{3} high crossbar and pointed apex of A
{5} top and bottom serifs on C
{6} long lower arm of E
{7} small counter of italic e compared to italic a
The head serif of Baskerville is generally more horizontal than that of Bembo. (e.g. b, d, h, k, l)

There is more contrast between thick and thin strokes in Baskerville.
{style}

Baskerville bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
vwxyz1234567890(.;!?&)

Baskerville italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
vwxyz1234567890(.;!?&)

Baskerville old face

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
vwxyz1234567890(.;!?&)

{usage}

The Metropolitan Opera

Better Homes and Gardens

Kate Spade

American Gangster