

ORIGINALLY DESIGNED IN 1996,
MRS EAVES WAS THE FIRST ATTEMPT AT THE
DESIGN OF A TRADITIONAL TYPEFACE BY

ZUZANA LICKO

NOTICED THAT SUBSEQUENT INTERPRETATIONS AND REVIEWS
OF BASKERVILLE HAD CONTINUED ALONG THE SAME PATH
USING AS A MODEL THE QUALITIES OF THE LEAD TYPE ITSELF
NOT THE PRINTED SPECIMENS. UPON STUDYING BOOKS
BASKERVILLE AT THE BANCROFT LIBRARY IN BERKELEY
BASE HER DESIGN ON THE PRINTED SAMPLES WHICH WERE
HAD MORE CHARACTER THAN THE IMPRESSIONS OF LEAD IN
AND THE RESULTING TYPE WAS A REFINEMENT OF THE ORIGINAL
RETAINING THE OVERALL BASKERVILLE CHARACTERISTICS
THE LOWER CASE X-HEIGHT RELATIVE

Mrs. Eaves

THERE IS SOMETHING UNIQUE ABOUT MRS EAVES AND IT'S DIFFICULT TO DEFINE.
ITS INDIVIDUAL CHARACTERS ARE AT TIMES AWKWARD LOOKING—THE W BEING
NARROW, THE L UNCOMMONLY WIDE, THE FLARE OF THE STROKES LEADING INTO
THE SERIFS UNUSUALLY PRONOUNCED. TAKEN INDIVIDUALLY, AT FIRST SIGHT
SOME OF THE CHARACTERS DON'T SEEM TO FIT TOGETHER. THE SPACING IS GENERALLY
TOO LOOSE FOR LARGE BODIES OF TEXT, IT SORT OF RAMBLES ALONG. YET WHEN USED IN THE
RIGHT CIRCUMSTANCE IT IMPARTS A VERY PARTICULAR FEEL THAT SETS IT CLEARLY
APART FROM MANY LIKEMINDED TYPES. IT HAS AN UNDEFINED QUALITY THAT RESONATES WITH
PEOPLE. THIS PARADOX (IMPERFECT YET PLEASING) IS PERHAPS BEST ILLUSTRATED BY DESIGN
CRITIC AND HISTORIAN ROBIN KINROSS WHO HAS POINTED OUT THE LIMITATION OF THE
“LOOSE” SPACING THAT LICKO EMPLOYED, AMONG OTHER THINGS, YET SIMULTANEOUSLY
DESIGNATED THE MRS EAVES TYPE SPECIMEN WITH AN HONORABLE MENTION IN THE 1999
AMERICAN CENTER FOR DESIGN COMPETITION. PROOF, PERHAPS, THAT TYPE IS BEST JUDGED
IN THE CONTEXT OF ITS USAGE.

Roman • *Italic* • **Bold** • ***Bold Italic***

ROMAN ALL PETITE SMALL CAPS

ROMAN ALL SMALL CAPS

Roman Lining

ROMAN PETITE CAPS

ROMAN SMALL CAPS

TYPOGRAPHY QUEST

“A JOURNEY TO EACH GLYPH”

At CU Boulder, Atlas redefined typographic art in the innovative Text course.

In his vibrant poster, every glyph came to life:

the letters from A to Z and a to z danced in harmonious curves,

while numbers 0-9 echoing a quiet beginning, with 1 through 9 marching in rhythmic cadence - set the pace of creativity.

Symbols joined the ensemble naturally:

an exclamation mark (!) burst with excitement, an at-sign (@) connected bold ideas, and a hash (#) sparked intrigue.

Dollar signs (\$), percents (%), carets (^), amps (&), and asterisks (*) added flair,

while parentheses () cradled emerging thoughts.

An underscore () underscored innovation, with plus (+), minus (-), and equal (=) balancing the design.

Brackets ([]), braces ({ }), a backslash (\), and a vertical bar (|) framed the narrative,

as semicolons (;), colons (:), single (') and double (") quotes punctuated pauses.

Commas and periods merged with angle brackets (< >), forward slashes (/), question marks (?), backticks (`), and tildes (~) to whisper secret codes of style.

In this concise masterpiece, every character—each letter, number, and symbol—was essential, weaving a unified tale of creative precision.