

Type

ink-traps
do not trap ink any-
more, but help to avoid
overly dark areas.

serifs
are sturdy to withstand
bad printing conditions
and still remain effective
in small text sizes.
Their aerodynamic shape
has no direct relation to
improved legibility.

aperture
is big, creating open
counters in letters
such as *a-c-e-s* and also
it makes the letters look
more positive.

faces

terminals
are serif-like in order
to reduce the number
of visual elements
to a minimum.

modulation
► *that is: the way the
strokes are shaped*
is rather contemporary
and introduces tension
to otherwise conven-
tional letterforms.

skolar
is the typeface used
on this poster. This
award-winning text
serif has been originally
designed with schol-
arly and multilingual
publications in mind.
The typeface maintains
its credibility while
incorporating a subtle
personal style, neither
neutral nor conspicu-
ous. Prominent serifs
and low-contrast modu-
lation add to its ro-
bustness, and together
with relatively large
x-height, they improve
the typeface readability
in small sizes. The font
includes small caps,
ordinals, superiors,
inferiors, five sets of fig-
ures, and a complex set
of smart arrows which
can be easily keyed and
combined in infinite
ways using OpenType
features. So far, it in-
cludes support for over
50 languages using
Latin script.

stems
have slight tapering
towards the serifs to
add more weight.

outstrokes
do not have any termi-
nal and maintain the
same angle in all letters.

are

closed counters
are kept big so they
remain distinctive in
small text sizes.

stroke junctions
are articulated well,
to improve legibility.
This one here is leav-
ing enough space for
the ogonek.

half-serifs
are present only in the
letter *u*.

family
Skolar family of three
weights with their
respective italics and
large character set is
flexible enough for
complex text settings
and various editorial
work. It becomes dis-
tinctive in bigger sizes,
thus fitting corporate
design demands.

author
The typeface and this
poster have been de-
signed by Czech type
designer David Březina.

struc

order
Skolar is available
through TypeTogether
and you can easily use it
on your web site thanks
to affordable Typekit
subscription.
► www.type-together.com
► www.typekit.com

bars
in *f-t* are neither serifs
nor stems. They are
something in between.

accents
are not strictly based on
broad-nib pen calligra-
phy. Their overall, well
articulated shapes are
more important than
consistent stress.

tures

**extended serifs
and terminals**
help to compensate
various optical effects.

punctuation
is also part of a typeface
system, it is not ne-
glected. Its design is as
distinct as possible.

Type
faces
are
structures.
tures.