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03: Styles

04: CONNECTIONS

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09: CONNECTIONS

10: SCALE

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AF Connection LC:
This style is composed of only lowercase letters. The design combines both geometric and organic elements; typing both upper and lowercase letters

provides the best formal results. The organic letterforms contrasts with the geometry of the bars that connect each letter.



AF Connection UC:
Compared to AF Connection LC this style looks more geometric as only uppercase letters are used in this font. Mixing both LC and UC styles will provide the most

unexpected and favorable results. It is recommended to play with this opportunity.



AF Connection ULC:
This font was created for more conventional upper and lowercase typesetting. It combines the characters of AF Connection LC and AF Connection UC with

a large number of additional glyphs. AF Connection ULC has at least one alternative glyph for every letter.



Spectrum
Conventional typesetting requires that each letter be surrounded by whitespace to ensure legibility. The design of AF Connection applies the opposite approach;

every letter is connected with the next one requiring the reader's eye to follow the connections in order to understand the text. Every sequence of letters provides an opportunity for blending glyphs and

designers should experiment with multiple glyph combinations to observe the subtle design differences.

35 **ALTERED STAGE**
KEN RUSSELL
1980

pt. **THE SHINING**
Stanley Kubrick
1980

35 **ALTERED STAGE**
KEN RUSSELL
1980

pt. **THE SHINING**
Stanley Kubrick
1980

35 **ALTERED STAGE**
KEN RUSSELL
1980

pt. **The Shining**
Stanley Kubrick
1980

26 **BLAKES**
JAMES BENNING,
2004

pt. **DEAD RINGERS**
DAVID CRONENBERG
1988

26 **BLAKES**
JAMES BENNING,
2004

pt. **DEAD RINGERS**
DAVID CRONENBERG
1988

26 **BLAKES**
JAMES BENNING,
2004

pt. **Dead Ringers**
DAVID Cronenberg
1988

13 **2001-A SPACE ODYSSEY**
Stanley Kubrick,
1968

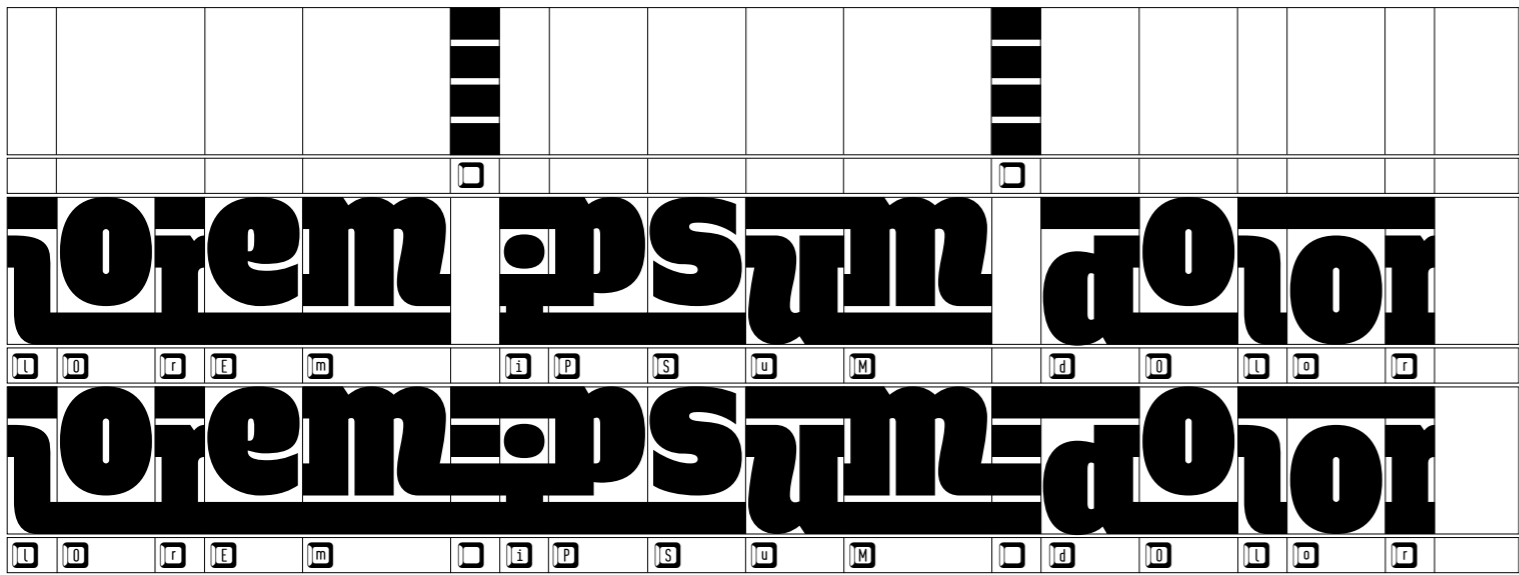
pt. **BLOWUP**
NICHELANGELO ANTONIONI,
1966

13 **2001-A SPACE ODYSSEY**
Stanley Kubrick,
1968

pt. **BLOWUP**
NICHELANGELO ANTONIONI,
1966

03 **2001-A SPACE ODYSSEY**
Stanley Kubrick,
1968

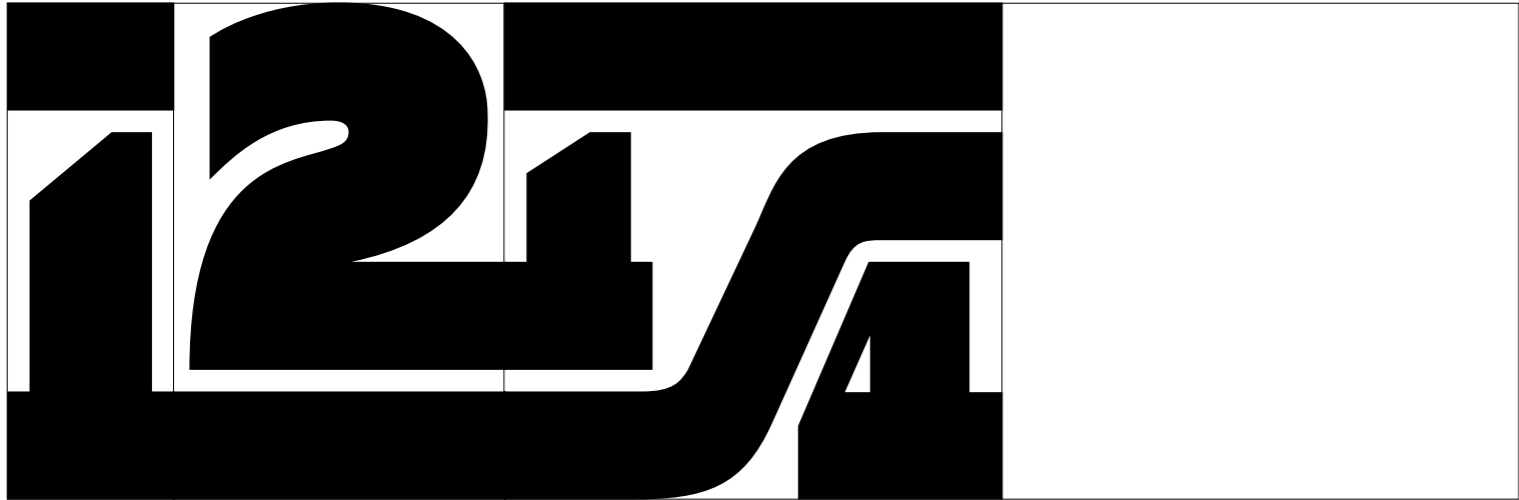
pt. **BLOWUP**
NICHELANGELO ANTONIONI,
1966



Solid connections:
The traditional gap provided by the space bar interrupts the flow of letters, and this is contrary to the design concept behind AF Connection. Instead of a space, AF

Connection incorporates a connecting element of four stripes when the space bar key is used. This glyph can also generate unexpected situations between words.

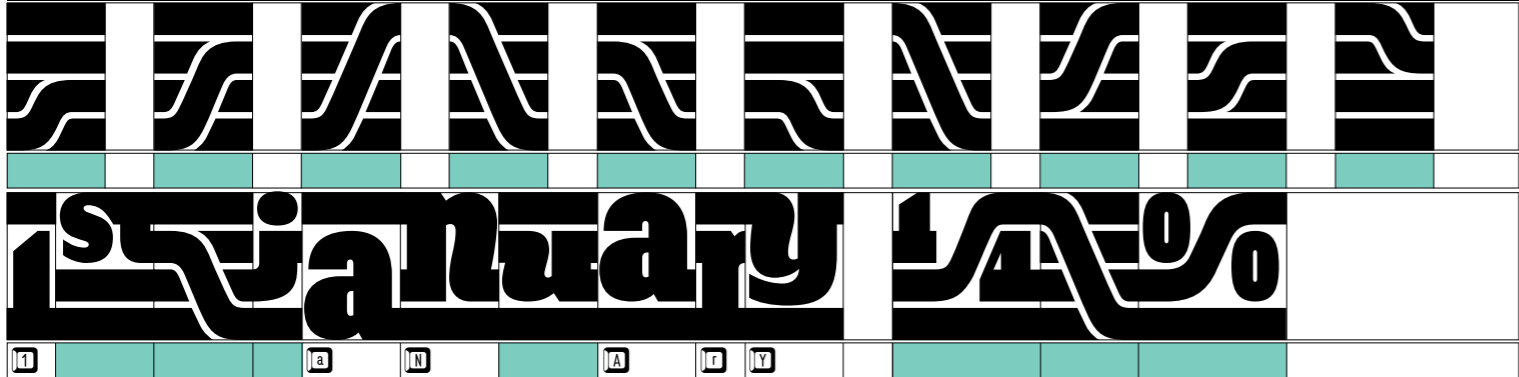
Width



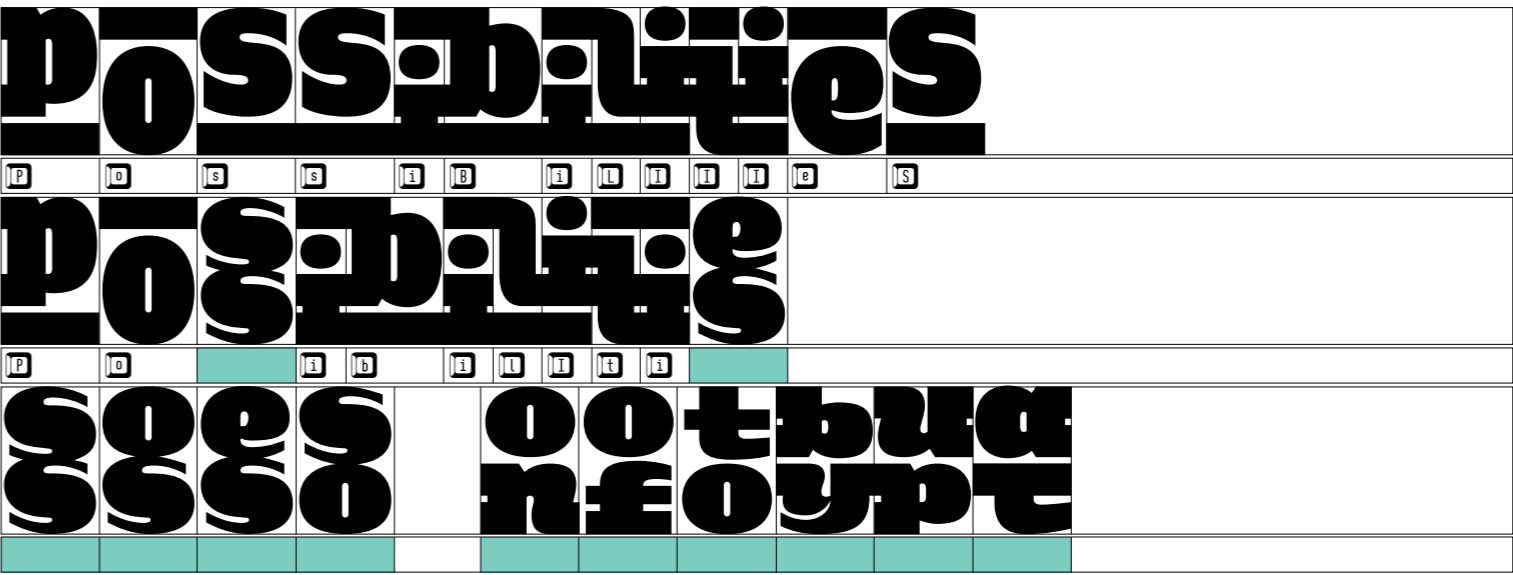
Monospaced or not?
The concept of AF Connection contains several constraints. One restriction deals with the width of the characters. Initially, it was designed as a monospace font, but

some letters like »i« or »j« created too much white space. These characters required a second, half-space width. Additional characters like »m« or »w« prescribed a third width. Exact justification can be created by using the space bar connections.

Ornaments



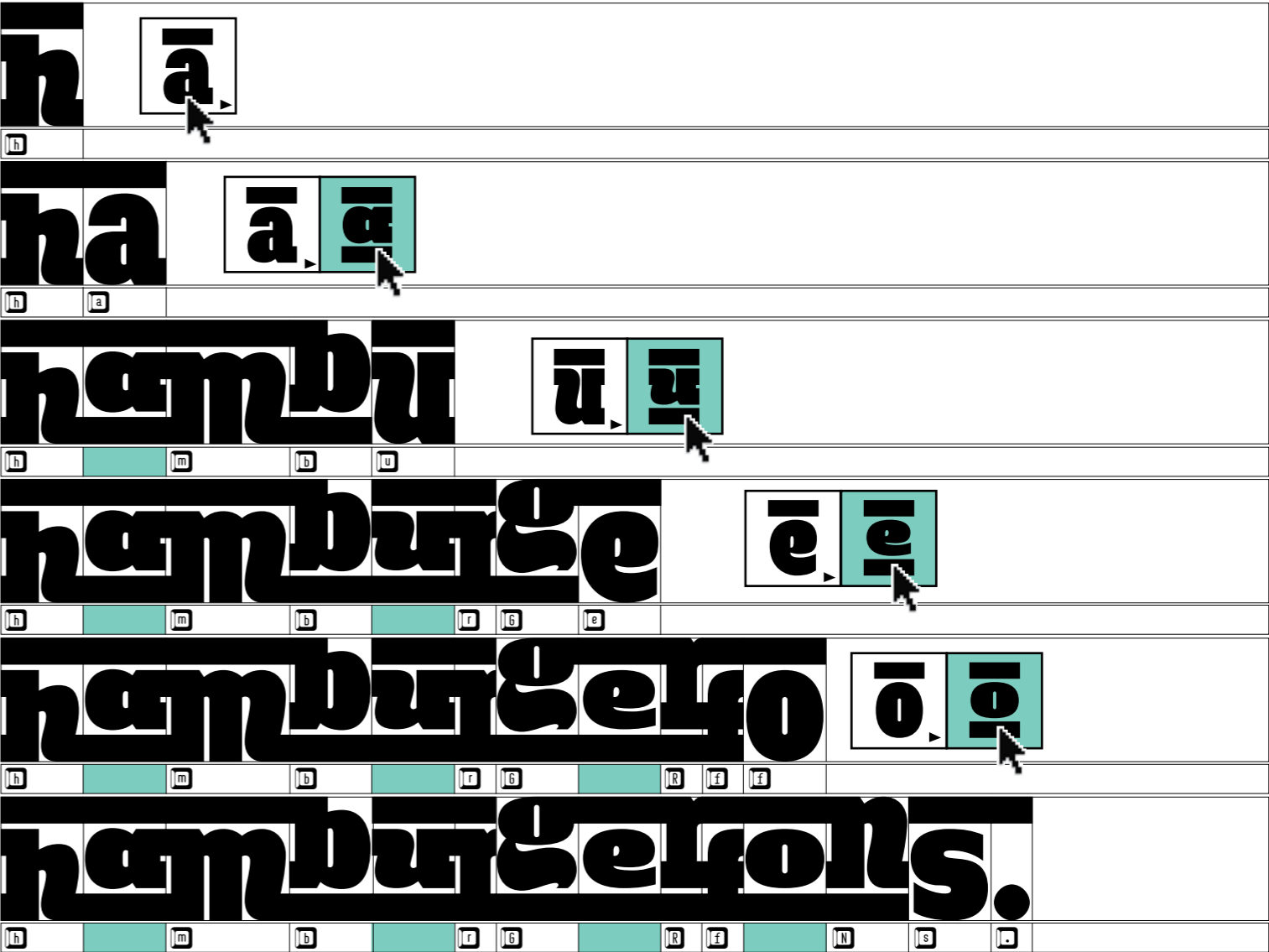
Useful connections:
Instead of floral ornaments, AF Connection includes diagonal-bridge connecting elements similar to the space glyph. These keys provide further opportunities to connect letters and words.



Vertical connections:
Since the entire typeface design is based on connections, real ligatures were designed in vertical combinations. These ligatures change the direction of the text,

shifting the flow between horizontal and vertical connections.

Alternate Glyphs



Additional connections:
Optimal typesetting requires the designer closely with the glyph window. Although you can change between upper and lower case keys, there are still some combina-

tions that do not fit properly. Additional alternative OpenType options were created to give some letters a third possible connection.

com-
ments:
1st: Intention
2nd: White
3rd: connection
4th: Ascender
and Descender
5th: Leading
6th: Width
7th: Usage
8th: Possibilities
9th: Surprise

1
AF Connection is an experiment that deals with the same questions of modularity as AF Generation and AF Module.

2
The aim is a typeface as bold as possible. White spaces are hardly required.

3
Every letter has the possibility to connect to the next one. Bars on the top and on the bottom are linked with the letters. The typeface creates ligatures with every newly typed character.

4
There are no descenders and ascenders in this typeface. Every character shares the same height.

5
AF Connection is constructed with a strict grid of four bars that defines all character heights. The leading should be set with regard to this grid.

6
Spacing is not necessary. The three different widths are defined for the whole font family and they shouldn't be changed.

7
AF Connection should be shown big. The black shapes appear a lot stronger in large sizes.

8
It is highly recommended to change between upper and lower case keys, as well as the use of the alternate glyphs.

9
The font creates unexpected results not only for the reader—but also for the designer.



**AF Connection is published by the
typefoundry Acme Fonts in London, UK
www.acmefonts.net**

**AF Connection was initiated as a project
at Yale University School of Art in 2003.**

**Thanks to Brian for english corrections
www.designbythesis.com**

**Distribution
www.type.co.uk**

**Type & graphic design
Dirk Wachowiak**

**Other fonts by Dirk Wachowiak
AF Diwa (2001), Acme Fonts
AF Generation (2002), Acme Fonts
AF Module (2008), Acme Fonts**

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