Aperture Six

Neutral, with room to read.

An independent grotesk interpretation. Helvetica is the point of departure; openness is the brief.

REGULAR + BOLD / 341 GLYPHS EACH / OTF + TTF + WOFF2

A useful inheritance.

Keep the discipline. Reconsider the interior.

THE ROOT

Helvetica provides a reference for calm colour, economical form and repeatable spacing. The study retains a two-storey a, horizontal e bar and low stroke contrast. [1]

THE MODERNISATION

Make the inside spaces explicit. Open the mouths, square the curves slightly and separate ambiguous characters. This is a design hypothesis for editorial and information use, not proof of superior readability.

THE PRECEDENT

Helvetica Now already redraws and respaces its forms for Micro, Text and Display. Open apertures and size-aware spacing are established practice. They are not inventions claimed here. [2]

THE BOUNDARY

No Helvetica outline or spacing data enters the builder. The comparison shows a locally available digital Helvetica at matched capital height. Aperture Six is an independent study, not an authorised revision.

Source numbers refer to the final page. Full research record: RESEARCH.txt

The roots. The departures.

Six diagnostic letters. Same capital height; distinct drawings.

01 / SKELETON



HELVETICA APERTURE SIX

Single storey / double storey

02 / LEG



HELVETICA APERTURE SIX

Curved exit / straight diagonal

03 / IDENTITY



HELVETICA APERTURE SIX

Plain stroke / explicit crossbars

04 / IDENTITY



HELVETICA APERTURE SIX

Plain stroke / footed exit

05 / APERTURE



HELVETICA APERTURE SIX

Tight mouth / broad opening

06 / ENDING

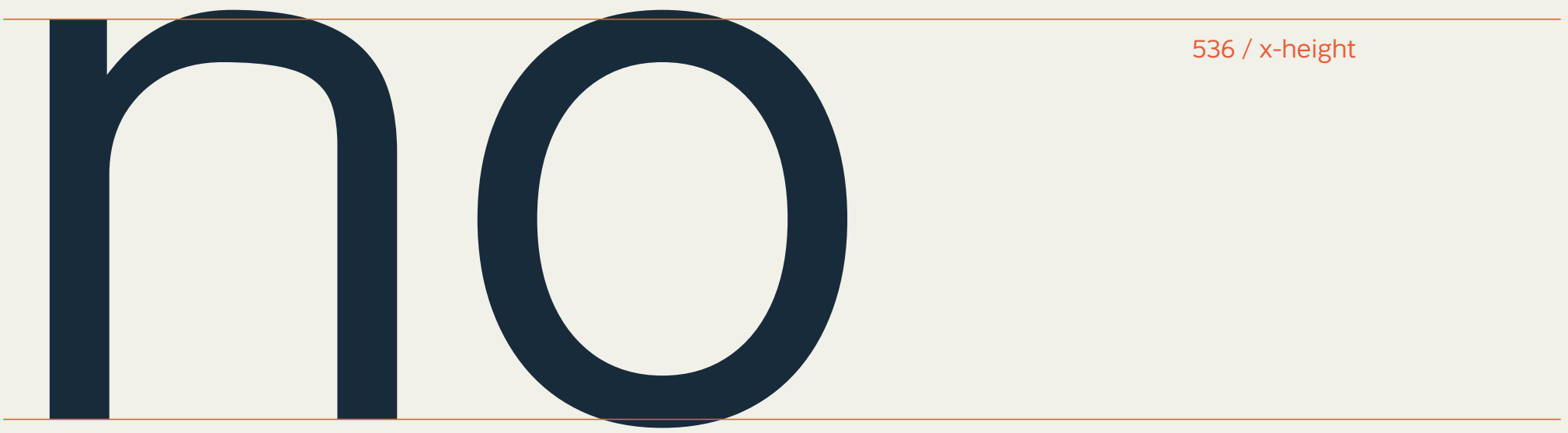


HELVETICA APERTURE SIX

Horizontal closure / oblique opening

Dark: Helvetica, regular system reference. Orange: Aperture Six. Raster reference only; no source font is bundled. Individual devices have historical precedents. The claim is the independently drawn system.

Space is a material.





700 / 536	Cap height / x-height
80 / 70	Typical vertical / horizontal strokes
12	Lowercase round overshoot
0.61 / 0.56	Round letter / narrower zero curve ratio

Letters, figures & symbols.

328 encoded characters, including spaces and combining marks. 341 glyphs with tabular and slashed-zero alternatives. Spaces and combining marks are excluded from this grid.

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ç	è	é	ê	ë	ì	í	î	ï	ð	ñ	ò	ó	ô	õ	ö
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Single combining-mark anchors included. Stacked-mark layout and broader script support are outside this release.

Read it. Then enlarge it.

72 PT

Form follows.

48 PT

Form follows.

36 PT

Form follows.

28 PT

Form follows.

20 PT

Form follows.

16 PT

Form follows.

12 PT

Form follows.

A useful sans must hold a paragraph as well as a headline. This Regular keeps its strokes firm and its spacing open. The square dots and double-storey g become quiet punctuation in a line of text. These are unhinted outlines, so small-size results depend on the renderer and display.

OPEN BY DESIGN.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 / Il1 / O0 / &

A GROTESK WITH ROOM INSIDE.

Bureau of Everyday Things

Small things. Well made.

EXHIBITION / 06

Objects, systems and the care we give them.

09 OCT - 29 NOV

11:00 - 18:00

Gallery 01

Free admission

An imagined identity using one weight. Hierarchy comes from size, placement and space. No alternate font is needed for the exhibit title or practical information.

What makes it new?

No percentage rule. A version number identifies a release; it does not establish an original design. The relevant questions are provenance, coherent distinction, technical function and independent review. [8-13]

PASS

Independent construction

Fresh coordinate source, editable UFO master, and identical binaries rebuilt in an isolated folder. No external font inputs.

SHOWN

Systematic departures

Skeleton, curve tension, endings and identity glyphs change together. The six-letter comparison makes those decisions inspectable.

PASS

Working font behaviour

189/189 checks passed. 3,844 letter/digit pairs audited for overlap. OTF, TTF and WOFF2; kerning, tnum, zero and mark shaping.

OPEN

External evaluation

No independent foundry review, controlled readability study or legal clearance. No claim of Google Fonts acceptance or exhaustive uniqueness.

Two inspectable static weights, Regular and Bold. These are development studies; source and technical evidence accompany both masters.

Read the evidence.

1 / Helvetica: history and intentions

monotype.com/resources/articles/complicated-legacy-helvetica

2 / Helvetica Now: redraw, refit, optical sizes

monotype.com/fonts/helvetica-now

3 / Klim: Untitled Sans concept

klim.co.nz/fonts/untitled-sans/

4 / Grilli Type: GT America concept

grillitype.com/typeface/gt-america

5-7 / Glyphs: spacing, overshoot, path quality

glyphsapp.com/learn/spacing | /sketching | /drawing-good-paths

8 / Microsoft: OpenType recommendations

learn.microsoft.com/en-us/typography/opentype/spec/recom

9 / Google Fonts: technical requirements and versioning

googlefonts.github.io/gf-guide/requirements.html

10 / SIL: definition of Modified Version

openfontlicense.org/open-font-license-official-text/

11 / Google Fonts: original design and review

googlefonts.github.io/gf-guide/onboarding.html

12-13 / US Copyright Office: typeface and software

copyright.gov/comp3/chap900/ch900-visual-art.pdf (906.4)
copyright.gov/comp3/chap700/ch700-literary-works.pdf (723)

Accessed 9 October 2026. The full research record distinguishes sourced facts, design interpretations and tested claims. This bibliography is a reading path, not an endorsement by the cited foundries.

More weight.

Same openness.

130-unit stems. Open mouths. Broader bowls. The same cap height, x-height and unmistakable family structure.

BOLD / 700 / FIRST MASTER / 14 OCTOBER 2026

The full vocabulary.

341 glyphs / 328 encoded characters. The same coverage as Regular, including accents, symbols and OpenType figure alternates.

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Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	_	`
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
q	r	s	t	u	v	w	x	y	z	{	|	}	~	¡	£
¥	©	«	®	°	±	·	»	¿	À	Á	Â	Ã	Ä	Å	Æ
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ç	è	é	ê	ë	ì	í	î	ï	ð	ñ	ò	ó	ô	õ	ö
÷	ø	ù	ú	û	ü	ý	þ	ÿ	Ā	ā	Ă	ă	Ą	ą	Ć
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›	€	™	−												

kern / tnum / zero / mark / ccmp

Same voice.
More presence.

400 / REGULAR

Hamburgefontsiv

minimum rhythm / a bed beside a quiet pond

700 / BOLD

Hamburgefontsiv

minimum rhythm / a bed beside a quiet pond

Bold is a separate static master, with wider forms, rebalanced joins and its own spacing and kerning. It links to Regular in the font family; the two weights are not variable-font endpoints.

Bold: 186/186 checks / 3,844 pair intersections checked