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# HELIOS

A MIXED TYPEFACE BETWEEN MODERN & ANTIQUE SANS SERIF

Helios type family is the result of a mixture between the early sans serif and the modern trends of our era. Its rational structure is subtly wider than the majority of the first sans, generating a higher impact in its uses.

Helios Antique is composed by 36 styles, 782 glyphs and small caps. Besides, it has powerful OpenType features for each style, including alternates characters, ligatures, fractions, special numbers, arrows, extended language support and many more.

DESIGNED BY  
**W Foundry**

FORMAT  
**Opentype**

STYLES  
**36 weights**

ALTERNATIVE

PICTURE IS WORTH A THOUSAND WORDS

**Work so far**

NEVER LOOK A GIFT HORSE IN THE MOUTH

Audiotaping

TYPOGRAPHY IS THE ART AND TECHNIQUE

**TRANSCRIPTS**

THE CUSTOMER IS ALWAYS RIGHT

**Typographic**

ABSTRACTION

EVERYTHING YOU CAN IMAGINE IS REAL

**BIOMAGNETIC**

SEEK OUT WHAT MAGNIFIES YOUR SPIRIT

Independence

LEISURE LIVES ON AFFIRMATION

**BRIGHTENED**

BUILD POCKETS OF STILLNESS INTO YOUR LIFE

Red Light Radio

THIN

ANACHRONISTIC

BOOK

GEOMETRIZATION

LIGHT

SUPEREXPRESS

REGULAR

VULNERABILITIES

MEDIUM

ACROBATICS CC

SEMIBOLD

ROBOTISATIONS

BOLD

DELIRIOUS 27/80

BLACK

MULTIMILLENNIO

HEAVY

QUADRUPLICATE

THIN

Cinematography

BOOK

Democratically

LIGHT

Destabilization

REGULAR

Electrochemical

MEDIUM

Holographically

SEMIBOLD

Astronautically

BOLD

Associativities

BLACK

Verisimilitudes

HEAVY

Utilitarianisms

17 PTS

**I would almost dare to say** that the sickness is perhaps a very real and very dreadful hatred of life as such, of course subconscious, buried under our pitiful and superficial optimism about ourselves and our affluent society, but I think that the very thought processes of materialistic affluence and here the same things

## JONATHAN HARKER'S JOURNAL

12 PTS

3 May. Bistritz.-- Left Munich at 8:35 P.M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late. Buda-Pesth seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets. I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible. The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions

of Turkish rule. We left in pretty good time, and came after nightfall to Klausenburgh. Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. I asked the waiter, and he said it was called "paprika hendl," and that, as it was a national dish, I should be able to get it anywhere along the Carpathians. I found my smattering of German very useful here, indeed, I don't know how I should be able to get on without it. Having had some time at my disposal when in London, I had visited the

9 PTS

Technics and wisdom are not by any means opposed. On the contrary, the duty of our age, the "vocation" of modern man is to unite them in a supreme humility which will result in a totally self-forgetful creativity and service. Allow yourself the uncomfortable luxury of changing your mind.

Cultivate that capacity for "negative capability." We live in a culture where one of the greatest social disgraces is not having an opinion, so we often form our "opinions" based on superficial impressions or the borrowed ideas of others, without investing the time

**and thought that cultivating true conviction necessitates. We then go around asserting these donned opinions and clinging to them as anchors to our own reality. It's enormously disorienting to simply say, "I don't know." But it's infinitely more rewarding to understand**

8 PTS

TECHNICS AND WISDOM are not by any means opposed. On the contrary, the duty of our age, the "vocation" of modern man is to unite them in a supreme humility which will result in a totally self-forgetful creativity and service. Allow yourself the uncomfortable luxury of changing your mind.

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10 PTS

IT IS NOW THE MOST VITALLY important thing for all of us, however we may be concerned with our society, to try to arrive at a clear, cogent statement of our ills, so that we may begin to correct them. Otherwise, our efforts will be directed to purely superficial symptoms only, and perhaps not even at things related directly to the illness. On the contrary, it seems that our remedies are instinctively those which aggravate the sickness: the remedies are expressions of the sickness itself. I

We spend our lives trying to discern where we end and the rest of the world begins. There is a strange and sorrowful loneliness to this, to being a creature that carries its fragile sense of self in a bag of skin on an endless pilgrimage to some promised land of belonging. We are willing to erect many defenses to hedge against that loneliness and fortress our fragility. But every once in a while, we encounter another such creature who reminds us with the sweetness of persistent yet undemanding

12 PTS

COMO CASI TODA MI GENERACIÓN fui educado en el espíritu del refrán "La ociosidad es la madre de todos los vicios". Niño profundamente virtuoso, creí todo cuanto me dijeron, y adquirí una conciencia que me ha hecho trabajar intensamente hasta el momento actual. Pero, aunque mi conciencia haya controlado mis actos, mis opiniones han experimentado una revolución. Creo que se ha trabajado demasiado en el mundo, que la creencia de que el trabajo es una virtud ha causado enormes daños y que lo que hay que predicar en los países industriales modernos es algo completamente distinto de lo que

22 PTS

**I WOULD ALMOST DARE** to say that the sickness is perhaps a very real and very dreadful hatred of life as such, of course subconscious, buried under our pitiful and superficial optimism about ourselves and

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

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

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

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9



CASE SENSITIVE

(Hi!) → (Hi!)

ALTERNATES

GKag → GKag

SUPER/SUBSCRIPT

Hi123 → Hi<sup>12</sup><sub>34</sub>

TABULAR LINING

4.56 → 4|2|0

OLDSTYLE

3.786 → 3.786

SLASHED ZERO

1280 → 1280

ARROWS

↑ ↓ ← ↖ ↑ ↗ ↘ ↙ ↗

CIRCLE NUMBERS

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

SYMBOLS

◆ ◇ ♥ ★ ☆ ● ◐ ◑ ◒ ◓

SUGĠESTIVE

ALTERNATE G | OPEN STYLISTIC SET 01

OUTKICK

ALTERNATE K | OPEN STYLISTIC SET 02

EQUIVOQ̣UE

ALTERNATE Q | OPEN STYLISTIC SET 03

knockēd

ALTERNATE K | OPEN STYLISTIC SET 02

Calabāza

ALTERNATE A | OPEN STYLISTIC SET 04

Baggage

ALTERNATE G | OPEN STYLISTIC SET 05

J'y suis, j'ÿ

ALTERNATE Y | OPEN STYLISTIC SET 06



ALTERNATE G | OPEN STYLISTIC SET 01

**TALKING HEADS**

Formula ① Δ5:81

**Deus Ex Machina**

⊗ DAVID BYRNE

**Remain in** Light

→ 20°15'41" ⊗GPS

**Present & Future**

▣ 56°32'154

201.524.487

X= 1.248.162

€43.065.823

>10% ➔1421

3.1415π ①②③④

\$581.10.482

# **- HELIOS -**

The perfect mix of modern style  
and antique sans serif.

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