



**Vario DIN**

Vario DIN  
Regular &  
Expanded  
Black &  
Expanded

Welcome  
Dobrodošli  
Bienvenue  
Grüezi &  
Willkommen

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**INFORMATION**

Vario DIN is a variable typeface and part of the Mutoh-Fonts trilogy. Originally released in 2017 (then called DIN Carly-A) there was one static cut available. Now it became variable. Like DIN Brush, it was originally designed on the drawing board by using a broad pen and the Mutoh Scriber ET 505. This method led to skeletons for most of the letters. The result is a variable typeface containing two axes (**Weight & Width**) with 30 cuts (Regular, Medium, **SemiBold**, **Bold**, **ExtraBold** & **Black**, ranging from 0, 25, 50, 75 to 100 % Expanded) with a high generative touch and flipped contrast – the vertical stems remain always the same, while the horizontal stems increase by playing with the weight slide.

(Using alternate letters increases legibility!)

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**DESIGN**

Vario DIN is designed by Alex Irschfeld & Rade Matic (2017, 2024)

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**SUPPORTED LANGUAGES**

Afrikaans, Albanian, Basque, Bemba, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Frisian, Friulian, Gaelic, Galician, German, Greenlandic, Hungarian, Icelandic, Indonesian, Irish, Italian, Kinyarwanda, Latin, Latvian, Lithuanian, Luxembourgish, Malay, Maltese, Montenegrin, Māori, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansh, Inari Sami, Lule Sami, Northern Sami, Southern Sami, Serbian (Latin), Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish, Welsh ...

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**FILE FORMATS**

Desktop format: OFT & TTF (VAR)

Web formats: OFT & TTF (VAR), WOFF2, WOFF

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**LICENSING**

Available licenses for print and web.

Please read carefully my End User License Agreement (EULA):

[www.radematic.com/info](http://www.radematic.com/info)

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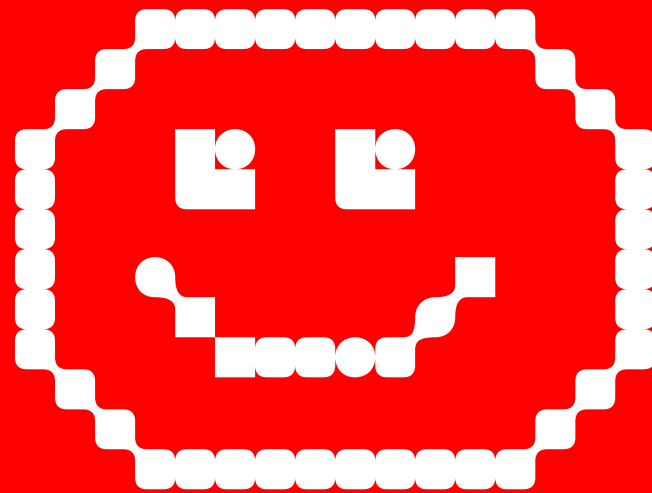
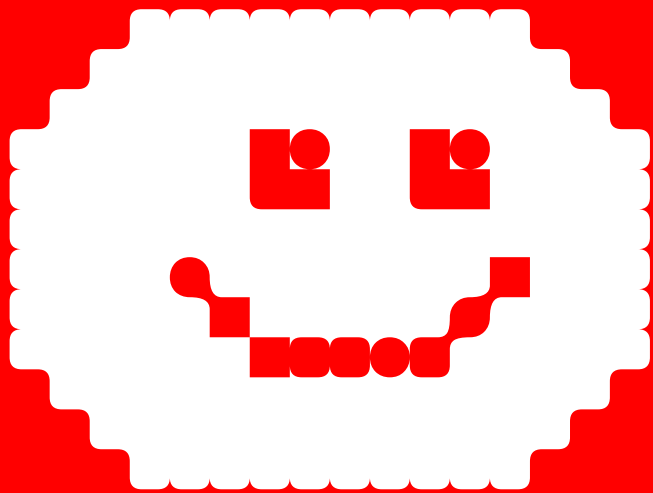


## CUTS

☺ Vario DIN Regular-0	<b>Vario DIN Bold-0</b>
Vario DIN Regular-25	<b>Vario DIN Bold-25</b>
Vario DIN Regular-50	<b>Vario DIN Bold-50</b>
Vario DIN Regular-75	<b>Vario DIN Bold-75</b>
☺ Vario DIN Regular-100	<b>Vario DIN Bold-100</b>
Vario DIN Medium-0	<b>Vario DIN ExtraBold-0</b>
Vario DIN Medium-25	<b>Vario DIN ExtraBold-25</b>
Vario DIN Medium-50	<b>Vario DIN ExtraBold-50</b>
Vario DIN Medium-75	<b>Vario DIN ExtraBold-75</b>
Vario DIN Medium-100	<b>Vario DIN ExtraBold-100</b>
Vario DIN SemiBold-0	<b>Vario DIN Black-0</b> ☺
Vario DIN SemiBold-25	<b>Vario DIN Black-25</b>
Vario DIN SemiBold-50	<b>Vario DIN Black-50</b>
Vario DIN SemiBold-75	<b>Vario DIN Black-75</b>
Vario DIN SemiBold-100	<b>Vario DIN Black-100</b> ☺

☺ These cuts will be presented on the following pages ☺

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## STYLISTIC SETS — 60 Pt

Pragmatic

Semi-gloss

Ideologic Organ

Jellyfish

Civilization

Riviera

Pragmatic

Semi-gloss

Ideologic Organ

Jellyfish

Civilization

Riviera

## STYLISTIC SETS — 60 Pt

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Monster

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## ALTERNATE t

Monster

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Air Walk

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## ALTERNATE a, i, l

Air Walk

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ILLUSION

---

## ALTERNATE l

ILLUSION

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Manchester

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## ALTERNATE a, t

Manchester

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## LIGATURES — 60 Pt

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Traffic

→ ffi

Traffic

---

Crafted

→ ft

Crafted

---

Heartache

→ rt

Heartache

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Bittersweet

→ tt

Bittersweet

## VARIO DIN BLACK-100

PIONEER

TELEFUNKEN

BLAUPUNKT

GRUNDIG

## VARIO DIN BLACK-100

Technics

Marantz

Kenwood

## VARIO DIN BLACK-0

THE SMILE

THE PRODIGY

THE TUSS

## VARIO DIN BLACK-0

The Beach Boys

The Cardigans

The Flaming Lips

The Velvet Underground

## VARIO DIN REGULAR-100

PITCH-SHIFTER

REVERBERB

DIGITAL DELAY

OVERDRIVE



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VARIO DIN REGULAR-100

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Electro Harmonix

Walrus Audio

Strymon

EarthQuaker Devices

## VARIO DIN REGULAR-0

PURPLE HAZE

LE FREAK

BOMBTRACK

## VARIO DIN REGULAR-0

Rockin' in the Free World

Bull Believer

Killing in the Name

Breaking the Girl

VARIO DIN REGULAR-0 — 36 Pt  
Alternate character set (a, g, i, l, t, l)

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Alternate character set (a, g, i, l, t, l)

Over the course of twelve pieces, harmonic themes and patterns recur, presented in altered forms and for varied instrumentation. They emerge and reemerge like echoes of their former selves, making the familiar uncanny. Propelled by lungs and breath rather than bellows and oscillators, Malone's compositions for choir and brass take on expressive qualities that complicate the austerity that has defined her work, introducing lyricism and the beauty of human fallibility into music that has been driven by mechanical processes. At the same time, the works for organ, performed by Malone with additional accompaniment by Stephen O'Malley on four different organs dating from the 15th to 17th centuries, underscore the mighty, spectral power that these rigorous operations can achieve. »All Life Long« simmers in an ever-shifting tension between repetition and variation. The pieces for brass, organ, and voice are alternated asymmetrically, providing nearly continuous timbral fluctuation across its 78-minute runtime even as thematic material reiterates. Each composition's internal framework of fractal pattern permutations has the paradoxical effect of creating anticipated keystone moments of dramatic reverie and lulling the listener into believing in an illusory endlessness. On an even more granular level, the historical meantone tuning systems of each organ used, and the variable intonation of brass and voice, provide further points of emotional excavation within the harmony. The titular composition »All Life Long« appears twice on the album, first as an extended canon for organ and again in the final quarter, compactly arranged for voice. In the latter, Malone pairs the music with »The Crying Water« by Arthur Symons, a poem steeped in language of mourning and eternity. For organ, »All Life Long« moves with a patient stateliness, the drama concentrated in moments when shifting tonalities generate and release dissonance and ecstasy. For voice, each word is saturated with feeling, the singers swooping gracefully downward to capture the melancholy of the narrator's relationship to the timeless tears of the sea. »Passage Through The Spheres,« the album's opening piece, contains lyrics in Italian pulled from Giorgio Agamban's essay »In Praise of Profanation«. In it, Agamban defines profanation as, in part, the act of bringing back to communal, secular use that which has been segregated to the realm

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Have a nice day.

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