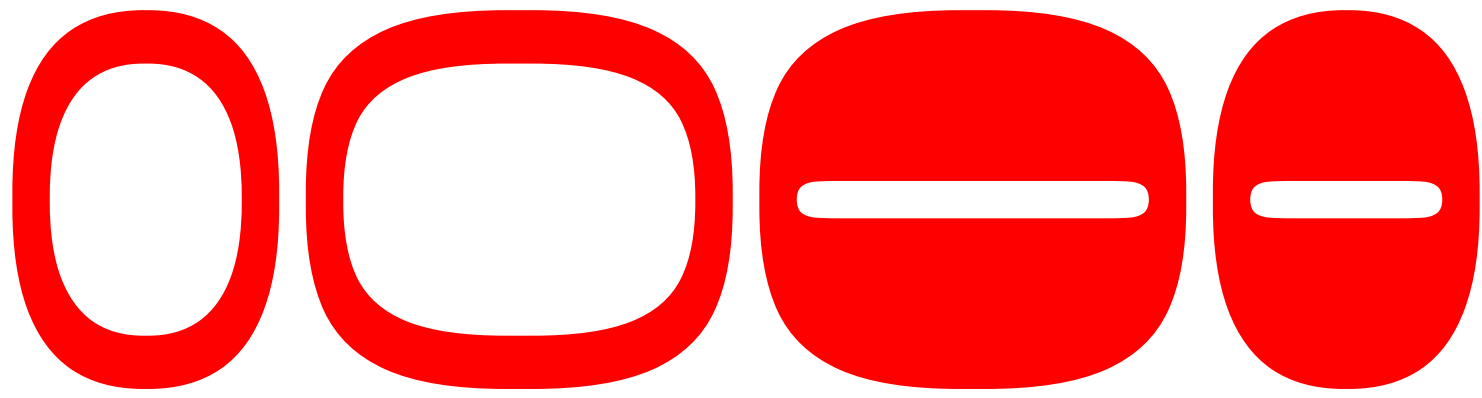




0000

VARIO

Rounded

VARIO Rounded
Regular—
Expanded
—Black
Expanded

Welcome
Dobrodošli
Bienvenue
Grüezi &
Willkommen

INFORMATION

Vario Rounded finds its roots in calligraphy and precision drafting. Developed using a calligraphy pen mounted at a fixed 90° angle and the Mutoh ET505 Scriber, the typeface draws structural inspiration from DIN, which was then refined through a series of custom modifications.

The result is a dynamic variable font with two main axes — Weight and Width — comprising 30 distinct cuts. It features an unconventional approach to contrast: vertical stems remain consistent across all weights, while horizontal strokes expand as the weight increases, creating a unique visual rhythm.

Two OpenType features enhance the flexibility of Vario Rounded. The **ALTERMATIC** stylistic set introduces alternate characters for I, a, g, i, j, l, and t, offering subtle variations in tone and style. The **OPTOMATIC** stylistic set acts as a visual amplifier for the heavier cuts, exaggerating horizontal strokes for select characters — as showcased on the following page.

Finally, an extensive collection of ligatures adds both function and flair, making Vario Rounded a powerful tool for expressive typography.

DESIGN

Vario Rounded is designed by Rade Matic and Alex Irschfeld (2017, 2025).

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 ...

FILE FORMATS

Desktop format: OTF & TTF (VAR)

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

LICENSING

Available licenses for print and web.

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

www.radematic.com/info

CHARACTER SET

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
ALTERNATIVE	I — agijlt
OPTMATIC*	KLMNOPQRSTUVWXYZ — fhijklmnoprstuvwxy
LIGATURES	THE Th ch ck ct fb ff ffb ffi ffk ffl fft fh fi fj fk fl ft fz rt sf st tt
LIGATURES ALTERNATIVE	ct ffi ffl fft fi fl ft rt st tt
ORDINALS	H ₁₀₀
FIGURES	00123456789 ¹²³ ¼ ½ ¾
PUNCTUATION	.,;...!i?¿.■▶*#--—_„“”‘’«»<>” /[((@ @ &)] \ < ! ! > « ? ? » 「 ? ! 」 『 ? ! 』 【 § 】 [+] (+) !!!

* THE OPTOMATIC STYLISTIC SET ONLY EFFECTS THE HEAVIER CUT FOR EXAGGERATION.

ACCENTED CHARACTERS

[illegible]

ACCENTED
ALTERNATIVE

ÍÎÏĨİİİİ İ Đ áăâäàààāąǎǎǎǎǎǎ ææ
ğğğğğğ ĩıĩîïïïî ï j jj ll llll tttt

MATHEMATICAL SYMBOLS

$$+ - \times \div = \neq > < \geq \leq \pm \approx \sim \neg \% \%$$

SYMBOLS

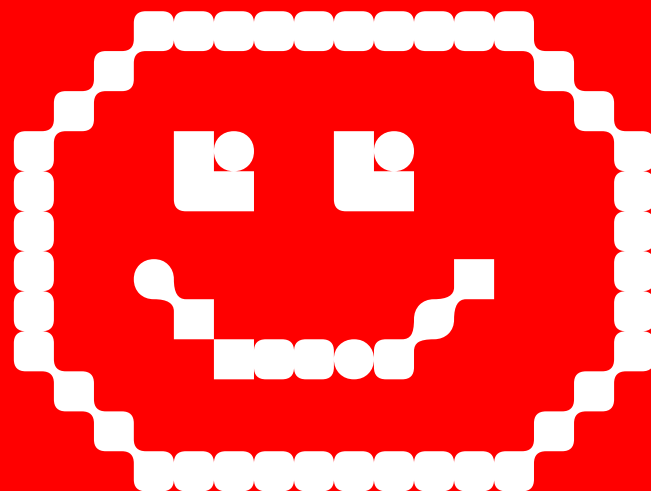
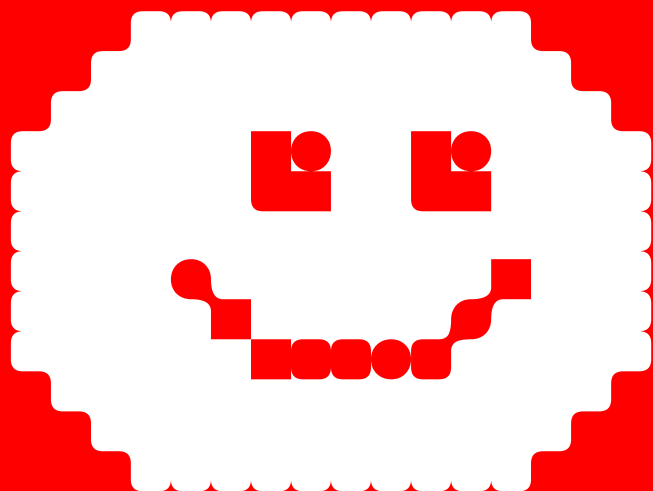
[illegible]

CUTS

😊 Vario DIN Regular-0	Vario DIN Bold-0
Vario DIN Regular-25	Vario DIN Bold-25
Vario DIN Regular-50	Vario DIN Bold-50
Vario DIN Regular-75	Vario DIN Bold-75
😊 Vario DIN Regular-100	Vario DIN Bold-100
Vario DIN Medium-0	Vario DIN ExtraBold-0
Vario DIN Medium-25	Vario DIN ExtraBold-25
Vario DIN Medium-50	Vario DIN ExtraBold-50
Vario DIN Medium-75	Vario DIN ExtraBold-75
Vario DIN Medium-100	Vario DIN ExtraBold-100
Vario DIN SemiBold-0	Vario DIN Black-0 😊
Vario DIN SemiBold-25	Vario DIN Black-25
Vario DIN SemiBold-50	Vario DIN Black-50
Vario DIN SemiBold-75	Vario DIN Black-75
Vario DIN SemiBold-100	Vario DIN Black-100 😊

😊 These cuts will be presented on the following pages 😊

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DEFAULT — 60 Pt

Pragmatic
Semi-gloss
Ideologic Organ
Jellyfish
Civilization
Riviera

ALTERNATIVE — 60 Pt
(STYLISTIC SETS)

Pragmatic
Semi-gloss
Ideologic Organ
Jellyfish
Civilization
Riviera

ALTERNATIC
(STYLISTIC SETS) — 60 Pt

Monster

ALTERNATE t

Monster

Air Walk

ALTERNATE a, i, l

Air Walk

ILLUSION

ALTERNATE l

ILLUSION

Manchester

ALTERNATE a, t

Manchester

OPTOMATIC
(STYLISTIC SET) — 60 Pt
ONLY EFFECTS HEAVIER CUTS

MYSPACE

→ OPTOMATIC
MYSPACE

THE LOVE

→ OPTOMATIC
THE LOVE

Watermelon

→ OPTOMATIC
Watermelon

VITRA

→ OPTOMATIC
VITRA

LIGATURES — 60 Pt

Traffic

→ ffi [OPTOMATIC]

Traffic

Crafted

→ ft

Crafted

Heartache

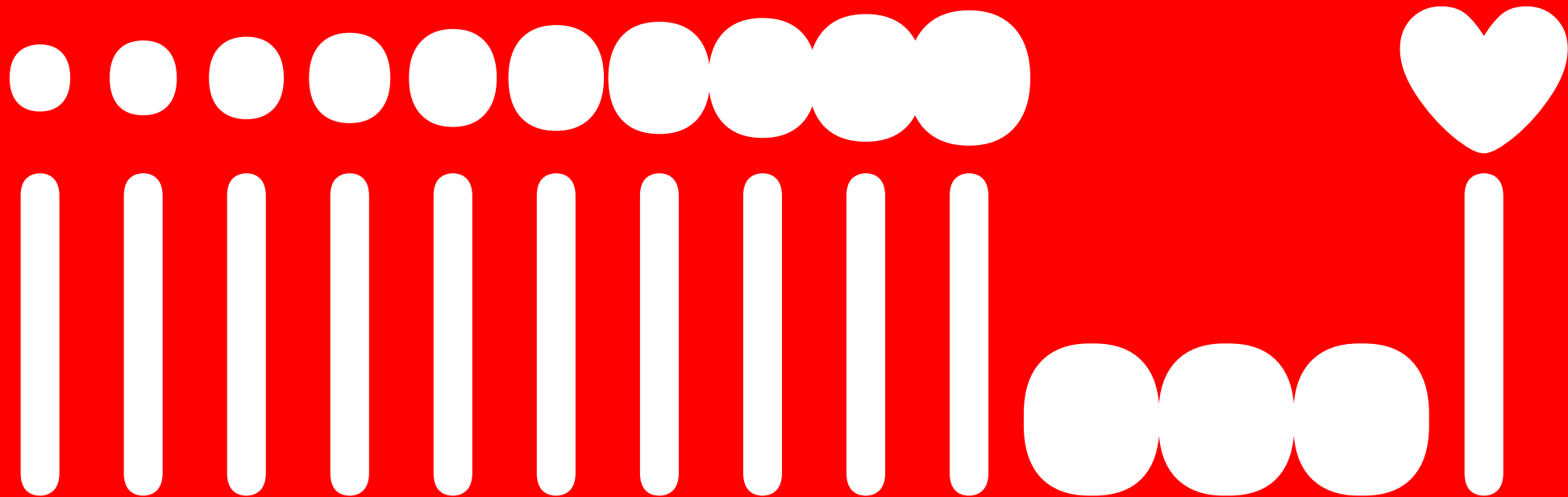
→ rt, ch [OPTOMATIC]

Heartache

Bittersweet

→ tt

Bittersweet



3RD AXIS — BIGDOT
+ HeartShaped i-Dot (Feature)

This is Big!?

Sacrificial

Beautiful

Paradise

VARIO ROUNDED REGULAR-0 — 16 Pt
Default character set
+ BigDot

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elido

VARIO ROUNDED BLACK-100

PIONEER

TELEFUNKEN

BLAUPUNKT

GRUNDIG

VARIO ROUNDED BLACK-100

Technics

Marantz

Kenwood

VARIO ROUNDED BLACK-0 & 100

THE SMILE

THE PRODIGY

THE RUSS

VARIO ROUNDED BLACK-O

The Beach Boys

The Cardigans

The Flaming Lips

The Velvet Underground

VARIO ROUNDED REGULAR-100

PITCH-SHIFTER

REVERB

DIGITAL DELAY

OVERDRIVE

Electro Harmonix

Walrus Audio

Strymon

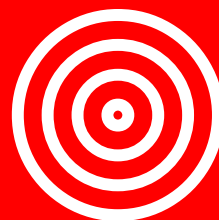
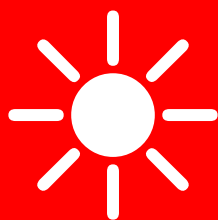
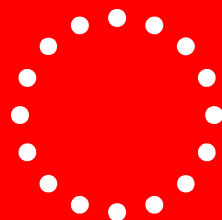
EarthQuaker Devices

VARIO ROUNDED REGULAR-0

PURPLE HAZE
LE FREAK
BOMBTRACK

VARIO ROUNDED REGULAR-0

Rockin' in the Free World
Bull Believer
Killing in the Name
Breaking the Girl



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VARIO ROUNDED REGULAR-0 — 10 Pt
 ALTERMATIC character set

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 those 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 of the sacred, a process Malone enacts each time she performs on church organs. This is not music of praise, or of spiritual revelation, but it is an artistic enactment of translating the indescribable. It carries the gravity of liturgical chant, and its fixation on the infinite, but draws its weight from the earthly realm of human experience. A music that draws the listener into the present moment where they can discover themselves within the interwoven musical patterns that can come to resemble the passage of days, weeks, years, a lifetime.

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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 those 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 Grieving 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 Agamben's essay »In Praise of Profanation«. In it, Agamben defines profanation as, in part, the act of bringing back to communal, secular use that which has been segregated to the realm of the sacred, a process Malone enacts each time she performs on church organs. This is not music of praise, or of spiritual revelation, but it is an artistic enactment of translating the indescribable. It carries the gravity of liturgical chant, and its fixation on the infinite, but draws its weight from the earthly realm of human experience. A music that draws the listener into the present moment where they can discover themselves within the interwoven musical patterns that can come to resemble the passage of days, weeks, years, a lifetime.

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Choral music performed by Macadam Ensemble and conducted by Etienne Ferschaud at Chapelle Notre-Dame-de-L'Immaculée-Conception in Nantes. Brass quintet music performed by Anima Brass at The Bunker Studio in New York City. Organ music performed by Kali Malone and Stephen O'Malley on the historical meantone tempered pipe organs at Église Saint-François in Lausanne, Orgelpark in Amsterdam, and Malmö Konstmuseum in Sweden. Kali Malone composes with a rare clarity of vision. Her music is patient and focused, built on a foundation of evolving harmonic cycles that draw out latent emotional resonances. Time is a crucial factor: letting go of expectations of duration and breadth offers a chance to find a space of reflection and contemplation. In her hands, experimental reinterpretations of centuries-old polyphonic compositional methods become portals to new ways of perceiving sound, structure, and introspection.

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Have a nice day.

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