

Tipotype

Mariné rounded



MARINÉ ROUNDED

16 STYLES

TYPE DESIGNER:

MARTÍN SOMMARUGA

ABOUT THE TYPEFACE

Mariné Rounded is a geometric sans, but with the softness of humanistic strokes. Its mild contrast and multiple different styles allow Mariné to work well both as a text and display typeface. It also includes an Up version and calligraphic features adding a touch of informality.



MyFonts Rising Star, June 2017



Mar

TipoType

Mariné rounded

MARINÉ ROUNDED

16 STYLES

TYPE DESIGNER:

MARTÍN SOMMARUGA

You know the power

My Sunday feeling da

Skating away

A bitter pint of fresh b

Sweet Jane. Fly away

The thing about Mariné

Look Groovie, be versa

Drink irish whiskey

of the new day

Thanks for you Rock

Black River of the

.....

FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

ALTERNATES aigry

.....

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

ALTERNATES

.....

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

DIACRITICS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

ALTERNATES

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UPPERCASE

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NUMBERS

FRACTIONS

DIACRITICS

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PUNCTUATION

• „...††§

MATH SIGNS

MONETARY SIGNS

STANDARD LIGATURES

ALTERNATES

.....

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

DIACRITICS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

ALTERNATES

.....

FRACTIONS $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{2}$

DIACRITICS À Á Â Ã Ä Å Æ Ç Ć Ĉ Ċ Ď Đ Ë Ê Ë Ì Í Î Ï Ĺ Ł Ľ Ñ Ñ Ò Ó Ô
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PUNCTUATION `{([)]} ¡¿?#%‰&*---.,;'/\«»<>¶•
·"“”„…†‡§`

MATH SIGNS - × ÷ ± ∓ √ ∞ ≈ ≠ ≤ ≥ ° μ

MONETARY SIGNS \$ ¢ £ ¤ ¥ € f

OTHER SIGNS @°!©®™ªº

STANDARD LIGATURES *fi fl*

ALTERNATES *aigry*

.....

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

ALTERNATES

Hamburgefontsiu•123

MARINÉ ROUNDED
BOLD ITALIC

BY MARTÍN SOMMARUGA

UPPERCASE **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**

LOWERCASE **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**

NUMBERS **0 1 2 3 4 5 6 7 8 9 ¶ 123**

FRACTIONS **½ ¼ ¾**

DIACRITICS **À Á Â Ã Ä Å Æ Ç Ć Ď Đ È É Ê Ë Ì Í Î Ï Ĺ Ł Ñ Ò Ó Ô Õ Ö Ø Ñ Š Š Š Ţ Ŧ Û Ü Û Ü Û Ü Ý Ÿ Ž Ž ¶ à á â ã ä å ã q ç ċ ċ d' ð è é ê ë ì í î ï ĺ ł ñ ñ ñ ò ó ô õ ö ø ø ř ř š š š ť ù ú û ü ü ü ü µ ý ž ž ž ¶ Þ Æ Œ þ ð æ œ**

PUNCTUATION **{ ([]) } ¡ ¸ ? # % % ‰ & * - - - . , : ; ! / \ « » < > ¶ • . " ' “ ” „ … † ‡ §**

MATH SIGNS **- × ÷ ± ÷ ¬ < > = | ~ ° µ**

MONETARY SIGNS **\$ ¢ £ ¤ ¥ € ₣**

OTHER SIGNS **@ ° ℓ © ® ™ º**

STANDARD LIGATURES **fi fl**

ALTERNATES **aigry**

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FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

DIACRITICS À Á Â Ã Ä Å Æ Ç Ć Ď Đ Ë Ê Ë Ì Í Î Ï Ĺ Ł Ñ Ñ Ò Ó
Ô Õ Ö Ø Ŕ Ŗ Š Š Ţ Ť Ù Ú Û Ü Ý Ÿ Ž Ž ¶ à á â ã ä å
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ú û ü ü ý ý ž ž ¶ Þ Æ Œ þ ð æ œ

PUNCTUATION {([)]} !:;?#%&*--.,,:;/\«»<>¶•
 .”‘”””...†‡§

MATH SIGNS - × ± ÷ ¬ < > = | ~ ° μ

MONETARY SIGNS \$ ¢ £ ¤ ¥ € f

OTHER SIGNS @°!©®™&°

STANDARD LIGATURES **fi fl**

ALTERNATES **aigry**

.....

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

DIACRITICS

PUNCTUATION

. " " , „ ... † ‡ §

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

ALTERNATES

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FRACTIONS **$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$**

DIACRITICS À Á Â Ã Ä Å Æ Ç Ć Ď Đ Ë Ê Ë Ì Í Î Ï Ĺ Ł Ñ Ñ Ò Ó
Ô Õ Ö Ø Ŕ Ŗ Š Š Ţ Ť Ù Ú Û Ü Ý Ÿ Ž Ž ¶ à á â ã ä å
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ţ ţ ù ú û ü ů ý ŷ ž ž ž ¶ Þ Æ Œ Þ ð æ œ

PUNCTUATION {([])} ¡!¿?#%‰&*---.,,:;/\|«»<>¶•
 .'"“” „...†‡§

MATH SIGNS **-x+±÷¬<>=|~°μ**

MONETARY SIGNS \$ ¢ £ ¤ ¥ € ₣

OTHER SIGNS @°!©®™&°

STANDARD LIGATURES **fi fl**

ALTERNATES **aigry**

Hamburgefontsiv•123

MARINÉ ROUNDED
BLACK OBLICUA

BY MARTÍN SOMMARUGA

UPPERCASE **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**

LOWERCASE **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**

NUMBERS **0 1 2 3 4 5 6 7 8 9 ¶ 123**

FRACTIONS **1/2 1/4 3/4**

DIACRITICS **À Á Â Ã Ä Å Æ Ç Ć Ď Đ È É Ê Ë Ì Í Î Ĺ Ł Ñ Ñ Ò Ó
Ô Õ Ö Ø Ñ Ŗ Š Š Ţ Ť Ù Ú Û Ü Ý Ÿ Ž Ž ¶ à á â ã ä å
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ù ú û ü ü ý ŷ ž ž ¶ Þ Æ Œ þ ð æ œ**

PUNCTUATION **{ ([]) } ¡ ¸ ¿ # % ‰ ‰ ‰ & * --- . , : ; ! / \ « » ‹ › ¶ •
." ' " ” „ … † ‡ §**

MATH SIGNS **- × ÷ ± ÷ ¬ < > = | ~ ° μ**

MONETARY SIGNS **\$ £ ¤ ¥ € ₣**

OTHER SIGNS **@ ° ™ © ® ™ ™ ™**

STANDARD LIGATURES **fi fl**

ALTERNATES **aigry**

BY MARTÍN SOMMARUGA

UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

DIACRITICS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

STANDARD LIGATURES

Hamburgefontsiu•123

MARINÉ ROUNDED UP
BOLD ITALIC

BY MARTÍN SOMMARUGA

UPPERCASE **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**

LOWERCASE **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**

NUMBERS **0 1 2 3 4 5 6 7 8 9 ¶ 123**

FRACTIONS **1/2 1/4 3/4**

DIACRITICS **À Á Â Ã Ä Å Æ Ç Ć Ĉ Ċ Đ Ð Ë Ê Ë Ě Ě Ì Í Î Ï Ĺ Ł Ľ Ñ Ñ Ñ Ò Ó
Ô Õ Ö Œ Ø Ŕ Ŗ Š š Ţ Ť Ù Ú Û Ü Ů Ű Ý Ÿ Ž ž ¶ à á â ã ä å
ą ç ć ċ đ è é ê ë ě ĭ ï ï ĺ ł ĳ ñ ñ ñ ò ó ô õ ö ø ŕ ŝ š š ß ț ț
ù ú û ü ů ú μ γ ŷ ž ž ¶ Þ Æ Œ þ ð æ œ**

PUNCTUATION **{ ([]) } ¡ ¸ ? # % % ‰ & * - - - . , : ; ! / \ « » < > ¶ •
." ' " " „ … † ‡ §**

MATH SIGNS **- × ÷ ± ÷ ¬ < > = | ~ ° μ**

MONETARY SIGNS **\$ £ ¤ ¥ € ₣**

OTHER SIGNS **@ ° ℓ © ® ™ º**

STANDARD LIGATURES **fi fl**

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STANDARD LIGATURES **fi fl**

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UPPERCASE

LOWERCASE

NUMBERS

FRACTIONS

DIACRITICS

PUNCTUATION

MATH SIGNS

MONETARY SIGNS

OTHER SIGNS

STANDARD LIGATURES

English sample text

MARINÉ ROUNDED REGULAR

BY MARTÍN SOMMARUGA

ENGLISH

THE ADVENTURES

OF TOM SAWYER

MARK TWAIN



20/21 His aunt Polly stood surprised a moment,
broke into a gentle laugh. "Hang the boy,
never learn anything? Ain't he played me
enough like that for me to be looking out
19/20 this time? But old fools is the biggest fools t
Can't learn an old dog new tricks, as the say
my goodness, he never plays them alike, tw
and how is a body to know what's coming? H
18/19 know just how long he can torment me before
dander up, and he knows if he can make out to
off for a minute or make me laugh, it's all down
I can't hit him a lick. I ain't doing my duty by th
17/18 that's the Lord's truth, goodness knows. Spare th
spile the child, as the Good Book says. I'm a layin
suffering for us both, I know. He's full of the Old
laws-a-me! he's my own dead sister's boy, poor
16/17 I ain't got the heart to lash him, somehow. Every tim
off, my conscience does hurt me so, and every time
old heart most breaks. Well-a-well, man that is bor
is of few days and full of trouble, as the Scripture sa
15/16 it's so. He'll play hookey this evening, * and [* Southwes
"afternoon"] I'll just be obleeged to make him work, to
punish him. It's mighty hard to make him work Saturday
the boys is having holiday, but he hates work more than
14/15 anything else, and I've got to do some of my duty by him, o
ruination of the child." Tom did play hookey, and he had a v
He got back home barely in season to help Jim, the small co
next-day's wood and split the kindlings before supper—at
13/14 there in time to tell his adventures to Jim while Jim did three-fou
work. Tom's younger brother (or rather half-brother) Sid was alr
with his part of the work (picking up chips), for he was a quiet bo
adventurous, trouble-some ways. While Tom was eating his sup
12/13 sugar as opportunity offered, Aunt Polly asked him questions that we
and very deep—for she wanted to trap him into damaging revealmen
other simple-hearted souls, it was her pet vanity to believe she was e
talent for dark and mysterious diplomacy, and she loved to contemp

Spanish sample text

MARINÉ ROUNDED REGULAR

BY MARTÍN SOMMARUGA

SPANISH

EL INGENIOSO HIDALGO DE

DON QUIJOTE DE LA MANCHA

MIGUEL DE CERVANTES



20/21 En un lugar de la Mancha, de cuyo nombre
quiero acordarme, no ha mucho tiempo que
un hidalgo de los de lanza en astillero, ad
antigua, rocín flaco y galgo corredor. Una
19/20 olla de algo más vaca que carnero, salpicón
noches, duelos y quebrantos los sábados, le
los viernes, algún palomino de añadidura los
domingos, consumían las tres partes de su l
18/19 della concluían sayo de velarte, calzas de vell
las fiestas con sus pantuflos de lo mismo, los
entre semana se honraba con su vellori de lo m
Tenía en su casa una ama que pasaba de los cu
17/18 y una sobrina que no llegaba a los veinte, y un m
campo y plaza, que así ensillaba el rocín como to
la podadera. Frisaba la edad de nuestro hidalgo c
cincuenta años, era de complexión recia, seco de
16/17 enjuto de rostro; gran madrugador y amigo de la caza
decir que tenía el sobrenombre de Quijada o Quesad
en esto hay alguna diferencia en los autores que de
escriben), aunque por conjeturas verosímiles se deja
15/16 que se llama Quijana; pero esto importa poco a nuestro
basta que en la narración dél no se salga un punto de la
pues, de saber, que este sobredicho hidalgo, los ratos q
ocioso (que eran los más del año) se daba a leer libros c
14/15 caballerías con tanta afición y gusto, que olvidó casi de tod
ejercicio de la caza, y aun la administración de su hacienda;
tanto su curiosidad y desatino en esto, que vendió muchas
tierra de sembradura, para comprar libros de caballerías en
13/14 así llevó a su casa todos cuantos pudo haber dellos; y de todos
parecían tan bien como los que compuso el famoso Feliciano de
la claridad de su prosa, y aquellas intrincadas razones suyas, le p
perlas; y más cuando llegaba a leer aquellos requiebros y cartas
12/13 donde en muchas partes hallaba escrito: la razón de la sinrazón que
hace, de tal manera mi razón enflaquece, que con razón me quejo de
fermosura, y también cuando leía: los altos cielos que de vuestra divi
divinamente con las estrellas se fortifican, y os hacen merecedora de

German sample text

MARINÉ ROUNDED REGULAR

BY MARTÍN SOMMARUGA

GERMAN

BUDDENBROOKS

THOMAS MANN

- 20/21 Alle hatten in sein Lachen eingestimmt, h
Ehrerbietung gegen das Familienoberhau
Mme. Antoinette Buddenbrook, geboren
Duchamps, kicherte in genau derselben W
- 19/20 Sie war eine korpulente Dame mit dicken, w
Locken über den Ohren, einem schwarz und
hellgrau gestreiften Kleide ohne Schmuck,
Einfachheit und Bescheidenheit verriet, und
- 18/19 schönen und weißen Händen, in denen sie ein
kleinen, sammetnen Pompadour auf dem Sch
hielt. Ihre Gesichtszüge waren im Laufe der Jah
auf wunderliche Weise denjenigen ihres Gatte
- 17/18 ähnlich geworden. Nur der Schnitt und die lebha
Dunkelheit ihrer Augen redeten ein wenig von ihr
romanischen Herkunft; sie stammte großväterlic
aus einer französisch-schweizerischen Familie un
- 16/17 eine geborene Hamburgerin. Ihre Schwiegertochter
Konsulin Elisabeth Buddenbrook, eine geborene Kr
lachte das Krögersche Lachen, das mit einem prusc
Lippenlaut begann, und bei dem sie das Kinn auf die
- 15/16 war, wie alle Krögers, eine äußerst elegante Erscheinun
war sie auch keine Schönheit zu nennen, so gab sie doc
hellen und besonnenen Stimme, ihren ruhigen, sichere
sanften Bewegungen aller Welt ein Gefühl von Klarheit
- 14/15 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kopf
kleinen Krone gewunden und in breiten künstlichen Locken
Ohren frisiert war, entsprach ein außerordentlich zartweiße
vereinzelten kleinen Sommersprossen. Das Charakteristisc
- 13/14 Gesicht mit der etwas zu langen Nase und dem kleinen Munde
zwischen Unterlippe und Kinn sich durchaus keine Vertiefung b
kurzes Mieder mit hochgepufften Ärmeln, an das sich ein enger
duftiger, hellgeblümter Seide schloß, ließ einen Hals von vollen
- 12/13 Schönheit frei, geschmückt mit einem Atlasband, an dem eine Komp
großen Brillanten flimmerte. Der Konsul beugte sich mit einer etwas
Bewegung im Sessel vornüber. Er trug einen zimmetfarbenen Rock n
Aufschlägen und keulenförmigen Ärmeln, die sich erst unterhalb des

French sample text

MARINÉ ROUNDED REGULAR

BY MARTÍN SOMMARUGA

FRENCH

SCÈNES DE

LA VIE PRIVÉE

HONORÉ DE BALZAC

- 20/21 Au milieu de la rue Saint-Denis, presque au coin de la rue du Petit-Lion, existait naguère une de ces maisons précieuses qui donnent aux historiens la facilité de reconstruire par architecture.
- 19/20 Les murs menaçants de cette bicoque semblaient avoir été bariolés d'hiéroglyphes. Quel autre que le flâneur pouvait-il donner aux x et aux v qu'ils traçaient sur la façade les pièces de bois triangulaires diagonales dessinées dans le badigeon par des lézardes parallèles? Évidemment, au passage des voitures, chacune de ces solives s'agitait dans sa mortaise. Ce vénérable édifice était surmonté d'un toit triangulaire dont aucun modèle ne se verra bientôt à Paris. Cette couverture, tordue par les intempéries du climat parisien, s'avancait de trois pieds sur la rue pour garantir des eaux pluviales le seuil de la porte et abriter le mur d'un grenier et sa lucarne sans appui. L'étage était construit en planches clouées l'une sur l'autre comme des ardoises, afin sans doute de ne pas charrier une frêle maison. Par une matinée pluvieuse, au mois de décembre, un jeune homme, soigneusement enveloppé dans son manteau, se tenait sous l'auvent de la boutique qui se trouvait en face de ce vieux logis, et paraissait l'examiner avec un enthousiasme d'archéologue. A la vérité, 34 ce débris de la bourgeoisie du dix-huitième siècle pouvait offrir à l'observateur plus d'un problème à résoudre. Chaque étage avait sa singularité. Au premier, quatre fenêtres longues, étroites, rapprochées l'une de l'autre, avaient des volets de bois dans leur partie inférieure, afin de produire ce jour doux et favorable duquel un habile marchand prête aux étoffes la couleur et la valeur par ses chalands. Le jeune homme semblait plein de dédain pour l'essentielle de la maison, ses yeux ne s'y étaient pas encore arrêtés sur les fenêtres du second étage, dont les jalousies relevées laissaient passer de grands carreaux en verre de Bohême, de petits rideaux de mousseline ne l'intéressaient pas davantage. Son attention se portait particulièrement sur la troisième, sur d'humbles croisées dont le bois travaillé grossièrement devait être placé au Conservatoire des arts et métiers pour y indiquer les progrès de l'industrie.

English sample family text

MARINÉ ROUNDED FAMILY

BY MARTÍN SOMMARUGA

ENGLISH

THE ADVENTURES

OF TOM SAWYER

MARK TWAIN

LIGHT 20/21

His aunt Polly stood surprised a moment, broke into a gentle laugh. "Hang the boy, never learn anything? Ain't he played me enough like that for me to be looking out

LIGHT ITALIC 19/20

this time? But old fools is the biggest fools that learn an old dog new tricks, as the saying is. goodness, he never plays them alike, two da is a body to know what's coming? He 'pears t

REGULAR 18/19

know just how long he can torment me before dander up, and he knows if he can make out to for a minute or make me laugh, it's all down a can't hit him a lick. I ain't doing my duty by tha

ITALIC 17/18

that's the Lord's truth, goodness knows. Spare the spile the child, as the Good Book says. I'm a laying suffering for us both, I know. He's full of the Old S laws-a-me! he's my own dead sister's boy, poor t

BOLD 16/17

I ain't got the heart to lash him, somehow. Every t off, my conscience does hurt me so, and every tim my old heart most breaks. Well-a-well, man that woman is of few days and full of trouble, as the S

BOLD ITALIC 15/16

it's so. He'll play hookey this evening, * and [* Southw "afternoon"] I'll just be obleeged to make him work, t punish him. It's mighty hard to make him work Saturd the boys is having holiday, but he hates work more th

BLACK 14/15

anything else, and I've got to do some of my duty by hin be the ruination of the child." Tom did play hookey, and good time. He got back home barely in season to help Jim colored boy, saw next-day's wood and split the kindling

BLACK ITALIC 13/14

there in time to tell his adventures to Jim while Jim did three- of the work. Tom's younger brother (or rather half-brother) S already through with his part of the work (picking up chips), t quiet boy, and had no adventurous, trouble-some ways. Whil

REGULAR 12/13

sugar as opportunity offered, Aunt Polly asked him questions that we and very deep—for she wanted to trap him into damaging revealmen simple-hearted souls, it was her pet vanity to believe she was endow dark and mysterious diplomacy, and she loved to contemplate her m

Open Type features

MARINÉ ROUNDED FAMILY

BY MARTÍN SOMMARUGA

LIGATURES

final › final
flower › flower

fi

AVAILABLE
IN ALL VARIANTS
*EXCEPT IN UP

STILISTYC ALTS*

remediless › remediless
jughead › jughead
yellow › yellow
amazing › amazing
randomic › randomic

g



Language Support

Abenaki	Ido	Romansh
Afaan Oromo	Ilocano	Rotokas
Afar	Indonesian	Sami (Southern Sami)
Albanian	Interglossa	Samoaan
Alsatian	Interlingua	Sango
Amis	Irish	Saramaccan
Anuta	Italian	Sardinian
Aragonese	Jamaican	Scottish Gaelic
Aranese	Javanese	Seri
Arrernte	Jèrriais	Seychellois Creole
Arvanitic	Kala Lagaw Ya	Shawnee
Asturian	Kapampangan	Shona
Aymara	Kaqchikel	Sicilian
Basque	Kikongo	Slovio
Bikol	Kinyarwanda	Somali
Bislama	Kiribati	Sotho (Northern)
Breton	Kirundi	Sotho (Southern)
Cape Verdean	Klingon	Spanish
Creole	Latin	Sranan
Cebuano	Latino sine Flexione	Sundanese
Chamorro	Lojban	Swahili
Chavacano	Lombard	Swazi
Chickasaw	Makhuwa	Swedish
Cofán	Malay	Tagalog
Corsican	Manx	Tetum
Dawan	Marquesan	Tok Pisin
Delaware	Meriam Mir	Tokelauan
Dholuo	Mohawk	Tshiluba
Drehu	Moldovan	Tsonga
English	Montagnais	Tswana
Estonian	Montenegrin	Tumbuka
Faroese	Murrinh-Patha	Tzotzil/Uzbek
Fijian	Nagamese Creole	Venetian
Filipino	Ndebele	Volapük
Finnish	Neapolitan	Võro
Folkspraak	Ngiyambaa	Walloon
French	Norwegian	Waray-Waray
Frisian	Novial	Warlpiri
Friulian	Occidental	Wayuu
Galician	Occitan	Wik-Mungkan
Genoese	Oshiwambo	Wiradjuri
Gooniyandi	Palauan	Xhosa
Guadeloupean	Papiamentu	Yapese
Creole	Piedmontese	Yindjibarndi
Gwich'in	Portuguese	Zapotec
Haitian Creole	Potawatomi	Zulu
Hän	Q'eqchi'	Zuni
Hiligaynon	Quechua	
Hopi	Rarotongan	

TipoType

Mariné rounded specimen