

MAJULAH!

Majulah, a robust sans-serif display typeface, breathes new life into Singapore's post-war signage's sturdy vernacular letterforms from the 1950s, 60s, 70s, and early 80s. The typeface began as a research project, capturing Singapore's visual heritage through over 1000 meticulously documented images of neighbourhood businesses.

The letters recall the history in Singapore's busy streets, where modernity is fast overtaking history. Some are brilliantly original, while others are fascinating fusions of period letter designs. These signs were meticulously painted onto boards, carved in wood and metal, and thermoformed in plastic before the ubiquity of desktop publishing and digital printing, demonstrating both the craftsmanship and evolving technology of the time.

Sans serif letterforms form the bulk of the examples of the collection,

and these sturdy forms in various widths quickly became the primary inspiration for Majulah. These sturdy letterforms, available in various widths, quickly became the foundation of Majulah's design. Capital letters take centre stage, mirroring the predominant use of uppercase lettering on the vintage signboards. To complement this, the lowercase letters draw inspiration from the highly engineered forms of letters used on Singapore's road signage, creating a harmonious balance between tradition and innovation.

The range of styles within the Majulah family is a nod to the woodtype era, providing versatility for a wide range of design applications. However, instead of relying heavily on a traditional weight axis, Majulah follows a width axis more closely, allowing designers to experiment with various widths to achieve their desired visual impact.

Majulah is a typographic journey that pays homage to Singapore's brief but eventful history. Its letters, with their honest, hardworking, and occasionally imprecise tone, vividly echo Singapore's remarkable journey. By immersing itself in Singapore's visual tapestry, becomes a link between generations, allowing the present to reach back and grasp the essence of those who came before.

店花生香永
行分
YONG HIANG FRESH FLOWER SHOP (BRANCH)

安發公司
ANN HUAT & CO.

中國針灸醫學總院
CHINESE ACUPUNCTURE &
CAUTERIZATION CENTRE

CLINIC FARIDAH کلینیک فریدہ
1230 花里达药房

永龍貿易公司
YONG LENG TRADING CO.

YUE SHIN SIANG MEDICAL HALL PTE LTD
司公限有人私行藥祥興裕

m **Ultra Condensed**
m **Extra Condensed**
m **Condensed**
m **Semi Condensed**
m **Medium**
m **Semi Expanded**
m **Expanded**
m **Extra Expanded**
m **Ultra Expanded**

Majulah
Ultra Expanded, 100pt

► Alternate G

Trilogy
BUGGY

Majulah
Extra Expanded, 100pt

► Alternate r

varsler
SORELY

Majalah
Expanded, 100pt

► Alternate A

Wiretaps

ANDREW

Majalah
Semi Expanded, 100pt

► Alternate R

Sagnfræði

zúrivosť

Majulah
Medium, 100pt

► Alternate a

Arte en Italia PŘITAŽLIVÝ

Majulah
Semi Condensed, 100pt

► Alternate S

Nebezpečného TAXONOMISTS

Majulah
Condensed, 100pt

► Alternate J

Verdensmesteren ANJELICA HUSTON

Majulah
Extra Condensed, 100pt

► Alternate t

Skóm Stöðvarstjórinн KRANKENSCHWESTER

Majulah
Condensed, 100pt
► Alternate Q, y

Suggerendo Myönnestäään CANUNTUR MANNEQUINS

Majalah
Ultra Condensed, 36pt

**Completeness Jimmy Neutron: Boy Genius Spider-Man: Far From Home
GRATIFIED WINDOWS 10 VERSION HISTORY TOM CLANCY'S SPLINTER CELL**

Majalah
Extra Condensed, 36pt

**Brazilian jiu-jitsu ranking system French Republican calendar
IBADI ISLAM NEAR-DEATH EXPERIENCE A* SEARCH ALGORITHM**

Majalah
Semi Condensed, 36pt

**Editorialized Stradivarius Hardiness Emplacement
OVERCAPITALISATION REINTRODUCE DISQUIETUDE**

Majalah
Condensed, 36pt

**Billboard Year-End Hot 100 singles of 2008
THE HITCHHIKER'S GUIDE TO THE GALAXY**

Majalah
Medium, 36pt

**2003-04 UEFA Champions League
LIST OF VIDEO GAME FRANCHISES**

Majulah
Semi Expanded, 36pt

Deepwater Horizon explosion THE KINGKILLER CHRONICLE

Majulah
Expanded, 36pt

Japanese writing system ERNST STAVRO BLOFELD

Majulah
Extra Expanded, 36pt

Artemisia Gentileschi FRANKFURT AIRPORT

Majulah
Ultra Expanded, 36pt

Potassium chloride CORRESPONDENCE

Standard 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

Standard Lowercase

abcdefghijklmnopqrstuvwxyz

Extended Uppercase

Extended Lowercase

Standard Punctuation

“”“!“*††!?!?;;«»«»---..•||/\O[]{}#@

Capital Punctuation

:;`{<<>><>---•|/\\()[]{}@

Lining Numerals, Math

0 1 2 3 4 5 6 7 8 9 + - × ÷ = ≠ > < ≈ ≈ +

Circled Numerals

0 1 2 3 4 5 6 7 8 9 10 0 1 2 3 4 5 6 7 8 9 10

Currency Symbols

Fractions

1/1 0 1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

Superiors, Inferiors

H 1234567890 H 1234567890

Case Sensitive Forms	[case]
¿QUI?	¿QUI?
Proportional Lining Numerals (Default)	
12.12.2025	
Tabular Lining Numerals	[tnum]
1234	1234
Superscript	[sups]
n²	n²
Subscript	[subs]
H₂O	H₂O
Prebuilt Fractions	[frac]
1/2 3/4	½ ¾
Arbitrary Fractions	[frac]
23/456	23/456
Ordinals	[ordn]
7a 8o	7^a 8^o

Alternate A	[ss01]
Action	Action
Alternate G	[ss02]
Grand	Grand
Short J	[ss03]
Jack	Jack
Alternate Q	[ss04]
Quest	Quest
Straight Legged R	[ss05]
Raffles	Raffles
Alternate S	[ss06]
Satay	Satay
Discretionary Ligatures	Arrows
.-> <.- /> </> <\> \>	
Discretionary Ligatures	Circled Numbers
(0)(1)(2)(3)(4)(5)(6)(7)(8)(9)	
Discretionary Ligatures	Symbols
(C)(R)(P)(a)	

Alternate a	[ss07]
Relax	Relax
Alternate r	[ss08]
Brand	Brand
Alternate t	[ss09]
Nation	Nation
Alternate y	[ss10]
Tasty	Tasty
Hairline Punctuation	[ss11]
----#()[]{}«»	----#()[]{}«»
Alternate Ampersands	[ss12, 13, 14, 15]
&	ε&ε&
[dlig] ON	→ ← ↗ ↘ ↙ ↖ ↙
[dlig] ON	⓪①②③④⑤⑥⑦⑧⑨

Published	Supported Languages
2025	Abenaki
	Afaan Oromo
Version	Afar
1.0	Afrikaans
	Albanian
Design	Alsatian
Mark De Winne	Amis
2015–2025	Anuta
	Aragonese
Production	Aranese
Eben Sorkin	Aromanian
	Arrernte
Licensing	Arvanitic (Latin)
The font files may only be used in accord with the licensing terms stated under: madeformultitudes.com/eula	Asturian
	Aymara
	Bashkir (Latin)
	Basque
	Bemba
	Bikol
	Bislama
	Bosnian
	Breton
	Cape Verdean Creole
	Catalan
	Cebuano
	Chamorro
	Chavacano
	Chickasaw
	Cimbrian
	Cofán
	Corsican
	Creek
	Crimean Tatar
	Croatian
	Czech
	Dawan
	Delaware
	Dholuo
	Drehu
	English
	Estonian
	Faroese
	Fijian
	Filipino
	Finnish
	Folkspraak
	French
	Frisian
	Friulian
	Gagauz
	Galician
	Genoese
	German
	Gooniyandi
	Guadeloupean Creole
	Gwich'in
	Haitian Creole
	Hän
	Hawaiian
	Hiligaynon
	Hopi
	Hotçak
	Hungarian
	Ido
	Ilocano
	Indonesian
	Interglossa
	Irish
	Istro-Romanian
	Italian
	Jamaican
	Javanese
	Jèrriais
	Kala Lagaw Ya
	Kapampangan
	Kaqchikel
	Karakalpak
	Karelian
	Kashubian
	Kikongo
	Kinyarwanda
	Kiribati
	Kirundi
	Klingon
	Ladin
	Latin
	Latino sine Flexione
	Latvian
	Lithuanian
	Lojban
	Lombard
	Low Saxon
	Luxembourgish
	Makhuwa
	Malay
	Manx
	Mäori
	Marquesan
	Megleno-Romanian
	Meriam
	Mir
	Mohawk
	Moldovan
	Montagnais
	Montenegrin
	Murrinh-Patha
	Nagamese Creole
	Ndebele
	Neapolitan
	Interlingua
	Ngiyambaa
	Irish
	Noongar
	Italian
	Novial
	Occidental
	Occitan
	Oshiwambo
	Kal
	Ossetian
	Palauan
	Papiamento
	Piedmontese
	Polish
	Kikongo
	Kinyarwanda
	Kiribati
	Kirundi
	Klingon
	Q'eqchi'
	Quechua
	Rarotongan
	Romanian
	Romansh
	Rotokas
	Sami (Lule Sami)
	Sami (Southern Sami)
	Samoan
	Sango
	Saramaccan
	Sardinian
	Scottish Gaelic
	Serbian
	Seri
	Seychellois Creole
	Shawnee
	Shona
	Sicilian
	Silesian
	Slovak
	Slovenian
	Slovio
	Somali
	Sorbian
	Sotho
	Spanish
	Sranan
	Sundanese
	Swahili
	Swazi
	Swedish
	Tagalog
	Tahitian
	Tetum
	Tok Pisin
	Tokelauan
	Tongan
	Tshiluba
	Tsonga
	Tswana
	Tumbuka
	Turkish
	Turkmen
	Tuvaluan
	Tzotzil
	Uzbek

Foundry
Multitudes is a response to the ever-changing conversation on truth, beauty and identity. First and foremost, a type foundry, but our vision is to shape atmospheres and build identities through type.

We design fonts that carry story, soul and sophistication — bridging the past and future to create relevance and resonance in the present.

The old adage goes that “the pen is mightier than the sword”, indicating that the written word is arguably more effective than violence. We’d like to say words are definitely transformative, and we are in the craft of designing words.

Our hope is that the letters we fashion transcend mere bézier curves and points, and become voices with stories to tell — each with the potential to inspire and influence.

Designer
Mark De Winne began his career in graphic design before typography drew him deeper into its craft, leading him from Singapore to The Hague’s Type & Media program, where he became the first Singaporean graduate.

His practice now moves between brand identity, type design, teaching, and documenting Singapore’s typographic vernacular. Previously, his work was released by Typofonderie and Darden Studio, and in 2018 he was named a TDC Ascender. After founding Type Design Asia in 2024, he now leads Multitudes—shaped by his belief that letters can carry culture, story, and place.

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