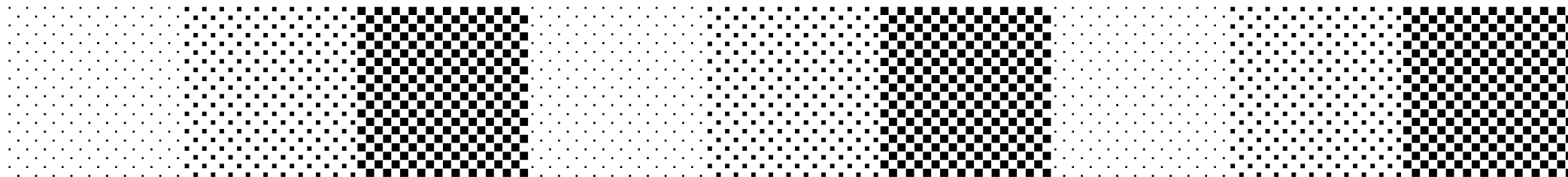


Visuelle



@rt



Visuelle is a workhorse sans-serif that channels the rich heritage of early European grotesques into a warm, contemporary tool for branding and editorial design. Inspired by the larger cuts of Breite Grotesk from early 20th-century Bauersche Gießerei catalogues, it offers a modern reinterpretation of the era's expressive letterforms while honouring the clarity and restraint that today's designers rely on.

Where today's neo-grotesques often strive for the mystical neutrality, the early grotesques remain stubbornly eccentric, expressive, "rugged" even. The dazzling variety across sizes reflects a world where creativity (and a keen understanding of scale considerations) often outweighed consistency. Granted, only much later did the concept of a unified type "family" across weights, widths, and sizes take root.

Visuelle doesn't seek to replicate those historical inconsistencies but instead pays respectful homage to their spirited essence.

The high-waisted a, double-storied **g**, distinctive **U**, and alternate ampersand (**&**) all channel the vivacity of early grotesques without compromising today's sensibilities. Varied terminals and occasional lowercase curiosities, set against expansive capitals, create a dynamic rhythm — disciplined but never dull.

With an extensive character set that supports extended Latin (including Vietnamese) and a suite of stylistic alternates and symbols, Visuelle invites designers to explore its depth. Carefully tuned weights ranging from Thin to Black bring personality to everyday typography without overwhelming the message.

Building on Multitudes' focus on craft and typographic history, Visuelle attempts to extend the grotesque genre with a fusion of "warmth" and contemporary refinement. It is a typeface where historical quirk meets "grafik deezen"; both come together in a form built to work hard while looking effortlessly cool (or so we'd like to think!)

P.S. The name "Visuelle" comes from the French and German adjective for "visual," a simple nod to the clarity and directness at the heart of the typeface.



m Visuelle Thin
m Visuelle Extralight
m Visuelle Light
m Visuelle Regular
m **Visuelle Medium**
m **Visuelle Semibold**
m **Visuelle Bold**
m **Visuelle Extrabold**
m **Visuelle Black**

Mud Pharmaceutically
PARTICULARIZATION

Handballs Snakeroots
ANTICLIMACTICALLY

Fitch Comprehended
PSYCHOANALYZING

Extinguishers Hazels INTERNATIONALIST

Appropriator Eluting EXPERIMENTALISM

Craftspeople Oafish BACTERIOLOGISTS

Hosanna Residence AUDIOCASSETTES

Idealisations Police OVERABUNDANCE

Shale Slaughtering AFTERTHOUGHTS

Tuerie de l'école primaire Sandy Hook
CHROPOWATOŚĆ POWIERZCHNI
Michael Jackson albums discography

Linia kolejowa 181 Kralovany – Trstená
JOÃO PEDRO JUNQUEIRA DE JESUS
Jak rozpętałem drugą wojnę światową

65.^a edición de los Premios Grammy
GEORG PLANGE WEIZENMÜHLEN
Joint Special Operations Command

Elektrownia Wodna we Włocławku
CONSOLIDATED B-24 LIBERATOR
Adventures of Sonic the Hedgehog

Elezioni politiche in Italia del 1874
PORTABLE DOCUMENT FORMAT
2022–23 UEFA Champions League

Col·legi Casp-Sagrat Cor de Jesús
DASHING THROUGH THE SNOW
Moon landing conspiracy theories

**Idézőjel Dobszay László Tutanota
SATAPÄIVÄINEN KEISARIKUNTA
Sovereign Military Order of Malta**

**King Gizzard & the Lizard Wizard
PORNOGRAFI ÞORSKASTRÍÐIN
In the Land of Saints and Sinners**

**Pierre Menard, autor del Quijote
LIST OF TINY DESK CONCERTS
Renaissance: A Film by Beyoncé**

The Crystal Goblet, or
Printing Should Be Invisible

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to **reveal** rather than hide the beautiful thing which it was meant to **contain**.

▲
Visuelle Light, Medium,
10/13 pt

The Crystal Goblet, or
Printing Should Be Invisible

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to **reveal** rather than hide the beautiful thing which it was meant to **contain**.

▲
Visuelle Regular, Semibold,
10/13 pt

The Crystal Goblet, or
Printing Should Be Invisible

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to **reveal** rather than hide the beautiful thing which it was meant to **contain**.

▲
Visuelle Medium, Bold,
10/13 pt

The Crystal Goblet, or
Printing Should Be Invisible

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to **reveal** rather than hide the beautiful thing which it was meant to **contain**.

▲
Visuelle Semibold, Black,
10/13 pt

Month	2025	2024	Change (%) 2025 vs 2024
JAN	6,160,000	5,430,000	13.4%
FEB	5,440,000	5,350,000	1.7%
MAR	5,620,000	5,730,000	1.9%
APR	5,780,000	5,400,000	6.9%
MAY	5,820,000	5,480,000	6.2%
JUN	5,880,000	5,620,000	4.6%

Changi Airport's operating indicators for Q3 2025

Singapore Changi Airport handled 17.3 million passenger movements from July to September 2025 (Q3), registering an increase of 3.1% year-on-year. Aircraft movements, including landings and take-offs, totalled 91,600 for the quarter – comparable to the same period last year.

Changi Airport's top five markets for the quarter were China, Indonesia, Malaysia, Australia and India. Among Changi's top 10 markets, China and Vietnam recorded the strongest growth, at 9.7% and 11.3% respectively. The top five city links for the quarter were Kuala Lumpur[KUL], Jakarta[CGK], Bangkok[BKK], Denpasar[DPS] and Shanghai[PVG], with the Singapore–Jakarta route posting double-digit growth.

Mr Lim Ching Kiat, Changi Airport Group's Executive Vice President for Air Hub and Cargo Development said,

“ Changi Airport continues to build on the positive momentum in travel demand this quarter, particularly on Asia routes. We are expanding our network with new airlines and destinations that further reinforce Changi's connectivity to the region. As we gear up for the year-end travel season, travellers can look forward to greater convenience and more ways to explore both new and familiar destinations. ”

▲
Visuelle Regular, Semibold, Bold (for table)
9/12 pt

One of Asia's most connected international aviation hubs, Changi Airport links Singapore directly to over 160 cities globally, with close to 100 airlines operating some 7,000 flights weekly. Jewel Changi Airport, a multi-dimensional lifestyle destination, opened in April 2019, bringing Changi Airport's shopping and dining offering to over 700 F&B and retail outlets. Changi is the world's most awarded airport, having received over 690 accolades for its consistent and excellent airport staff service, passenger experience and safety standards.

▲
Visuelle Medium
7/9 pt

Month	2025	2024	Change (%) 2025 vs 2024
JAN	6,160,000	5,430,000	13.4%
FEB	5,440,000	5,350,000	1.7%
MAR	5,620,000	5,730,000	1.9%
APR	5,780,000	5,400,000	6.9%
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▲
Visuelle Regular, Semibold, Bold (for table)
8/11 pt

One of Asia's most connected international aviation hubs, Changi Airport links Singapore directly to over 160 cities globally, with close to 100 airlines operating some 7,000 flights weekly. Jewel Changi Airport, a multi-dimensional lifestyle destination, opened in April 2019, bringing Changi Airport's shopping and dining offering to over 700 F&B and retail outlets. Changi is the world's most awarded airport, having received over 690 accolades for its consistent and excellent airport staff service, passenger experience and safety standards.

▲
Visuelle Medium
6/8 pt

ΣCOM

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Symbols, Arrows, Misc

Δ Ω π № № ¶ § † ‡ † @ ª ° © ® ™ ™ ✓ ✕ ☑ ☒ ■ □ ▣ ▤ ▥ ▦ ▧ ▨ ▩ ⬆ ⬇ ⬈ ⬉ ⬊ ⬋ ⬌ ⬍ ⬎ ⬏ ⬐ ⬑ ⬒ ⬓ ⬔ ⬕ ⬖ ⬗ ⬘ ⬙ ⬚ ⬛ ☆ ♠ ♣ ♥ ♦ *** * * * % ‰ ° ´ " € ℓ ← ↑ → ↓ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿ ⇄ ⇅ ⇆ ⇇ ⇈ ⇉ ⇊ ⇋ ⇌ ⇍ ⇎ ⇏ ⇐ ⇑ ⇒ ⇓ ⇔ ⇕ ⇖ ⇗ ⇘ ⇙ ⇚ ⇛ ⇜ ⇝ ⇞ ⇟ ⇠ ⇡ ⇢ ⇣ ⇤ ⇥ ⇦ ⇧ ⇨ ⇩ ⇪ ⇫ ⇬ ⇭ ⇮ ⇯ ⇰ ⇱ ⇲ ⇳ ⇴ ⇵ ⇶ ⇷ ⇸ ⇹ ⇺ ⇻ ⇼ ⇽ ⇾ ⇿

Case Sensitive Forms [case]	Alternate I [ss01]	Single Storey a [ss06]
¿Qui? g/h ¿QUI? G/H	Interest Interest	Starr Starr
Proportional Lining Numerals (Default)	Short J [ss02]	Single Storey g [ss07]
12.12.2025	Jacuzzi Jacuzzi	Cargo Cargo
Tabular Numerals [tnum]	Alternate Q [ss03]	Alternate Ampersand [ss08]
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Oldstyle Numerals [onum]	Alternate R [ss04]	Alternate Arrows [ss09]
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Scientific Superiors, Inferiors [sup], [sinf/subs]	Alternate U [ss05]	Squared Numerals [ss10]
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Superiors [sup]	Discretionary Ligatures Arrows	[dlig] ON
abcde ^f g abcde ^f g	->, <-, />, </, <\, \>	→, ←, ↗, ↘, ↙, ↘
Prebuilt Fractions [frac]	Turn this feature on Symbols	[dlig] ON
1/2 3/4 ½ ¾	(C), (R), (P), (a), (#), [ABCD]	©, ®, ©, @, 🌐, 📺
Arbitrary Fractions [frac]	when you're tired of Interrobang	[dlig] ON
23/456 23 ₄ 56	?!, ¿i	?, ¿
Ordinals [ordn]	searching the glyphs panel! Circled Numbers	[dlig] ON
7 ^a 8 ^o No. 7 ^a 8 ^o №	(0)(1)(2)(3)(4)(5)(6)(7)(8)(9)	①②③④⑤⑥⑦⑧⑨

Published
2025

Version
1.0

Design
Mark De Winne
2019–2025

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Đinh Nhật Hà

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be used in accord
with the licensing terms
stated under:
[madeformultitudes.
com/eula](https://www.madeformultitudes.com/eula)

Supported Languages

Abenaki	Filipino
Afaan Oromo	Finnish
Afar	Folkspraak
Afrikaans	French
Albanian	Frisian
Alsatian	Friulian
Amis	
Anuta	Gagauz
Aragonese	Galician
Aranese	Genoese
Aromanian	German
Arrernte	Gooniyandi
Arvanitic (Latin)	Guadeloupean Creole
Asturian	Gwich'in
Aymara	
	Haitian Creole
Bashkir (Latin)	Hän
Basque	Hawaiian
Bemba	Hiligaynon
Bikol	Hopi
Bislama	Hotçak
Bosnian	Hungarian
Breton	
	Ido
Cape Verdean Creole	Ilocano
Catalan	Indonesian
Cebuano	Interglossa
Chamorro	Interlingua
Chavacano	Irish
Chickasaw	Istro-Romanian
Cimbrian	Italian
Cofán	
Corsican	Jamaican
Creek	Javanese
Crimean Tatar	Jèrriais
Croatian	
Czech	Kala Lagaw Ya
	Kapampangan
Dawan	Kaqchikel
Delaware	Karakalpak
Dholuo	Karelian
Drehu	Kashubian
	Kikongo
English	Kinyarwanda
Estonian	Kiribati
	Kirundi
Faroese	Klingon
Fijian	

Ladin
Latin
Latino sine Flexione
Latvian
Lithuanian
Lojban
Lombard
Low Saxon
Luxembourgish

Makhuwa
Malay
Manx
Māori
Marquesan
Megleno-Romanian
Meriam
Mir
Mohawk
Moldovan
Montagnais
Montenegrin
Murrinh-Patha

Nagamese Creole
Ndebele
Neapolitan
Ngiyambaa
Niuean
Noongar
Norwegian
Novial

Occidental
Occitan
Oshiwambo
Ossetian

Palauan
Papiamentu
Piedmontese
Polish
Portuguese
Potawatomi

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

Venetian
Vepsian
Vietnamese
Volapük
Võro

Wallisian
Walloon
Waray-Waray
Warlpiri
Wayuu
Wik-Mungkan
Wiradjuri

Xhosa

Yapese
Yindjibarndi

Zapotec
Zulu
Zuni

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 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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