

**M A J U L A H !**

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.

永香花生花店  
分行  
YONG HIANG FRESH FLOWER SHOP (BRANCH)

CLINIC FARIDAH  
كlinik فریده  
1230 花里达药房

安發公司  
ANN HUAT & CO.

永龍貿易公司  
YONG LENG TRADING CO.

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

YUE SHIN SIANG MEDICAL HALL LTD  
裕興祥藥行私人有限公司

**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**

Majulah  
Expanded, 100pt

► Alternate A

**Wiretaps**

**ANDREW**

Majulah  
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 Stöðvarstjórinn**

**KRANKENSCHWESTER**

# Suggerendo Myönnetään

# CANUNTUR MANNEQUINS

Majulah  
Ultra Condensed, 36pt

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

Majulah  
Extra Condensed, 36pt

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

Majulah  
Semi Condensed, 36pt

**Editorialized Stradivarius Hardiness Emplacement  
OVERCAPITALISATION REINTRODUCE DISQUIETUDE**

Majulah  
Condensed, 36pt

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

Majulah  
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**





Case Sensitive Forms

[case]

**¿QUI?**

**¿QUI?**

Alternate A

[ss01]

**Action**

**Action**

Alternate a

[ss07]

**Relax**

**Relax**

Proportional Lining Numerals (Default)

**12.12.2025**

Alternate G

[ss02]

**Grand**

**Grand**

Alternate r

[ss08]

**Brand**

**Brand**

Tabular Lining Numerals

[tnum]

**1234**

**1234**

Short J

[ss03]

**Jack**

**Jack**

Alternate t

[ss09]

**Nation**

**Nation**

Superscript

[sup]

**n<sup>2</sup>**

**n<sup>2</sup>**

Alternate Q

[ss04]

**Quest**

**Quest**

Alternate y

[ss10]

**Tasty**

**Tasty**

Subscript

[subs]

**H<sub>2</sub>O**

**H<sub>2</sub>O**

Straight Legged R

[ss05]

**Raffles**

**Raffles**

Hairline Punctuation

[ss11]

**---#()[]{}«»**

**---#()[]{}«»**

Prebuilt Fractions

[frac]

**1/2 3/4**

**1/2 3/4**

Alternate S

[ss06]

**Satay**

**Satay**

Alternate Ampersands

[ss12, 13, 14, 15]

**&**

**&&&&**

Arbitrary Fractions

[frac]

**23/456**

**23/456**

Discretionary Ligatures

Arrows

**-> <- /> </ <\ |>**

[dlig] ON

**→ ← ↗ ↘ ↙ ↚**

Ordinals

[ordn]

**7<sup>a</sup> 8<sup>o</sup>**

**7<sup>a</sup> 8<sup>o</sup>**

Discretionary Ligatures

Circled Numbers

**(0)(1)(2)(3)(4)(5)(6)(7)(8)(9)**

[dlig] ON

**①②③④⑤⑥⑦⑧⑨**

Discretionary Ligatures

Symbols

**(C)(R)(P)(a)**

[dlig] ON

**©®™@**

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1.0

**Design**  
Mark De Winne  
2015–2025

**Production**  
Eben Sorkin

**Licensing**  
The font files may only  
be used in accord  
with the licensing terms  
stated under:  
[miracletype.co/eula](https://www.miracletype.co/eula)

## Supported Languages

Abenaki	English	Kaqchikel	Occidental	Swahili
Afaan Oromo	Estonian	Karakalpak	Occitan	Swazi
Afar		Karelian	Oshiwambo	Swedish
Afrikaans	Faroese	Kashubian	Ossetian	
Albanian	Fijian	Kikongo		Tagalog
Alsatian	Filipino	Kinyarwanda	Palauan	Tahitian
Amis	Finnish	Kiribati	Papiamentu	Tetum
Anuta	Folkspraak	Kirundi	Piedmontese	Tok Pisin
Aragonese	French	Klingon	Polish	Tokelauan
Aranese	Frisian		Portuguese	Tongan
Aromanian	Friulian	Ladin	Potawatomi	Tshiluba
Arrernte		Latin		Tsonga
Arvanitic (Latin)	Gagauz	Latino sine Flexione	Q'eqchi'	Tswana
Asturian	Galician	Latvian	Quechua	Tumbuka
Aymara	Genoese	Lithuanian		Turkish
	German	Lojban	Rarotongan	Turkmen
Bashkir (Latin)	Gooniyandi	Lombard	Romanian	Tuvaluan
Basque	Guadeloupean Creole	Low Saxon	Romansh	Tzotzil
Bemba	Gwich'in	Luxembourgish	Rotokas	
Bikol				Uzbek
Bislama	Haitian Creole	Makhuwa	Sami (Lule Sami)	Venetian
Bosnian	Hän	Malay	Sami (Southern Sami)	Vepsian
Breton	Hawaiian	Manx	Samoan	Vietnamese
	Hiligaynon	Māori	Sango	Volapük
Cape Verdean Creole	Hopi	Marquesan	Saramaccan	Võro
Catalan	Hotçak	Megleno-Romanian	Sardinian	
Cebuano	Hungarian	Meriam	Scottish Gaelic	Wallisian
Chamorro		Mir	Serbian	Walloon
Chavacano	Ido	Mohawk	Seri	Waray-Waray
Chickasaw	Ilocano	Moldovan	Seychellois Creole	Warlpiri
Cimbrian	Indonesian	Montagnais	Shawnee	Wayuu
Cofán	Interglossa	Montenegrin	Shona	Wik-Mungkan
Corsican	Interlingua	Murrinh-Patha	Sicilian	Wiradjuri
Creek	Irish		Silesian	
Crimean Tatar	Istro-Romanian	Nagamese Creole	Slovak	Xhosa
Croatian	Italian	Ndebele	Slovenian	
Czech		Neapolitan	Slovio	Yapese
	Jamaican	Ngiyambaa	Somali	Yindjibarndi
Dawan	Javanese	Niuean	Sorbian	
Delaware	Jèrriais	Noongar	Sotho	Zapotec
Dholuo		Norwegian	Spanish	Zulu
Drehu	Kala Lagaw Ya	Novial	Sranan	Zuni
	Kapampangan		Sundanese	

## Foundry

We believe typography is one of the most powerful tools for communication, so we craft letters with story, soul and sophistication.

Our aim is to pour worlds into every word, drawing from the lettering traditions, art, and culture of both East and West — where history and place shape every decision.

We build typographic universes for brands and designers who believe the details matter.

## 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 Miracle Type Co.

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# miracle