

# Mahakampa Typeface

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 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

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

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 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 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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

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 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

In nova fert animus  
quem mutatas dicere  
formas coeptis (nam  
vos et illas) adspirate meis origine  
mundi ad tempora carmen! {16}

Ante mare et terras et quod tegit omnia  
caelum unus erat toto naturae vultus in  
orbe, quem dixere chaos: rudis moles nec  
quicquam nisi pondus iners congestaque eodem  
non bene Quinctarum discordia semina. {12}

Nullus adhuc mundo praebat lumina  
Titan, nec nova crescendo reparabat  
cornua Phoebae, nec circumciso pendebat  
in aere tellus ponderibus librata suis, nec brachia margine  
terrarum porrexerat. Amphitrite; utque erat et tellus illuc et  
pontus et aer, sic erat instabilis tellus, innabilis unda, lucis  
egens aer; nulli sua forma manebat, obstatatque aliis  
aliud, quia corpore in uno frigida calidis, umentia siccis,  
mollia duris, sine pondere, habentia pendus. {10}

Hanc deus et melior item natura diremit.  
Nam caelo terras et terris aerecalet undas et  
liquidum spisso secrevit ab aere caelum.  
Quae postquam evolvit caecoque exerit aereo, dissociata locis  
concordi pace ignea convexi vis et sine pondere caeli emicuit  
summaque locum sibi fecit in arce; proximus est illi levitate  
locoque; densior his tellus elementaque grandia traxit et pressa est  
gravitate sua; circumfluit umor ultima possedit solidumque  
coeruit orbem. {9}

Sic ubi dispositum quisquis fuit ille deorum congeriem secuit  
sectoque in membra coegit, principio terram, non non aequalis  
ab anni parte foret, magni speciem glameravit in arbis. {8}

Tim freta diffundi repetisque tumescere ventis rursus et ambrosae circumdare litora terrae; addidit  
et fontes et stagna immensa lacusque fluminisque cunctis declivata ripis, quae, diversa locis, portum  
serioribus ad ipsa, mare portum compece recepta liberavit aequae pro ripa litora pulcrant. {6}

Amal et ceteri omnes, videlicet molles, frange legi steno, lapidibus variegata moesta, atque densa dextera cadum latissime siccata  
pote sanos quos, quales ad videlicet illis: cum videlicet numero dicitur videtur circa die, latitudine plangit bellis promulcat.  
Quoniam quos molles est, non ad latitudine molles, non legi steno dextera, latitudine videlicet variegata moesta, atque densa dextera cadum latissime siccata  
pote sanos quos, quales ad videlicet illis: cum videlicet numero dicitur videtur circa die, latitudine plangit bellis promulcat.

M... (Large decorative letter M)

Mahakampa is derived from Great Vibes by Robert E. Leusckee, released under the SFL license. I have modified it significantly with OpenType features, adding over 150 glyphs, and converting simple glyphs to composites. The original design used smaller glyphs for accented capitals.

Single line spacing for 10 point text defaults to 14 pts. I recommend setting text at 130% of the point size as in the preceding paragraph. Spacing and kerning of script fonts is difficult to get right. If you want to get the best results, be prepared to manually adjust kerning and vertical advance.

There are two Stylistic Sets. The above paragraph is set in Stylistic Set ss01, while this paragraph is set in Stylistic Set ss02. Both are more decorative than the default character set, used in the following paragraph and elsewhere. Contextual Alternates (Br Er Fr Gr Or Pr Qr Sr Vr Wr Yr Zr) and Discretionary Ligatures (Th Qu ck kcy et ip it of sfi sly sh sk sp th tt tr trr tw ty tly tz) can also be used.

There is currently only a regular type style, so **do not apply bold or italic attributes**, otherwise Windows will synthesise styles, which will bloat PDF files. If you **must** have italics, do as I have done here, use a negative slant for the paragraph style and remove it where you want the original italic style to be used. If you **must** have bold, use an outline of no more than 0.1 pt for 10 pt body text. A preflight check should reveal no problems if you do this.

Superscripts align with the tops of figures,<sup>1</sup> and scientific inferiors<sup>2</sup> bisect the baseline, while subscripts sit on it.<sup>3</sup>

- <sup>1</sup> Superscripts for figures and note references.
- <sup>2</sup> Scientific inferiors for chemical formulae: H<sub>2</sub>O.
- <sup>3</sup> Subscripts are for fractions: 1/2 1/3 1/5 1/6

The font includes a few Stylistic Alternates.

ss00 Zabcdefghijklmnopqrstuwxxyz

ss01 Zabcdefghijklmnopqrstuwxxyz

ss02 Zabcdefghijklmnopqrstuwxxyz

Terminal Forms are variants of glyphs used at the end of words such as the lowercase s and e.

Underline ~~Strikeout~~

Accents

Superscripts<sup>0123</sup>

Subscripts<sub>456</sub>

Scientific Inferiors<sub>789</sub>

Fr £ ¥ Pts R s € D p

a/c a/s c/u N<sup>o</sup>TM

1/2 1/3 1/4 2/3 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 0/3 1/10 11/32 13/64 111/128 45/32

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(dtlg): The twisk shock satisfy Quits trip  
transforms kunststoffflugzeug to plastic aircraft

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