

Handwritten letters 'S' and 'M' in a light green color, rendered in a highly decorative, calligraphic style with multiple overlapping strokes.

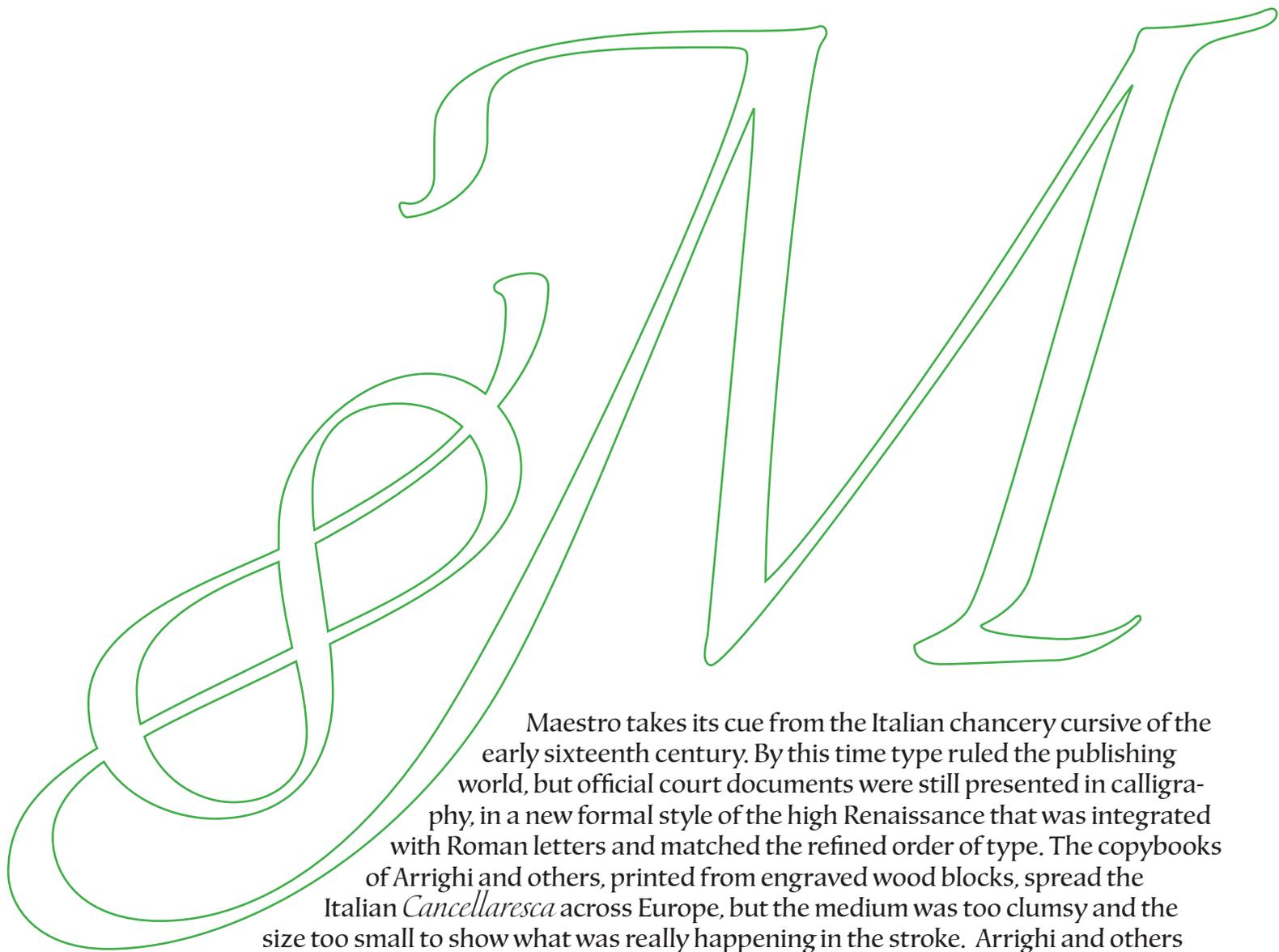
Maestro

by

Philip

& Bouwsma

Patrick
Griffin



Maestro takes its cue from the Italian chancery cursive of the early sixteenth century. By this time type ruled the publishing world, but official court documents were still presented in calligraphy, in a new formal style of the high Renaissance that was integrated with Roman letters and matched the refined order of type. The copybooks of Arrighi and others, printed from engraved wood blocks, spread the Italian *Cancellaresca* across Europe, but the medium was too clumsy and the size too small to show what was really happening in the stroke. Arrighi and others also made metal fonts that pushed type in the direction of calligraphy, but again the medium did not support the superb artistry of these masters or sustain the vitality in their work. As the elegant sensitive moving stroke of the broad pen was reduced to a static outline, the human quality, the variety and the excitement of a living act were lost. Because the high level of skill could not be reproduced, the broad pen was largely replaced by the pointed tool. The modern italic handwriting revival is based on a simplified model and does not approach the level of this formal calligraphy with its relationship to the Roman forms.

Maestro is the font that Arrighi and his colleagues would have made if they had had digital technology. Like the calligraphic system of the papal chancery on which it is modelled, it was not drawn as a single finished alphabet, but evolved from a confluence of script and Roman: the script is formalized by the Roman to stand proudly in a world of type. Maestro came together on screen over the course of several years, through many versions ranging widely in style, formality, width, slant, weight and other parameters. On one end of the spectrum, looking back to tradition it embodies the formal harmony of the Roman capitals and the minuscule which became the lower case. On the other it is a flowing script letter drawing on the spirit of later pointed pen and engravers' scripts. As its original designers intended, it works with simple Roman capitals and serifs or swash capitals and baroque flourishes. The broad pen supplies weight and substance to the stroke which carries energy through tension in balanced s-curves. Above all it is meant to convey the life and motion of formal calligraphy as a worthy counterbalance to the stolid gravity of metal type.

Calligraphy and type have been at odds with each other ever since metal type was introduced. They demand to be looked at in different ways. One is a unique moving line written by a human, it is an actual thing and it evokes a sound; the other is a symbol stamped out by a machine, to be read silently. When the two are set together on a page, the effect is jarring as the viewer shifts gears back and forth to look at them or to read them. They have a different relationship to time and space: the calligraphic stroke moves like music and reflects the moment, whereas type is eternal and static like a picture. The calligrapher will practice a stroke ten thousand times, then execute the final take, while a type designer's mind will distill ten thousand letters down to one. A page of calligraphic type partakes of both qualities. Maestro is a calligraphic font for the age of type, meant to heal a schism that should not have occurred.

Calligraphy has never been able to compete with type in the marketplace; it is a novelty appropriate for some uses, charming but with limited appeal and probably in danger of extinction. In digital type it finally has a real opportunity to enter the mainstream, to influence letter design as a humanizing force. This time it will succeed because the technology will sustain it. Digital type can express any nuance of calligraphy, transporting it into the type world and the global marketplace. As calligraphers embrace and coopt the technology I expect a resurgence of the art that will parallel the age of celebrity writing masters in the sixteenth century, after professional scribes were forced by type to become either secretaries or calligraphers.

My own understanding of calligraphy and type, along with my dogmas and prejudices, has changed over the years. The definitive moment of my life came in 1958, when at the age of ten I first picked up a broad pen and discovered the gulf between calligraphy and type. I had naively assumed that type letters came from calligraphy and would be the best models to copy with my Speedball C-zero; but there were no calligraphic fonts at all in those days, the closest thing being Lydian, and I quickly found that you can't write in Times Roman. I could see that type and calligraphy were based on different principles, and I thought I understood how calligraphy worked but I had no idea why Roman type looks the way it does. In fact, when I examined the oldstyle letters I couldn't make any sense of them. There was no written stroke, no motion and for me no life, and not knowing the mysteries of punch cutting I couldn't see the logic; the lower-case "g" defied me completely. I knew I was supposed to love these letters, but I found them cold, silent and impersonal. I imagined that type designers must be some priestly caste who understood these mysteries, bringing their divinely inspired creations down from the mountain like Moses.

As I grew these impressions hardened into dogma. My father's historical research brought me to Florence for my twelfth year, and I returned as a cultural elitist. I switched to Italic handwriting and began freelancing. By good fortune I saw Arthur Baker's calligraphy at the local espresso house and saw that his work had a quality I had never seen before, which turned out to be what I call the formal harmony of the Roman capitals; I was riveted. Calligraphy was my friend and the basis of my worldview; type became my enemy, representing regimentation and conformity to a mindless standard set up by an artificial authority that had usurped the humanistic power of calligraphy, real letters, and replaced it with cold unfeeling symbols. I especially hated sans serif letters which previsited a bleak sterile futuristic world where no grass grew. I saw type not only as the usurper of calligraphy but its killer, the instrument of oppression for governments, the schools and the press to stamp out individual creativity which might disrupt the social order. (This was Berkeley in the sixties). The individual craftsman, who made each unit with love uniquely for its own space in a living harmony, would save the world from mindless mass production.

Deep down, though, I suspected that there was something wrong with this construct. Eventually I realized that the enemy of calligraphy was not type itself but the metal type tradition which obscured the

calligraphic origin and life of the letters. I admitted that I was not really making each letter for its own space, but trying to emulate a perfect model in my head, as epitomized in Maestro, and what I was passing off as the charm of a handmade artifact was just imperfection, failure to achieve the model. Furthermore, the chancery hands that served as my model were formed well into the typographic age as a response to type and follow its conventions, at the center of which is the perfecting and repetition of a single letterform to create a perfectly harmonious page, better than the human hand could produce, the concentrated and refined product of years of effort by the finest calligraphers. In fact, type is the natural extension of Western calligraphy and allows it to fully realize its potential.

There are two ways to make calligraphy into type. One way is to autotrace it, an almost photographic process that captures the freshness of the stroke with its texture and variety. This method is appropriate for informal script and handwriting. But a formal calligraphic font that has to set well and work with Roman type must be carefully measured and constructed, and then the trick is to keep the life and motion in it. The process of making calligraphy into type requires that it be killed and dissected, measured and analyzed and put back together again, and if it still has life it may be released, otherwise it goes back in the pot. Seriously, calligraphy resists measurement, and the only reliable guidelines are the letters themselves. I imagine a virtual broad pen as it traces each stroke, with the complex shifting of weight and focal point between its corners; a process more tactile and kinesthetic than visual. A rough texture may provide the illusion of calligraphic motion, but a formal alphabet should find its motion in the pure stroke.

The broad pen is a dominant force that carries its own harmony into every stroke, and it does not easily accept natural imagery. Chinese calligraphers use nature as a source of life in their work; the image of a cloudbank or a gnarled tree can inform the writing as it merges with painting. This doesn't work with the broad pen, which is powered instead by a classical mathematical harmony that is the counterpart of Western musical theory. While Chinese calligraphy leads to painting, Western calligraphy leads to music. The Chinese brushstroke is frictionless, making characters that are weightless like clouds. Pointed pen script feels similarly weightless; both have motion but lack substance, they do not invite the touch and when badly made appear to blow away like smoke. By contrast, the broad pen has weight and substance, pressing down and almost carving the letters as the motion and friction evoke a sound. The letters have a tactile quality and invite the viewer to replay their motion by imagining them as physical objects and mentally stroking their forms.

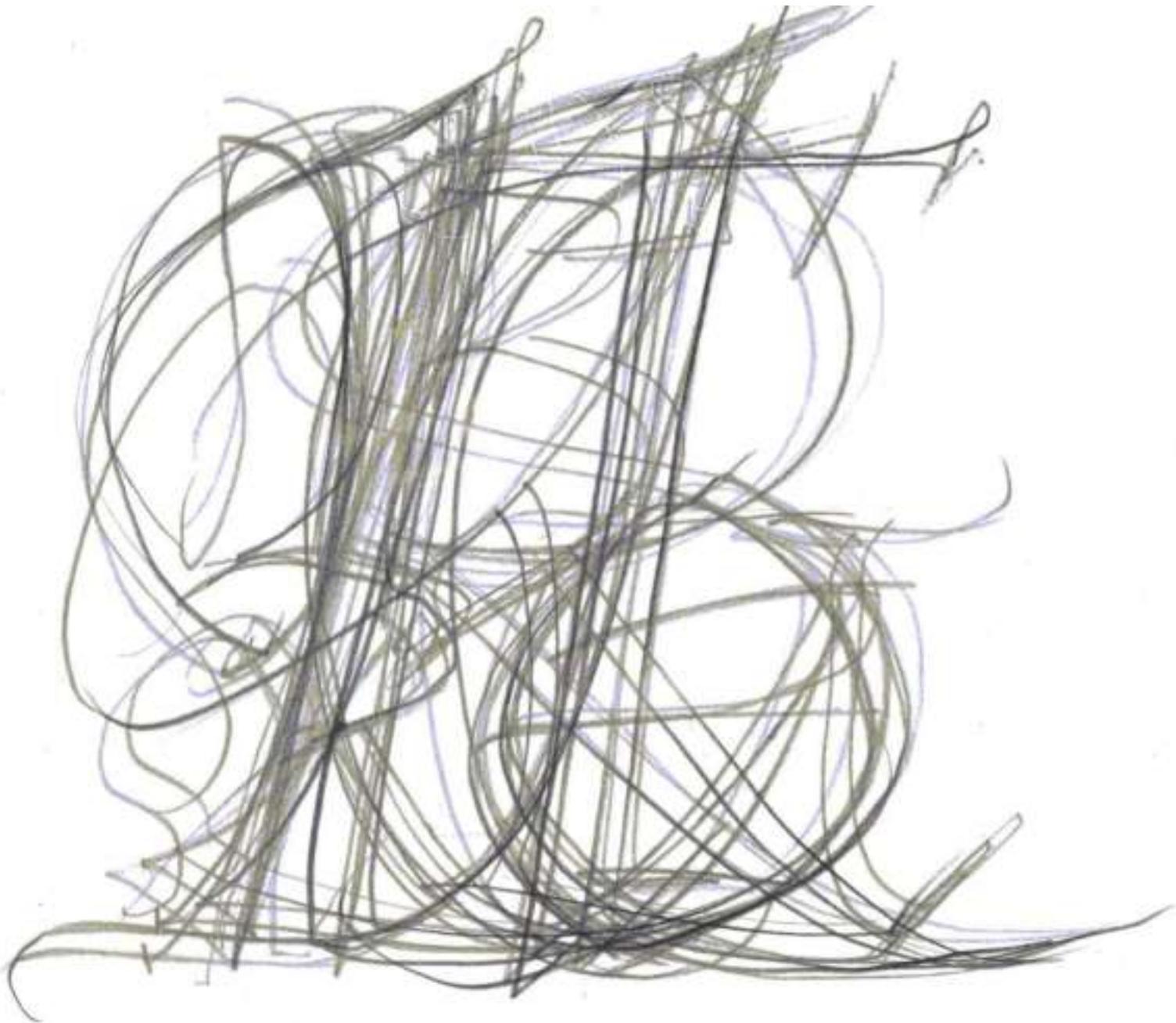
A calligraphic piece, like a painting, has a dimension in time, as the viewer senses the motion of the strokes and can mentally replay them. Static type, on the other hand, has the instantaneous quality of a photograph; stamped out in a moment, it does not engage the reader's senses as music or painting do. This is intentional, as the ethic of Western metal typography puts letters squarely in the service of the author's message and encourages silent reading through pattern recognition, without the reader's verbalizing the words or grasping the forms. Because they are functional and sensually barren, type letterforms have not been considered as art. But art itself is being redefined, and its most exciting venue is computer graphic design. In an explosion of graphic styles, classical calligraphy stands out as a rallying point, the paragon of our sense of order.

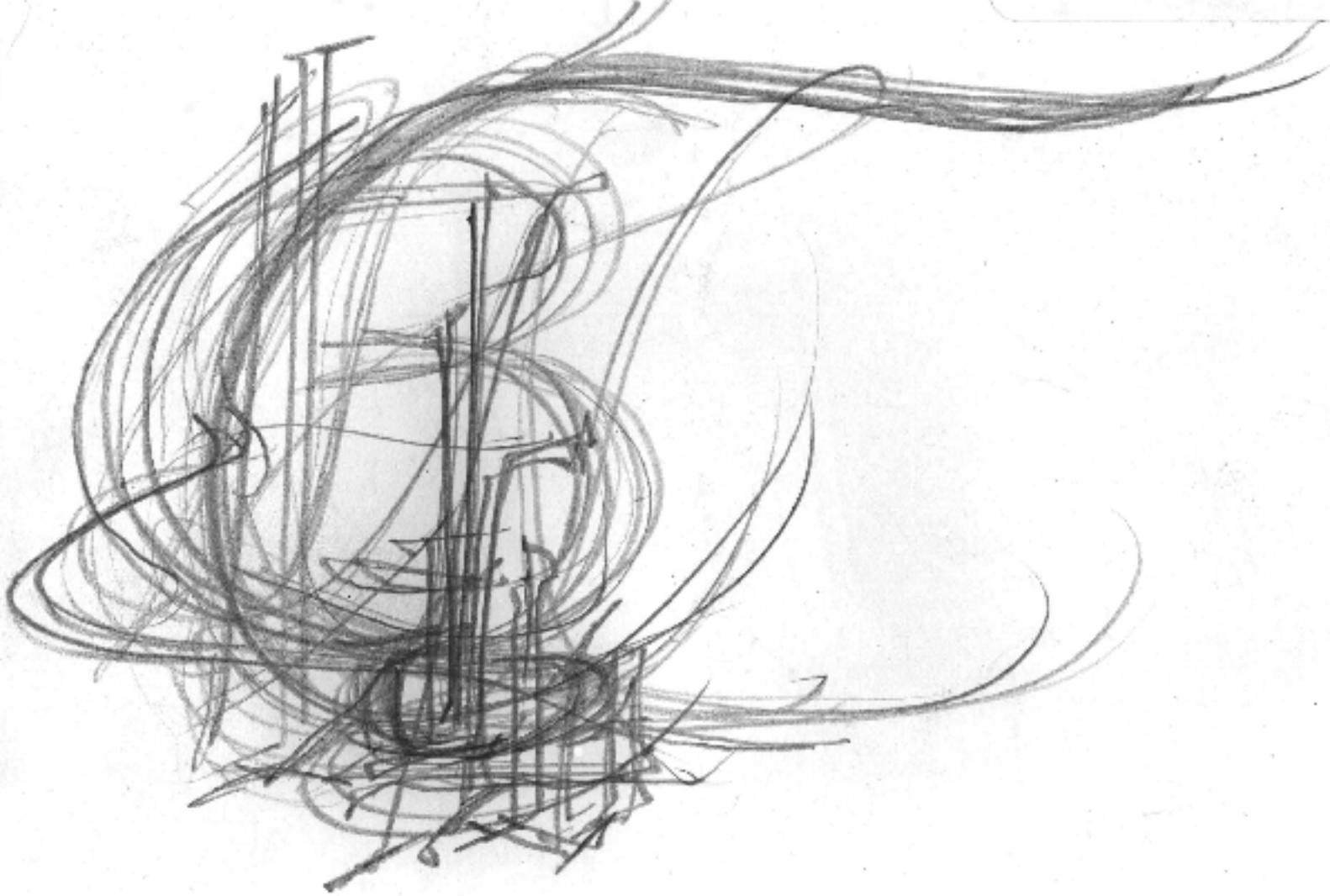
I have come to think of all broad pen calligraphic alphabets as a single living entity that exists in many forms, each merging into the next as a seamless web, evolving as it builds on the past and responds to change. As all these alphabets are rendered equal in the digital format, I am struck more by their continuity through history than I am by any national or regional differences. I see no such continuity in the modern type world, where variety is the rule and each design competes for popularity as the unique creation of an individual designer. To this chaos calligraphy brings a mantle of unity, a shared tradition that has long been neglected but is immediately familiar as the universal common denominator of

literacy and classical proportion.

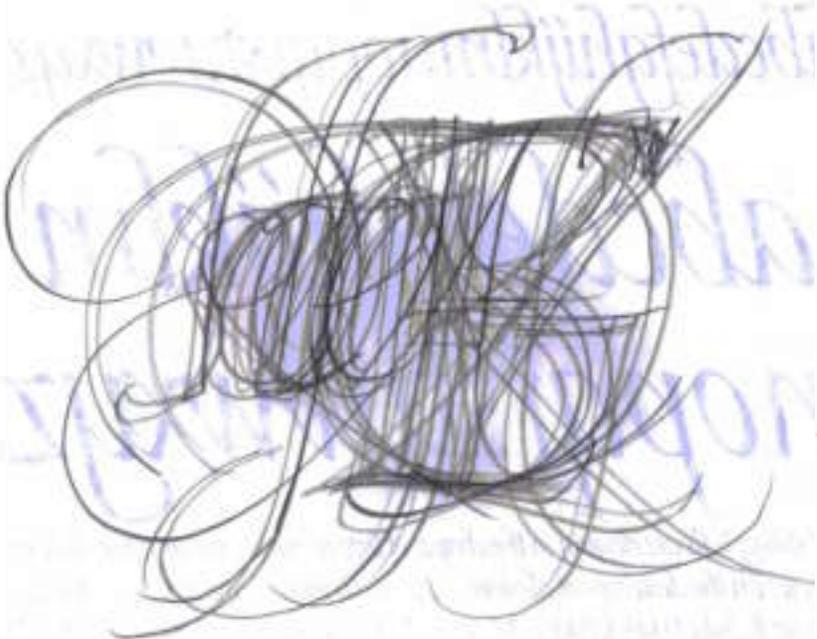
But even the classical proportion becomes stale if it doesn't grow. Calligraphy has not been able to change or grow because it was shut out of the type world and relegated to a craft. Now it is moving again, breaking down its traditional boundaries, taking new forms and merging with new styles of every sort from geometric construction to graffiti art. While it is breaking exciting new ground, it is also breaking the old rules and is in danger of losing its classical origins, its identity. *Maestro* is a reminder of what broad pen calligraphy achieved at its peak, but it is also intended as a statement of the classical harmony that can be incorporated with other styles in further generations of typefaces.

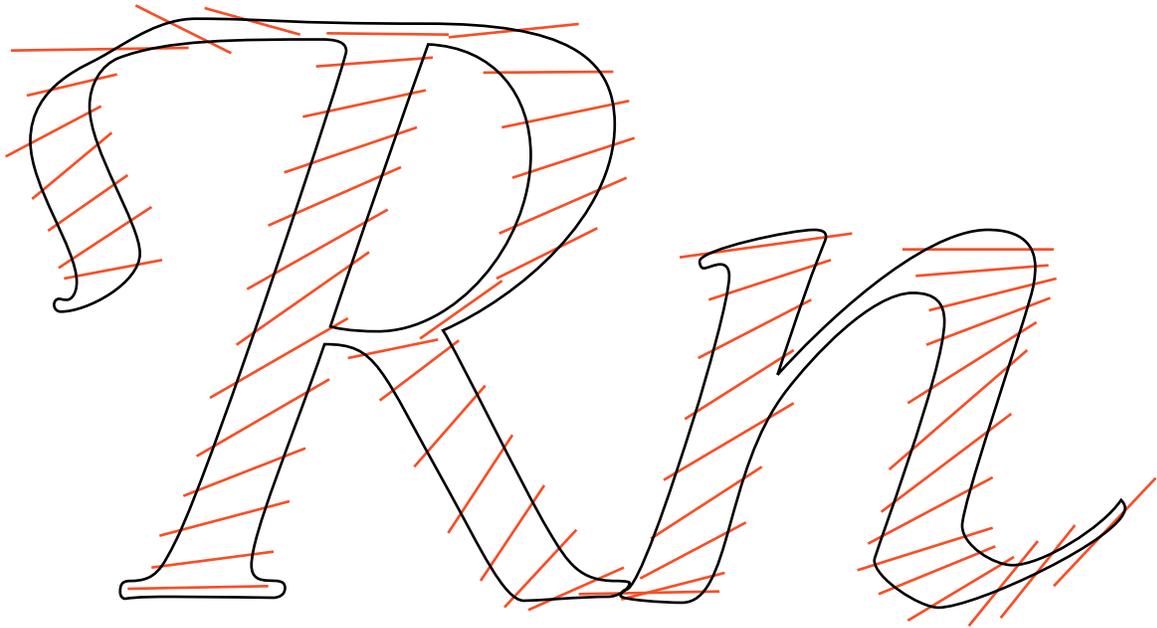
Philíp Bouwsma
California, September 2009





Pencil drawings were made throughout, not for mechanical patterns but to develop the strokes and put calligraphic motion into them, to help me see and feel them and generally to stay loose as a counterbalance to the required mathematical precision. Over the years I have moved from a craft-oriented approach to calligraphy that emphasized pens and hand movements to a more conceptual view in which the letters alone exist as strokes moving in space. Most of my work is in my mind, recorded on screen; when I draw I rarely use more than a double pencil. As I mentally draw the strokes I imagine the broad pen as a tactile object; its corners trace the outline as its angle changes to make tapered stems, gradual curves and serifs that are natural entrances and exits for the stroke. The drawings themselves may be considered as abstract art, framed or scanned, and open up the architectural and musical dimensions that reside in the calligraphic harmony.





The classic Roman capitals which appeared in the reign of Augustus, with tapered stems, graduated curves and serifs, display a harmonic principle that balances all the forms and makes all the curves resonate with each other. The secret of the Roman capitals, which I learned from Arthur Baker, is that the weight of the stroke is controlled by the changing angle of the broad pen or brush, and this angle change must be consistent in both stems and curves. I think of this as the equivalent of musical harmony, its visual counterpart. based on Pythagorean mathematical relationships.

This same principle, applied to lower case or script alphabets, formalizes them and elevates them from a handwriting system into formal letters that can stand alongside the Roman capitals and even bring them into their own styling. By its affinity with the capitals through the angle changes of the broad pen, Maestro relates to the central forms of graphic design as a pointed pen or engraver's script does not.



The Maestro

by Patrick Griffin

Maestro is totally Philip Bouwsma's calligraphy and typeface. My credit as co-author of this family is due mostly to mere technical planning and production work, and perhaps a basic amount of art direction and character set expansion. Creatively speaking, this set of fonts, polished and served to you by today's technologies, is all Philip Bouwsma.

One trick I learned from Philip over the years is to simply forget about the conventional perspective of time – not just that, but also stretch it and bend it, squeeze it and shake it, manipulate it and change it like one would do with a Rubik's cube or pieces of Lego. It sounds a bit philosophical, but it really isn't. It is in fact very practical, especially for someone who works with type every day. This is not to say that it's easily done. Manipulating time as we know it requires a somewhat comprehensive understanding of what happened, and when, regarding the subject on hand. So there is really no escaping the academic stuff in the realm of time bending.

Here's a simple example: Let's say you are working on reviving a typeface from the 19th century. Your knowledge that this face was made at a certain point in time automatically makes the font more dated than a Turtles song (*Eleanor, gee, I think you're swell*). One reason for that is you already know, through the aforementioned academic stuff, that at that point in time the tools being used to construct the face were of such and such specifications, and had such and such limitations.

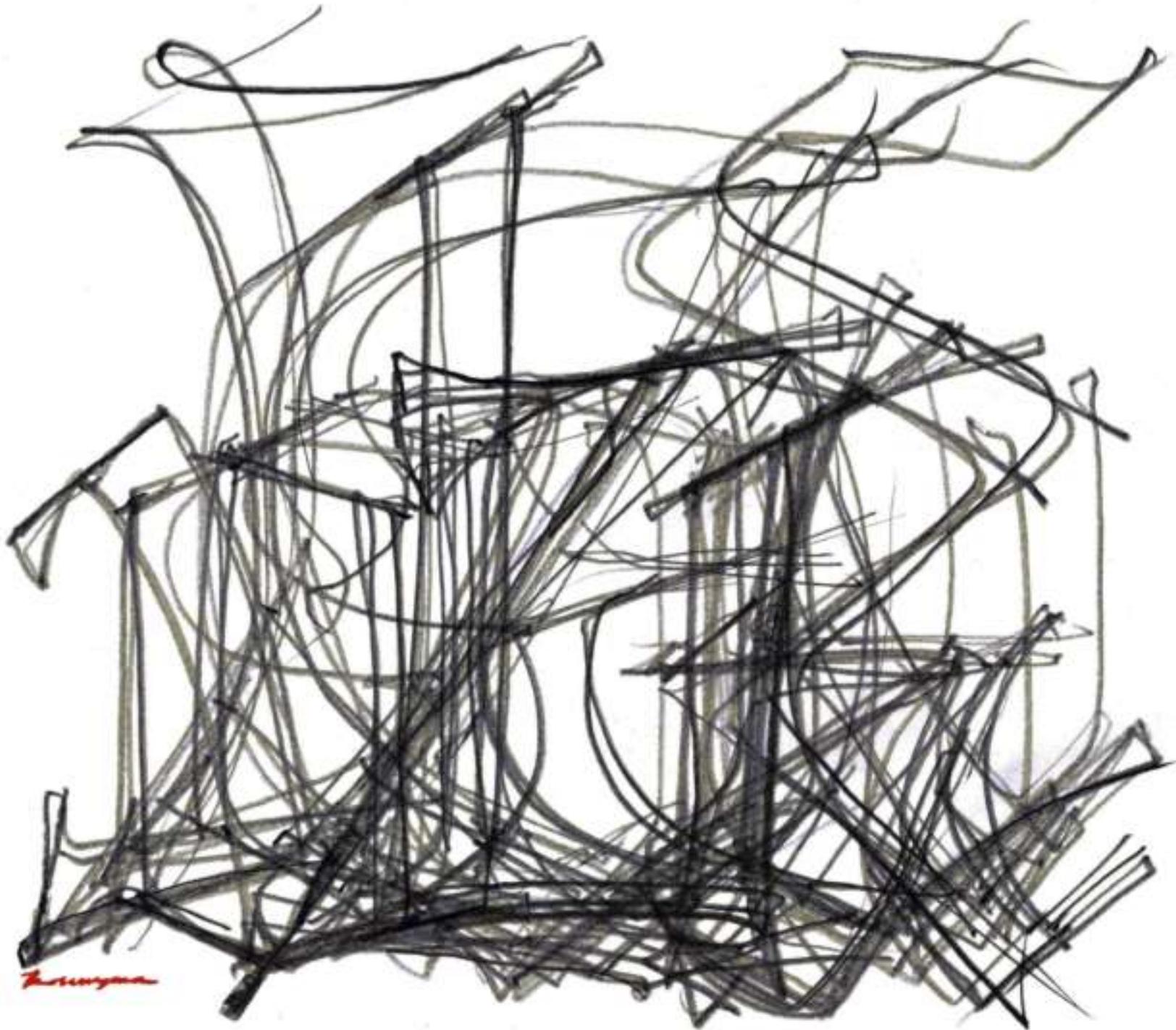
This is a considerable problem for a type designer trying to make faces whose objective is to leave a mark on culture today. Current designers are not trying to appeal to 19th century people, but to today's bustling markets. (Side note: This is perhaps the prime reason current type designers loathe Helvetica and many other classic typefaces – because these olden goldies are just too bloody olden to have a place in today's culture, if the hypothesis is true that culture feeds upon contemporary events and products).

The solution I learned from Philip Bouwsma is to simply do away with the historic pretext, meaning mix and match between decades and centuries to un-date your design. Over the years I got used to Philip thinking out loud and asking weird questions, like "What if there were no specialists in punch-cutting, and the scribe had to do the metal work as well?" Or, "What if Bracciolini lived in the twelfth century instead of the fifteenth?" (Side note: Learning to ask such playfully hypothetical questions has helped me plenty as a type designer who once in a while takes a dip into Lake Revival).

With the Maestro family, Philip asks and demonstratively answers two questions: 1) What if Arrighi and his scribe buddies had computers and digital font tools? and 2) How do we draw the connective bridge between the basic majesty of the Roman alphabet and the high expressiveness of Arrighi's eternal alphabet work?

I've worn the production hat on many fonts throughout my life. Wearing that particular hat puts me in a position where I can appreciate an alphabet as real art, a series of drawings, and put whatever skills I've acquired over the years to make these drawings work together as best as possible. The art appreciation part of this job has always been my little secret incentive to keep moving from project to project. And after working on so many of other people's projects, you'd think that nothing would have the capability of surprising you anymore. This is true to a certain extent, but never with Philip Bouwsma. With him it's always a surprise. And when I first saw Maestro, it was... well, what's a surprise times a hundred?

Technologically speaking, Maestro offers unprecedented variety, functionality and usefulness. But that's not what makes it the calligraphic type masterpiece it is. What sets it up above all other scripts is simply where it comes from. And where it comes from is not just a broad pen or a computer or knowledge of the past or a career in letters. Where it comes from is really Bouwsma's heart and soul. It is the result of a lifelong attempt at reconciliation of two opposites, finding the middle ground between calligraphy and type, art and production, gushing energy and still life, music and silence.



Maestro A (Main letters in Maestro Pro)

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 ff fi fl ffi ffl

Maestro B (Stylistic Set ss01 in Maestro Pro)

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 *fi fl* *ffi ffl*

Maestro C (Stylistic Set ss02 in Maestro Pro)

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 &

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

Maestro D (Stylistic Set ss03 in Maestro Pro)

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

Maestro F (Stylistic Set ss05 in Maestro Pro)

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 i i i i

Maestro G (Stylistic Set ss06 in Maestro Pro)

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 *fi fi fi fi*

Maestro H (Stylistic Set ss07 in Maestro Pro)

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 ff fi fl ffi ffl

Maestro I (Stylistic Set ss08 in Maestro Pro)

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 &

abcdefghijklmnopq

rstuvwxyz ff fi fl ffi fl

Maestro J (Stylistic Set ss09 in Maestro Pro)

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 ff fi fl ffi ffl

Maestro K (Stylistic Set ss10 in Maestro Pro)

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 ff fi fl ffi ffl

Maestro L (Stylistic Set ss11 in Maestro Pro)

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 ff fi fl ffi ffl

Maestro M (Stylistic Set ss12 in Maestro Pro)

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 &

abcdefghijklmnopq

rstuvwxyz ff fi fl ffi fl

Maestro Ends I (Stylistic Set ss13 in Maestro Pro)

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

Maestro Ends I (Stylistic Set ss14 in Maestro Pro)

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

Maestro Ends II (Stylistic Set ss15 in Maestro Pro)

a d e

h i

l m n

r s t u

Maestro Ends II (Stylistic Set ss16 in Maestro Pro)

a d

e f h i

l m

n r s t u

Maestro Extras (Stylistic Set ss17 in Maestro Pro)

a b c d e f g h i
j k l n o p q r
s t u v w x y z

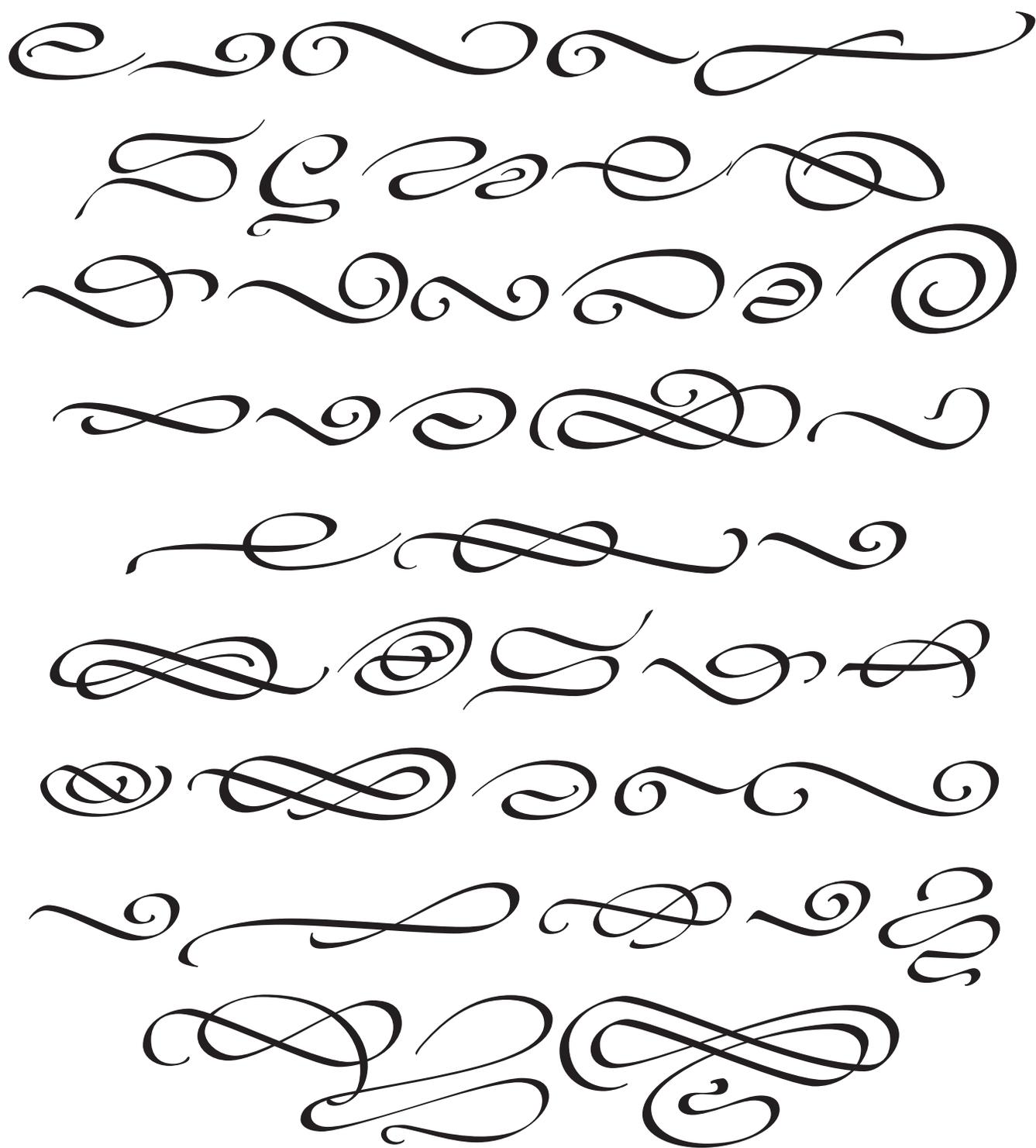
Maestro Extras (Glyph Palette access in Maestro Pro)

A B b d f s t T f
L L
s F H f h k l

Maestro Borders (Stylistic Set ss18 in Maestro Pro)



Maestro Flourishes (Bullet alternates in Maestro Pro)



Maestro Flourishes (Bullet alternates in Maestro Pro)

U U U U U

U U U U

U U U

U U U U

U U U U

U U U

U U U

U U U U

U U U

Maestro Ligatures (Discretionary Ligatures in Maestro Pro)

Jh Th Th Jh Jh

Jh Th Th Th Th

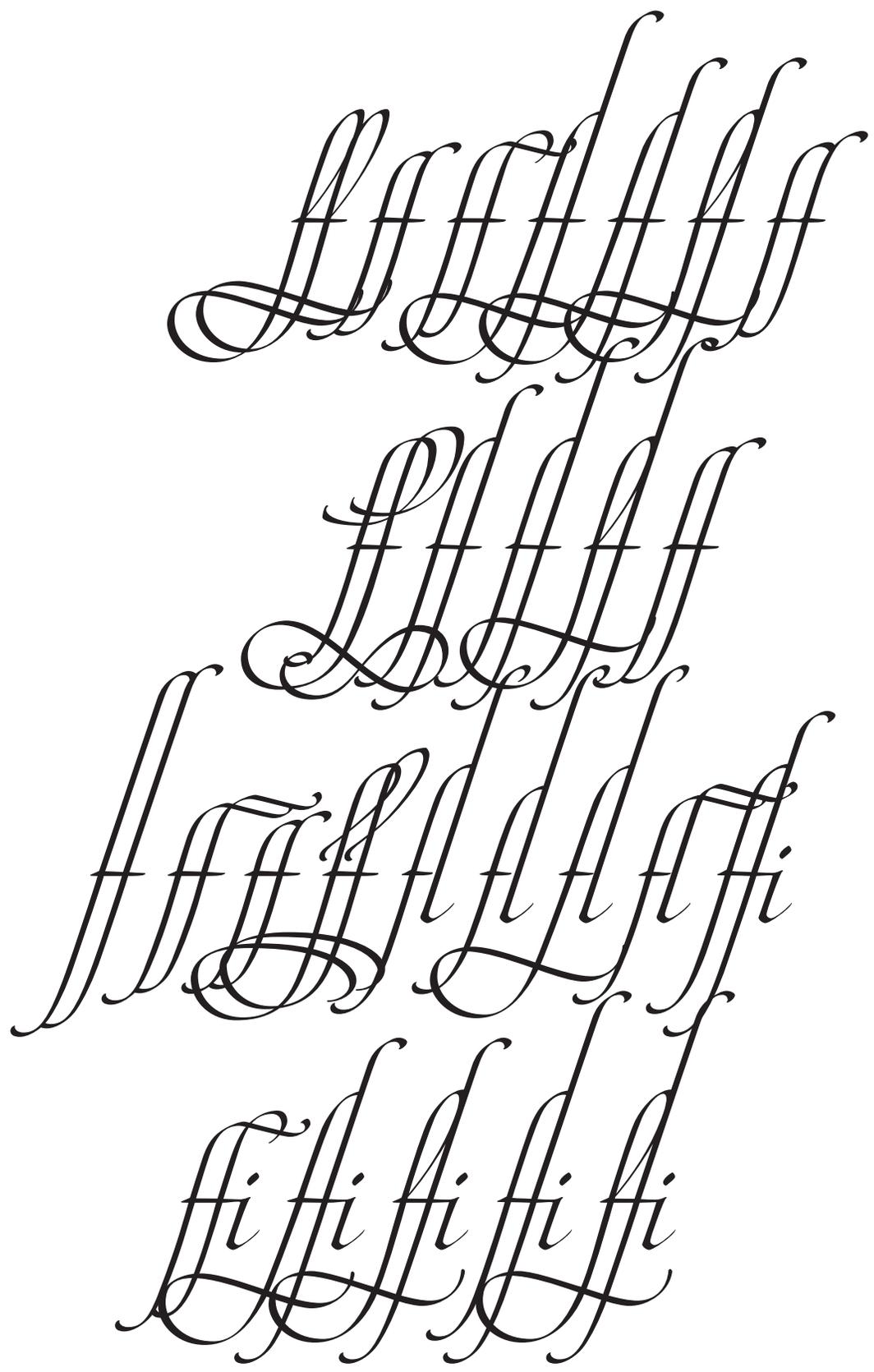
as cs ct ct ds es

hs is ll ll ms ns

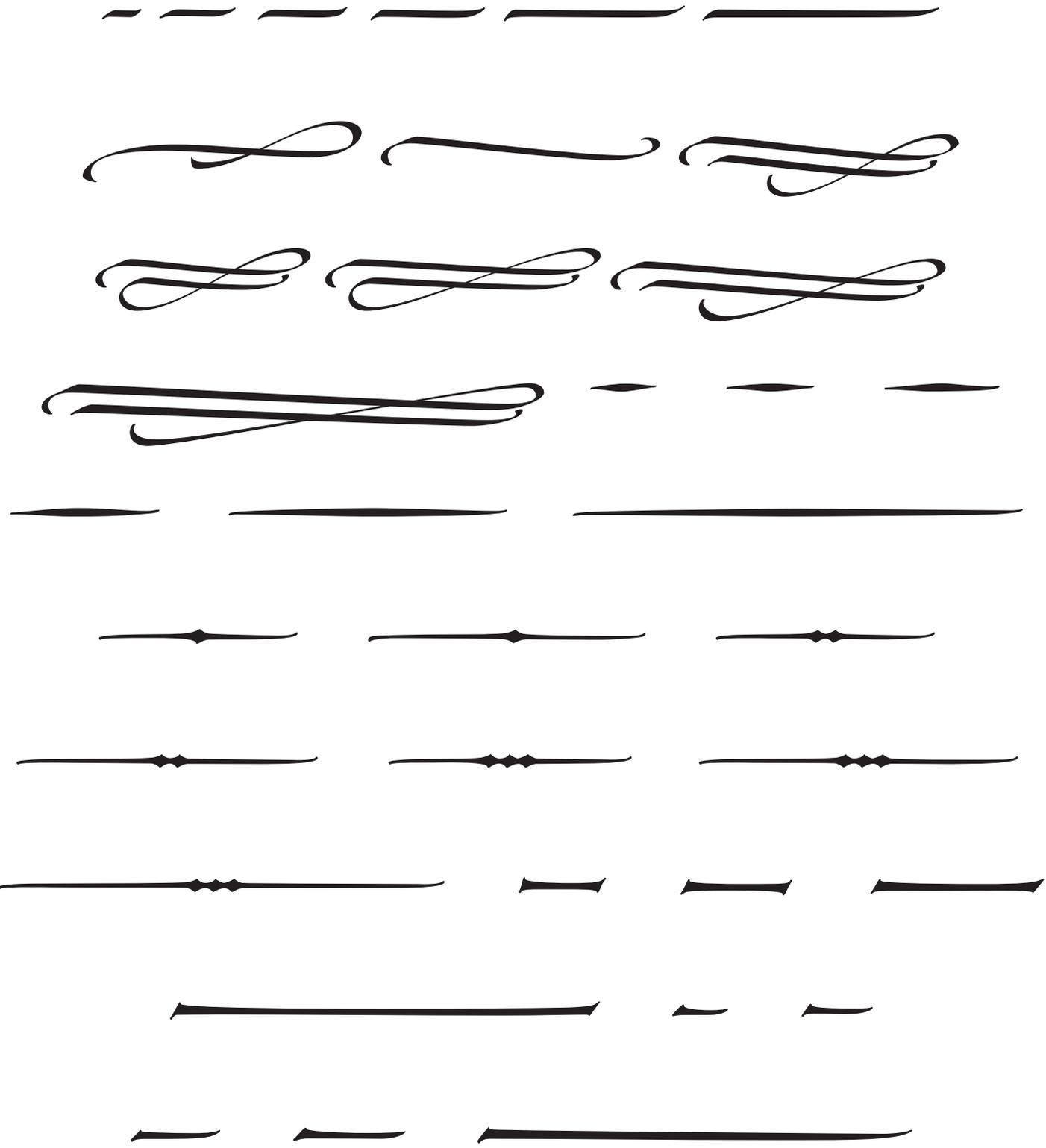
st st st st th th

ts tt tt us

Maestro Ligatures (Various Ligatures in Maestro Pro)



Maestro Rules (Glyph palette access in Maestro Pro)



Greek + Alternates (Maestro Pro only)

ΑΒΓΕΖΗΘΙΚΛΜ
ΝΞΟΠΡΣΤΥΦΧΨ
αβγδεζηθικλνξ
οπρςστυφχψω

ΓΘΛΜΞΠΦΨ
βγδεζθκλνξ
πτυφψω

Figures

0 1 2 3 4 5 6 7 8 9

Proportional lining figures are in Maestro A through Maestro K and Maestro Pro

0 1 2 3 4 5 6 7 8 9

Proportional oldstyle figures are in Maestro L, Maestro M and Maestro Pro

3 5 6 7 8 9

Swashed figures are in Maestro Extras or Maestro Pro

Maestro A Bold (Main letters in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro B Bold (Stylistic Set ss01 in Maestro Pro Bold)

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 **ff** **fi** **fl** **ffi** **ffl**

Maestro C Bold (Stylistic Set ss02 in Maestro Pro Bold)

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 A A A A
L L L L L

Maestro D Bold (Stylistic Set ss03 in Maestro Pro Bold)

Œ 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 H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z

Maestro E Bold (Stylistic Set ss04 in Maestro Pro Bold)

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

fl fi fl fi fl

Maestro F Bold (Stylistic Set ss05 in Maestro Pro Bold)

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 H h H h

Maestro G Bold (Stylistic Set ss06 in Maestro Pro Bold)

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 ~~ff~~ ~~fi~~ ~~fl~~ ~~ffi~~ ~~ffl~~

Maestro H Bold (Stylistic Set ss07 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro I Bold (Stylistic Set ss08 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro J Bold (Stylistic Set ss09 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro K Bold (Stylistic Set ss10 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro L Bold (Stylistic Set ss11 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro M Bold (Stylistic Set ss12 in Maestro Pro Bold)

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 ff fi fl ffi ffl

Maestro Ends I Bold (Stylistic Set ss13 in Maestro Pro Bold)

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

Maestro Ends I Bold (Stylistic Set ss14 in Maestro Pro Bold)

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

Maestro Ends II Bold (Stylistic Set ss15 in Maestro Pro Bold)

a d e

h i

l m n

r s t u

Maestro Ends II Bold (Stylistic Set ss16 in Maestro Pro Bold)

a d
e f h i
L m
n r s t u

Maestro Extras Bold (Stylistic Set ss17 in Maestro Pro Bold)

a b c d e f g h i
j k l n o p q r
s t u v w x y z

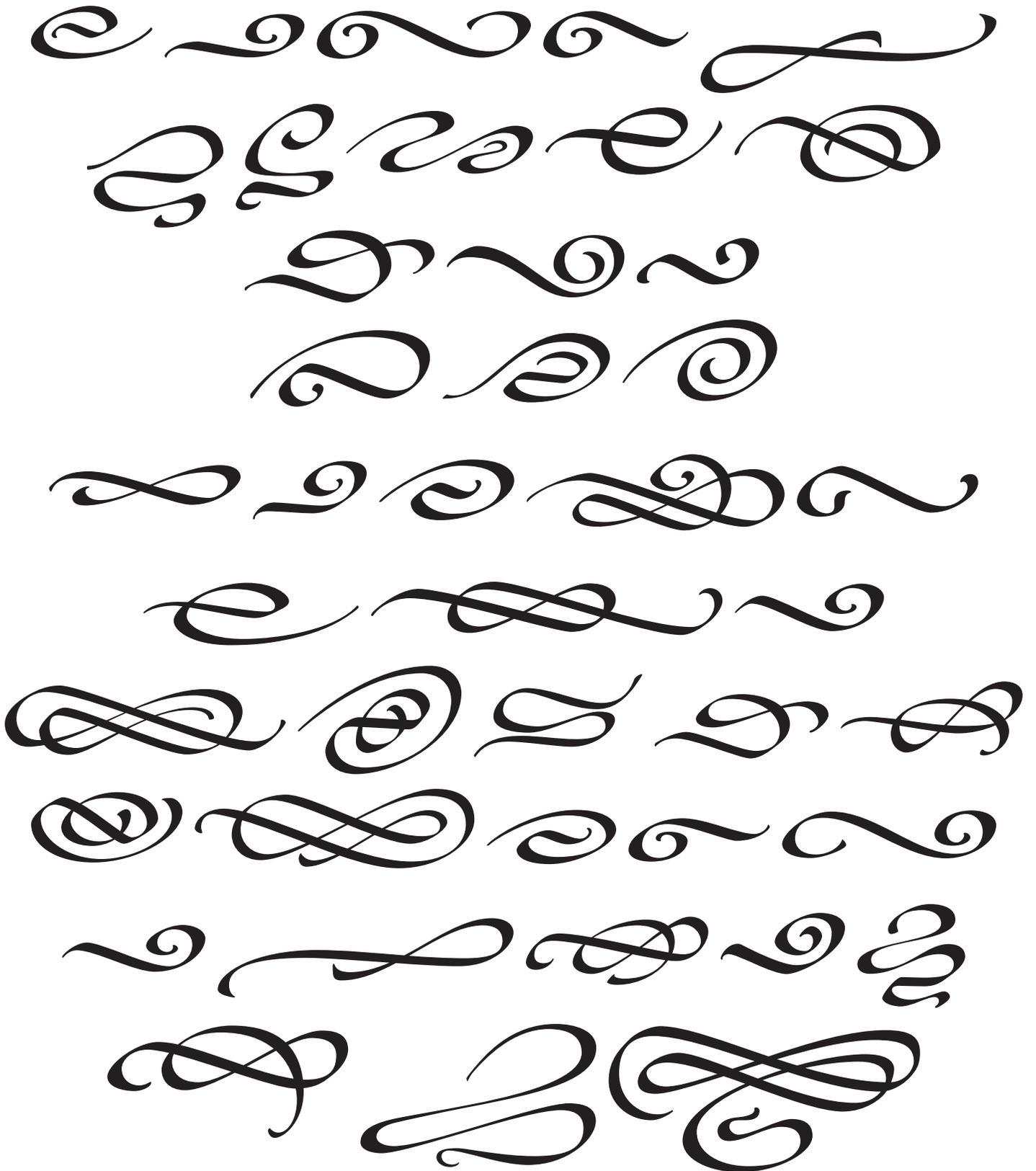
Maestro Extras Bold (Glyph Palette in Maestro Pro Bold)

A B b d f s T T f
L L
s F H f h k l

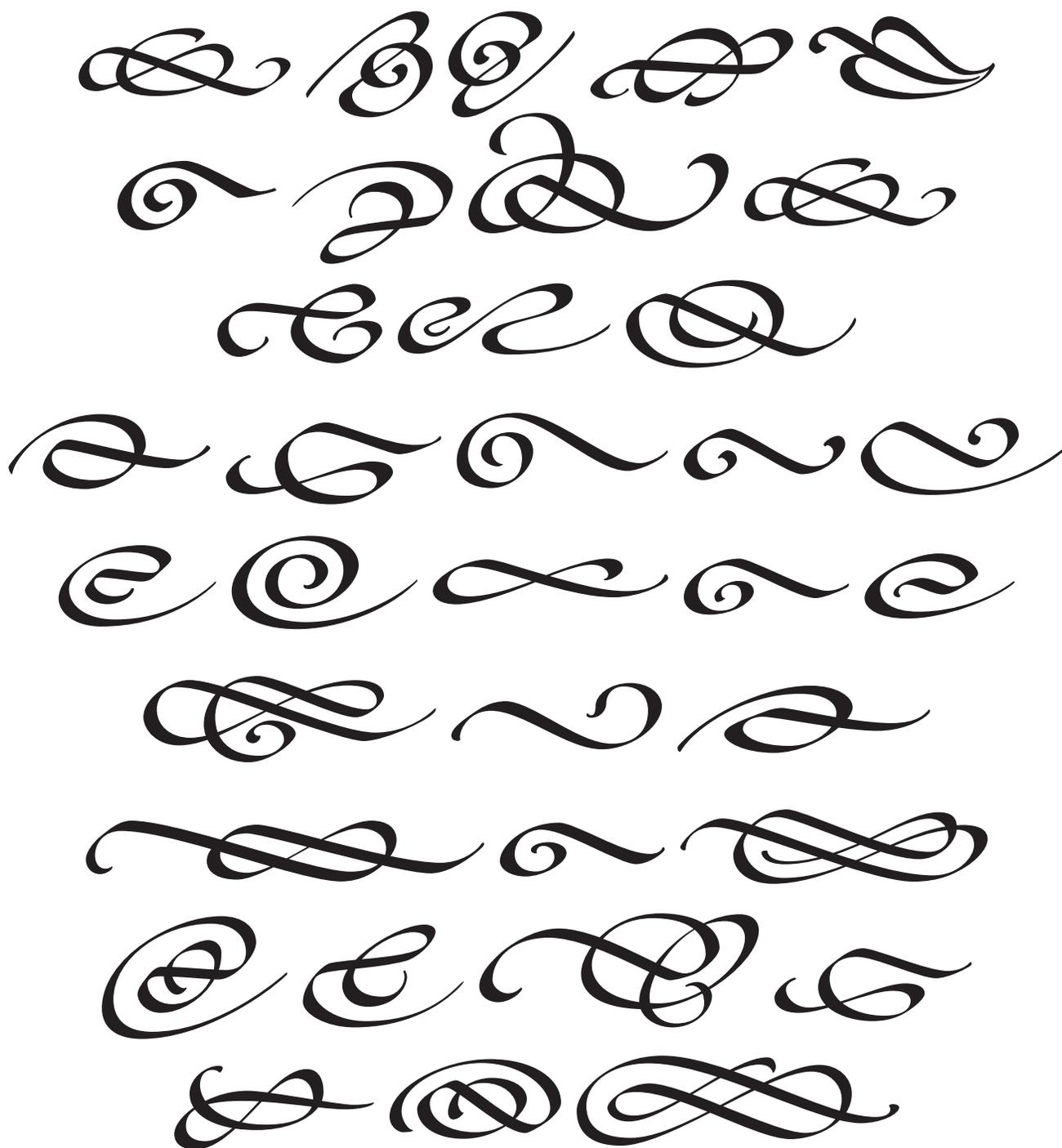
Maestro Borders Bold
(Stylistic Set ss18 in Maestro Pro Bold)



Maestro Flourishes Bold
(Bullet alternates in Maestro Pro Bold)



Maestro Flourishes Bold
(Bullet alternates in Maestro Pro)



Maestro Ligatures Bold
(Discretionary Ligatures in Maestro Pro Bold)

Jh Th Th Jh Jh

Jh Th Th Th Th

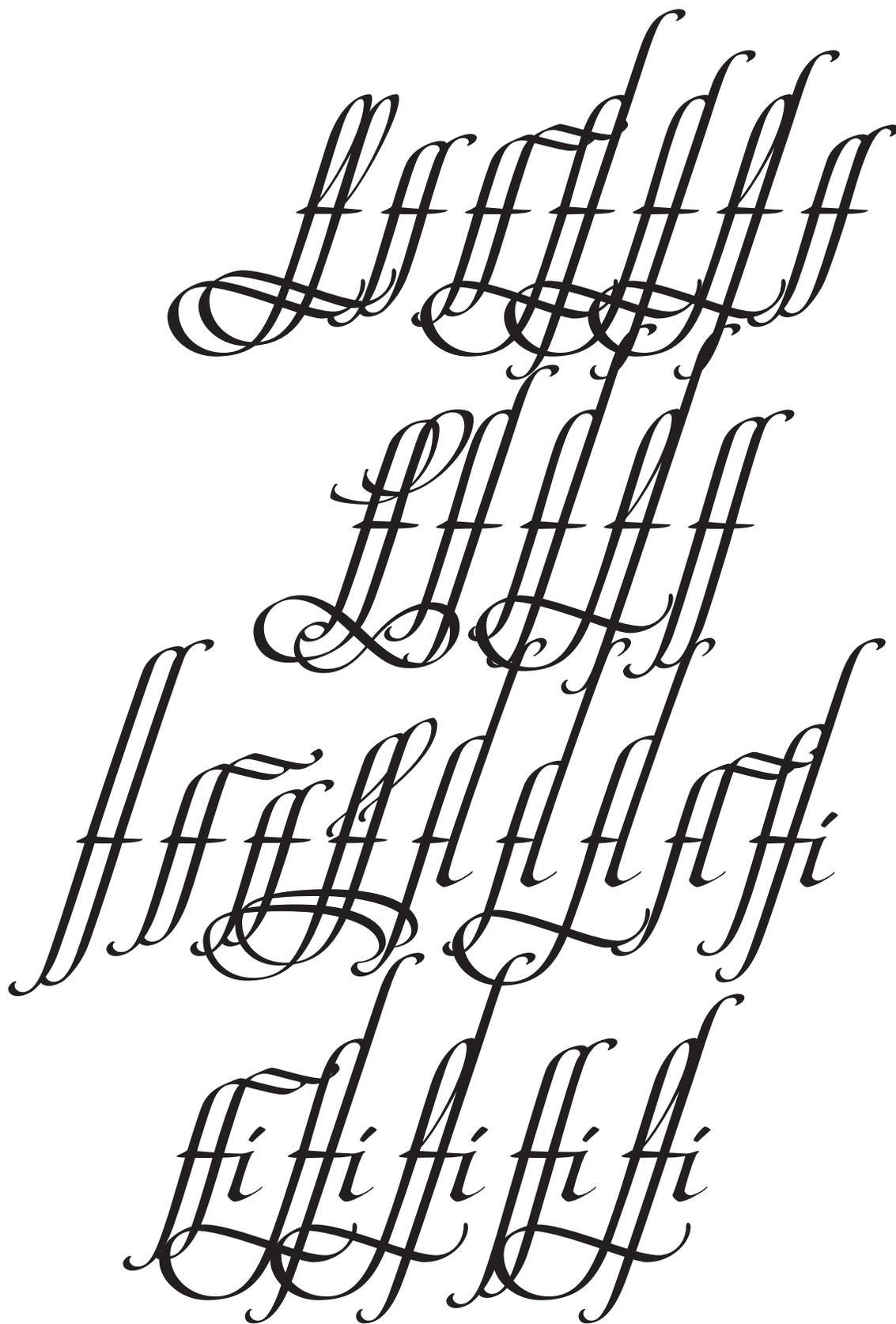
as cs ctctct ds es

hs is ll ll ll ms ns

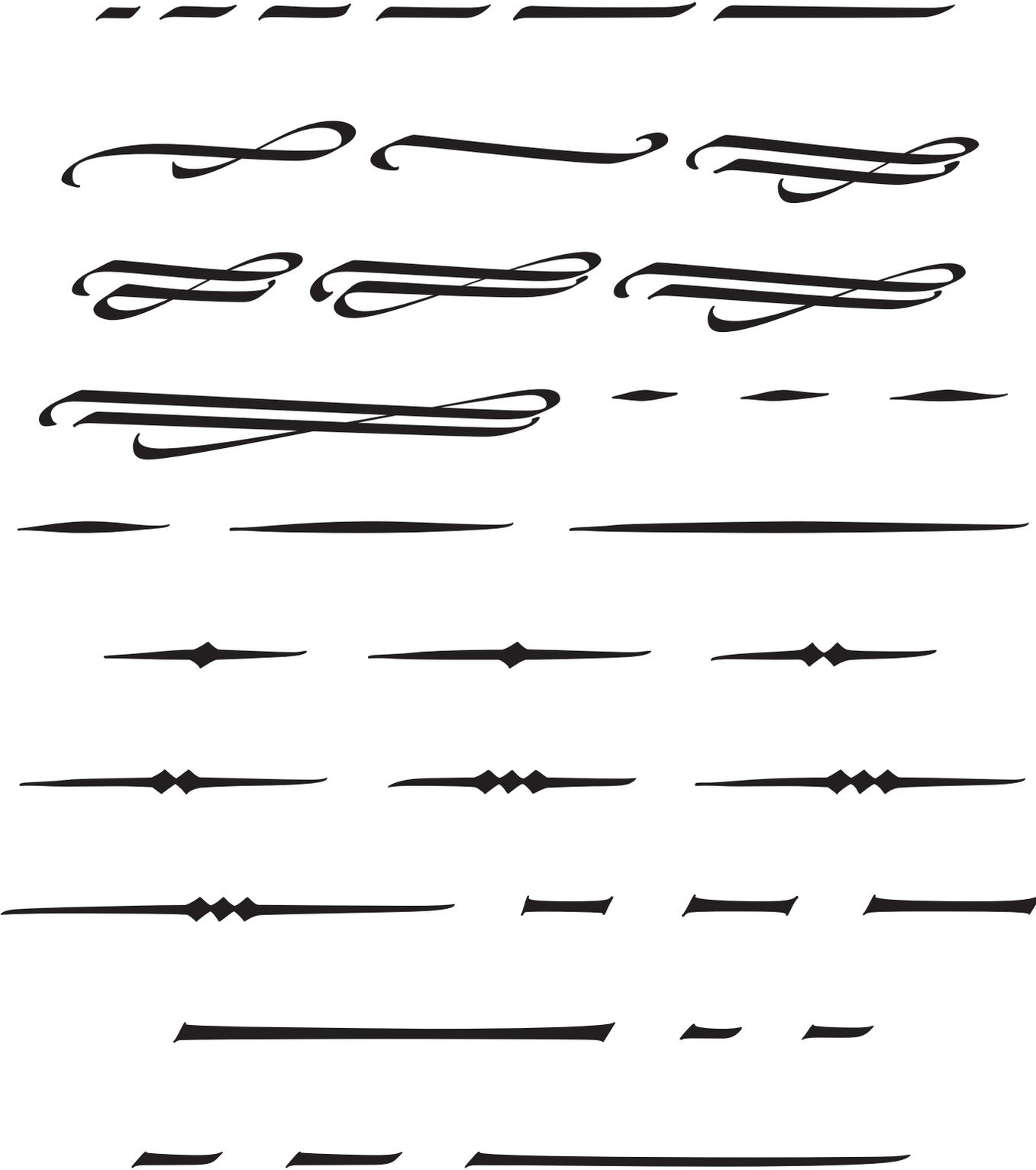
st stst st th th

ts tt tt us

Maestro Ligatures Bold (Misc Ligatures in Maestro Pro Bold)



Maestro Rules Bold (Glyph palette in Maestro Pro Bold)



Greek Bold + Alternates (Maestro Pro Bold only)

*ΑΒΓΕΖΗΘΙΚΛΜ
ΝΞΟΠΡΣΤΥΦΧΨ
αβγδεζηθικλνξ
οπρςστυφρχψω*

*ΤΘΛΜΞΠΦΨ
βγδεζθκλνξ
πτυφψω*

Bold Figures

0 1 2 3 4 5 6 7 8 9

Proportional lining figures are in Maestro A Bold through Maestro K Bold and Maestro Pro Bold

0 1 2 3 4 5 6 7 8 9

Proportional oldstyle figures are in Maestro L Bold, Maestro M Bold and Maestro Pro Bold

3 5 6 7 8 9

Swashed figures are in Maestro Extras Bold or Maestro Pro Bold

Notes

- Not the entirety of each font's character set is shown in this booklet. Please check the character set viewer at MyFonts to see each font's complete set. Many more alternates and ligatures can be found, especially in Maestro Extras and Maestro Ligatures (and their bold counterparts).
- The entire Maestro family is comprised of 40 fonts, 20 per weight (regular and bold). That applies to legacy formats only (Mac Postscript and Windows/Mac TTF). The Pro OpenType version is two fonts, one per weight, and each containing the character sets of all corresponding legacy format fonts. The Pro fonts contain over 3,350 characters each. Some letters have as many as 28 variations.
- Greek language support is available only in the Pro fonts. The legacy format fonts do however contain support for the majority of Latin-based languages. This includes Western, Eastern and Central European codepages, as well as Turkish, Baltic, Maltese, Esperanto, and Celtic/Welsh.
- Maestro is meant to be used in proper case or lowercase settings, not in all-uppercase settings.
- To use the advanced OpenType features of the Maestro Pro fonts, you need programs that support those features. Programs like Adobe InDesign, Adobe Illustrator and Quark Xpress contain such support and have very handy Glyph Palette features where the entire character set can be explored and used to typeset.
- In Maestro Pro and Maestro Bold, the "stylistic alternates" feature invokes the same characters as the ss01 feature, the "swashes" feature invokes the same characters as the ss02 feature, and the "titling" feature invokes the same characters as the ss07 feature. Basic Greek alternates are contained in both the stylistic alternates and the ss01 features.
- In Maestro Pro, the swashed numbers are accessible via the "swashes" feature. This works in conjunction with the figure set being used. For example, if the typeset figures are the oldstyle ones, activating the "swashes" feature would substitute them with swashed oldstyle figures. Otherwise, the swashed figures would be lining ones.

