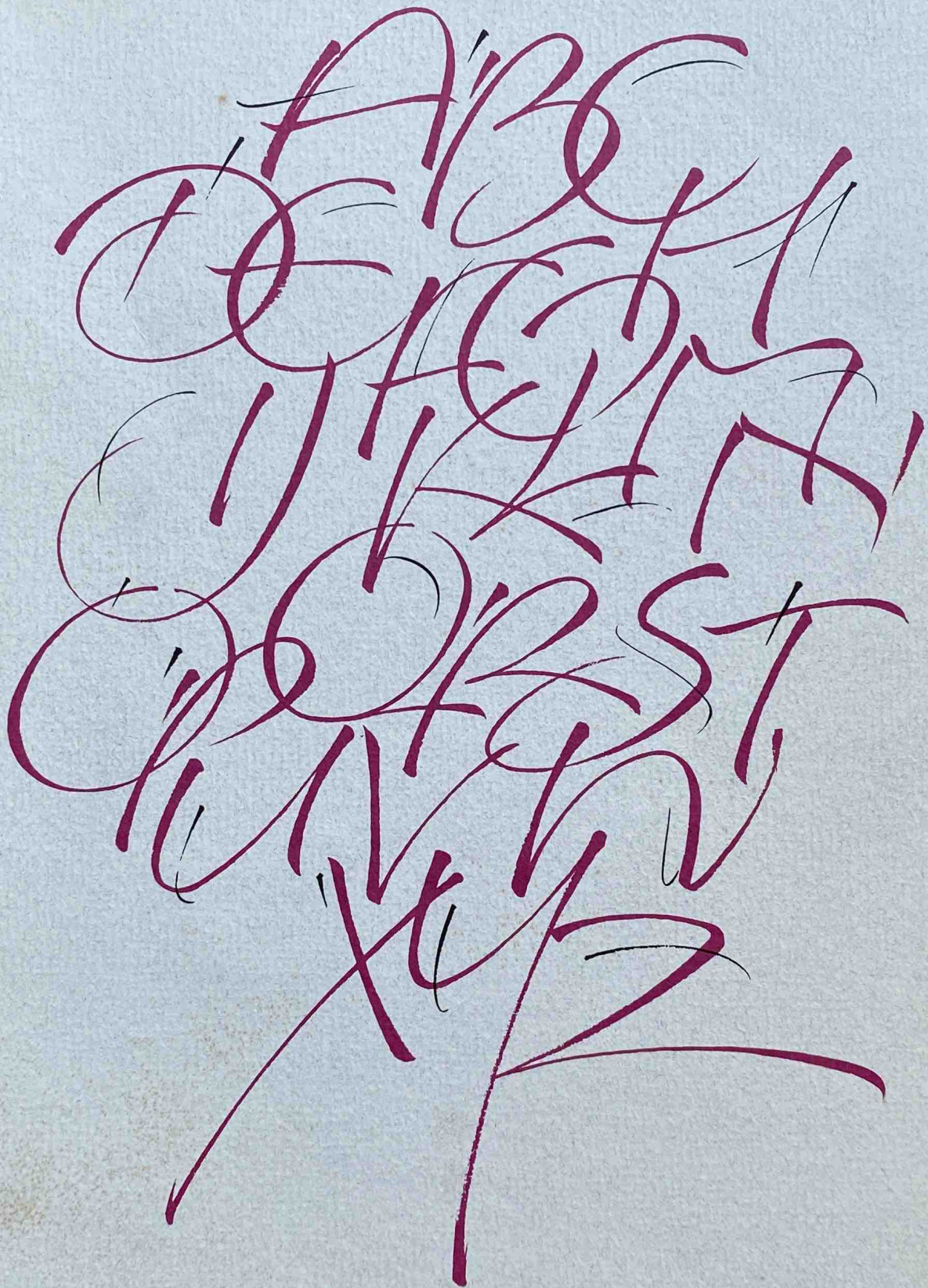


ALPHABET

THE JOURNAL OF THE FRIENDS OF CALLIGRAPHY



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& what there is to conquer
by strength and submission
has already been discovered
once or twice, or several times,
by men whom one cannot hope
to emulate—but there is no competition—
there is only the fight
to recover what has been lost
and found and lost again and again:
and now, under conditions
that seem unpropitious. But perhaps
neither gain nor loss.
For us, there is only the trying.
The rest
is not our business.

Eliot: Four Quartets

WILLIAM STEWART



IN 1982, I had the pleasure of reproducing some examples of work by William Stewart in the *Friends of Calligraphy Newsletter* (Volume 8, Number 1.) At that time I hoped that I would have the opportunity to print more of it someday — and, four years later, I persuaded him to allow me to do so, with the added bonus of two of his recent works for the front and back covers of this issue.

William Stewart has lived continuously on the West Coast since 1977, having previously attended Reed College from 1969 to 1973. After he took a class in calligraphy under Lloyd Reynolds in 1977, he developed a serious interest in the art. He moved to San Francisco in 1979 and began working as a freelance lettering artist and graphic designer. Since that time, he has emerged as a leading practitioner and teacher of calligraphy and lettering in the Bay Area.

The work of William Stewart displays a sensitive and masterly mixture of qualities: elegance with dash, classic tradition with a contemporary flair, and lively individualism tailored to the specific mood he wishes to evoke with letters. He is equally

at home with a brush and broad-edged pen, and works in a wide range, from traditional calligraphy to lettering for advertising and packaging. He has designed books, and works comfortably with typography.

His calligraphy and lettering therefore do not fit into any one style, as the work shown on the next few pages demonstrates. This may be because he is, as he describes himself, a largely self-taught calligrapher. However, I suspect it is the inevitable result of his personality itself, strongly individual and highly creative.

One of the distinguishing marks of William Stewart's calligraphy is this understanding of what makes for a contemporary quality in letterforms. Versatility in approach is also one of his talents.

Together they form a convincing and inspiring statement of the power of calligraphic expression. —John Prestianni

Above: capitals written with a bamboo pen.

Facing page left: quotation by T. S. Eliot from Four Quartets

Calligraphy and lettering by William Stewart

1. Calligraphy for a title page.
2. Promotional heading.
3. Magazine logo.
4. Brush lettering for a record album.
5. Proposal for a logo.

1.
*A Cloak of
Light*
WRITING MY LIFE

2.
the brusher brush

Magical Blend

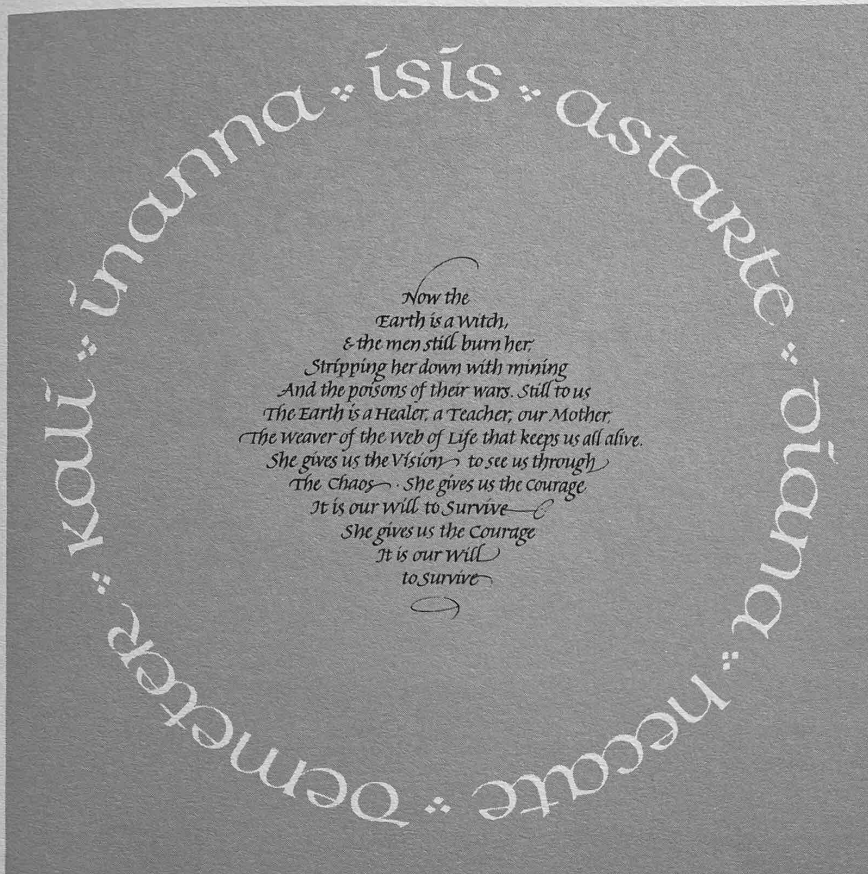
3.

4.

EMPETUS

5.

shanti



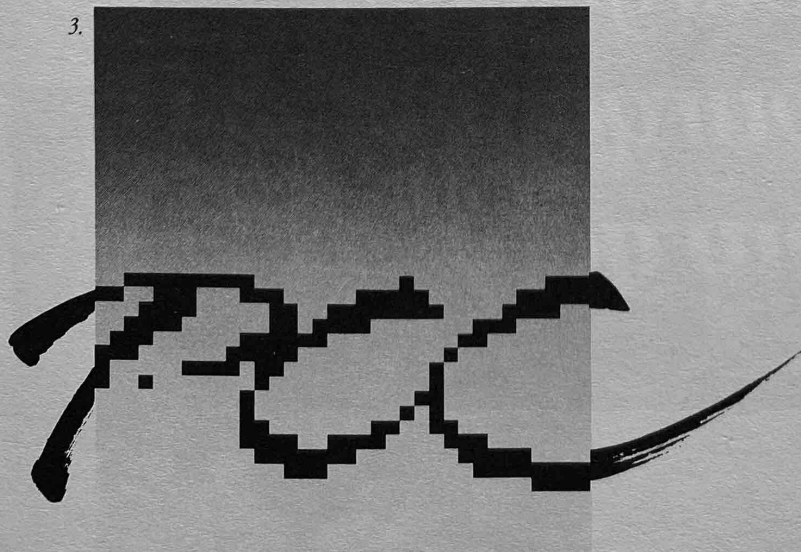
1.

1. "Goddess Mandala." Original calligraphy, ink with raised and burnished gold on vellum. Modified for reproduction.
2. Brush script for a fine art poster.
3. Logo for a computer company.

2.

Red Rose

3.



*I am certain of nothing but the holiness of
the heart's affections and the truth of the
imagination.*

KEATS

POEMS 1975-1983

Estasies

JAMES BROUGHTON

*Where the heart is, there the muses, there
the gods sojourn, and not in any geography
of fame.*

EMERSON

SYZYGY
SYZY
PRESS

Title page spread for a book. Syzygy Press, 1983.

Hamburgetfonts
Hamburgetfonts
Hamburgetfonts
Hamburgetfonts

Proposal for a type design.

Calligraphy by William Stewart

1. Logo for a restaurant.
2. Logo for a counseling center.
3. Exhibition title.
4. Trademark for a record company.
5. Logo for a music distribution company.

Pacific Heights
B A R & G R I L L

1.

2.

Genesis

3.

Members Only



4.

Hearts of Space

5.