

HARDIE GRAMATKY  
ROSEVILLE ROAD  
WESTPORT, CONN.

April 21, 1948

Miss Elizabeth Rider Montgomery,  
3209 Alki Ave.,  
Seattle, 6, Washington.

Dear Miss. Montgomery:

When I look at the date of your last letter I blush with shame. I am so sorry to have delayed answering you. I just finished a new book myself called CREEPER'S JEEP and believe me you have my sympathy. And the best of luck to you.

I realize it must be very difficult writing about someone you have never met. I must say you are game to tackle such a proposition; and I think you have done darn well. However, you have asked for criticism and I believe you are a person who can take it. So far, your story sounds like a hollow shell--just mere words. I think I can help you both with notations on your story and with the following:

In the first place, take the point of view. Please don't make this a sob story. My life has always been a very exciting one. Money has never been my aim. I loved drawing life as I felt it existed. That spirit could be captured in many forms of art. Corny as it sounds--I loved life.

I had six years at Disney's to think of what I wanted to spend my life doing; and when my contract was up I knew where I was going. All the fellows at the studio knew too--and they were all for it. Many men had left the studio before only to return again after a few months. My friends there urged me to be the one who could leave and not have to return. It was done more in the spirit of a game. Walt Disney is still one of my best friends. No one has ever worked for a finer or a more liberal employer. He deserves all success because of his high ideals. Walt knew that I was going to art school four nights a week for the six years I worked for him. I was doing good work, but he realized my interests were elsewhere; and he would be the last to stand in my way. When I left for New York he gave me several letters to magazine editors he knew. I had to use only one of the letters to find out that I would have to work it out my own way.

The July issue of TRUE magazine is running quite a spread on my paintings around New York Harbor. They asked me to write a couple of thousand words to supplement their article. I am sending you my copy in case it may be of help in your getting a feel of this locale.

Please forgive me if I cut corners. I am a very direct person. I sincerely appreciate what you are doing. I know it will be swell.

Kindest regards,

*Hardie Gramatky*



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July 27, 1948

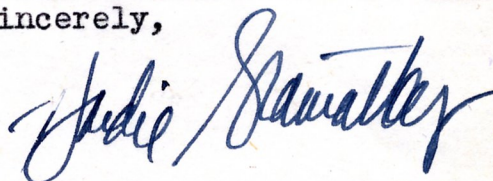
Mrs. Elizabeth R. Montgomery,  
3209 Alki Avenue,  
Seattle, 6, Wash.

Dear Mrs. Montgomery:

Thanks for the new version on the  
LITTLE TOOT chapter in your book; and  
many, many thanks for making the changes.  
I think it is much better. Please let  
me know when the book is published that  
I may purchase a copy.

The best of all good wishes in this  
and other endeavors.

Sincerely,

A handwritten signature in blue ink that reads "Hardie Gramatky". The signature is written in a cursive, flowing style.



Foolish Name,  
Crazy like a fox

"Little Toot"

Published by G. P. Putnam's Sons . . . Year 1939

Real name Hardie Gramatky Pen name same

What do your family and friends call you? Hardie

A. YOUR BACKGROUND

Date of birth April 12, 1907 Place of birth Dallas, Texas

Father's occupation clerk-died 1918 Number of Brothers 2 and sisters none

Father's nationality American Mother's nationality American

Kind of home during childhood (farm, small town, city apt. etc.)  
city dwelling-house Where Hollywood and Wilmar, California

Amount of schooling (high school, college, etc.) 2 yrs. Stanford Univ.

Economic status during childhood (poor, middle class, wealthy) poor-mid.cl.

Special interests as a child (sports, books, games, etc.) cartooning--  
sketching and painting out-doors--travelling on my own.

Childhood ambitions to have my own comic-strip (as writer and artist)

When did you begin to write? At Stanford

Why? Primarily for classes in writing--then for campus publications.

Who encouraged you? My mother and my aunt who helped raise us three boys.

What and when was your first success or recognition? Sold my cartoons to  
newspapers as far back as 1923; but no recog.as writer until "Little Toot".

How did you happen to write for children? I've worked with children a  
great deal+taught classes of them in water-color painting,etc. I loved it.

Anything else about your background which has a bearing on your writing.

I guess I was an idea-man from the start whether in pictures or in story,  
always seeking new experiences--not restless,just curious. One summer out  
of Stanford I got a job in a logging camp in Gray's Harbor,Washington just  
for the lark of doing something entirely different. (Mel Sayre on the  
Seattle P.I. might give you a slant on this, altho I knew him indirectly.)  
I quit a \$ 300 a week job in Hollywood (as animator for Walt Disney) to  
start life anew in New York on our own. Neither my wife nor I knew a soul  
in the big city when we arrived. That was in June, 1936.



B. THE WRITING OF THIS BOOK

Where did you get the idea for the book? I had an old loft of a studio in downtown New York overlooking the East River. The boats on the river fascinated me; and I made sketches of them classifying them as definite characters. Soon one small tug-boat seemed to be in evidence more than all  
When? (Season as well as year) June-December, 1937 the rest.

Were the characters real people, or based on real people? Based on my personification of these real boats-freighters, tugs, ocean-liners.

Where were you living at the time? 13 East 9th St. New York City

What was your major occupation? Hack artist and free-lance illustrator--

I also exhibited and sold watercolors in a gallery on 57th St.  
Names (also nicknames) and identities of members of your household at the time. (If children, give ages.) \_\_\_\_\_

My wife Dorothea; nicknamed "Doppy". (No children at the time.)

Did you talk the book idea over with any of them? Yes, with my wife.

Did you discuss it with an editor? Certainly not.

Where and how did you get the material? (library research, travel, personal experience, etc.) Personal experience and observation.

When did you begin to write the book? August 1937

Where? In that loft studio on Hanover Square (just off Wall Street).

How much had you had published when you began it? (Give names of books)  
Nothing.

What was your purpose in writing this book? Henry Holt Co. had a contest-- (the Julia Elsworth Ford award). My book placed tenth out of 1500 entries.

How do you write? (typewriter, long-hand, dictate) long-hand then typew.

Where? (study, office, etc.) studio.

Do you keep regular office hours? If so, what are they? 9 A.M. to 10 P.M. with nice days off if I have the time.

Do you revise much? very much Write easily or laboriously? Depends on the day.

Do you let your family or friends read your work, or try it out on children? My wife first; then any child that is available, including our own Linda.



Who makes your final copies? (yourself, private secretary, public typist, etc.) myself

Did you make an outline before writing the book? No

Did you decide on the title first or last? About middle

How long did it take you to write the book? two days

Did you work on it steadily? Revisions took much longer.

Did it go fairly smoothly or did you hit rough spots? (Details of any particular difficulty and its solution would be appreciated.) No particular difficulty.

Was your book accepted immediately by a publisher? Not for a year.

Was it immediately popular on publication? Very popular.

Anything else about your writing that might be of interest, especially anything that concerns this book. When I submitted the book to one reputable publishing house they said "Children aren't thinking that way this year."

C. ILLUSTRATIONS

How much did you have to do with the illustrations of your book? \_\_\_\_\_

Did all the illustrations \_\_\_\_\_

If you did them yourself, which came first, the pictures or the text?

In this case the pictures did. I was just doing them for fun.

What medium did you work in? Water-color.

How much experience had you had in illustrating? No children's books--

cartoons and a few commercial drawings, only. These illustrations

were based primarily upon impressions set down in watercolor of the

actual scene before me.



D. WHAT SORT OF PERSON YOU ARE

What did you look like when you wrote this book? Dark or fair? fair  
Tall or short? medium Thin or plump? medium  
Color of eyes? hazel Wore glasses? occasionally  
Color of hair? sandy Kind of hair--long or short? don't know  
Curly or straight? curly How did you wear it? parted on left  
Any special features of your appearance (square jaw, dimples, stoop,  
etc.) \_\_\_\_\_  
Are you quiet or talkative? quiet Friendly or reserved? friendly  
Do you laugh a great deal or are you usually grave? not grave  
Are you quick-tempered or calm and placid? don't know  
What sort of clothes do you wear most when writing? (sports, suits,  
slacks, etc.) old clothes  
Favorite occupations and hobbies? gardening and sketching  
What is your normal speech like? (Meticulously correct, colloquial,  
slangy, abrupt, rambling, etc.) short statements  
What are some of your pet expressions and exclamations? \_\_\_\_\_

If strongly religious, give denomination. \_\_\_\_\_

Any other details about yourself, no matter how trivial, which might  
help me to picture you in my own mind. \_\_\_\_\_

Can you direct me to any articles or books which have been written  
about you? American Artist Magazine- March, 1947

If you have a photograph or snapshot of yourself of about the vintage  
of your book, I would appreciate it. Of course I would return it  
promptly.