

RECOLLECTIONS OF N.T.A.M.

by Frederic W. Goudy

I don't remember about what job it might have been, nor how Mr. Munder happened to be directed to my shop in the Parker Building (19th St. & Fourth Ave.) some time early in 1907, but I do recall it was the first of many visits by him. At that time he had but recently finished the Strathmore specimen book, which, for the times, was a remarkable piece of advertising. Mr. Munder gave me a copy and I recall the pride with which he exhibited it. That visit brought some commission or other, the first of many to follow.

The sort of work I was doing then seemed to suit the printing he did for his clients, and very often after business matters were out of the way, we would go to the old Hoffman House for a steak. Fortunately we each liked ours "extra well done" and I never needed to make any suggestion since he "knew" just what I wanted.

I recall that once he suggested I come down to Baltimore in connection with some work in hand, and I reached Baltimore just after dark. He had asked me to spend the night at his home and after leaving the B. & O. station I waited on a corner for a tardy street car. It must have been early winter and I nearly froze. "If this is a sample of the sunny south", I said to myself, "a little goes a long way with me." It was my first trip farther south than Philadelphia.

The next day we went over to Washington; we visited the Congressional Library, and had a fine luncheon there; N.T.A.M. was a good guide, and we had a good time.

Among my recollections is the interest he showed in some of the books about books and printing I was even then picking up here and there as my means permitted, and he often asked if I could get duplicates for him. Occasionally I did, and I was very much shocked to learn, when circumstances brought about the sale of his equipment, etc., that these books brought practically nothing on the open market, although I am sure if word could have been circulated among the proper people they would have brought a substantial sum. Such books as Brown's "The Venetian Printing Press", Ongania's "Early Venetian Printers", some Doves Press items, and others of that ilk, have a value of which there is no question.

Because of my designing connections, I was able to influence a considerable amount of printing to his shop; among them was one quite sizeable order from Curtis Publishing Co. for whom I did a number of designs. For one of his customers (The Geo. H. Morrill Co. of Boston), I drew a set of Capital Letters for one of their ink catalogs and had matrices and 24 pt. type made for Mr. Munder's use in it, naming the face "Norman Capitals". For a long time I had a small quantity of the Caps in my cases—but where the matrices now are I do not know. I remember once using the type for the title of an essay by Rudyard Kipling, "The Man to Watch", but whether with Mr. Munder's permission, I do not now recall. I understand the Kipling item is little known and quite rare, but where I got my *copy* I do not remember.

After I burned out on January 10, 1908 Mr. Munder continued to use my work for a year or two, and then, for reasons I have never reconciled, we drifted apart commercially, but in spite of any differences we have always maintained a feel-

ing of close friendship and regard. I was grieved to learn of his financial misfortunes, and particularly shocked by his severe illness of a year or two ago. A change in the sort of work I was doing I imagine, is partly responsible for our less frequent contacts of late years.

It was in 1911 that I made a layout for a page for H. G. Wells' "Door in the Wall" and sent it to Mr. Munder, specifying Caslon 18 pt., 38 ems wide. He set the page and gave me some beautiful press proofs of it. I was shocked at the "openness" of the type page. When I showed it to Mr. Kennerley, who was to publish the book, I criticized the appearance of the type and he asked what we could do? I suggested making a new type for the book which would give a more solid effect—after ways and means were arranged, Mr. Kennerley said "go ahead if you think you can do it promptly." I began my drawings and within thirty days had the matrices cut in Chicago, enough type cast to set about twelve pages, 36 ems wide and 31 lines long. Mr. Kennerley had a special size of Glaslan paper made (through the Japan Paper Co.) and work started. As I was having one type made on a shoestring, I decided I might "as well be hung for a sheep as a lamb" and the same week that I drew the new "Kennerley" I drew also the "Forum", and ordered the cutting of two sizes of each type.

Mrs. Goudy began the setting of the type. We were living in a small apartment in Brooklyn and a small alcove off the living room housed the Village Press, and when I say "small" I mean small. A type cabinet holding 12 cases, a stone probably 12 by 18, an Official Golding Press 9x12 and three leads and a quad pretty nearly covered the equipment.

I had two boxes made, each would just hold four pages of

type on edge and after the first seven pages were set and delivered to Munder, we kept four pages going and coming regularly by express between Baltimore and Brooklyn. He was printing two pages at a time and signatures were in twelves. I have no hesitancy in saying that the sheets he printed would not have been better printed anywhere else in the U.S., the register and color being maintained throughout the edition of 600 copies. I have never discovered more than one error in the book and that, no doubt, was ours, not Mr. Munder's.

I brought him into contact with Frederic Sherman who did a number of items which Pierpont Morgan the elder fathered; among them is the great "Catalogue of a Loan Exhibition of Paintings by Old Dutch Masters" published by the Metropolitan Museum of Art. Mr. Munder set the pages from my layout in the "Village Type" which I had sold to Sherman, and printed the book of nearly 500 pages, 10 x 14 in size.

I am glad our business relations were always free from disagreements or acrimonious discussions; he had confidence in my judgment and was liberal in his payments and appreciation. I hope his work at the Library gives him the opportunity to practise his beloved craft with less strain and worry than must have been his when he had the responsibilities of a large plant on his hands. "A quiet place to think and work", enough of money to maintain life comfortably—need one ask more?

*The above Recollections of N.T.A.M. was set in Monotype Kennerley, designed by
Frederic W. Goudy. Printed by the Spiral Press on Arnold Unbleached mould
made paper furnished by Japan Paper Co.*