

Issue
by J.W. / HOLLOWAY

WORDS THAT SHAPED THE WORLD

THE WRITERS WHO WROTE THEM -
AND THE TYPEWRITERS THAT BROUGHT THEM TO LIFE



ACCURACY BEFORE MYTH

THE MACHINE IS REAL. THE EVIDENCE MATTERS.

A famous writer may have owned several typewriters. A surviving machine may be authentic without proving that one exact story passed through it. This edition keeps those facts separate.

A

Exact machine or long-term use authenticated.

A-

Strong machine association; incomplete drafting trail.

B

Machine use and publication verified; exact manuscript linkage uncertain.

Photographs show genuine historic machines or clearly identified examples of the same model. They are not AI-generated typewriters.

E. REMINGTON & SONS / NEW YORK

REMINGTON NO. 2

1878



PHOTO: MARTIN HOWARD COLLECTION / WIKIMEDIA COMMONS

DESIGN/MECHANISM/CULTUREWRITER/WORK

The No. 2 introduced a shift mechanism that let one keyboard type both capital and lowercase letters. It helped transform the typewriter from novelty into a practical publishing tool.

MARK TWAIN

LIFE ON THE MISSISSIPPI

B

EVIDENCE

02

WRITER PROFILE

MARK TWAIN

THE WORK

LIFE ON THE MISSISSIPPI

17 MAY 1883 JAMES R. OSGOOD & CO.

Twain was among the earliest major writers to count Mississippi as the first typewritten book manuscript delivered to a publisher

DOCUMENTED CONNECTION

WORDS THAT SHAPED THE WORLD

WORDS THAT SHAPED THE WORLD

The Remington No. 2 association is reported by typewriter historians, but the surviving record is disputed; a typist may have prepared the submission copy.

THE MACHINEREMINGTON NO. 2 / 1878

UNDERWOOD / NEW YORK

UNDERWOOD STANDARD 1900 ERA



PHOTO: SOTHEBY'S / PHOTOGRAPHED UNDERWOOD NO. 5

DESIGN/MECHANISM/CULTUREWRITER/WORK

Underwood made the typed line visible as it formed. The front-strike design, four-bank keyboard and exposed mechanism became the classic newsroom silhouette.

ERNEST HEMINGWAY

THE SNOWS OF KILIMANJARO

B

EVIDENCE

04

WRITER PROFILE

ERNEST HEMINGWAY

THE WORK

THE SNOWS OF KILIMANJARO

AUGUST 1936 ESQUIRE
MAGAZINE

Hemingway worked on Underwoods and other portables while moving between journalism and fiction. Esquire published The Snows of Kilimanjaro in its August 1936 issue, one of the defining magazine stories of his career

DOCUMENTED
CONNECTION

Photographs document Hemingway working at an Underwood. No source inspected proves the exact pictured machine produced the final Esquire typescript.

THE MACHINE UNDER W
OOD STANDARD / 1900 E
RA

STANDARD TYPEWRITER CO. / NEW YORK

CORONA NO. 3

1912



PHOTO: MYTYPEWRITER.COM / RESTORED CORONA NO. 3

DESIGN/MECHANISM/CULTUREWRITER/WORK

The folding carriage collapsed over the keyboard, turning a serious writing instrument into luggage. Corona made deadline writing portable.

ERNEST HEMINGWAY

REPORTING FROM EUROPE

B

EVIDENCE

06

WRITER PROFILE

ERNEST HEMINGWAY

THE WORK

REPORTING FROM EUROPE

1922-1923 TORONTO
DAILY STAR

Hemingway owned and used a Corona No. 3 during his early years as a foreign correspondent. His dispatches for the Toronto Daily Star from Europe helped form the compressed observational style later heard in his fiction.

DOCUMENTED
CONNECTION

The Corona ownership and reporting period are documented. Individual surviving articles cannot always be tied to one exact machine or serial number.

THE MACHINE CORP.
ON ANO. 3/1912

IBM / UNITED STATES

IBM SELECTRIC II

1971



PHOTO: UNITECH TRADING / IBM SELECTRIC II

DESIGN/MECHANISM/CULTURE WRITER/WORK

The Selectric replaced the traditional type basket with a rotating typing element. Thompson favored the fast electric rhythm and became closely identified with a red Selectric II.

HUNTER S. THOMPSON

FEAR AND LOATHING IN LAS VEGAS

A-

EVIDENCE

08

WRITER PROFILE

HUNTER S. THOMPSON

THE WORK

FEAR AND LOATHING IN LAS VEGAS

11 & 25 NOVEMBER 1971
ROLLING STONE

Rolling Stone published Fear and Loathing in Las Vegas in two installments. The work fused reporting performance and hallucination into the style Thompson called Gonzo journalism.

DOCUMENTED
CONNECTION

Thompson's Selectric use is strongly documented, including his red machine. Publication dates are confirmed by Rolling Stone; exact page-by-page drafting history is incomplete.

THE MACHINE I B M S E
LECTRIC II / 1971

OLIVETTI / ITALY

OLIVETTI LETTERA 32

1963



PHOTO: SMITHSONIAN NATIONAL MUSEUM OF AMERICAN HISTORY / LETTERA 32

DESIGN/MECHANISM/CULTUREWRITER/WORK

Marcello Nizzoli's compact portable joined precise mechanics to unmistakable industrial design. The machine was light enough for travel and durable enough for a lifetime of work.

CORMAC MCCARTHY

THE ROAD

A

EVIDENCE

10

WRITER PROFILE

CORMAC MCCARTHY

THE WORK

THE ROAD

26 SEPTEMBER 2006 AL
FREDA.KNOPF

McCarthy bought a used Lettera 32 in 1963 for \$50 and said he typed roughly five million words on it. The working life included The Road, his Pulitzer Prize-winning novel.

DOCUMENTED
CONNECTION

The author authenticated the machine and its long use. The 2009 Christie's sale and contemporary reporting document the connection.

THE MACHINE OLIVET
TILETTERA 32 / 1963

ROYAL TYPEWRITER CO. / UNITED STATES

ROYAL QUIET DE LUXE

1952



PHOTO: MYTYPEWRITER.COM / ROYAL QUIET DE LUXE

DESIGN/MECHANISM/CULTUREWRITER/WORK

Royal built the Quiet De Luxe as a refined portable with a light touch, tabulator and compact carrying case. Fleming commissioned an extravagant gold-plated example after completing *Casino Royale*.

IAN FLEMING

LIVE AND LET DIE

A-

EVIDENCE

12

WRITER PROFILE

IAN FLEMING

THE WORK

LIVE AND LET DIE

5 APRIL 1954 JONATHAN
CAPE

Fleming used the gold Royal for the Bond books that followed his debut. Live and Let Die, the second James Bond novel, was published by Jonathan Cape in London in April 1954.

DOCUMENTED
CONNECTION

The gold Royal is authenticated and its use for Fleming's later work is well documented. The exact drafting sequence for every page of this novel is not preserved.

THE MACHINERY OF
QUIET DELUXE / 1952

PAILLARD S.A. / SWITZERLAND

HERMES 3000

1958



PHOTO: AMSTERDAM TYPEWRITER / HERMES 3000

DESIGN/MECHANISM/CULTUREWRITER/WORK

The Swiss-made Hermes 3000 combined a precise segment shift, sculpted body and unusually smooth action. Its sea-foam form became one of the defining portable designs of the postwar era.

SYLVIA PLATH

THE BELL JAR

A

EVIDENCE

14

WRITER PROFILE

SYLVIA PLATH

THE WORK

THE BELL JAR

14 JANUARY 1963 WILLIAM HEINE
MANN / AS VICTORIA LUCAS

Plath typed *The Bell Jar* on a Hermes 3000 in 1962. Published in Britain under the name Victoria Lucas, the novel transformed autobiographical experience into a controlled account of ambition, illness and confinement

DOCUMENTED
CONNECTION

The author's Hermes 3000 was identified as the machine used for *The Bell Jar* and sold at Bonhams in 2018. The first British edition appeared on 14 January 1963.

THE MACHINE
HERMES 3000 / 1958

OLIVETTI / ITALY

OLIVETTI LETTERA 22

1950

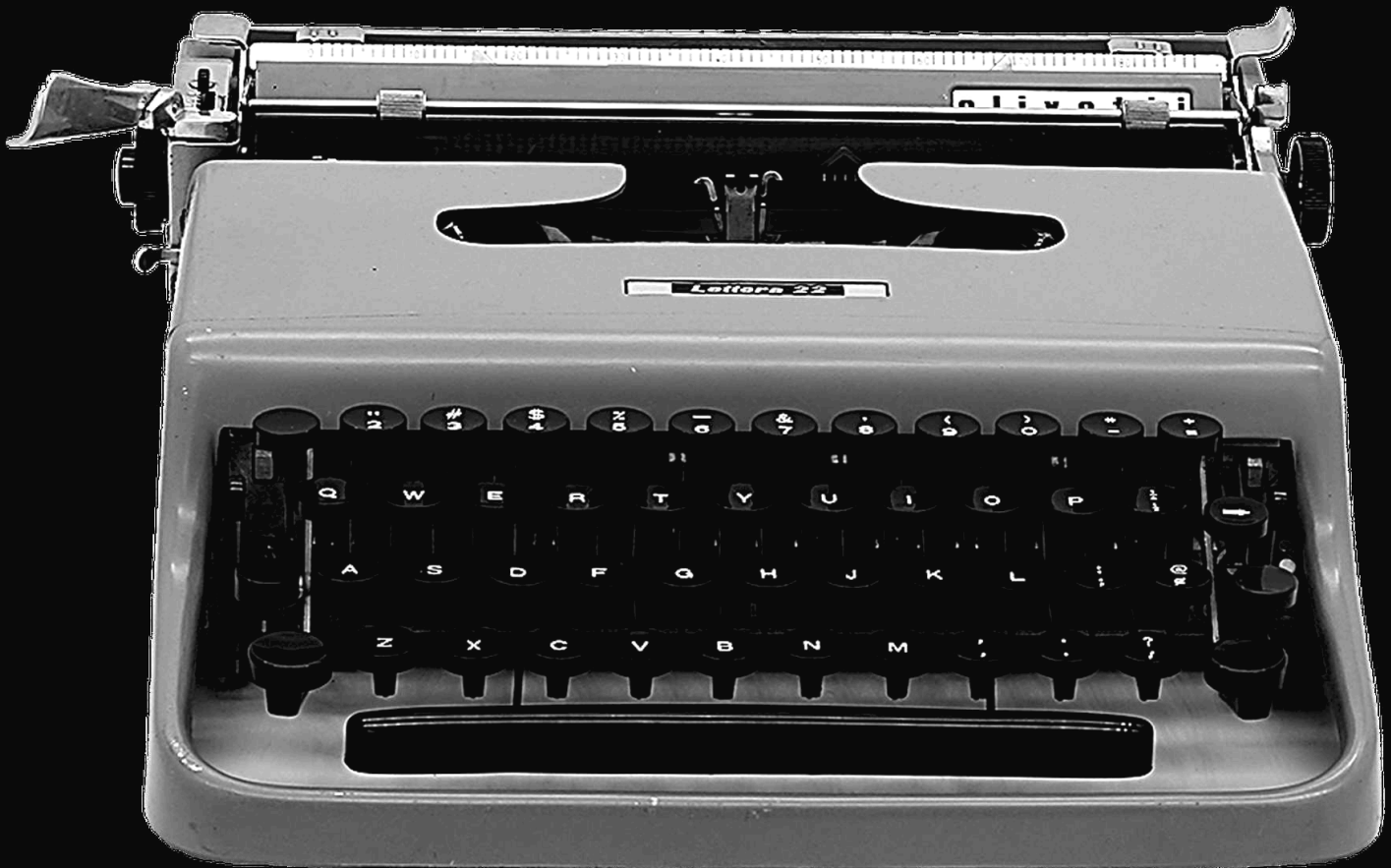


PHOTO: MYTYPEWRITER.COM / OLIVETTI LETTERA 22

DESIGN/MECHANISM/CULTUREWRITER/WORK

Marcello Nizzoli designed the Lettera 22 as a genuinely portable professional machine. Its low profile, responsive touch and award-winning industrial design made it a favorite of reporters and traveling writers.

JOAN DIDION

RUN RIVER

A-

EVIDENCE

16

WRITER PROFILE

JOAN DIDION

THE WORK

RUN RIVER

1963 IVAN BOLENSKY

Didion recalled typing her first novel, *Run River*, on an Olivetti Lettera 22. The book introduced the California landscape, family inheritance and emotional restraint that would continue through her essays and fiction.

DOCUMENTED
CONNECTION

Didion personally identified the Lettera 22 as the machine used for her first novel. The surviving record establishes the model, though not a complete page-by-page drafting history.

THE MACHINE OLIVETTI
TYPEWRITER LETTERA 22 / 1950

MILWAUKEE TO THE NEWSROOM

SHOLES & GLIDDEN



PHOTO: NATIONAL MUSEUMS SCOTLAND / SHOLES & GLIDDEN TYPE-WRITER

1874 REMINGTON BEGINS COMMERCIAL PRODUCTION

THE QWERTY ERAE
NTERSTHE OFFICE

Designed by Christopher Latham Sholes, Carlos Glidden and collaborators, the machine was manufactured by E. Remington & Sons. Its up-strike mechanism hid the typed line, yet its keyboard helped establish the QWERTY arrangement that still shapes writing today.

A

EVIDENCE STANDARD

The machine and commercial-production history are established by museum collections. This page describes the model's history, not a claim about one author's manuscript.

HEMINGWAY AT THE KEYS



ARCHIVAL PHOTOGRAPH
OF HEMINGWAY WORKING
AT AN UNDERWOOD

The machine was not background decoration. For Hemingway, the typewriter connected the disciplines of reporting and fiction: observe closely, remove what is unnecessary, and make the sentence carry its own weight.

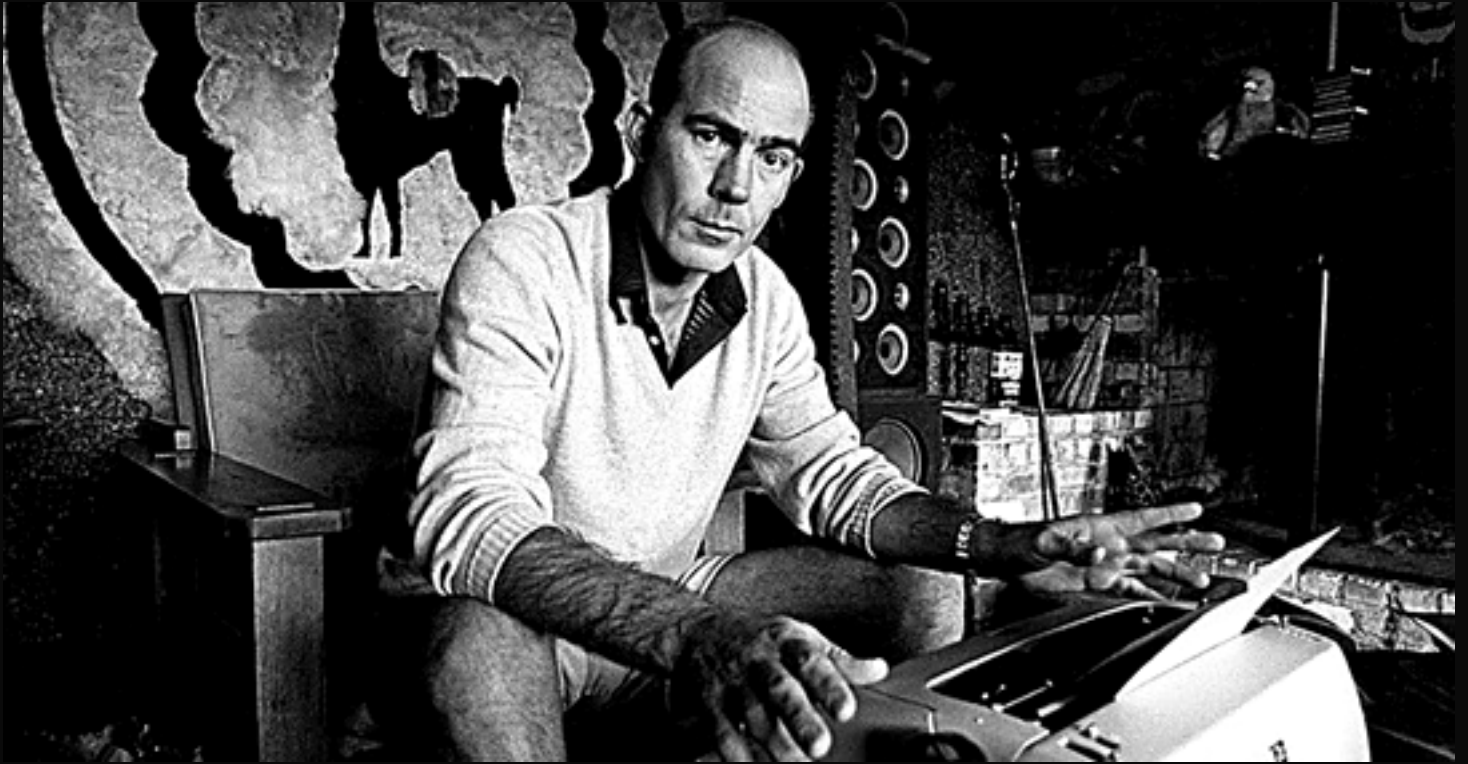
KEROUAC AND THE UNBROKEN LINE



CHRISTIE'S/JACK KE
ROUAC WITH THE ONT
HEROADS CROLL

In April 1951, Jack Kerouac typed the first full draft of *On the Road* on a continuous paper roll. The physical manuscript became almost as famous as the novel Viking published on 5 September 1957.

GONZO AT THE DEADLINE



ARCHIVALPHOTOGRAPH/HUNTER S. THOMPSON AT WORK

Hunter S. Thompson made the typewriter part of his public mythology. His Selectric-driven pages moved between reporting, memoir and controlled chaos before arriving at Rolling Stone.

10 JANUAR
 Y 1944

A WAR DISPATCH THAT BECAME AN ELEGY

THE DEATH OF CAPTAIN WASKOW

ERNIE PYLE

SCRIPPS-HOWARD NEWSPAPER COLUMN

WHY IT ENDURES

Pyle's plainspoken observation changed how millions of readers understood the infantryman's war. The piece remains a model of reporting built from witness, restraint and human detail.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

13 JUNE 19
71

THE SECRET HISTORY GOES TO PRESS

THE PENTAGON PAPERS

NEIL SHEEHAN AND THE NEW YORK TIMES TEAM

THE NEW YORK TIMES

The Times began publishing excerpts from a classified Defense Department history of United States decision-making in Vietnam. The Nixon administration sought to stop publication, setting up a defining confrontation over prior restraint.

WHY IT ENDURES

On 30 June 1971, the U.S. Supreme Court allowed the Times and The Washington Post to continue publishing. The series became a landmark in press freedom and accountability reporting.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

18 JUNE 19
72

THE FIRST DRAFT OF WATERGATE

FIVE HELD IN PLOT TO BUG

ALFRED E. LEWIS; FOLLOWED BY WOODWARD & BERNSTEIN

THE WASHINGTON POST

The Post's first report identified five men arrested inside Democratic National Committee headquarters. Bob Woodward and Carl Bernstein soon took over the developing story, tracing money, connections and a widening campaign of political espionage.

WHY IT ENDURES

Persistent, cumulative reporting turned an apparently local burglary into the Watergate investigation, contributing to congressional hearings, criminal convictions and President Nixon's resignation.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

9 - 16 OCTO
BER 1887

REPORTING FROM INSIDE THE INSTITUTION

TEN DAYS IN A MAD-HOUSE

NELLIE BLY

THE NEW YORK WORLD

Bly feigned mental illness and entered the Women's Lunatic Asylum on Blackwell's Island. Her serialized investigation described cold baths, spoiled food, forced silence and the treatment of women who did not belong there.

WHY IT ENDURES

The reporting helped secure reforms and made immersive investigation a powerful form of public-interest journalism. Bly demonstrated that a reporter could enter a closed system and force it into public view.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

AUTUMN 1
936

AN ESSAY AGAINST THE IMPERIAL MASK

SHOOTING AN ELEPHANT

GEORGE ORWELL

NEW WRITING, NO. 2

Drawing on his service in colonial Burma, Orwell described a police officer compelled by the watching crowd to kill an elephant he believed no longer dangerous. The event becomes a study of power, performance and moral surrender.

WHY IT ENDURES

The essay endures because it turns political domination inward: the ruler is also trapped by the role he performs. Its plain narrative carries a devastating argument about empire.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

1961

A BLANK PAGE, FILLED OVERNIGHT

ON SELF-RESPECT

JOAN DIDION

VOGUE

Asked to replace an unusable article in Vogue's layout, Didion wrote an essay about character, responsibility and the private discipline of living with one's choices. Its urgency gave the prose unusual compression.

WHY IT ENDURES

The essay became a signature example of Didion's exact, controlled voice: personal without confession, severe without losing vulnerability, and built for the unforgiving dimensions of a magazine page.

EDITORIAL NOTE These pages document the publication and its impact. Where no archival record identifies a particular typewriter, this edition does not invent one.

WORDS THAT LEFT THE MACHINE / 1

WHEN THE TYPESCRIPT BECAME PUBLIC

17 MAY 1883

LIFE ON THE MISSISSIPPI

MARK TWAIN / JAMES
S. OSGOOD & CO.

1922-1923

EUROPEAN DISPATCHES

ERNEST HEMINGWAY / TORONTO
DAILY STAR

9-16 OCT 1887

TEN DAYS IN A MAD-HOUSE

NELLIE BLY / NEW
YORK WORLD

AUG 1936

THE SNOWS OF KILIMANJARO

AUTUMN 1936

SHOOTING AN ELEPHANT

10 JAN 1944

THE DEATH OF CAPTAIN WASKOW

ERNEST PYLE / SCOTT
RIPPS-HOWARD
COLUMN

5 APR 1954

LIVE AND LET DIE

IAN FLEMING / JONATHAN
CAPE

WORDS THAT LEFT THE MACHINE / 2

WHEN THE TYPESCRIPT BECAME PUBLIC

5 SEP 1957

ON THE ROAD

JACK KEROUAC
/ VIKING PRESS

1961

ON SELF-RESPECT

JOAN DIDION
/ VOGUE

1963

RUN RIVER

JOAN DIDION / IV
ANOBOLSKY

14 JAN 1963

THE BELL JAR

11 NOV 1971

FEAR AND LOATHING - PART I

HUNTER S. THOMPSON / ROLLIN
G STONE

13 JUN 1971

THE PENTAGON PAPERS - PART I

NEIL SHEEHAN / THE
NEW YORK TIMES

18 JUN 1972

WATERGATE BURGLARY REPORT

WOODWARD & BERNSTEIN / THE WASHINGTON
POST

25 NOV 1971

FEAR AND LOATHING - PART II

HUNTER S. THOMPSON / ROLLIN
G STONE

26 SEP 2006

THE ROAD

RESEARCH NOTES / 1

TRACE THE CLAIM.

- 01 University of Virginia, Mark Twain in His Times: MT & the Typewriter.
twain.lib.virginia.edu
- 02 Rolling Stone archive: Fear and Loathing in Las Vegas, 11 November 1971.
rollingstone.com
- 03 Christie's and contemporary auction reporting: Cormac McCarthy's Lettera 32.
christies.com
- 04 Christie's: Jack Kerouac original On the Road typescript scroll.
christies.com/en/lot/lot-6573422
- 05 Smithsonian object records: IBM Selectric I and Olivetti Lettera 32.
si.edu
- 06 Wikimedia Commons: Sholes & Glidden and Remington No. 2 photographs.
commons.wikimedia.org

EDITORIAL PRINCIPLE This edition distinguishes a photographed example of a model from an author's personally owned machine. It also distinguishes documented machine use from proof that a particular surviving typewriter produced a particular final manuscript.

RESEARCH NOTES / 2

TRACE THE CLAIM.

- 07 Esquire bibliographic record: The Snows of Kilimanjaro, August 1936.
esquire.com / library records
- 08 Publisher record: The Road, Alfred A. Knopf, 26 September 2006.
penguinrandomhouse.com
- 09 Indiana University Ernie Pyle collection: The Death of Captain Waskow, 10 January 1944.
erniepile.iu.edu
- 10 The New York Times archive: first Pentagon Papers installment, 13 June 1971.
nytimes.com
- 11 The Washington Post archive and retrospective: Watergate burglary report, 18 June 1972.
washingtonpost.com
- 12 Ian Fleming Publications and Jonathan Cape bibliographic record: Live and Let Die, 1954.
ianfleming.com

EDITORIAL PRINCIPLE This edition distinguishes a photographed example of a model from an author's personally owned machine. It also distinguishes documented machine use from proof that a particular surviving typewriter produced a particular final manuscript.

RESEARCH NOTES / 3

TRACE THE CLAIM.

- 13 Library of Congress newspaper records: Nellie Bly and Ten Days in a Mad-House, 1887.
loc.gov
- 14 The Orwell Foundation bibliography: Shooting an Elephant, New Writing, 1936.
orwellfoundation.com
- 15 Vogue archive: Joan Didion, On Self-Respect, 1961.
vogue.com
- 16 Bonhams auction record and contemporary reporting: Sylvia Plath's Hermes 3000 and The Bell Jar.
bonhams.com
- 17 Joan Didion, Where I Was From: recollection of typing Run River on an Olivetti Lettera 22.
archive and publisher records

EDITORIAL PRINCIPLE This edition distinguishes a photographed example of a model from an author's personally owned machine. It also distinguishes documented machine use from proof that a particular surviving typewriter produced a particular final manuscript.

WRITER PROFILE / BLACK + WHITE

AGATHA CHRISTIE



PHOTO SOURCE / SCREEN ONLINE ARCHIVE

1934

YEAR / PUBLICATION

THE MACHINE

**PORTABLE REMINGTON /
MODEL VARIED**

THE WORK

**MURDER ON THE ORIENT
EXPRESS**

THE STORY BEHIND THE WRITING

Christie's plots were built through notebooks, dictation and typewritten drafts. Portable machines made revision and travel possible while she moved between homes, archaeological expeditions and writing retreats.

DOCUMENTED CONNECTION

Photographs and biographical records document Christie's use of portable typewriters. The precise surviving machine used for every page of this novel is not established.

SOURCE NOTE

AGATHA CHRISTIE ARCHIVE / BIOGRAPHICAL RECORDS

WRITER PROFILE / BLACK + WHITE

VIRGINIA WOOLF



PHOTO SOURCE / GETTY ARCHIVE

1927

YEAR / PUBLICATION

THE MACHINE

**STANDARD TYPEWRITER /
MODEL UNCONFIRMED**

THE WORK

TO THE LIGHTHOUSE

THE STORY BEHIND THE WRITING

Woolf drafted by hand and worked through typed manuscripts during revision and publication. The machine belonged to a larger process shared with the Hogarth Press, where writing and bookmaking met.

DOCUMENTED CONNECTION

Manuscripts, typescripts and correspondence document the typed stage of Woolf's work. A single exact machine for the final novel cannot be assigned with confidence.

SOURCE NOTE

BRITISH LIBRARY / MONK'S HOUSE COLLECTIONS

WRITER PROFILE / BLACK + WHITE

JAMES BALDWIN

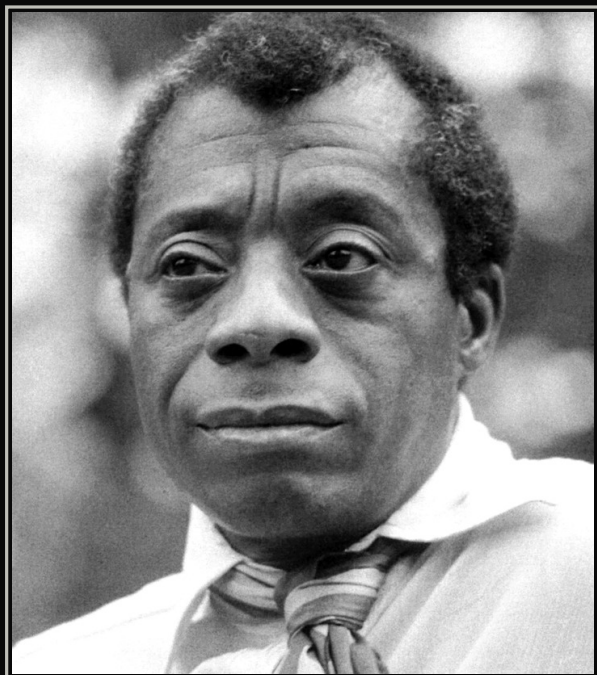


PHOTO / ALLAN WARREN / WIKIMEDIA COMMONS

1953

YEAR / PUBLICATION

THE MACHINE

**PORTABLE TYPEWRITER /
MODEL UNCONFIRMED**

THE WORK

**GO TELL IT ON THE
MOUNTAIN**

THE STORY BEHIND THE WRITING

Baldwin's first novel transformed family history, faith and Harlem childhood into compressed autobiographical fiction. Portable typing supported a life written across New York, Paris and other temporary rooms.

DOCUMENTED CONNECTION

Archival photographs and manuscript collections document Baldwin's typewritten practice. They do not conclusively tie one surviving machine to the complete final manuscript.

SOURCE NOTE

SCHOMBURG CENTER / LIBRARY OF CONGRESS RECORDS

WRITER PROFILE / BLACK + WHITE

TONI MORRISON

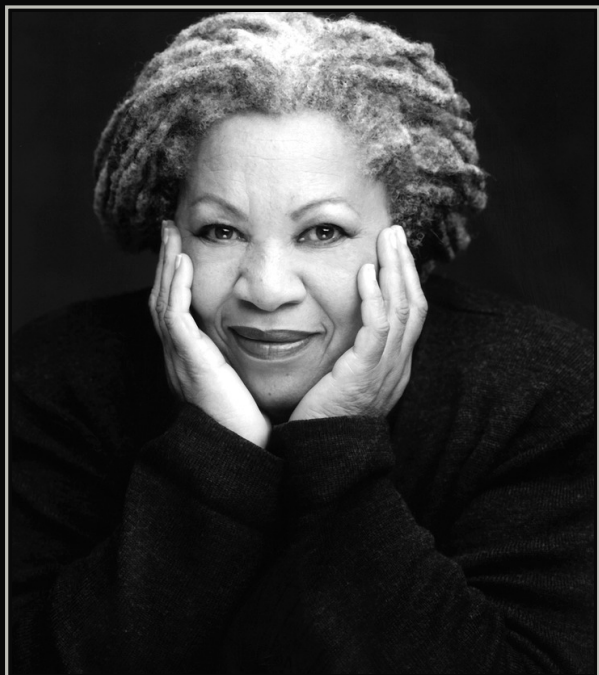


PHOTO SOURCE / WASHINGTON POST ARCHIVE

1987

YEAR / PUBLICATION

THE MACHINE

**ELECTRIC TYPEWRITER /
MODEL UNCONFIRMED**

THE WORK

BELOVED

THE STORY BEHIND THE WRITING

Morrison wrote around the demands of editing, teaching and family life, often working before dawn. Drafts and revisions reveal a deliberate architecture behind the novel's fractured memory and haunting voice.

DOCUMENTED CONNECTION

The Toni Morrison Papers preserve drafts, typescripts and editorial evidence. Public records do not establish one exact machine for every stage of *Beloved*.

SOURCE NOTE

PRINCETON UNIVERSITY LIBRARY / TONI MORRISON PAPERS

WRITER PROFILE / BLACK + WHITE

RAY BRADBURY



PHOTO SOURCE / MUBI ARCHIVE

1953

YEAR / PUBLICATION

THE MACHINE

**UCLA LIBRARY RENTAL
TYPEWRITER**

THE WORK

FAHRENHEIT 451

THE STORY BEHIND THE WRITING

Bradbury drafted the novel in the basement typing room of UCLA's library, paying by the half hour. The rental clock created urgency: concentrated sessions turned an earlier novella into Fahrenheit 451.

DOCUMENTED CONNECTION

Bradbury repeatedly described paying ten cents per half hour and completing the draft in nine days. The specific rental machine model is not reliably documented.

SOURCE NOTE

UCLA LIBRARY / RAY BRADBURY INTERVIEWS

WRITER PROFILE / BLACK + WHITE

ISAAC ASIMOV

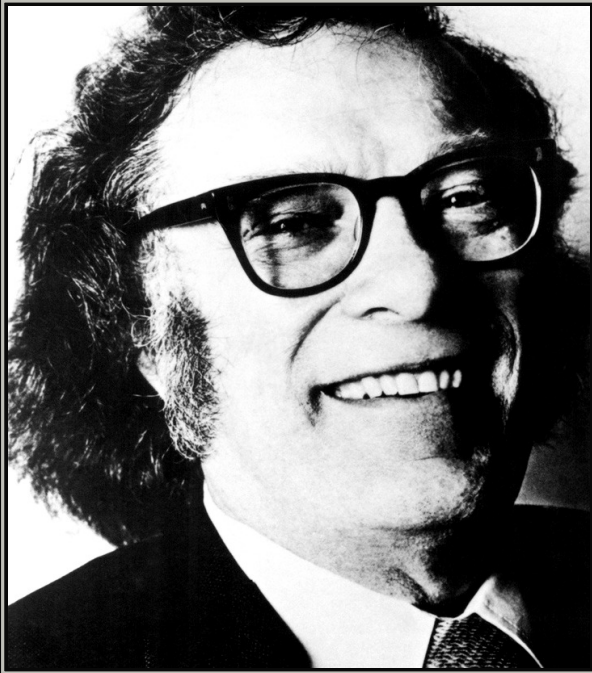


PHOTO SOURCE / TMS ARCHIVE

1951

YEAR / PUBLICATION

THE MACHINE

**ELECTRIC TYPEWRITER / LATER
IBM SELECTRIC**

THE WORK

FOUNDATION

THE STORY BEHIND THE WRITING

Asimov treated writing as disciplined daily production. Fast typing, clear outlines and steady revision helped him move between science fiction, essays and popular science with extraordinary consistency.

DOCUMENTED CONNECTION

Interviews and photographs document Asimov's long use of electric typewriters, including IBM machines. A page-by-page link to one exact Foundation machine is not preserved.

SOURCE NOTE

BOSTON UNIVERSITY HOWARD GOTLIEB CENTER / INTERVIEWS