

**WRITING FOR THE PRESS: A  
MANUAL FOR EDITORS,  
REPORTERS, CORRESPONDENTS,  
AND PRINTERS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649314690

Writing for the press: A manual for editors, reporters, correspondents, and printers by Robert Luce

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**ROBERT LUCE**

**WRITING FOR THE PRESS: A  
MANUAL FOR EDITORS,  
REPORTERS, CORRESPONDENTS,  
AND PRINTERS**



WRITING FOR THE PRESS

A MANUAL

FOR

Editors, Reporters, Correspondents, and Printers

SECOND EDITION, REVISED AND ENLARGED

By ROBERT LUCE

BOSTON :  
THE WRITER PUBLISHING COMPANY  
1888

KD22382



42 X 259

COPYRIGHT.

1886 & 1898.

By ROSENE LUCK.

*"Be thou familiar, but by no means vulgar."*—

SHAKESPEARE.

*"Of all those arts in which the wise excel,  
Nature's chief masterpiece is writing well."*—

SHRFFIELD, DUKE OF BUCKINGHAMSHIRE.

*"True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance."*—

POPE.

*"The more general the terms are, the picture is the fainter; the more special  
they are, the brighter."*—

CAMPBELL.

*"If men would only say what they have to say in plain terms, how much more  
eloquent they would be!"*—

COLERIDGE.

*"One of the greatest of all faults in speaking and writing is this: the using of  
many words to say little."*—

COBBETT.

*"Accuracy of expression is the most essential element of a good style; and  
inaccurate writing is generally the expression of inaccurate thinking."*—

RICHARD GRANT WHITE.

*"And if in no other way, yet, as facilitating revision, a knowledge of the thing  
to be achieved—a clear idea of what constitutes a beauty, and what a blemish—  
cannot fail to be of service."*—

HERBERT SPENCER.

*"When a short word will do, you always lose by using a long one. You lose  
in clearness; you lose in honest expression of your meaning; and, in the estimation  
of all men who are qualified to judge, you lose in reputation for ability."*—

DEAN ALFORD.

100

100

100

100

100

100

100


100

100


100

100





## WRITING FOR THE PRESS.



. . .

1. In writing for the press, never use both sides of the sheet.
2. Leave a margin of half an inch at both top and bottom, for convenience in pasting.
3. Do not write the lines close together ; it is better to err in the other direction.
4. Write legibly. By writing illegibly you always do an injury to the editor, the compositor, and the proof-reader, and often do one to yourself. Be especially careful with foreign and other unusual words. The capitals, *I* and *J*, are often confounded ; so are the small letters *r*, *n*, *u*, and *v*.
5. Be particular to write the names of persons plainly, and above all, spell them correctly. Nothing gives the desk editor, the compositor, and the proof-reader more annoyance than carelessness in this respect.

6. Whenever time permits, read over what you have written before any one else sees it; never act on the principle that as some one else is to edit it, you need not exercise care. After the matter appears in the newspaper, read it over to see what changes have been made, that any errors you have committed may never be repeated.

7. Every well-ordered composing-room has what is called its "style," i. e., its system of printing words that may be printed in two or more ways. For instance, Boston's chief thoroughfare may be printed "Washington Street," "Washington street," or "Washington St." The paper for which you write, will always print it in one way, and you will save somebody time and trouble if you will notice what that way is, and write it so in the first place. Some offices spell out figures up to fifty, and use the Arabic numerals for higher figures; e. g., "thirty-seven," "87." Notice where the change is made from letters to figures in the paper for which you write. It is in the matter of abbreviations that observation on this point is most desirable.

8. In general, study the "make-up" of the paper for which you write. Note the system by which the styles of type are used. Mark the position of dates; the way letters to the editor are addressed; the use of "sub-heads" and "cross-lines;" the style of punctuation and capitalization; and the many other points on which uniformity is desirable. Every newspaper has definite forms for summaries of sporting matters. Note the forms used in the paper for which you write, and always follow them.

9. Write your own head-lines whenever time will permit, except when matter is sent by telegraph. Note the number of letters in the different head-lines and model your own thereby. If you do not write your own "head," leave space enough for it at the top of the first sheet.

10. Make frequent paragraphs and always put the paragraph mark, ¶, before every one; it is advisable also to put the mark after every one. In many newspaper offices the compositor is supposed never to put a paragraph where it is not marked. In editing your own or another's copy, you can make a paragraph where you choose by inserting the mark. Copy looks better and is more legible when the paragraphs are begun at some distance in from the edge of the sheet. When the last word on a page ends a sentence and does not end a paragraph, follow it with a large caret. When you have made a break in the middle of a page, and afterward decide not to have any ¶, elide it, put a caret after the last word before the break, and another before the first word after the break. The same idea may be conveyed by a curving line connecting the last word before and the first word after the break.

11. In cancelling, be careful to show clearly where the cancellation begins and where it ends. Not only make the cancelling lines distinct, but if the cancellation comes in the middle of a paragraph, put a caret before and another after it, or connect the last word before and the first word after it with a heavy curving line. If you regret a cancellation before the sheet leaves your hands, you may save the trouble of re-writing by putting in the margin the word *stet* (Latin for "let it stand"); the better way when time allows is to re-write the cancelled passage. If only a