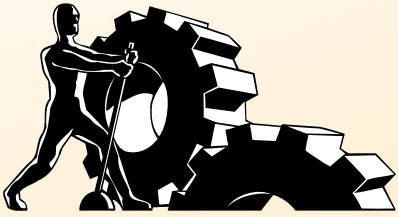


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Read Me First

Welcome to *Take Control of Scrivener 2*, version 1.0.1, published in May 2011 by TidBITS Publishing Inc. This book was written by Kirk McElhearn and edited by Michael E. Cohen.

Literature & Latte's Scrivener is an innovative program for writing fiction, non-fiction, screenplays, and other long-form texts. This book helps you start writing your masterpiece with Scrivener, presenting the program's basic concepts and features, and showing you how to get the most out of the program.

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Updates and More

You can access extras related to this book on the Web (use the link in [Ebook Extras](#), near the end of the book; it's available only to purchasers). On the ebook's Take Control Extras page, you can:

- Download any available new version of the ebook for free, or purchase any subsequent edition at a discount.
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- Get a discount when you order a print copy of the ebook.



Literature & Latte

Thanks to Keith Blount for making this such an enjoyable project.

Basics

Here are a few “rules of the road” that will help you read this book:

- **Menus:** Where I describe choosing a command from a menu in the menu bar, I use an abbreviated description. For example, the abbreviated description for the menu command that saves a file in Scrivener is “File > Save.”
- **Keyboard Shortcuts:** Most menu commands have keyboard shortcuts. I specify some at times (such as Command-P for the File > Print command), but you can identify others by looking for them in the menus next to the commands they replace.
- **Contextual menus:** *Contextual* menus, also known as *secondary menus*—appear when you Control-click various elements on a Macintosh screen, including files in Finder windows and items in the Scrivener window itself. To describe opening a contextual menu, I usually tell you to Control-click an item on the screen. If your mouse offers a right-click option, or if you use a trackpad or other means of opening a contextual menu, you should feel free to use the method you prefer.
- **Finding an application’s preferences:** I often refer to Scrivener’s preferences. To access these preferences, you choose Scrivener > Preferences.

Introduction

Writers have a nearly endless choice of tools. The number of word processors, text editors and other text software available today is staggering. But most of them are designed for a specific type of writing: linear writing, where you start at the beginning, then write until you get to the end.

Scrivener is designed with the assumption that most writers of long-form works—novels, non-fiction books, theses, screenplays, and so on—don't write in a linear manner. Scrivener provides a unique environment that frees you from the strict constraints of beginning, middle, and end. You can start at the end of your work, then write the beginning, then fill out the middle, if you wish. As you write, you can easily move around scenes, sections, and chapters, until your work is exactly as you want.

In addition, Scrivener allows you to easily store items such as research material, character sketches, and setting information in the same project file with your writing, giving you instant access to all this material.

As a writer of either fiction or non-fiction, you have myriad options for the tool you use to record your words. However, you may find that Scrivener can replace the current program you use for writing, and provide you with powerful features that your current writing program doesn't offer. Welcome to the text program that may become your essential writing tool!

In this book, I look at Scrivener from the point of view of a writer about to embark on a project. This project could be fiction or non-fiction; it could be a screenplay or a collection of short stories. I show you how you can easily start working with Scrivener, leverage its powerful organizational and text management features, move ahead as you write, then forget that you're using the program. For, after all, when writing, what counts most is the words. Your tool is important, because it is the scaffolding around which you create, but you need to focus on your text, not your tools.

In order to present a realistic project in the examples used in this book, I have chosen Herman Melville's *Moby-Dick*, the classic novel of obsession and the quest for redemption.

Scrivener Versions for Mac and Windows

This ebook discusses Scrivener 2 on the Mac. It was developed using Scrivener 2.0.5.

Scrivener was initially a Mac-only program, and it remained so for many years. But Windows users, jealous that they had no similar tool, finally convinced Scrivener's developer to work on a Windows version of the program. At the time of this writing, a Windows version is in beta, and it is due to be released soon. So you, dear reader, may be working with the Windows version.

The Windows version will be behind the Mac version for a while, so if you are using the Windows version, you may find that some of the features in this book are not available. (The Windows version will eventually have all the same features.) Check the Literature & Latte Web site (<http://www.literatureandlatte.com/>) for more information about the Windows version.

Viewing the Scrivener manual: You can view the Scrivener manual from within the program by choosing *Help > Scrivener Manual*. Since the Scrivener manual is in flux, and chapter and section numbers may change, all references to the manual in this book include chapter names. Check the manual's table of contents for the specific items I refer to.

Scrivener Quick Start

Scan the Quick Start below to get an overview of what you'll learn in this book. It tells you how you can use the unique features of Scrivener for all types of writing: fiction, non-fiction, screenplays, short stories, and more.

If you are new to Scrivener, I suggest that you read about learning the program's environment, brainstorming and organizing, and how to start writing in one session. After that, read the rest based on your interests and needs.

If you've been using Scrivener for a while, the early chapters offer you a foundation of the program's essential features for preparing to write, and explanations you need to feel more comfortable with the program's interface. Read those if you feel they'll be helpful, and then pick from the remaining topics to hone your knowledge.

For all readers, before you get too far into your masterpiece I especially recommend [Take Snapshots of Your Text](#), since it could help you sail around leviathan-sized problems.

Learn the Environment

- Become acquainted with Scrivener's writing environment in [Call Me Scrivener](#), where you can [Understand the Scrivener Philosophy](#) and explore the program visually in [Discover the Scrivener Window](#).

Use the Right Structure

- Scrivener includes a number of templates for writing different types of texts: novels, short stories, academic documents, screenplays, poetry, and more. See [Create a New Project](#).

Brainstorm and Organize

- Although the left-hand Binder sidebar in Scrivener offers opportunities to brainstorm and organize (see [Understand the Binder and Collections](#)), you can also use the powerful and flexible Corkboard and Outliner:
 - With Scrivener's unique Corkboard you can brainstorm and organize ideas, then switch either to writing or outlining. Read [Use the Corkboard](#).

- The program's Outliner integrates perfectly with your writing; you can switch back and forth between the outline and the full text. See [Use the Outliner](#).

Start Writing

- With the Scrivenings feature, you can write your document in small sections, yet view it as though it were a single document. Writing and editing flow more smoothly. [View and Edit Multiple Files: Scrivenings View](#) explains this feature.
- You can move and reorganize documents (chapters, scenes, etc.) by drag and drop, rearranging large chunks of your text in seconds. Learn how to do this in [Reorganize the Binder](#).

Avoid Distractions

- Many of Scrivener's interface elements can be hidden, to give you more screen space for writing or to reduce distractions. Read [Show and Hide Interface Elements](#).
- Full Screen mode blocks out everything other than your text. You can write without distractions from menus, buttons, windows, icons, or other programs that may peek out from behind your text. See [Work in Full Screen Mode](#).

Try a Do-over

- Snapshots allow you to make periodic backups of different versions of your text. You can go back and see what previous versions contained, and restore those sections that didn't sound so good at first, but sound better now. [Take Snapshots of Your Texts](#) tells you how to use this feature.

Go Further with Scrivener

- Scrivener has many more powerful features that help you write. Some of these help you to [Work with Revisions](#), [Use Collections to Organize the Binder](#), [Use Annotations and Comments](#), [Add Footnotes and Endnotes](#), [Sync to iPad Apps](#), and more.

Wrap Up

- When you've finished writing, you'll want to get your project out of Scrivener in order to either print out a draft or to save in a different format that you can share with others. [Compile Your Work for Print and Export](#) covers this essential process.

Call Me Scrivener

Some years ago—never mind how long precisely—having little or no knowledge of writing Mac applications, and wanting a word processor that would be more appropriate for his creative writing and a PhD thesis, Keith Blount thought he would delve into programming and see whether he could learn how to write the program he wanted.

After a lot of hard work, Scrivener was born.

Understand the Scrivener Philosophy

Neither a word processor nor a text editor, Scrivener presents an environment designed to help creative writers approach long-form works in a non-linear manner. Instead of starting at the beginning and writing until the end, a writer working with Scrivener can start writing anywhere, then move texts around easily until they are where they belong. She can plan, then write, and then plan some more, then write more. She can store research notes and documents, do some more writing, then tweak her outline.

The writer can then move sections around, change the order of chapters, and exercise a constant give and take between the visible part of the writing process—getting those words down on virtual paper—and all the work that goes on in the background. All this can be done with the different elements—texts and research—in the same window, providing nearly instant access to all the parts that combine to make up a work without switching back and forth between programs.

Scrivener's philosophy can be summed up in a few basic points (summarized from the first chapter of the program's manual, *Philosophy*):

- **Permit the author to work with formatted text:** The writer can use many formatting features—different fonts, italics, paragraph styles, and so on.

- **Separate formatting from content:** The user can completely reformat the text on export or for printing, if so desired, without affecting the original, working with one font and size, and exporting a document with different formatting.
- **Break out of the rigid “file” mentality of most word processing programs:** It should be possible to create and view a project as individual “files” that combine to make up a text, and to combine files of varying lengths. Thus, for instance, a chapter could be viewed as a whole, or each scene could be viewed individually.
- **Bridge the gap between the big picture of an outline and the actual text with a synopsis element:** There should be a synopsis linked with each part of a project, which can be viewed with other synopses to get an overview of the project as a whole.
- **Provide a useful outline feature:** It should be easy to view the project as an outline and use drag and drop to restructure the project. Moving between the outline and the text itself should be fluid.
- **Offer flexible viewing options:** The user should be able to view more than one document at the same time—for instance, the end of one chapter alongside the beginning of the next, a character sketch alongside a scene in which that character appears, or a research document alongside the writing it is being used to support.
- **Give easy access to background and research material:** The software should be capable of storing and displaying common research documents, because writers do not just use text, they also refer to images, Web pages, recorded interviews, and other media.

Note: You can view the Scrivener manual from within the program by choosing Help > Scrivener Manual.

Note: You can read the history of Scrivener on the Literature & Latte Web site: <http://www.literatureandlatte.com/blog/?p=40>.

Writers Talk: Jeff Abbott

Scrivener is a brilliant tool for serious writers. Scrivener lets you write your scenes in the order you please, then easily move and shift them around. I've written all the scenes for a particular character's point of view, all in a row, and then Scrivener lets me painlessly reorder them in the manuscript to create heightened drama and suspense. It also simplifies working across a large manuscript when you are rewriting: you can easily find and access every chapter that is from a particular point of view, or contains a keyword or tag.

Scrivener is terrific for keeping all your research in one centralized place: images, Web links, articles, videos, and more. It was clearly designed by a writer, for writers.

Jeff Abbott (<http://jeffabbott.com/>) writes breathtaking thrillers. His latest book (July, 2011) is Adrenaline.

Create a New Project

Scrivener doesn't require you to follow any particular workflow, so it's up to you whether you start writing immediately and structure your work later, or whether you plan your work in detail before you start putting down words.

No matter which route you choose, though, the first thing you need to do is create a new project with Scrivener:

1. Launch Scrivener.
2. Choose File > New Project.

Scrivener shows the available project templates (**Figure 1**).

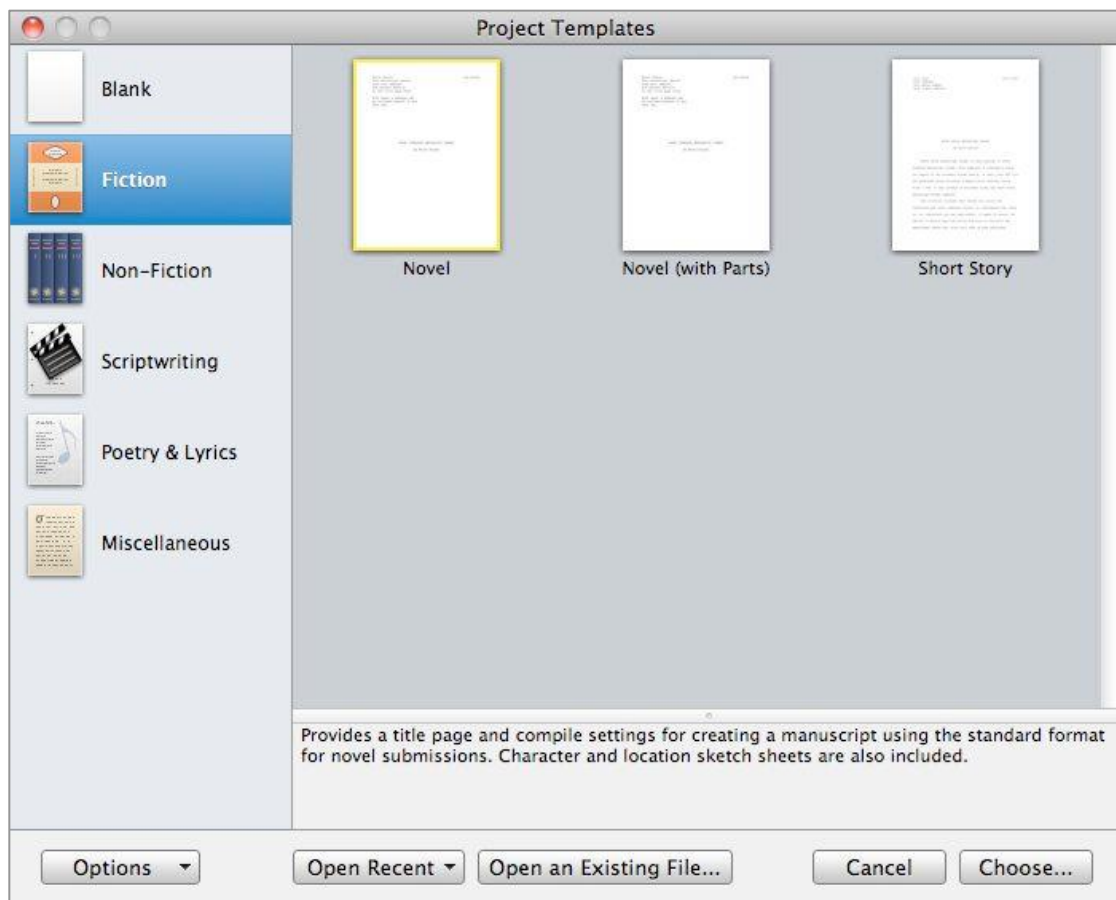


Figure 1: The Project Templates window lets you choose from a number of pre-formatted templates, or start with an empty project.

Scrivener offers six types of templates in the left column of the Project Templates dialog:

- **Blank:** This is an empty project, with no pages, folders, or other presets. Use Blank to start from scratch, but the other templates may give you a better idea of how to work with the program.
- **Fiction:** There are templates for novels and short stories in this category.
- **Non-Fiction:** The templates in this category are designed for academic writing. For standard long-form non-fiction, such as a biography or memoir, a novel template is more appropriate.
- **Scriptwriting:** This category contains templates specially formatted for movie screenplays, stage scripts, comics, and more.

Script mode! If you choose a Scriptwriting template, be sure to read [Use Script Mode](#), later in this chapter.

- **Poetry & Lyrics:** The single template here is designed for writing in verse.
 - **Miscellaneous:** This category contains templates for lectures and recipes.
3. Select a template, and click the Choose button.
 4. In the standard Save dialog, enter a name for your project, choose a location for its file, and click the Create button.

Your project appears in a new window. I explain the parts of the window ahead in this chapter, in [Discover the Scrivener Window](#).

Note: The *Templates* section of the *Project Management* chapter of the Scrivener manual has more information about templates.

What's Inside a Scrivener Project?

Within a Scrivener project, you see a number of items, as I explain in [Understand the Binder and Collections](#). In the Finder, however, a Scrivener project appears as a single icon; a Scrivener project is a special type of folder called a “bundle” in Mac OS X. You don't see it as a folder, but if you Control-click it in the Finder and choose Show Package Contents, you can see what it contains (**Figure 2**).

Name	Date Modified	Size
Files	Today, 12:14 PM	184 KB
binder.autosave	Today, 12:10 PM	4 KB
binder.backup	10/29/10 6:27 PM	4 KB
Docs	Today, 12:10 PM	152 KB
ProjectNotes	Today, 10:51 AM	4 KB
search.indexes	Today, 12:10 PM	12 KB
user.lock	Today, 12:14 PM	4 KB
version.txt	4/22/10 7:05 PM	4 KB
Moby-Dick.scrivx	Today, 12:10 PM	12 KB
QuickLook	Today, 12:10 PM	115 KB
Preview.html	Today, 12:10 PM	4 KB
qlbg.jpg	8/15/10 2:48 AM	70 KB
Thumbnail.jpg	Today, 12:10 PM	41 KB
Settings	Today, 12:10 PM	45 KB
compile.plist	2/10/11 3:37 PM	33 KB
templateinfo.xml	Today, 10:51 AM	4 KB
ui.plist	Today, 12:10 PM	8 KB
User	Today, 10:52 AM	Zero KB

Figure 2: Here are the contents of my Moby-Dick project just after I created it.

You don't need to know about these files, but may find it reassuring to know that, for example, the Docs folder contains RTF files for the different elements in the Binder, as well as your character sketches, settings, and more. Should the project become corrupted, there is no single, monolithic file that could be lost, but rather a group of files that you can recover. Given the way that Scrivener manages projects, it is unlikely that such corruption will occur.

Scrivener and Auto-Save

If you're like me, you may have a reflex to often press Command-S as you work to make sure that you never lose any important thoughts in case of a crash. This is a habit I developed back in the day before programs saved files automatically. Given the stability of some software, I still do it often. (There, I just did it again...)

With Scrivener, once you've saved your new project, you can pretty much forget about manually saving your work. By default, Scrivener saves your project after 2 seconds of inactivity. (You can adjust this time in the program's General preferences.) This means you can write and not worry about losing your work.

Scrivener can also automatically create backups of your work in a dedicated folder—see [Back Up Your Projects Automatically](#).

Use Script Mode

Scriptwriting is a special type of writing, not only because of the way a script is written, but also because of special formatting requirements for screenplays and scripts. Scrivener is, indeed, fully adapted to the needs of this type of writing, with a number of features and formatting tools to help those who write scripts and screenplays.

If you use a template in the Scriptwriting category, you'll find that not only is the appropriate formatting applied, but Scrivener is put into Script Mode. Script Mode turns on a number of special features that make scriptwriting easier. (You don't have to choose a scriptwriting template to use Script Mode; you can turn this mode on at any time by choosing Format > Scriptwriting > Script Mode.)

Scrivener's Script Mode reproduces many of the features of programs that are designed specifically for scriptwriting. For example:

- When you press Enter and type, the text format changes to that required for the next element (or what is generally the next element) in a script.
- You can use a menu in the Footer Bar to switch among script element formats.
- You can press keyboard shortcuts for different script element formats. There are specific formatting settings for each of the elements in a script, such as Scene Heading, Action, Character, Dialog, Shot and more. (These settings can be changed from the Format > Scriptwriting > Script Settings dialog.)
- You can import and export to and from programs such as Final Draft, which is the industry standard for writing scripts and screenplays.

In general, the majority of Scrivener's features apply to scriptwriting as well as to other texts, but features related to the special formatting required for scripts and screenplays also become available when you are in Script Mode.

Note: If you write scripts and screenplays, you should certainly read the *Scriptwriting* chapter of the Scrivener manual, which discusses these features in detail.

Interactive Tutorial

If this is your first time working with Scrivener, you might want to try the program's interactive tutorial, which creates a new project file full of useful information with a detailed overview of Scrivener's different interface elements. You can create this tutorial project by choosing Help > Interactive Tutorial, then choosing a location to save your project. You can go through the various text files in order and follow the instructions to learn the basics of working with Scrivener; however, I suggest you read through at least the rest of this chapter first, at least, before you undertake the tutorial.

Discover the Scrivener Window

Now that you've created a project, the best way to get to know Scrivener is to take a quick look at the program's main window. As you view the different sections of the window, you'll get a better idea of what the program offers. **Figure 3** shows the main elements of the Scrivener window with a project underway.

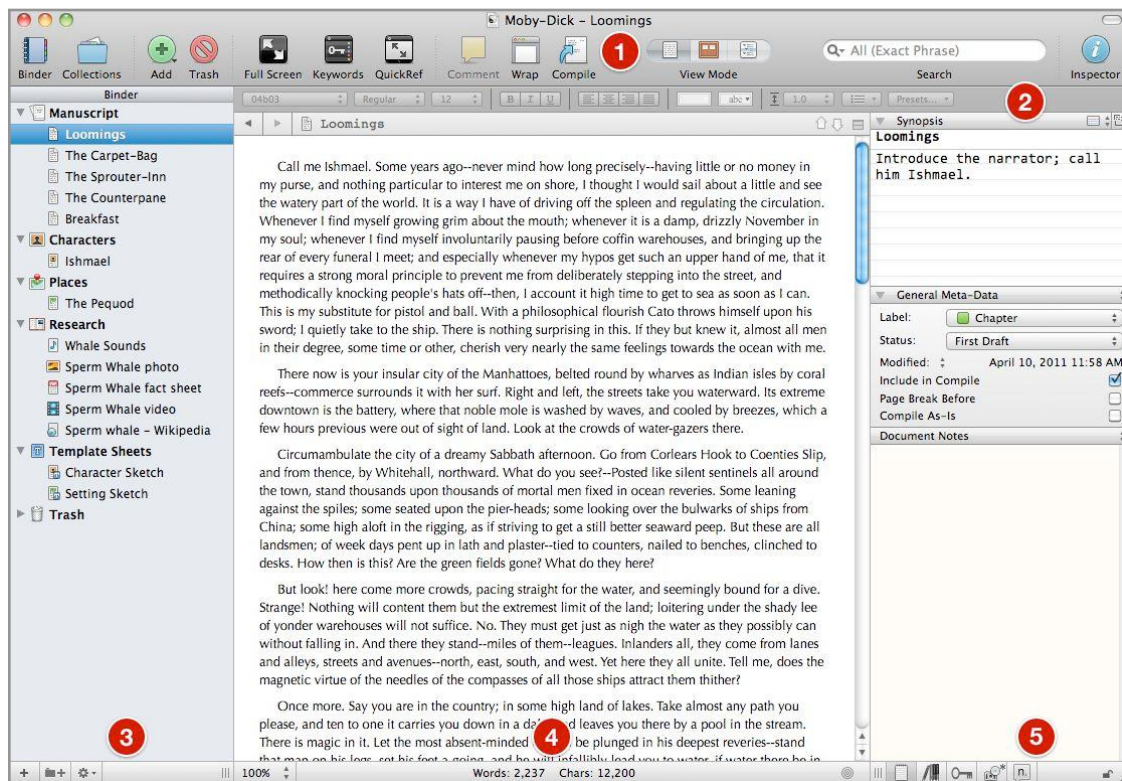


Figure 3: The main Scrivener window has five main elements: (1) the [Toolbar](#), (2) the [Format Bar](#), (3) the [Binder](#), (4) the [Editor](#), and (5) the [Inspector](#). Each element is detailed in the text just ahead.

Missing something in your window? Skip ahead to [Show and Hide Interface Elements](#) to learn how to toggle Scrivener interface elements on and off.

Let's look at a few key aspects of each Scrivener window element.

Toolbar

The Toolbar contains buttons and controls that let you create new items, change views, and perform other tasks. You can customize which items—buttons and controls—are visible in the Toolbar by choosing **View > Customize Toolbar**. There are more than 50 items

you can add to the Toolbar, either in addition to the default items, or in their place. You can also show only icons, only text, or both.

Format Bar

The Format Bar, which appears below the Toolbar, provides buttons and menus that you use to format the text you see in the Editor.

Binder

The Binder is where you organize the files that make up your project: your research notes, character sketches, place settings, and more. I discuss the Binder in [Understand the Binder and Collections](#).

Editor

The Editor is where you do your real work: your writing. To access the Editor, select an item in the Binder sidebar at the left and then click the leftmost button in the View Mode control on the Toolbar.

Inspector

The Inspector stores notes and metadata, and it displays some information, such as synopses. The Inspector itself has several views, which you access by clicking the small buttons located beneath it. I look at the Inspector in [Use the Inspector](#).

You'll learn more about the Scrivener interface and how to use the different views later in this book.

Dive Right In!

You've got a general idea of what Scrivener looks like, and, if you wish, you can [Write Your Masterpiece](#) now, discovering the program's features as you work. The next chapter, though, describes ways that Scrivener can help you plan your project, and organize ideas and research, so you may want to skim the next chapter quickly to get an idea of what's available to you, and come back to it later once the first blush of inspiration is past.

Heading Out to Sea

Before going on, here's a brief excerpt from the first chapter of Herman Melville's classic novel *Moby-Dick* to whet your appetite for writing.

But here is an artist. He desires to paint you the dreamiest, shadiest, quietest, most enchanting bit of romantic landscape in all the valley of the Saco. What is the chief element he employs? There stand his trees, each with a hollow trunk, as if a hermit and a crucifix were within; and here sleeps his meadow, and there sleep his cattle; and up from yonder cottage goes a sleepy smoke. Deep into distant woodlands winds a mazy way, reaching to overlapping spurs of mountains bathed in their hill-side blue. But though the picture lies thus tranced, and though this pine-tree shakes down its sighs like leaves upon this shepherd's head, yet all were vain, unless the shepherd's eye were fixed upon the magic stream before him. Go visit the Prairies in June, when for scores on scores of miles you wade knee-deep among Tiger-lilies—what is the one charm wanting?—Water—there is not a drop of water there! Were Niagara but a cataract of sand, would you travel your thousand miles to see it? Why did the poor poet of Tennessee, upon suddenly receiving two handfuls of silver, deliberate whether to buy him a coat, which he sadly needed, or invest his money in a pedestrian trip to Rockaway Beach? Why is almost every robust healthy boy with a robust healthy soul in him, at some time or other crazy to go to sea? Why upon your first voyage as a passenger, did you yourself feel such a mystical vibration, when first told that you and your ship were now out of sight of land? Why did the old Persians hold the sea holy? Why did the Greeks give it a separate deity, and own brother of Jove? Surely all this is not without meaning. And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting, mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life; and this is the key to it all.

Plan Your Project

Scrivener is designed so you can jump back and forth between planning and writing, but many writers like to do basic preparation before they write. In this chapter I discuss several important aspects of planning your Scrivener project:

- In order to do outlining, visual brainstorming, and otherwise organize your thoughts, you'll want to use Scrivener tools such as the Binder (and its Collections), the Corkboard, and the Outliner. In [Know the Key Organizational Tools](#), I explain each of these options. Also, in [Record Project Notes](#), I tell you how to take notes at the project level.
- To import content into your new project, you have lots of options, which I detail in [Add Files and Other Content](#). You can even take a file you've started writing in another program and work with it in Scrivener.

If you want to jump in and start writing: Skip ahead to [Start Writing Your Manuscript](#), and come back to this chapter later.

Scrivener is ideal for those who want to write without setting things up, or those who want to plan their work in detail before they start putting down words.

Know the Key Organization Tools

Scrivener is powered by a triad of key organizational tools—the Binder, Corkboard, and Outliner. As I explain in this section, you can work in one mode, switch to another, add more information and ideas, then switch to another mode. Some people may never want to use the Corkboard, and others may swear by it; some may only use the Binder, while others may make detailed outlines. Whichever way your pleasure tends, you'll find a way of planning your work with Scrivener's powerful tools.

As you read about these three tools, you may find it useful to start thinking about which one will work best for you. The Binder is always

there for you in the left sidebar of the Scrivener window, giving you immediate access to your work and enabling certain types of organizational activities, and Collections—which appear in the Binder sidebar—give you new ways to experiment with and consider your project. However, you’ll likely also spend time in the Corkboard and Outliner, with their respectively visual and hierarchical approaches to the same information.

Depending on whether you like to outline or just dive into writing, Scrivener lets you work the way you want. And if you decide to change your approach as you advance in your project, you can do that too.

Understand the Binder and Collections

Most of the organizational work you perform in Scrivener involves the Binder, the sidebar at the left of the program’s window. Organizing, planning, restructuring, and exporting your project all depend on the arrangement of files in the Binder. The contents of the Binder vary depending on which template you choose when you create a project. The basic Binder can be seen in **Figure 4**; this is what the program displays when you choose the Blank template.

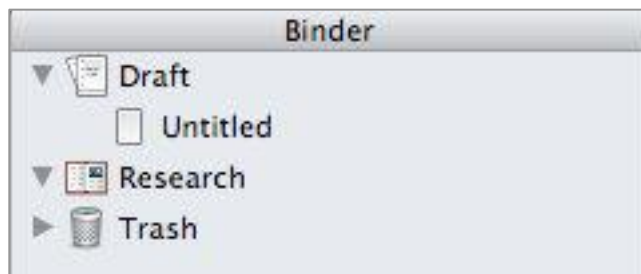


Figure 4: This is the Binder when you choose the Blank template.

The Binder holds three main containers (called “folders” although they don’t always *look* like folders): Draft, Research, and Trash. These folders help you organize your project files as follows:

- **Draft:** The Draft folder is where you put your actual writing. With the Blank template, this folder is named “Draft,” but other templates may have other names: in the examples in this book, which use the Novel template, this folder is named “Manuscript.” You can, of course, change the name if you wish—see [Naming Items in the Binder](#), a page or so ahead.

After the project is created from the template, the Draft folder contains an “Untitled” file; if you start writing in the Editor right

after creating a project, your text is added to that file. You can add more files to the Draft folder whenever you need—one file per chapter is an easy way for Scrivener neophytes to think about it, but to fully embrace the Scrivener philosophy and gain from its powerful features, you may want a more granular breakdown that starts with ideas and later grows into a logical structure (don't worry, I explain all this later in this ebook). You can also add sub-folders, and you can reorganize these files and folders in the Binder.

The Draft folder is important because its contents are used to [Compile Your Work for Print and Export](#). While you can create other folders, and store text files in them, you must eventually move those files to the Draft folder (no matter what name you have given it) before compiling if you want them included in your final document.

Draft folder is for text only: *The Draft folder can only contain text files (and other folders); you cannot store media files inside it.*

- **Research:** The Research folder stores your research documents. You can add text files, PDFs, graphics, Web archives, audio files, video files, and more. As with the Draft folder, you can create sub-folders and move files from folder to folder.
- **Trash:** The Trash does what you'd expect: it acts like the Trash in the Mac OS X Finder. To move an item to the Trash, click a file or folder to select it, then click the Trash button in the Toolbar, or press Command-Delete. Items remain in the Trash until you Control-click (right-click) the Trash folder and choose Empty Trash (or choose Project > Empty Trash).

Naming Items in the Binder

You can change the names of any of the items in the Binder, whether they are files or folders you have added, or whether they are items that are part of a template. Just double-click an item to select its name, type a new name, and press Return.

Once you've named an item, the name will stick around in the future.

In **Figure 4**, you saw the Binder for a project created from the Blank template. **Figure 5** shows the Binder for my Moby-Dick project, which uses the Novel template.

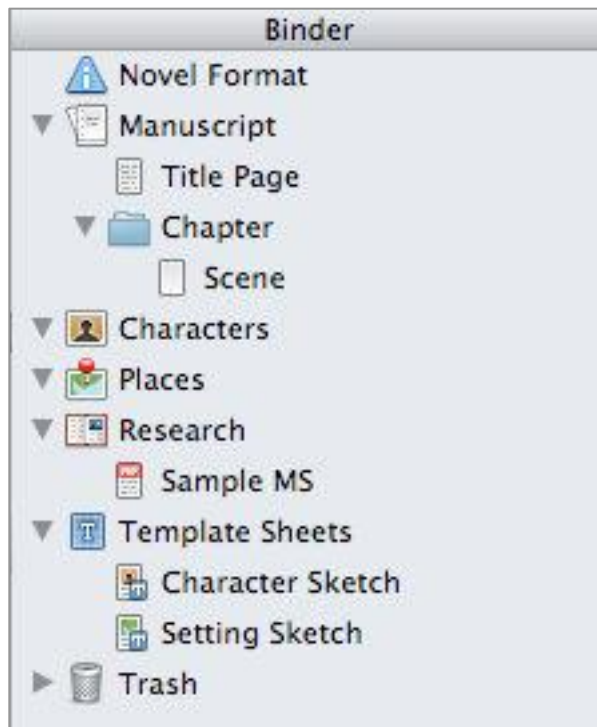


Figure 5: The Binder looks different when you create a project using the Novel template.

In **Figure 5**, you can see that not only does the Novel template have more default folders and files than the Blank template, but it also has several folders and files with special icons (this is a reason to use a template). For example, the Novel template names the Draft folder “Manuscript” and it adds folders named “Characters” and “Places,” which are designed to store notes about characters and settings. The Template Sheets folder contains special files that are formatted to store information about characters and settings. Finally, the top file, “Novel Format,” is an introductory text that describes the template; you can delete it once you’ve read it.

So, depending on your project, you’ll have different items in the Binder, but they all function in the same basic way: they are folders and files.

Add Items to the Binder

You may already want to add a number of files to the Binder, if you’ve started planning your work, for example, and have chapter titles or ideas already set down. To add a new file to the Binder, select the folder where you want to store the file, then click and hold the Add button in the Toolbar and choose New Text.

Tip: If the Add button isn't your cup of tea, you can choose File > New Text, press Command-N, or click the plus  button at the lower left of the Scrivener window. Or, select an existing item in the Binder and press Return.

As you work, you may want to add folders and sub-folders to your Binder to better organize your writing and your research. For example, you may want to separate items in your research folder for different characters, locations, historical events, and so on. To add a new folder, click and hold the Add button in the Toolbar and choose New Folder.

Tip: Here are three more ways to create a new folder: choose Project > New Folder; press Command-Option-N; click the New Folder  button in the Footer Bar below the Binder.

***Want to know more about using the Binder?** I've covered the basics here, but for more details, flip ahead to [Reorganize the Binder](#), several chapters ahead.*

Use Collections to Organize the Binder

Another way of organizing and accessing files in the Binder is to use Collections. Collections appear on a special type of tab that displays at the top of the Binder sidebar. Collections can be shown or hidden. To view them, choose View > Collections > Show Collections or click the Collections button in the Toolbar. You'll see something like **Figure 6**, without the "New Collection" collection.



Figure 6: Collections appear at the top of the Binder sidebar.

Scrivener has two kinds of collections, which you can create and use in several ways:

- **Search:** Search collections store the results of a search, as their name suggests. Type something into the Search field at the right of the Scrivener Toolbar, and the results of that search appear in the Binder. If you click a file in the search results, you can view it. When you click the Binder tab, you go back to the Binder, but you can click the Search Results collection at any time to return to the most recent search results as long as you have not cleared the Search field.

To save a search so that you can re-use it later and not have it replaced by the most recent search settings, click the triangle next to the magnifying glass in the Search field in the Toolbar and select Save Search. This creates a new collection that acts exactly the same as the Search Results collection; when you click it, you see the current results for the saved search terms. You can use a saved search if you want to repeatedly search for, say, specific terms or keywords, or find where a character or location appear in your manuscript.

Renaming a collection: To change the name of a collection, double-click its current name, enter a new name, and press Return.

You can convert Search collections to standard collections: click the Search Results collection, then choose View > Collections > Convert to Standard Collection. You can then rename the new collection to help you remember what it contains, and you can refer back to it at any time.

- **Standard:** Standard collections can store anything you want. You can move items to them from the Binder, and they stay together, but the originals remain in their original locations in the Binder. If you modify an item in a collection, the changes also appear in the Binder. You can even put the same Binder item into more than one collection. (If you are familiar with the Mac OS X concept of the alias, think of Standard collections as storing aliases of files in the Binder.)

For example, you might want to add several chapters or scenes to a collection to remind yourself to go back and revise them later. You can also use a Standard collection to rearrange files—chapters

or scenes, for example—to read through them in a different order to decide if you want to change the order of your texts.

Here's how to create a standard collection and add content to it:

1. Click the plus  button in the Collections bar at the top of the Binder.
2. Click the Binder tab so you can see your Binder contents.
3. Drag any files from the Binder onto the New Collection tab.

To view your new collection, click its tab. If you like, use the instructions a few paragraphs earlier to give it a custom name.

To delete a file from a collection, within the collection's tab, select the file, click the minus  button in the bar above that collection, and then click OK. *The file is removed from the collection, but not the Binder.*

To delete an entire Search collection or Standard collection, click its tab and then click the minus  button in the Collections bar at the top of the Binder sidebar.

Note: Collections offer a number of other interesting uses. See the *Using Collections* section of the *Setting Up the Binder* chapter of the Scrivener manual for more tips on using collections.

Organize Your Ideas with the Corkboard and Outliner

Not only can you organize chapters, scenes, sections and other items in the Binder, as I discuss above, but two tools—the Outliner and the Corkboard—give you additional ways to brainstorm, outline, and rearrange your ideas.

Changing Views

You can switch into the Outliner or the Corkboard view by clicking a button in the View Mode control on the Toolbar. The View Mode buttons (**Figure 7**), let you switch between standard view, Corkboard view, and Outline view.

To change views, you can also use keyboard shortcuts, pressing Command-1, Command-2, or Command-3, respectively, or you can choose these views from the View menu.

I discuss these different views in [View and Edit Multiple Files: Scrivenings View](#), [Use the Corkboard](#), and [Use the Outliner](#).

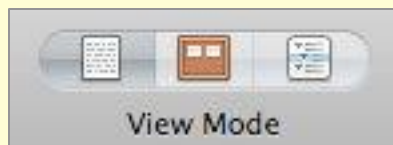


Figure 7: *Scrivener's View Mode control in the Toolbar. (If you've selected multiple items in the Binder, the buttons are labeled Group Mode, and the icons are slightly different.)*

Use the Corkboard

Many writers use index cards to record notes and ideas, and they may pin them on a corkboard to organize them. Scrivener's Corkboard tool is a virtual version of this age-old technique.

Don't think of a Scrivener index card as a file that appears in the Binder. Instead, think of it as a virtual index card clipped to a file in the Binder, just like paper-clipping a real index card to a sheet of paper. Although you can use index cards in a variety of creative ways, the core purpose of a card is to store a brief summary of a file, or what you want a file to contain. That way, you can work with the card as a stand-in for the entire file. The card has a title at the top and a file synopsis in its body.

The Corkboard is ideal for brainstorming. Create some index cards, jot down some ideas, flesh them out, then rearrange them. As your project progresses, you can rearrange any of these cards—and the files that they represent in the Binder—to reflect changes in your narrative.

Add New Index Cards

Let's walk through adding a new card to the Corkboard:

1. To fully follow these steps, the Inspector should be showing at the right of the Scrivener window. If it's not, toggle it on by clicking the Inspector button at the right of the Toolbar.
2. Open the Corkboard: Click a folder to select it, then click the middle segment of the Group Mode control on the Toolbar (see [Changing Views](#), earlier).
3. Add a new index card: Click the plus  button below the Corkboard.
4. Enter a title, character name, location, or other information in the highlighted title of the new card. While the card may look small, you can type as much as you want on that title line; given its limited visible dimensions, it's best to keep the text concise. (You can change display options to view more on text each card, or to show more cards. See [Tweak the Corkboard Display](#).)
5. Press Tab, or double-click the body of the index card, and then enter more information. Suppose the title line bears the name of a scene; you can describe what will transpire in the scene here.

Notice that the text that you've typed appears in the Synopsis section of the Inspector, at the right.

6. If you like, add more customization to your card. You can:
 - **Apply a label:** You can use a label as a reminder for a type of scene, to indicate main or secondary characters, or for other information. A label appears as a color block on the upper-right corner of a card, as you can see on three of the cards in **Figure 8**.

To add a label, Control-click (right click) the card and choose a label from the contextual menu or choose Edit to add your own label. Alternatively, with the card selected, you can pick a label from the Label pop-up menu in the Inspector.

- **Assign status:** You apply a status either from the contextual menu or the Inspector described in the previous bullet point. You can choose a status, or create your own by choosing Edit.

Now that you've added a card, you can add another card either by clicking the plus  button in the Footer View beneath the Corkboard or by pressing Command-N. You can add as many ideas as you want by creating and filling out cards.

Figure 8 shows index cards for the project that you saw earlier when I created a collection, but with changes that I've made on the Corkboard, such as adding a card for The Chapel. Each card has a title, and then a sentence or two describing the chapter.

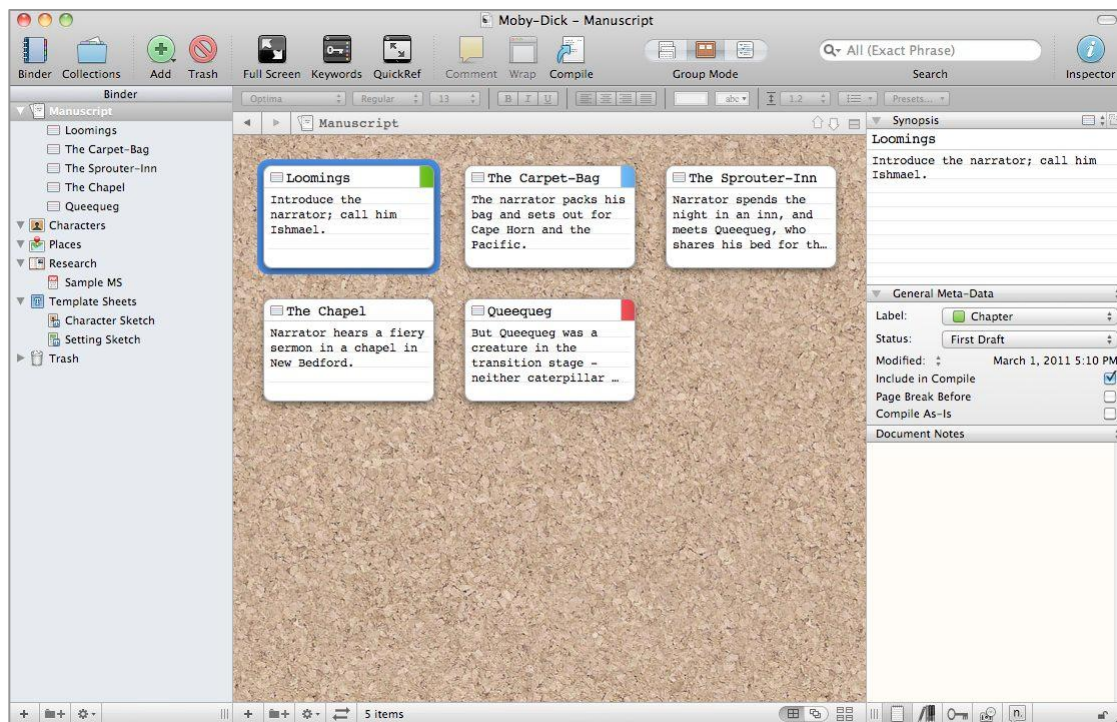


Figure 8: The Corkboard here contains index cards for five chapters.

Figure 8 shows two basic, but key, aspects of using the Corkboard:

- In addition to creating index cards on the Corkboard, Scrivener has created corresponding files in the Manuscript folder in the Binder.
- In the Inspector at the right, in the Synopses section, Scrivener shows the full text on the currently selected card—the card has a blue outline in the figure.

Remember! Corkboard synopses don't appear in the main text of your files, but only on the index cards or in the Synopsis pane of the Inspector.

These basic points highlight a key feature of Scrivener: while the program provides different ways of entering and manipulating text, they are all related, and different views often show the same content in different ways.

Work with the Corkboard

In [Figure 8](#), I show index cards that are part of a manuscript. You can also view the Corkboard when other folders in the Binder are selected. For example, click Characters, then start writing character sketches on index cards. Click Places and start writing about locations and settings. All index cards are equal, so you can drag any of them to any of your folders, just as you can drag files from folder to folder. (However, you cannot place media index cards—those that display images, videos, and other non-text items—in the Draft folder.)

Here are some important tips for working with the Corkboard:

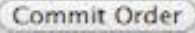
- To move the insertion point among cards, press Tab to advance from a card's title to bottom section, to the next card's title, and so on. Press Shift-Tab to move backwards. To edit any title or bottom section immediately, double-click that area.
- When the Corkboard is displayed and you click a file in the Binder, Scrivener presents you with an Editor view so you can start working on that file. When you do this, and you also have the Inspector visible, you can still see the synopsis you wrote on the index card for that file.
- One final note about the Corkboard. If you have a multi-level outline (see [Use the Outliner](#), ahead a page or so), the Corkboard displays only the topmost level of the item selected in the Binder; the Outliner, however, can display as many levels as you want.

Keep Track of Tasks with the Corkboard

You can use the Corkboard as a kind of to-do list for tasks you need to accomplish for your project, but that are not directly related to the writing. Create a new folder in the Binder (click and hold the Add button in the Toolbar, and then choose New Folder), click the Corkboard view button, and add index cards for any tasks you need to do. You can move the cards around as you need, set statuses and labels to indicate priorities, and delete the cards when you have completed the tasks they represent.

Linear vs. Freeform Corkboard

Figure 8 (earlier) shows the Linear Corkboard, where the index cards snap to a grid. You can also use a Freeform Corkboard, which allows you to move cards around as you please. To switch between the two modes, click one of these beneath the Corkboard:  for the Linear Corkboard and the Freeform Corkboard respectively.

If you're working in Freeform mode, Scrivener doesn't update the Binder and Outliner each time you make a change, since the program assumes that the positions of the cards are not final. To tell Scrivener to update your project, click the Commit Order  button to the left of the Corkboard mode button in the Footer View.

The Corkboard and Binder are always in sync when you are in Linear Corkboard mode. If you move a card, the order of the files in the Binder changes. The Binder shows files in an order corresponding to a left-to-right, top-to-bottom order in the Corkboard. In other words, the first file in the Binder is the top-left index card; this is followed by the other index cards on the same row; this is followed by the other index cards on the same row. The leftmost index card on the next row then follows, and so on.

Tweak the Corkboard Display

You can set a number of options for how the Corkboard displays cards. To do this, click the Corkboard Options  button, located beneath the Corkboard; an options pane appears (**Figure 9**).

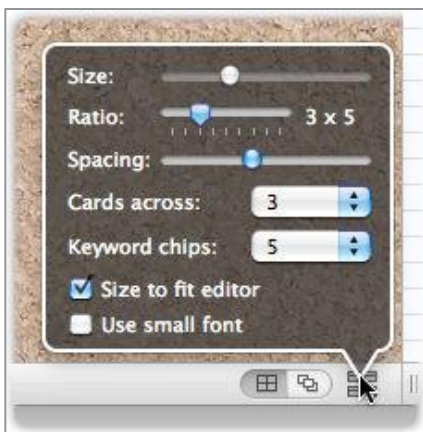


Figure 9: Tweak the Corkboard display options to fit the way you use this feature, and to the amount of screen space you have.

Note: Many Corkboard display options are self-explanatory, but consult the *Corkboard Options* section of the *Project Planning* chapter of the Scrivener manual if you want extended details.

Use the Outliner

You probably saw this coming. Since the Binder and Corkboard are in sync, it stands to reason that the Outliner should be just another way of viewing and organizing the same content. Click a folder to select it in the Binder, then click the rightmost segment of the Group Mode control on the Toolbar (see [Changing Views](#)), and Scrivener displays the Outliner view for the contents of that folder (**Figure 10**).

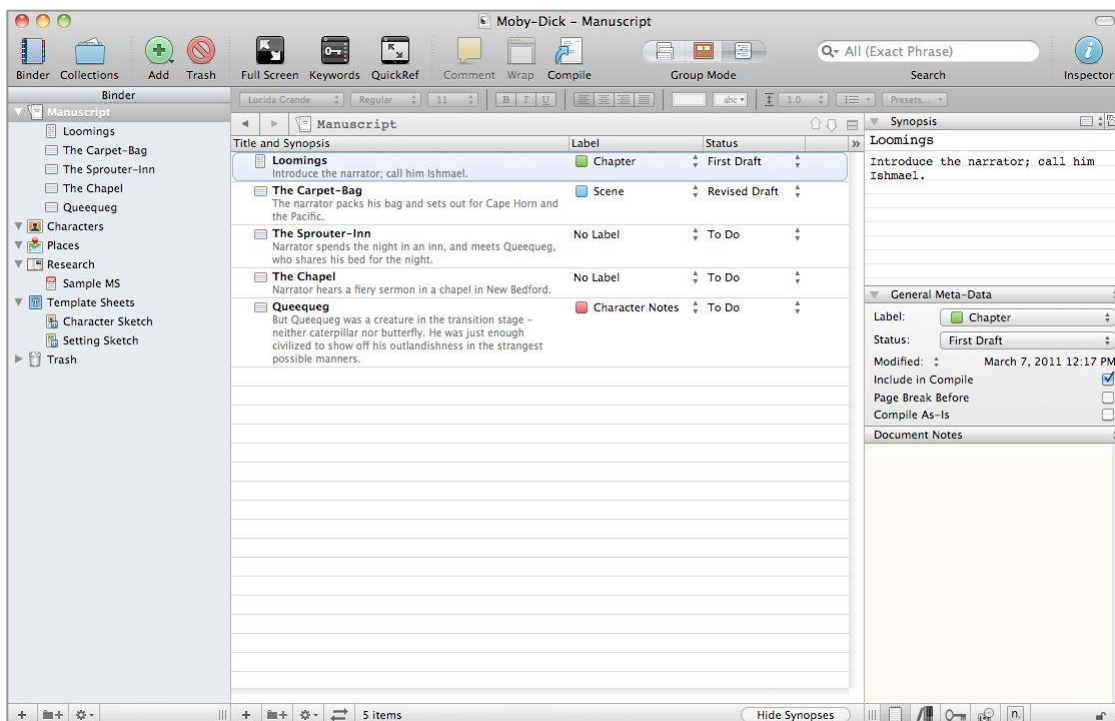


Figure 10: Outliner view. Compare this with Corkboard view in [Figure 8](#) to see how these different views are related.

Figure 10 shows the same project in the same state as in [Figure 8](#); comparing the two figures shows you how the Corkboard and Outliner are related. The Outliner shows the same information as your index cards (in the Title and Synopsis column), and, in addition, shows Label and Status information in two other columns. If you have a long outline and only want to view the titles of your index cards—which, here, become the headers of your outline—click the Hide Synopses button in the Footer Bar.

Here are some other ways to manage and use the Outliner:

- **Add a new outline item:** Click the plus  button or the  button in the Footer Bar—the first button adds a text file to the outline, as well as to the Binder, in the currently selected folder; the second button adds a folder to the outline and the Binder.
- **Move outline items:** As you might expect, you can drag items in the Outliner to change their order, and, as you do so, the changes are reflected in the Binder and Corkboard.
- **Arrange outline levels:** When you drag an outliner item onto another item, it gets demoted to a child beneath the top item, and an expansion triangle appears so you can show or hide sub-heads.
- **Show and hide outline columns:** Click the  button in the far right of the Outliner's Header View. In the pop-up menu that appears, you see a number of elements you can add. These include such columns as Modified Date, Created Date, Word Count, Keywords, Target, and more.

By creating outliner items and dragging them around, you can make an outline with many different levels, from main concepts, or chapter heads, to sub-sections, scenes, or other types of breakdowns that fit the way you write.

Import Outlines from Other Programs

There are many programs you can use to make outlines. One that I use is The Omni Group's OmniOutliner Pro. This flexible program offers a number of features that are great for complex outlines (<http://www.omnigroup.com/products/omnioutliner/>).

OmniOutliner Pro, like many other outliners, can export its files as OPML (Outline Processor Markup Language) files. If you work with an outliner such as this, export your outline in OPML format, then import it into Scrivener (by choosing File > Import > Files). Scrivener dissects the file and creates a full hierarchy of folders and files, based on your headers, sub-headers and notes; it does this in the Binder, as well as in its Outliner and Corkboard.

If you don't want the imported outline to be the main structure of your project, make a new folder outside of the Draft folder (Project > New Folder), name it something like "Outline," select that folder, then import the file. The imported structure is stored in that folder, and your main manuscript is not affected.

Writers Talk: Michael Marshall Smith

Creatively, Scrivener is where I live. I now start every project—whether a novel or screenplay or blog or set of generic notes or quotations—in a Scrivener file. At first I just create files as and when required, and jot things down in them. As a need for order emerges (or a structure suggests itself), I'll start to move things around, putting them into folders or sub-files. You can develop your own workflow, and switch the files and information around as the whim or need strikes you.

Personally I try to keep my hierarchies no more than two levels deep, as I get lost with anything more—but sometimes I break that rule and nest the information as richly as it needs to be: hyperlinking between the files until it comes close to being a cloud of ideas. The ability to work on a folder of files as if they're one big document—while keeping them as separate entities in reality—is killer.

There's so much power in the software, and yet it doesn't force you down any particular road. You can set the interface to be so complicated it looks like you could run the space shuttle out of it, or so sparsely that it presents like nothing more than a word-processing document. It's worth taking the time to explore all the Binder options, too. The ability to set up collections of otherwise unrelated documents can be great for breaking out of the structure of your notes, and for finding new links between them. I also really like being able to hoist the binder, allowing you to focus in on a particular area of the project before bouncing back out for an overview.

Writing is a psychological battle between the page, the information you need to put there, and yourself. For me, there are two key things that make a piece of software a boon rather than a barrier to the process. The first is the ability to create order out of chaos. The second is being able to return to that chaos when you need it—by shifting your relationship to the notes and files and snippets, keeping them fresh and in flux. Scrivener performs both tasks, brilliantly.

Michael Marshall Smith (<http://www.michaelmarshallsmith.com/>) is the author of many popular fantasy and horror novels, short stories, and screenplays.

Record Project Notes

In addition to the Research folder, where you can store different types of files, Scrivener offers you a way to record notes that are saved not in the Binder but in a separate note pad. This note pad is especially useful because you can have it visible at all times, regardless of which item from the Binder you are viewing.

You might use the Project Notes feature to store notes that are unrelated to specific scenes, characters, or settings. You can also use Project Notes to save snippets of text—names, phrases, or paragraphs—that you plan to refer to throughout your project.

You have two options for using Project Notes:

- **In a separate window:** To display project notes in a separate Project Notes window, choose Window > Project Notes (Command-Option-P). **Figure 11** shows what this window looks like. Use this view if you want to add another tab to your notes—on the tab bar at the top of the window, click the plus  button. You can click this button to add new tabs, and add as many notes as you want.

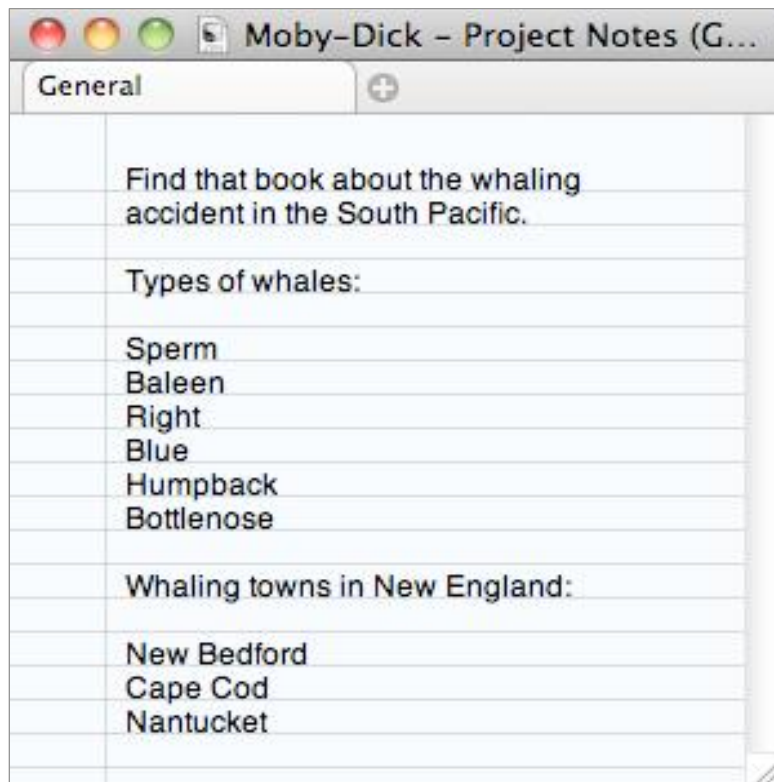


Figure 11: The Project Notes window can be visible regardless of what item you are viewing in the main Scrivener interface.

- **In the Inspector:** Below the [Inspector](#), ensure that the Notes pane is enabled by clicking the Notes  button. Then, choose Project Notes from the Document Notes pop-up menu within the Inspector. Notice that if you've created more than one tab in the separate Project Notes window, each tab is available separately from this menu.

Note: To take notes for Scrivener overall or to take notes when you are working in another application, you can [Use the Scratch Pad](#). I explain how later in this chapter.

Add Files and Other Content

While you may do much or all of your writing in Scrivener, you may also use other programs for specific types of preparatory work. In this section, I describe several methods of moving content into Scrivener:

- [Import Text Files](#) into your manuscript: By “text” I mean files that are textual in nature—you can import plain text files as well as files from several popular word processors and more.
- [Import Research Files](#): You can also import files that you'll use for reference while writing, and your choices go far beyond just text files to graphics, movies, and more.
- [Use the Scratch Pad](#): Unlike the Project Notes function described earlier in this chapter, the Scratch Pad is for notes that apply to all your Scrivener projects. You can import a Scratch Pad note into an individual Scrivener project.
- [Use Services to Add Text to Scrivener](#): The Mac version of Scrivener includes several services, making it easy to move text from any services-savvy application to Scrivener.

Import Text Files

Scrivener can import text files in a number of formats that you can then edit and integrate into your project. The program supports the following text file formats:

- **RTFD:** Files created with, say, TextEdit. These are Rich Text Files that also can include images.

- **RTF:** Rich Text Files, which can be created by any of a number of programs.
- **DOC and DOCX:** Document files in Microsoft Word format. TextEdit and Pages, for example, can create these kinds of files as well.
- **TXT:** These are plain text files.
- **FDX:** These are files created by Final Draft, a screenplay writing program.
- **OPML:** Files that use the Outline Processor Markup Language, such as those created by Omni Outliner.

To import a text file do the following:

1. Click a folder in the Binder to select it.
2. Choose File > Import > Files.
3. Select the file in the dialog that appears, then click Import.

Scrivener converts the file to RTF format and adds it to your project; you can work with it just like the files you directly create in your project.

Import Research Files

Scrivener is designed to store not only your writing, but also the files that you use for research. You'll certainly have noticed in the various screenshots presented so far that Scrivener's Binder contains a folder named "Research." This folder is intended to be a receptacle for any text files, graphics, PDFs, videos, music files, HTML files, or Web archives that you want to consult as you work.

To import files to your Research folder, do this:

1. Click the Research folder in the Binder
2. Choose File > Import > Files.
3. Select the file in the dialog that appears, then click Import.

Imported text files are converted to RTF format, but other files are added in their original format. Once files are imported into your Research folder, you can access them by selecting them.

You view text files, PDFs, and Web archives in Scrivener's Editor: click one to select it in the Binder, and it displays in the Editor (**Figure 12**). If you select an audio or video file, a playback bar will appear at the bottom of the Editor.

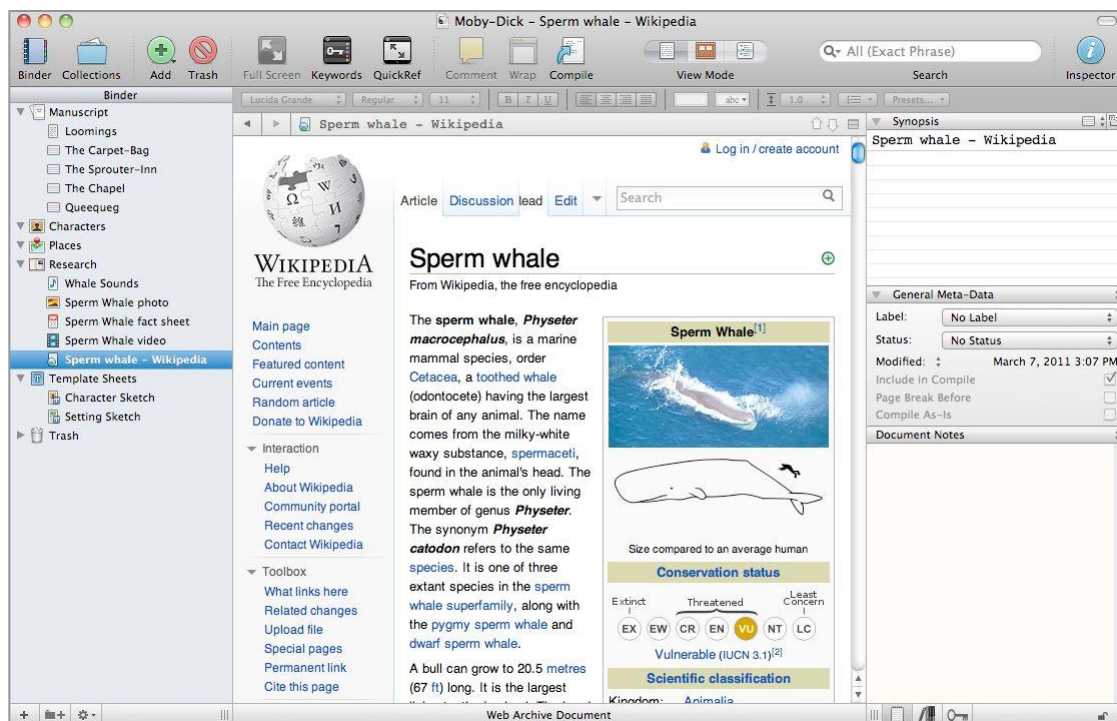


Figure 12: The Research folder here contains an audio file, a photo, a PDF, a video and a Web archive. Scrivener displays Web archives as Web pages, and can display many other types of files in their native formats or play back their content.

Valuable feature! One of Scrivener's most valuable features for working with research documents is the capability to split the Editor pane and view both a text file and a research file at the same time. I discuss this in [View Your Work Differently](#).

Import and Split Files

Not only can Scrivener import many kinds of text files, but it has a unique “Import and Split” feature that helps you import longer files that you have written in other programs.

Say you have a manuscript with chapter headers that you wrote in Microsoft Word and you want to create a Scrivener project from this file. Here’s what you do:

1. Go through the Word file and add a special character (such as #) before each chapter header. (If the file already has double lines or page breaks between chapters, but nowhere else, then this step isn’t necessary.)
2. In Scrivener, choose File > Import > Import and Split.
3. Tell Scrivener which character you have used to separate sections. (If your document uses, say, double return characters to split sections, you can press Return twice in this field.)
4. Choose the file and click Import.

Scrivener imports the file and splits it at the section markers you have made, creating a new file in the Binder for each section, using the order in which they appear in the original file.

Use the Scratch Pad

The Scratch Pad (**Figure 13**) stores notes in a floating panel that appears above all other Scrivener windows, independent of the project you are working on.

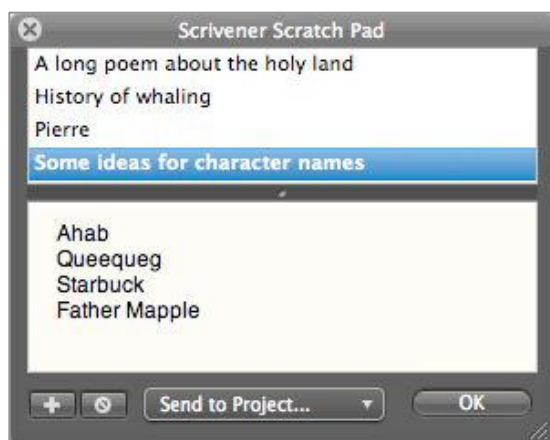


Figure 13: The Scratch Pad is available regardless of which project you have open.

You can access the Scratch Pad any time Scrivener is running, even when another application is in the foreground. To open the Scratch Pad initially, choose Window > Show Scratch Pad. You can store multiple notes, and you can send their contents to a project by choosing it from the Send to Project pop-up menu.

Note: See the *Scratch Pad Panel* section of the *Gathering Material* chapter of the Scrivener manual for more on using the Scratch Pad.

Note: To store notes within Scrivener on a per-project basis, you can [Record Project Notes](#) (described earlier in this chapter.)

Use Services to Add Text to Scrivener

The final tool set you use to organize your ideas and plan your projects is a set of services that Scrivener provides. These services allow you to add text to a Scrivener project when you're working in another application. Say you're copying a quote from a PDF file, or a few paragraphs of research material from a Web page. Using a Scrivener service, you can add the text you need without having to copy, switch to Scrivener, then paste the text.

Services are a feature of Mac OS X whereby applications can add features that display both in a Services sub-menu of each application menu (for example, Finder > Services), and in a contextual menu when you Control-click (right-click) an item (**Figure 14**).



Figure 14: Scrivener's services as they appear in a contextual menu.

To use a service, select some text or a graphic, Control-click (right-click) your selection (or choose *application menu* > Services), then choose the service you want to use.

With Scrivener, you have access to two versions each of three services:

- **Make New Clipping:** This makes a new text file in the active project using the selected text. If your project does not have a Clippings folder, one is created. When you choose this service, a dialog asks you to enter a name for the clipping. You can later move the clipping files into, say, Research folders or other locations in your Binder.
- **Append to Current Text:** This pastes the selected text at the end of the Editor window of the currently selected file. If the file is not editable (if it's, say, a PDF, Web archive, or a graphic), Scrivener will ask if you want to create a new clipping.
- **Append to Current Notes:** This appends the selected text to the active file's Document Notes field. The Document Notes field appears in the [Inspector](#).

In addition to these three services are three others, bearing the same names, but with the word Unformatted at the end. These services paste the text but strip all formatting (font, size, etc.), so the pasted text takes on the formatting of the item to which it is pasted.

Service Limitations

Services do not work from within all applications, and, when they do work, not all applications support them in the contextual menu. For example, Microsoft Office applications do not support services; Bare Bone's text editor BBEdit supports them from the BBEdit > Services menu, but not from the contextual menu. Apple's Safari Web browser supports them, but, as of this writing, Mozilla's Firefox supports them only from the Firefox > Services menu. So if you plan to use services, check out which applications you use where they will be available.

To better understand services and how they work, see this useful *Macworld* article: <http://www.macworld.com/article/142419/>.

Write Your Masterpiece

If you've been following along in this book, you know the basic Scrivener interface (see [Discover the Scrivener Window](#)), you know how to [Create a New Project](#), and you've done planning work in [Plan Your Project](#). Now it's time to start writing. With Scrivener, you can shift between planning and writing at any time, moving from ideas to sentences and paragraphs, and then back again.

When you want to watch a movie, you can just press the Play button and start watching. However, you might want to get comfortable first—find a blanket, fluff a pillow, pop some popcorn, pour a glass of wine, close the curtains, that sort of thing. Similarly, this chapter helps you get comfortable with Scrivener's writing environment so you can use the program in the most efficient possible way.

You can read through the carefully chosen topics in this chapter to learn about the most important ways to prepare to write in Scrivener. I show you how to use Scrivener's powerful Editor, how to adjust the program's environment to suit your preferences, how to use different views, and much more.

Show and Hide Interface Elements

In **Figure 15**, you can see that the Scrivener window offers access to a number of elements and features. (Refer to [Discover the Scrivener Window](#), earlier, if you need basic help with understanding this window.)

When you get down to serious writing, you can hide many of these elements, reducing the window to a minimal display, as in **Figure 16**. This flexibility allows you to choose what you see when you work. For example, if you need to work with your outline, the files in the Binder, or metadata, you can display those elements as needed. If you don't need them, and want to focus only on text, you can do that as well. Bear in mind that you can alter the window's display whenever you need to.

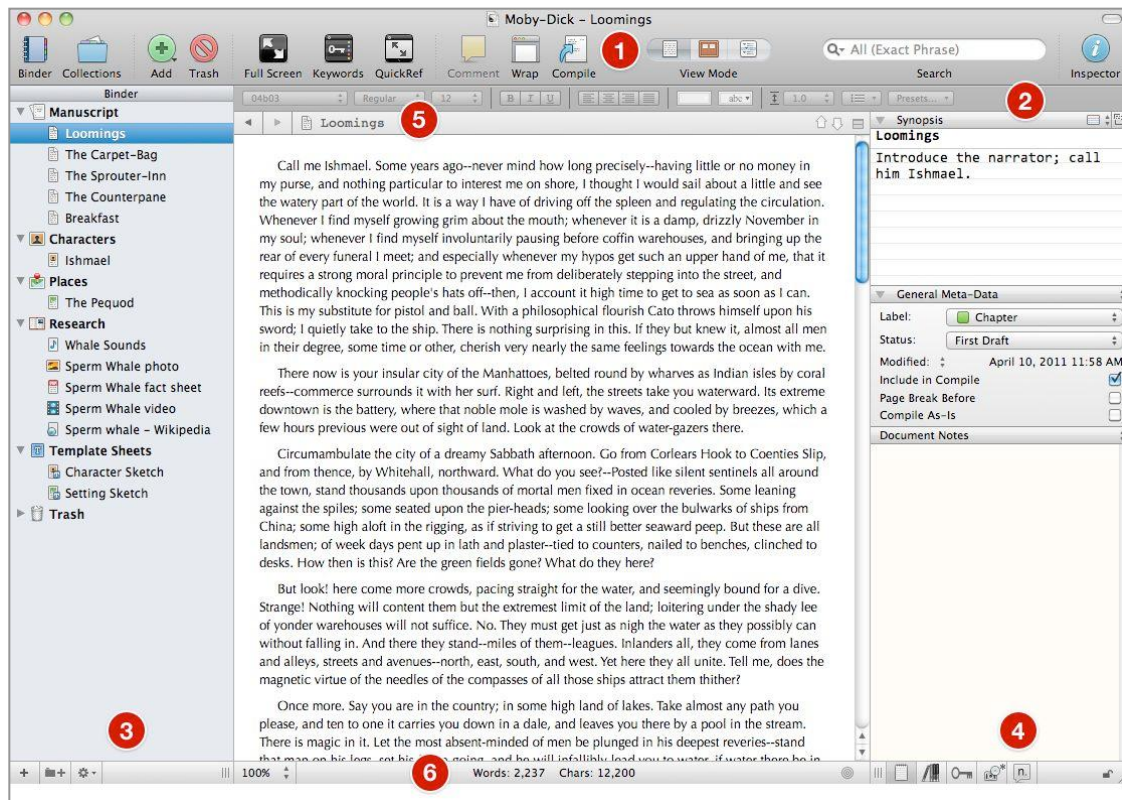


Figure 15: The main Scrivener window has several elements that can be hidden if they get in your way while writing: (1) the Toolbar, (2) the Format Bar, (3) the Binder, (4) the Inspector, (5) the Header View, (6) the Footer View. The Editor is the section containing text in the middle of the window.

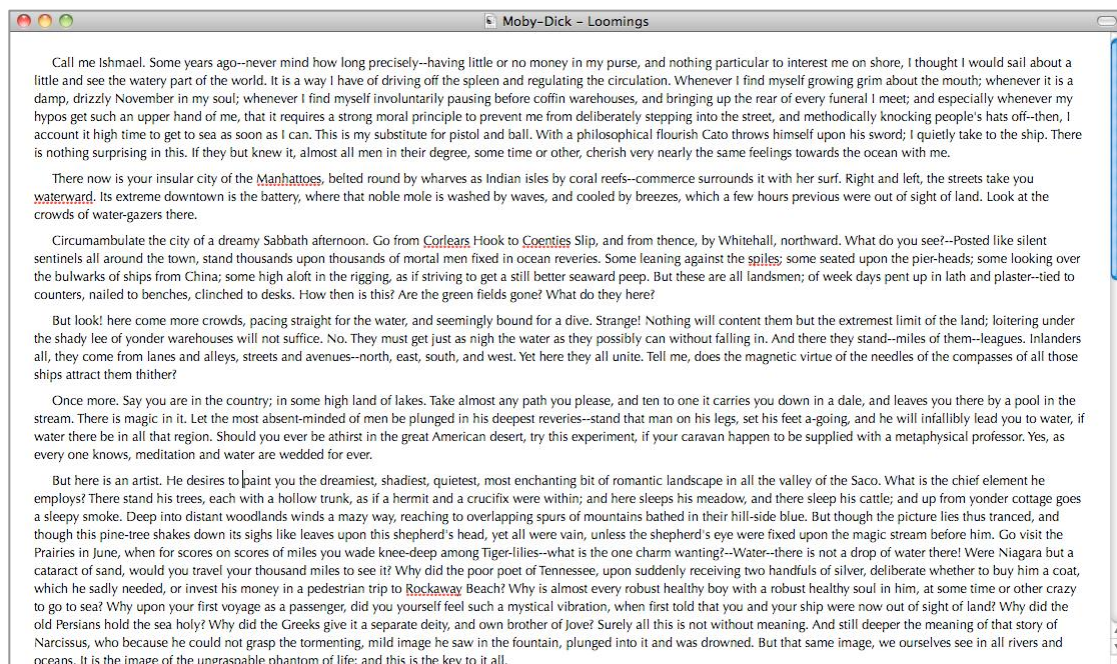


Figure 16: The Scrivener window in its barest form.

Here's how to show and hide each of these elements:

- **Toolbar:** If you find the Toolbar distracting, you can hide it by choosing View > Hide Toolbar. You may prefer to hide it while you are writing, and show it again (View > Show Toolbar) when you are manipulating items, formatting text, or preparing to print or compile your project. If you work on a small screen, you may find it especially useful to gain more space by hiding the Toolbar.

To see the Toolbar but use as little space as possible, choose View > Customize Toolbar, then choose Text Only from the Show menu at the bottom of the window. This displays the names of buttons rather than their icons.

- **Format Bar:** You can hide and show the Format Bar by choosing Format > Hide Format Bar, and Format > Show Format Bar.
- **Binder:** You can hide or show the Binder by choosing View > Layout > Hide Binder, or View > Layout > Show Binder, or by clicking the Binder button in the Toolbar.
- **Inspector:** You can hide or show the Inspector by choosing View > Layout > Hide Inspector, or View > Layout > Show Inspector, or by clicking the Inspector button in the Toolbar.
- **Header or Footer View:** You can even hide the Editor's Header or Footer View (View > Layout > Hide Header View, and View > Layout > Hide Footer View), and gain even more space.

Saving display settings: If you like to change Scrivener's display, and find that certain display settings are useful at certain times, you can even save these settings. Scrivener calls these "layouts," and you can save and apply different layouts by choosing View > Layout > Show Layouts. See the Layouts Panel section of the Navigating and Organising chapter of the Scrivener manual for details.

Work in Full Screen Mode

You have seen above that you can alter Scrivener's display to suit your needs, showing and hiding different elements of the program's window. But one of Scrivener's most useful interface elements is the program's Full Screen mode. This removes *everything* from your

screen, other than your text and a background. It also hides any other windows that are open on your monitor, preventing you from being distracted, and lets you focus entirely on your text. **Figure 17** shows what Full Screen mode looks like on a 13-inch MacBook Air.

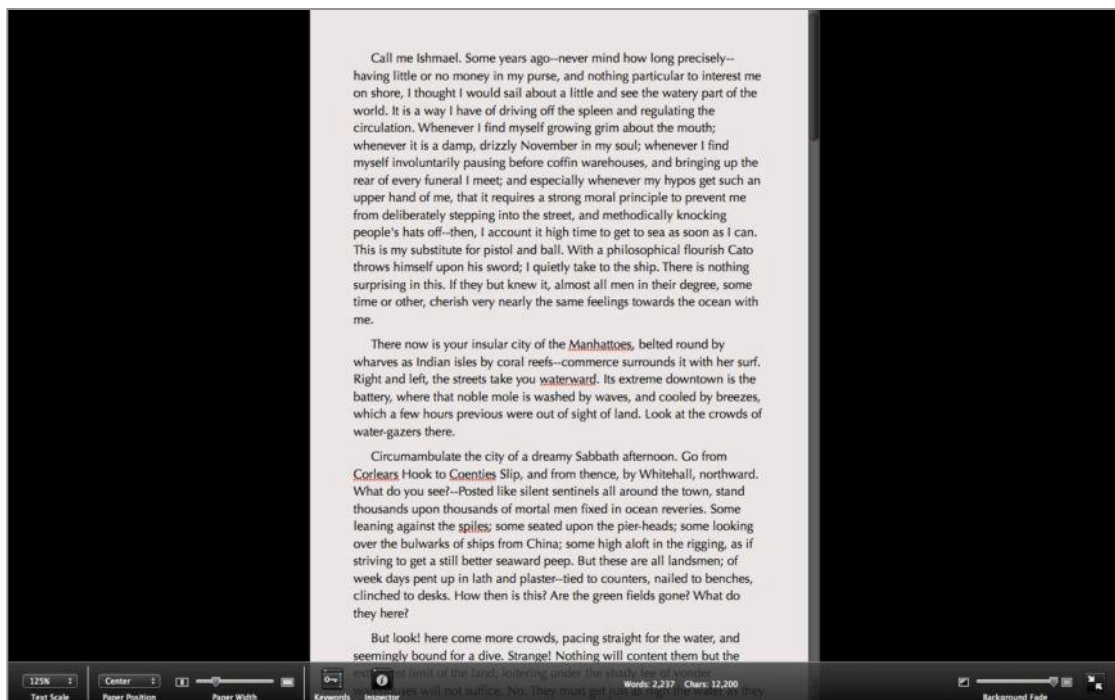


Figure 17: Scrivener in Full Screen mode.

To enter Full Screen mode, click the Full Screen button on the Toolbar or choose View > Enter Full Screen (Option-Command-F). The easiest ways to exit Full Screen Mode are to click the Exit Full Screen button at the far right of the control bar or to press Escape.

In **Figure 17**, the pointer is at the bottom of the screen; moving the pointer there displays a control bar that offers a number of options for Full Screen display, such as Text Scale, Paper Position (left, center, or right), Paper Width, and more. This bar also displays word and character count statistics.

Tip: When you are in Full Screen mode you can still access all of Scrivener's menus. To do this, move your pointer to the top of the screen to display the program's menu bar. You can then select any menu items as you would in normal view mode.

Although **Figure 17** shows a black background, you can change the background: choose View > Full Screen Backdrop > Choose, and select a photo, if you'd like, say, a natural scene behind your work. If you

want a different color for the Full Screen background, you can do this from Scrivener's Appearance preferences in the Customizable Colors section. (Click Full Screen, then Background, then choose a color.) And, if you wish to change the color of the text, go to Scrivener's Full Screen preferences, and select "Override natural text color with custom color," in the Text Color section. Next, click the color swatch and then drag a color from the Colors palette to the Color box in the Full Screen window. The Full Screen preferences offer many, many other options for Full Screen display.

Note: The *Full Screen* chapter of the Scrivener manual discusses Full Screen mode, and the *Full Screen* section of the *Preferences* chapter talks about the many preferences available for Full Screen mode.

Use Typewriter Scrolling

When you type in most word processors, the new text is added below existing text, and the window contents don't move until your text reaches the bottom of the window. Eventually, when you get tired of staring at that part of the screen, you scroll to move the text up, and you may have to do this all day long if you type a lot.

Scrivener offers a Typewriter Scrolling option, whereby the window contents move when you reach the end of a line, so your new text is always in the middle of the window. This keeps you from always having to look at the bottom of the window to see what you're typing.

To use this feature, choose Format > Options > Typewriter Scrolling.

Customize Your Writing Environment

You can jump in and get to work now, but most people feel more comfortable using familiar fonts, and a type size that makes it as easy as possible for them to read the text on their monitor. For this reason, I recommend that you look at Scrivener's preferences for fonts and font sizes for the diverse elements that make up the Scrivener environment.

Let's look at the most important settings to consider changing, or at least tweaking to suit your taste. To begin, choose Scrivener > Preferences to see the Scrivener Preferences window. The window has

ten preference icons, from General to Backup, and clicking each one leads to a pane showing a number of options.

Tip: Unlike many programs where preferences are applied only after closing a Preferences window, or clicking a Save button, Scrivener applies preferences in real time. I recommend that you open the Preferences window, move it to one side of your screen, and try some of the settings. You can see the results immediately to know if you want to keep them.

Set Appearance Preferences

The Appearance preferences, seen in **Figure 18**, let you make choices regarding Scrivener's display. You can set fonts and sizes for the Header View, Binder, and Outliner. (Fonts in the Editor are set in the Formatting preferences, as noted in [Set Formatting Preferences](#), next.)

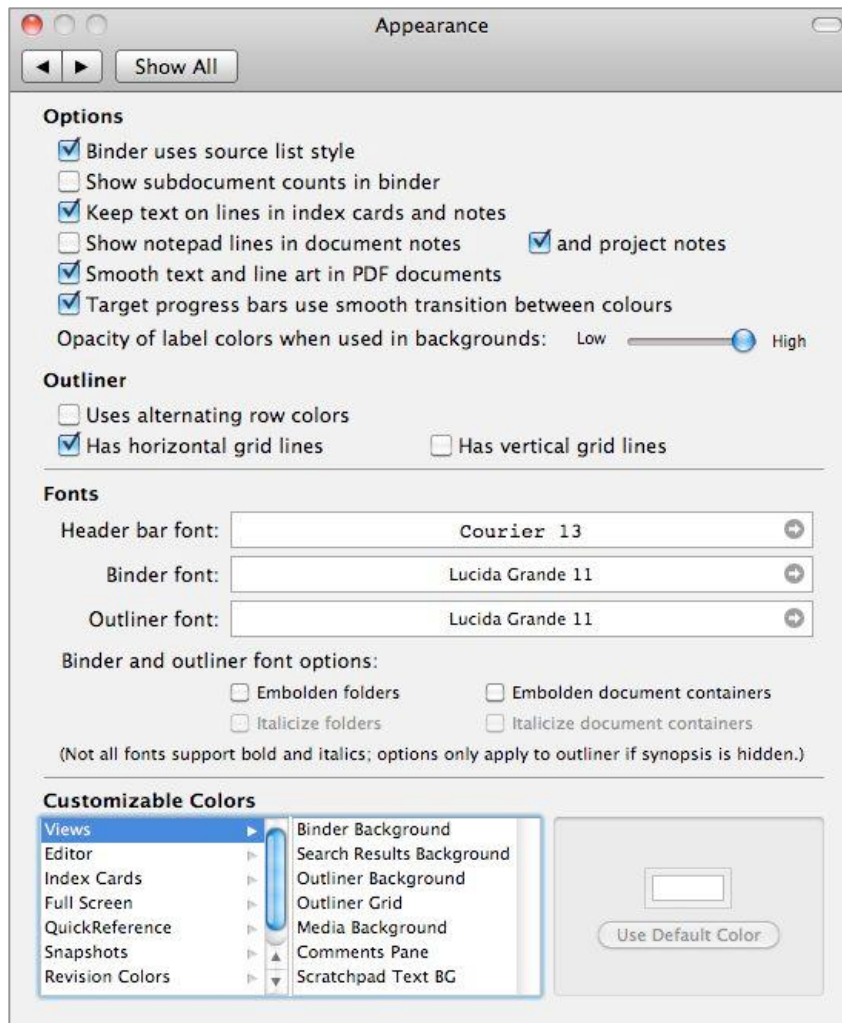


Figure 18: Scrivener's Appearance preferences.

You have a number of other options in these preferences, such as whether you want lines on index cards and notes, the opacity of label colors, and whether or not to use grid lines in the Outliner. You can choose to “embolden” folders—in other words, have folders display in bold—something I find very practical. In the “Customizable Colors” section you can apply colors to a plethora of different elements.

Tip: To return to the main Preferences window from any of the preference windows, click the Show All button in the Toolbar.

Set Formatting Preferences

Click the Formatting icon in the Scrivener Preferences window to see options for setting up fonts and styles for Scrivener elements where you type texts—in the Editor, in notes, in Inspector comments and footnotes, and in Scrivenings mode (**Figure 19**). (See [View and Edit Multiple Files: Scrivenings View](#) for more on using Scrivenings mode.)

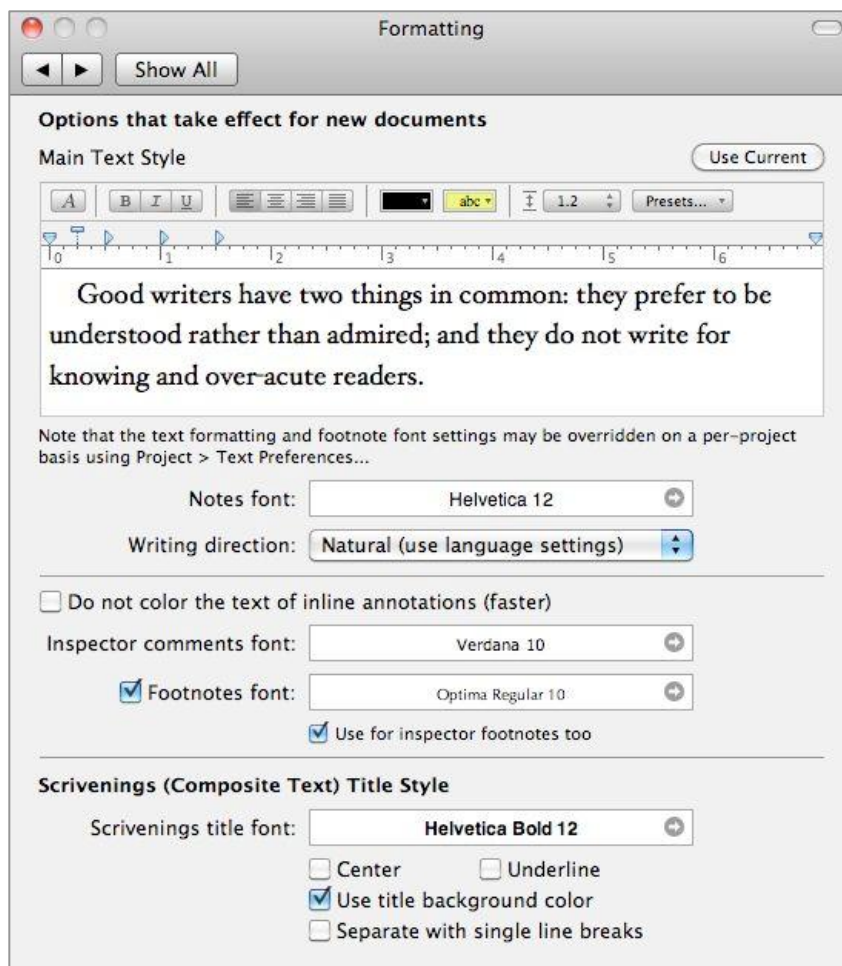


Figure 19: Scrivener’s Formatting preferences.

Changes you make in this window *are not* applied to already existing files, so as not to make unanticipated changes to files that you may have manually formatted. As the window says, these are “Options that take effect for new documents.” (However, you can apply these changes, by selecting the files in the Binder whose formatting you want to change and choosing Documents > Convert > Formatting to Default Text Style. Scrivener will change the formatting for each selected file to what you’ve set in the preferences.)

So how can you find the fonts and size that are best for you?

Here’s how:

1. Go to the section of the Scrivener window where you want to make formatting changes.
2. Select all the text (press Command-A to do this), and then press Command-T to display the Fonts pane.
3. Adjust the font, size, and typeface to see these changes applied immediately to your texts.
4. Use the **Format Bar** to adjust such format characteristics such as alignment, text color, line spacing, and so on.
5. When you find your ideal selections, return to the Formatting preferences window and apply the same settings.

If you have made changes in the Editor pane, you can simply click Use Current in the upper right of the Formatting preferences to apply those settings for future documents.

To change the format settings for other text elements, such as for comments and footnotes, click the arrow icons to the right of the current font listed for each item to open the Fonts window and make your changes.

Note: To find out even more about Scrivener’s preferences, consult the *Preferences* portion of the *Appendix* section of the Scrivener manual.

Reuse Your Favorite Format Settings with Presets

If you're familiar with the concept of "styles" in a word processor, you'll quickly understand the usefulness of Scrivener's presets. A *preset* stores a number of text attributes, such as font, size, line spacing, and more. A preset can be applied with a single click to any text. While you may be happy with a single font setting for your entire manuscript, some people may want specific formatting for lists or quoted text, or headers or chapter titles.

Scrivener comes with a handful of basic presets; you can access these from the Presets pop-up menu in the Format Bar. You can apply paragraph presets—their names are prefaced with the ¶ character—simply by clicking anywhere in a paragraph—you don't need to select all of the text—and then choosing the preset from the menu. For character presets—indicated by an **a** character—you must select some text, be it a word, sentence or more, then choose the preset from the menu.

Paragraph vs. Character Presets

As I mention above, there are two types of presets: paragraph and character presets. Each one stores different types of settings:

- ◆ Paragraph presets store ruler settings, such as tabs and margins; they also store fonts, sizes, line space, alignment, and more. You use these to define styles that you want to use for complete paragraphs, rather than for portions of a paragraph, such as a few words or a sentence.
- ◆ Character presets save fonts, text style (such as bold or italic), colors, and more. Generally, you use a character preset to apply formatting to a word or sentence within a paragraph.

In Scrivener, the settings that you can apply to paragraph presets are in the Format > Text submenu. Settings that you can apply to character presets are available in the Format > Font submenu.

Keep in mind that you can create presets that apply both paragraph and character settings at the same time. These presets are prefaced by ¶**a**.

Take note! *It's important to note that, unlike many word processors, changing a preset in Scrivener does not change the way text looks that has already had the preset applied to it, but only changes how the preset's formatting will be applied in the future.*

If you format a paragraph in a specific way, then want to reuse that formatting, go back to the first paragraph, select its text, then choose Format > Formatting > New Preset from Selection. The same is the case for character presets; just select a word that you've formatted, and choose the same menu item. Once you've created the new preset, you can choose it from the Presets menu in the Format Bar.

Note: For more on creating and working with presets, see the *Formatting Tools* section of the *Writing and Editing* chapter of the Scrivener manual.

Start Writing Your Manuscript

You can start writing without adding any research documents, creating index cards, or finagling with an outline. But the first part of this book shows you the features in Scrivener that help you organize your work, should you wish to begin that way. You've also seen the many interface elements and how they can help you work more efficiently. Even if you do just dive into writing now, you'll want to refer back to the earlier portions of this book later, when you start restructuring your text.

Create a new project (see [Create a New Project](#)) and add any research files you need (see [Import Research Files](#)), then create a new chapter file (see [Add Items to the Binder](#)) and start writing.

I can't help you with the creative process; that's up to you and your muse. Scrivener can help you organize and manage your writing, but it won't make you a better writer. It presents a blank page, and it's up to you to put words, sentences, and paragraphs on that page.

As you go on with your writing, you'll want to manage different parts of your manuscript, such as chapters, folders, and more. That's what I look at next.

So stop procrastinating, and get to work!

Writers Talk: Jason Snell

In my role as editor of *Macworld*, I get to test-drive a lot of different Mac apps. Generally I use them just long enough to form my opinion of them, and then move on to the next thing. The funny thing about Scrivener is, amid a swarm of new writing apps for the Mac, it was the only one that I simply couldn't abandon. Before I knew it, I had abandoned the bare-bones text editor I had been using for years and was writing my long-form projects exclusively in Scrivener.

What was it about Scrivener that made it different? It's hard to define, but I have a theory. The program doesn't get in your way, so I was able to start writing without having to learn the app first. Then, as I wrote, I began to notice the features that helped me be more productive. Meanwhile, the features that didn't fit the way I work never got in my way. Before I knew it, I had written most of three novels in Scrivener.

Perhaps the best part of Scrivener is that, while it has a lot of non-writing features such as customizable style sheets and ebook exporting, its most valuable features are ones that contribute to the writing experience itself. It's easy to waste a lot of time setting up your margins, choosing your fonts, dreaming about your book-cover art—in other words, doing everything but the actual work of writing. Scrivener has always struck me as being much more about aiding a writer in performing the act of writing, rather than doing nifty stuff that helps writers procrastinate. And that's a huge feature in itself.

Jason Snell is the editorial director of *Macworld* (<http://www.macworld.com/>).

Take the Helm of Your Project

By now, you should be familiar with the Scrivener interface, you should have added and organized any research material you need for your project, determined what display settings and preferences you want to use, and you may have started writing—a scene, a chapter or more.

Now it's time to learn how to work with your manuscript and with the different elements that make up a project. You'll see the various ways you can view your project, how you can manage files and folders in the Binder, how to add annotations and comments to your texts, how to use the Inspector, and more. This chapter covers the many things you'll want to do with your manuscript after you've gotten your inspiration flowing, and after you've started following the big white whale of your work.

View Your Work Differently

As you write, you may want to change the way you view your manuscript. By default, the [Editor](#) shows the file you are working on, but you can change the way this file is presented, and you can view multiple files at the same time.

One way to change your view is to split the Editor, and view two different parts of the same file simultaneously, or even view two different files in the Editor at the same time. For example, you can work in the active Editor section while you display text from another part of a file in the other. This is good if you're writing a chapter and want to confirm how you previously described a character or location, or see some dialog in an earlier scene, or are editing and want to work on one section while referring back to another.

The first way to split the Editor is horizontally. When you click the  button in the Header View at the top of the Editor, the Editor splits as in **Figure 20**. The Header View for the active part of the Editor (the one that contains the cursor or currently selected text) is blue.

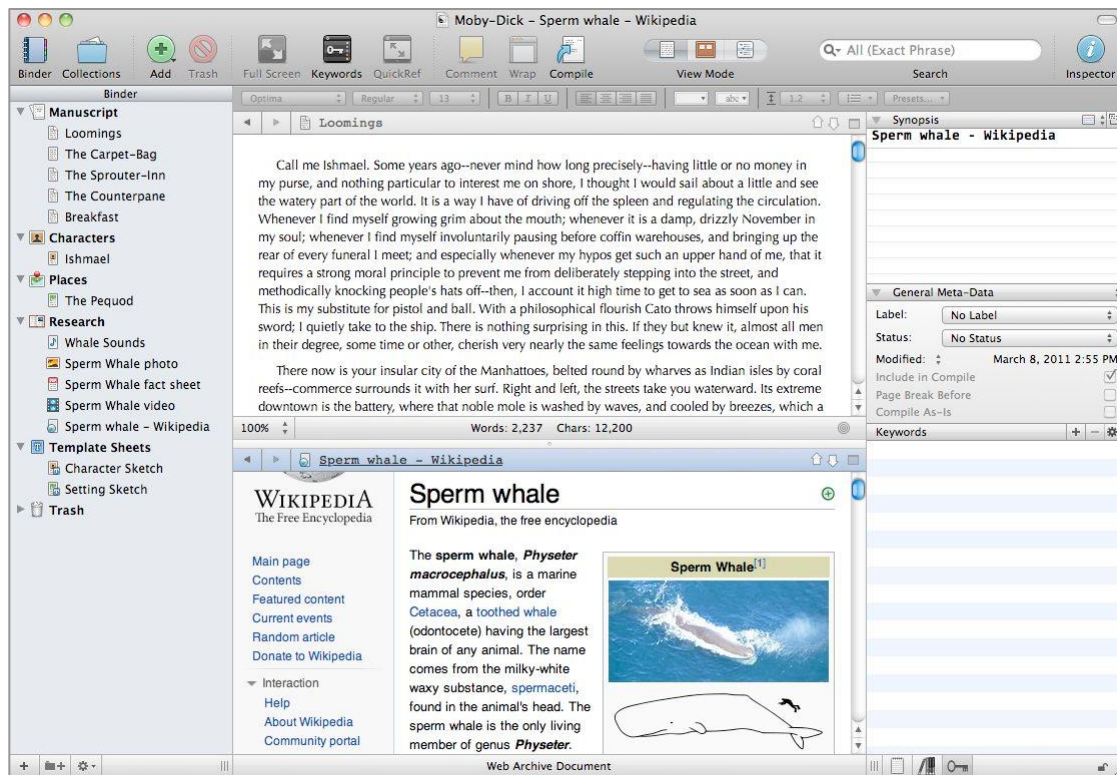


Figure 20: Splitting the Editor pane lets you see two parts of your text at once. You can also view two different files in the split editor; click anywhere in one of the split editors to select that editor, then, in the Binder, click the file you want to see in that editor.

Now that you've split the Editor window, if you want to view one file in one Editor section and another file in the other section, click in the section you want to change, then click another file in the Binder. Or, you can use the Next and Previous Document  buttons in the Header View to scroll through all the content in the Binder.

As you might expect, you can use the View Mode  buttons in the Toolbar to change the view of any item in either section of the split Editor (see [Changing Views](#), earlier, for more on how to switch views).

In **Figure 20** (above), I show a window with a horizontal split; i.e., one section above the other. You can also split the Editor vertically, displaying one section at the left and another at the right. To do this, choose View > Layout > Split Vertically, or press Option when you click the Editor Split  button.

Tip: When you've already split the Editor pane, you can change from a horizontal to a vertical split by holding down the Option key and clicking the Editor Split  button.

Note: Scrivener's split Editor has some nifty tricks up its sleeve, such as allowing you to scroll a non-active section, or swap items from one section to the other. See *Splitting the Editor* section of the *Writing and Editing* chapter of the Scrivener manual for more details.

Reorganize the Binder

You may find yourself wanting to rearrange portions of a manuscript. For example, for a novel where the chapters shift points of view, you may decide to switch two chapters around so protagonist A presents his story before protagonist B. If you were using a standard word processor, you would have to cut and paste blocks of text, but in Scrivener, this is as easy as dragging icons in the Binder.

Reorganize Your Work

Files in the [Binder](#) can be chapters, sections, scenes, beats, or whatever you want. This is one of the important aspects of Scrivener, one which helps free you from the fetters of linear composition.

Your files can be as large or as small as you want; they could be separate paragraphs, if your work dictated such an approach, or entire chapters, or anything in between. If you break a chapter into scenes, it can be much easier to move scenes around if you wish to restructure the chapter later. In addition, you don't need to commit to any specific approach when you start writing: you can split and merge files as needed. If you wish to split a file, put the text cursor at the location where you would like to make the split, then choose Documents > Split > at Selection. To merge two or more files, select the files, then choose Documents > Merge.

The Binder gives you the power to reorganize your work in myriad ways. No matter how much you have written, you can move files around in the Binder to change your narrative, splitting or merging them when it is useful, or arranging your files in a different order to see how that changes the way your work flows.

In **Figure 21**, I show two ways you can drag files in the Binder to rearrange them:

- In the first example, I drag a file to a new location, and the Binder interface shows a line with a circle on the left to indicate the new position before I let go of the file.
- In the middle, however, I drag a file on top of another file, so it becomes a child of the latter file. This can be useful when you work with shorter sections and want to group them logically, yet still retain the individual sections. (This is as opposed to simply copying the content of a section and pasting it at the end of another one.)

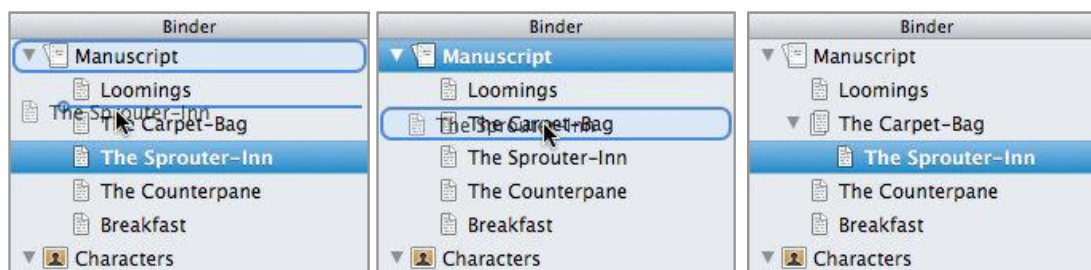


Figure 21: Two ways of moving files. On the left, moving a file to a new location; in the middle, moving a file to become a child of another file. Finally, on the right, the child file in place.

The Binder may seem to be a repository for files and folders, but it is much more than that. In fact, as you saw in [Organize Your Ideas with the Corkboard and Outliner](#), the Binder, Corkboard, and Outliner are all linked, and changes in one are reflected in the others. For example, if, after making the change reflected in the middle screenshot in **Figure 21**, you switch to the Outliner, you'll see that The Sprouter-Inn now shows as a child under The Carpet Bag, just as it does in the Binder. If you switch to the Corkboard, you'd see that The Carpet Bag now shows as a stack of cards, and you can see the child card by double-clicking the stack icon on the The Carpet Bag index card.

While you can use the Binder as a simple repository for chapters—if each of your files is a chapter—you'll find it much more powerful if you treat it as an outliner. You see less information in the Binder than in the Outliner; **Figure 10**, earlier in the book, shows you this. But as your manuscript progresses, you will undoubtedly make changes to the structure of your text, and using the Binder at this point is a simple way to move different segments of text from one location to another.

Create New Files and Folders in the Binder

When you want to start a new chapter, section, or scene, and you haven't done this in the Outliner or the Corkboard, you can do so in the Binder. Click the green Add button in the Toolbar to add a new file below the currently selected item in the Binder. If you have selected your top-level Draft or Manuscript folder, the new file gets added below all current files. If you select a file, the new file gets added below the selection. The title of the new file is selected in either case, so you can enter a new title for it.

You can also click and hold the green Add button to choose other items to add to the Binder. In **Figure 22**, you can see these choices.

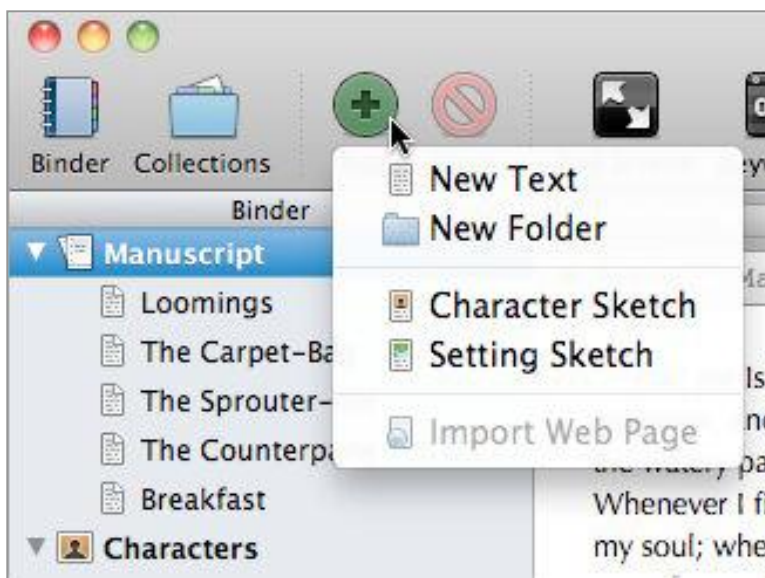


Figure 22: Adding new items to the Binder from the Add button. Projects created from different templates may show different items in this pop-up menu.

No matter which item you choose, the new item is added either at the bottom of the selected container (in **Figure 22**, this is Manuscript), or, if another item is selected, just below that item. So if you choose Character Sketch or Setting Sketch from the pop-up menu, a file gets added to the Characters or Places folder only if one of those folders is selected. You don't need to store a character sketch or setting sketch in its folder, of course—you can create one in any location you want. You may, for example, want to store a character sketch next to a chapter file where that character appears. (Though if you do this, make sure that, when you compile your manuscript, that you don't include the character sketch in the selection of files to be compiled.)

You can also add new folders to any part of the Binder. You have seen several folders in the Binder, including the Manuscript (or Draft), Characters, Places, and Research folders. These default folders are just to help you organize your work. You can create your own folders to store files as you want. You could create, say, Good Guys and Bad Guys folders for characters; Murder Locations and Planets folders for settings; or any number of folders for research. Folders can hold files and other folders, and sub-folders can hold more sub-folders; if you want, it can be sub-folders all the way down, just like in the Finder.

The advantage of this organization is that you can use the triangle next to any folder—or file—that contains other items to get the children out of the way. This lets you use the Binder as a “big-picture” view, yet allows you to expand individual items when you need a more detailed look at their constituent parts. For example, after you’ve finished your first five chapters, you no longer need to see the full hierarchy of the items that make them up: you can collapse each chapter’s triangle to save space and focus more on the chapter you’re currently writing.

Change Folder Icons

In Scrivener’s templates, some folders have special icons: the Characters, Places, and Research folders, for example. When you add a new folder, it gets a default blue Mac OS X folder icon.

To differentiate among folders at a glance, you can change these icons. To do this, Control-click (right-click) on a folder, choose Change Icon, then select one of the many available icons. You can even add your own icons for use with folders.

For more on adding icons, see the *Custom Icons* section of the *Project Planning* chapter in the Scrivener manual.

Delete Items in the Binder

It may seem obvious, but you can remove any item from the Binder by clicking the Trash button in the Toolbar. (You can also do this by pressing Command-Delete.) This doesn’t delete the item from your project, however; like the Finder, Scrivener puts these items in its Trash. You can then recover any items from the Trash if you need to. To empty the Trash, and actually remove its contents from the project, Control-click (right-click) it and choose Empty Trash.

Note: For more information about working with files and folders in the Binder, see *How the Binder is Organised* in the *Setting Up the Binder* chapter of the Scrivener manual.

View and Edit Multiple Files: Scrivenings View

One of the most powerful ways of viewing and editing your work is called the Scrivenings view. It's important to fully understand what this unique offers. Let me quote from the *Editing with Scrivener* section of the *Writing and Editing* chapter of the Scrivener manual:

The “Scrivenings” view mode allows you to edit multiple text documents as though they were one long document. This way, you can write in small chunks and then combine them in any way you like to see how they work together. For instance, you might write lots of small scenes for a chapter, and then view (and edit) them all together in a Scrivenings session to see how the chapter works as a whole.

To reiterate, with the Scrivenings view mode you can view any group of files as though they were a single file. Rather than clicking one file, editing it, then clicking another file and making changes to that one, you can scroll through a group of files as though they were one.

The best way to demonstrate this is with an example. The Moby-Dick project I've used for my examples in this book has been fleshed out from an outline of the first chapters so that it contains the full texts of those chapters. **Figure 23** shows an example of Scrivenings view.

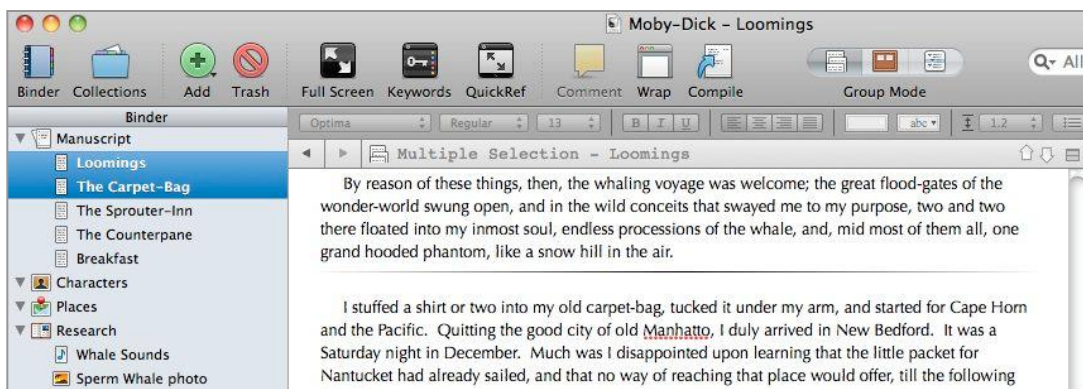


Figure 23: Viewing two chapters simultaneously in Scrivenings view.

As you can see in **Figure 23**, I have selected two files—in this case, chapters—in the Binder. The Header View at the top of the Editor shows this by saying “Multiple Selection,” and the label for the View Mode control on the Toolbar changes to say Group Mode. Also, in the Editor itself, at the junction of the two files, you can see a horizontal rule. In this example, I selected contiguous files, but you can select non-contiguous files as well.

Select Multiple Files in the Binder

To select multiple *contiguous* files in the Binder—files that are next to each other—click one file, hold down the Shift key, then click the last one in the series that you want to select.

To select *non-contiguous* files—files that are not next to each other—click one file, hold down the Command key, then click the other files you want to select.

Perhaps you’ve broken up your manuscript by scenes, and, in one chapter, consecutive scenes alternate between different point-of-view characters. You may nevertheless want to read through all of the scenes of one character to see how they flow. You can use Scrivenings view for this; just select the files that contain those scenes, and start reading (and editing).

When you select a container—a folder, such as the Manuscript folder in **Figure 23**—this automatically displays all the items in that folder in a Scrivenings view. So if you want to view your entire manuscript as if it were a single file, just click the Manuscript folder. If you store chapters in folders, with individual files for each scene, you can view an entire chapter by clicking the folder that contains that chapter’s files.

Writers Talk: David Hewson

Scrivener is the principal writing and story development system for all my work these days, a unique tool full of endless possibilities for making the creative process infinitely more simple, effective, and enjoyable. Novels aren't single, homogenous chunks of text. They're mosaics of ideas, themes, possibilities, and research.

Scrivener allows the writer to manage a narrative as its component parts, of just a few hundred words if need be. What makes the software unique as a creative writing tool is that it enables these micro aspects of the book's structure without impacting upon the all-important overall macro view.

So you can switch from a single scene to an entire part, chapter, or section in an instant, and even follow non-consecutive scenes based on time, geography, or character as you see fit. This facility is utterly addictive once you grasp it. I can't imagine how I wrote before Scrivener came along.

David Hewson is the author of the bestselling Nic Costa series set in modern Rome. His latest book is The Fallen Angel—<http://davidhewson.com/the-fallen-angel/>. David has also recently self-published Writing a Novel with Scrivener—<http://www.davidhewson.com/writing-a-novel-with-scrivener/>.

Work in Page View

The default view in Scrivener's Editor is an endless, scrolling page, but you may want to use a view that shows page breaks at times. Some writers find this more appealing, as it gives them small milestones.

To do this, choose View > Page View > Show Page View. Scrivener will cut your work into pages, displaying white space at the top and bottom of each page. By default, the page size used is the one defined in the File > Page Setup dialog.

There are a number of options available to help you choose the way Page View pages are displayed. Open Scrivener's preferences and click the Editor icon; the Wrap to Page Mode settings, at the bottom of the window, let you apply settings for this view.

Use Quick Reference to Peek at Files

I'm sure it happens to you often; I experience this all the time. You're writing one chapter or section, and you need to check back on another section to see what you wrote: perhaps how you described a character, or to review a particular bit of dialog. When you switch to the other file and find what you were looking for, then come back to where you were working, you discover you have lost your place.

Scrivener's Quick Reference feature makes these backward (and forward) glances easy to manage, and keeps you from skipping about from one file to another.

Say you're in chapter 27 of your manuscript and there is an event in chapter 12 that you need to confirm. Just select the View > Quick Reference menu, and choose the file you want to view. (This even works when you're in full screen mode—see [Work in Full Screen Mode](#).) A small window—similar to Mac OS X's Quick Look window—displays the contents of the selected item, as in **Figure 24**.

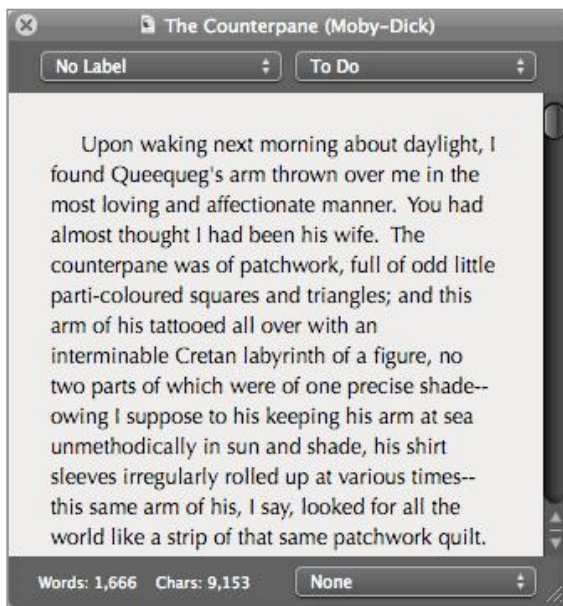


Figure 24: A Quick Reference window showing a text file.

You can resize Quick Reference windows, scroll through them to find the text you want, then close them. Or you can leave them open if you need to refer back to them. You can have multiple Quick Reference windows open at any time, and, you can even edit text in Quick Reference windows.

Take a look at the pop-up menu labeled “None” at the bottom of **Figure 24**. You can click this menu to display, in addition to the text, either a Synopsis, a Picture, Notes, Keywords, References, or Comments & Footnotes. These items appear in a small pane at the bottom of the Quick Reference window.

Use Annotations and Comments

As you write, you may want to make notes at certain points. You might want to indicate that you need to develop a scene, change a character’s name, introduce a new event, call out passages you think are well-written, or flag something for further editing. You might make these notes for yourself, as reminders for when you have finished your draft, or make them for a collaborator or editor who will work with your project later.

Scrivener has tools that allow you to attach notes to text, similar to the commenting tools available in many word processors. Not only are these annotation and commenting tools useful when you’re writing, but they are invaluable when you are in the editing and revision phases of your work. (I look more closely at these stages in [Revise and Edit Your Work](#).)

Scrivener offers two ways to add notes to texts: Inline Annotations and Comments. Both options let you add notes to specific areas of a text, but each type of note serves a different purpose:

- **Inline annotations:** These notes appear within your text, and are merely text formatted in a special manner to stand out; this special formatting allows you to strip annotations easily when you compile your final text (see [Compile Your Work for Print and Export](#)).
- **Comments:** A comment does not appear inline with your text; instead, it appears in the Inspector where it is less obtrusive and less likely to get the way than an Inline Annotation. Like annotations, comments are not meant to appear in a final text.

Depending on how you use these features, you will find that one or the other—or perhaps both—can help you with your writing.

To add an inline annotation, move your cursor to the location where you want to type a note and choose Format > Inline Annotation

(Command-Shift-A). Type as much as you want. As you can see in **Figure 25**, annotations appear in red with a border, making them stand out clearly from the surrounding text.

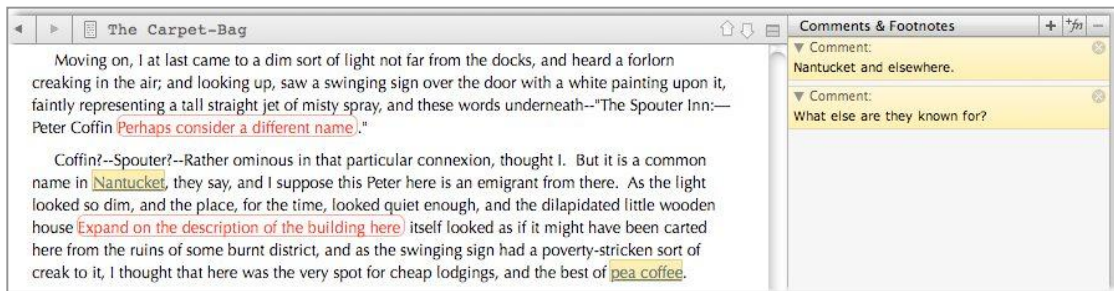


Figure 25: Inline annotations are in red, comments are highlighted in yellow, and comment texts display in the Comments & Footnotes panel of the Inspector.

Change Annotation Colors

By default, Inline Annotations are red. You can change this color so you can have different types of annotations with different colors. To do this, position the text cursor in an annotation, choose Format > Font > Show Colors, then choose a new color. Because Inline Annotations are just text, you can, if you wish, select all the text in an annotation and apply bold, italic, or underline formatting to it.

Because inline annotations appear inline, you can copy them, cut them, and paste them to other locations; select their contents and drag them to other locations; or split them, as you would any other text.

To add a comment, select some text, then click the Comment button on the Toolbar or choose Format > Comment (Command-Shift-*)—a new Comment box appears in the Comments & Footnotes panel in the Inspector, even if you have previously hidden the Inspector. You can type your comment text in the Comment box.

Comments are linked to the highlighted text: you can change the highlighted text, and you can move the comment attached to it if you wish.

To attach an existing comment to a different bit of text, do the following:

1. In the Editor, select the text to which you want the comment attached.

2. Control-click the comment in the Inspector.
3. Choose Move to Selection.

Tip: To jump to the text linked to a comment, just click that comment in the Inspector.

Note: To learn more about using annotations and comments, read the *Annotations and Footnotes* chapter of the Scrivener manual

Add Footnotes and Endnotes

Annotations and comments, as described just above, are for your own notes, and are not intended to be retained in your final document. Footnotes and endnotes, however, are meant to be used as references when you finalize and export a project. While notes (I'll use that short word to mean footnotes and/or endnotes in this topic) may appear inline in your texts as you edit, when you compile your project (see [Compile Your Work for Print and Export](#)), the notes get converted to either bottom-of-page footnotes or end-of-document endnotes.

To add a note, place your cursor where you want the note to appear, then choose Format > Footnote, to add footnotes that display in the Inspector, or Format > Inline Footnote (Command-Shift-F), to add footnotes that display in your text. You type the text of inline footnotes just as you do for an inline annotation (described a page or so earlier), but inline footnotes are not colored and have a gray background. I discuss note export options in [Formatting Options](#).

Note: From Scrivener's point of view, footnotes and endnotes are similar to the comments and annotations that I described a page or so earlier, except that footnotes and endnotes are meant to appear in a final document. As such, there are many similarities in these different "note" features. You should peruse the *Annotations and Footnotes* chapter of the Scrivener manual to learn about many tweakable settings and tricks for these features.

Get Statistics and Set Targets

Many writers have assignments that specify a certain number of words, characters, or pages. While journalists may need this, and some types of serial novels or short stories may have such limits, other writers may simply want to set goals for a number of words to write each session. Scrivener helps you manage these targets, and it provides statistics for different elements, as well as your overall project.

Get Statistics

You can see the statistics for the current document in the Editor's Footer View. Scrivener tells you the number of words and characters in the file, and if you select some text, Scrivener will show the statistics for that selection only. (If you've hidden the Footer View, you can display it again by choosing View > Layout > Show Footer View.)

You can get more statistics for a text file by choosing Project > Text Statistics. A dialog appears, containing more detailed word counts, and a Word Frequency section at its bottom shows the most- and least-common words used in the text. You can use this Word Frequency tool on your entire manuscript, or on selected files if you are viewing multiple files in Scrivenings mode (described earlier in this chapter, in [View and Edit Multiple Files: Scrivenings View](#)).

If you want statistics for your entire project (all the text in your text files), choose Project > Project Statistics.

When you click the Options button in the Project Statistics window (**Figure 26**), you can choose what is counted: you can count all files, or only those that are marked for inclusion; you can choose to include footnotes and annotations in the statistics; and you can specify how many words constitute a typical paperback page.



Figure 26: The Project Statistics dialog shows you the sum of the words and characters in your text files.

Note: The *Goals and Statistics Tracking Tools* section of the *Writing Tools* chapter of the Scrivener manual details these options.

Set Targets

While it's easy to follow your word count by glancing at the Editor's Footer View from time to time, you may have chosen to hide the Footer View (View > Layout > Hide Footer View), or you may be in such a state of inspiration that you might not notice that you have already exceeded the 1,500 words that you have been assigned for an article. Or you may have set a personal goal that you want to write at least 2,000 words every day, no matter what happens. For this reason, Scrivener has targets with which you can set goals and choose to receive notifications when you have reached those goals.

You can set a target for the Editor or for your entire project.

To set a target for the Editor:

1. Click the Target  button in the Footer Bar, below the Editor at the far right.
2. From the pop-up menu at the right, choose words or characters.
3. Enter a target number in the field.

Growl? If you use Growl notifications (see <http://growl.info/>), you can select the option to have Growl display a notification when you reach your target.

4. Click OK.

When you have set a target for a document, a small, colored progress bar appears in the Footer Bar beside the target icon, and its color changes from red to yellow to green as you approach your target.

To turn a document target off, and to hide the progress bar, reset the target to 0.

To set a target for your entire project:

1. Choose Project > Show Project Targets.

A small, floating window (**Figure 27**) appears containing two progress bars: the first is a Manuscript (or Draft folder) Target, for your entire project, and the second is a Session Target, for the amount of words you want to reach during a session or day.

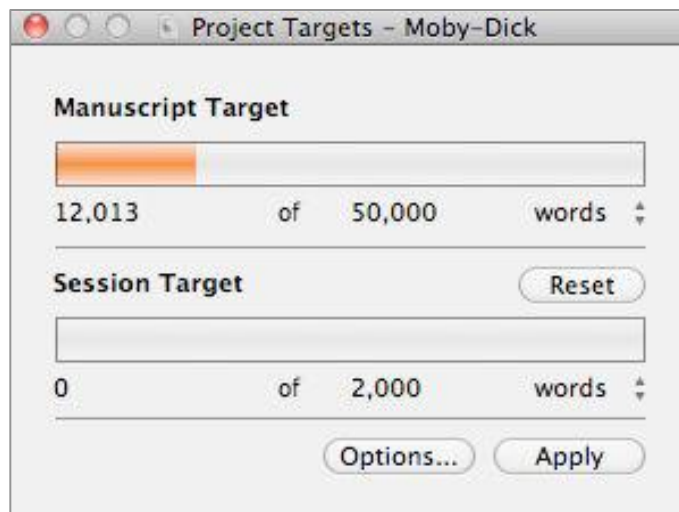


Figure 27: The Project Targets window helps you track manuscript- and session-based goals.

2. Click the 0 below either progress bar, and enter a value. The default count is for words, but if you click the “words” pop-up menu below either bar, you can change the units to characters or pages.
3. Click the Options button, configure the settings, and click OK.
4. Click the Apply button.

The Project Targets window stays visible all the time, floating above the Scrivener window. You can move it to the side, or if you have the Scrivener window filling your screen, you can move it to a position where it stays out of the way, but is still visible.

Tip: If you set targets and work with the Outliner, you might want to display the Target column in the Outliner in order to see a visual reminder of how much work you need to do on each section. See [Use the Outliner](#) for more on changing Outliner view settings.

Use the Inspector

I mentioned the Inspector earlier, in [Discover the Scrivener Window](#). This part of Scrivener's window is one that you may not choose to display all the time. However, it can present a great deal of useful information and metadata about a project. The Inspector helps you better manage your work by giving you information about it, by allowing you to add tags for different files, and much more. The Inspector can automatically appear when you create certain types of content, such as comments.

To show or hide the Inspector, either click the Inspector icon in the Toolbar, if you have that icon and the Toolbar visible, or press Command-Option-I.

The Inspector is contextual: depending on what you are viewing elsewhere in Scrivener, what appears in the Inspector may change. Also, buttons below the Inspector allow you to choose what types of information the Inspector shows; furthermore, the buttons that appear depend on what is selected in the Binder.

Here are some examples of what the Inspector displays when you select different items in the Binder:

- **Manuscript (or Draft) folder, Research folder, Trash folder, or multiple items:** Select one or more of these items in the Binder and the Inspector displays Project Notes (these are the same notes I discuss in [Record Project Notes](#), that can also display in their own window). If you click the References  button below the Inspector, you'll see Project References; these are links to places

within your project, to external files, or to Web sites. (The *Document Support Panes* section of the *Inspector* chapter of the Scrivener manual discusses these references.)

- **A text file:** If you select a single text file in the Binder, the Inspector's References view (click the References  button beneath the Inspector if needed) shows a large amount of information about the file (**Figure 28**).

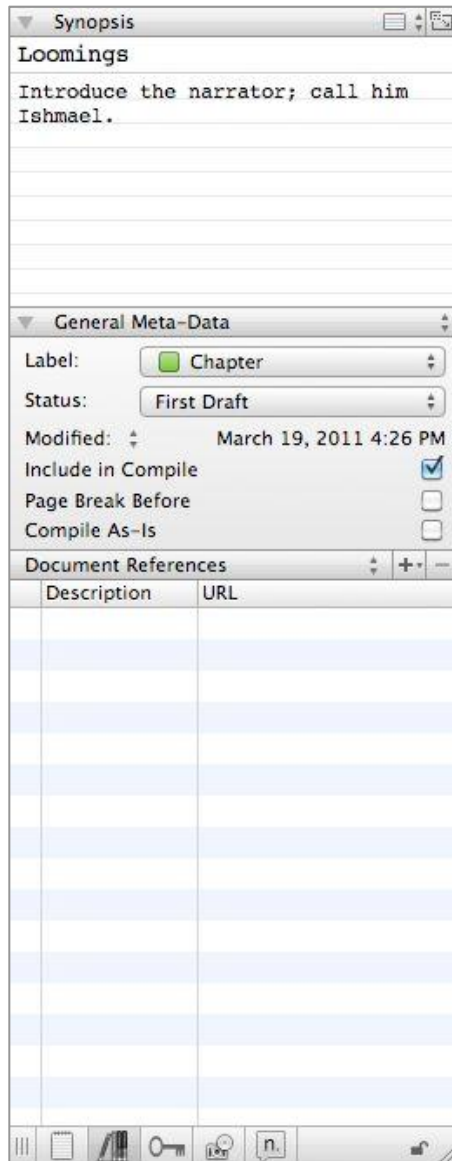


Figure 28: Here is the Inspector when a text file is selected in the Binder with the References view active. (You can click a button beneath the Inspector to change the Inspector's view.)

If you've created a synopsis on an index card in the Corkboard or in the Outliner, it appears in the Synopsis section. You can also enter or edit a synopsis here. General Meta-Data displays data such as the

file's label, status, modified date, and more. Finally, Document References are the same as Project References mentioned just above, but they allow you to create and open links associated only with the selected file.

Tip: You can collapse the Synopsis and General Meta-Data sections by clicking the triangles next to their names.

The buttons below the Inspector (**Figure 28**) allow you to change what content appears in the Inspector. The first three buttons change only the bottom section of the Inspector; the part showing “Document References” in **Figure 28**. From left to right, they show Document Notes, Document References, and Keywords. The fourth button displays information about Snapshots; I discuss Snapshots in [Take Snapshots of Your Texts](#). The fifth button displays the Comments & Footnotes section. (I discuss comments and footnotes in [Use Annotations and Comments](#).)

- **A character or setting sketch:** When you select one of these, the display is similar to what you see when you select a text file; these sketches are just special types of text files. Character sketches allow you to add images to the Synopsis section, in case your writing is based on real people and you want to add their photos, or you have actual sketches of them. (Just drag an image file from the Finder to the placeholder silhouette image.) Setting sketches allow you to add photos of places if you wish. (Drag a file in the same way as for character sketches.)
- **Research items:** When you select a photo, video, audio, or Web page in the Research folder (or in any other folder you may use), the Inspector only shows the first three buttons in its footer.

Note: The Inspector has many additional features. For more details on these features, notably on using references and keywords, see the *Inspector* chapter of the Scrivener manual.

Share and Synchronize Your Project

Writers who only work in one location—their home or office—will generally work with their Scrivener projects on one computer in that location. Some writers, however, will want to be able to work on the road, or will carry out research in different locations. With Scrivener’s syncing features you can make your project available via different Internet services, so you can work with it from different locations and on different computers. You may also want to provide your project to a collaborator or editor and integrate this person’s comments and changes as you work.

In this chapter, I take a brief look at how you can share projects and how Scrivener can synchronize them. I also mention some iOS apps (for the iPad, iPhone, or iPod touch) that you can use in conjunction with your projects.

Move Projects to Another Mac

If you work on two different Macs—say a desktop and a laptop—there may be times when you want to move your current project from one computer to another. In general, this is easy, but there are some points to consider. (Note that these features are not currently available in the Windows version of Scrivener.)

There are many ways to transfer files from one Mac to another. I won’t go into them here, but you can refer to a recent article I wrote for *Macworld*, “Nine ways to transfer files from one Mac to another,” at <http://www.macworld.com/article/158185/>.

As I pointed out in [What’s Inside a Scrivener Project?](#), a Scrivener “document” is really a *bundle*; a special kind of folder containing a number of files and sub-folders, that Mac OS X presents as a single file. While you can get along just fine without knowing this, bundles can present a problem in some situations.

First, some email clients might not accept a Scrivener project attachment as-is. Apple's Mail works fine with Scrivener projects, and Microsoft Outlook (part of Office 2011) and Entourage (part of Office 2004 and 2008) will compress them automatically, so those programs should handle a Scrivener attachment with no problem. If you use Web-based email, such as Google's Gmail, then you'll need to compress your Scrivener project so it is seen as a single file. And even Apple's MobileMe webmail interface fails with an uncompressed Scrivener project.

To compress a project, Control-click (right-click) your project in the Finder and choose Compress *project name*. You can then send the resulting zip file via any email service.

You might want to compress Scrivener projects no matter how you send them. If you use Apple's MobileMe and its iDisk, a project is transferred more quickly when it is compressed. The same may be the case with other file transfer methods, such as FTP. Compressing a project also reduces the likelihood of problems that can occur if a single file within a project bundle gets corrupted during transfer.

Another thing to consider is the size of your project. While there is technically no size limit to a Scrivener project, if you store a lot of research in a project—especially videos, or lots of PDFs—the project may be too big to send by email. Some mail servers limit the size of attachments to 20 MB; some to only 10 MB. So bear this in mind if you try to transfer projects by email.

Use Dropbox to Sync Projects

A popular way of synchronizing files is the Dropbox service (<http://www.dropbox.com/>). This service—free for 2 GB storage, with additional storage available for a fee—offers transparent syncing to the “cloud,” (a remote server), and it automatically updates your Dropbox folder when you turn on a second computer. For example, the Dropbox folder on my desktop Mac contains files for a number of projects. When I make changes, they are saved to Dropbox's servers. When I open my laptop, the Dropbox service updates the Dropbox folder on that Mac so the files are the same on both Macs. As I make changes to files on my laptop, the changes are synced back to the server, and so on.

Dropbox is a great way to sync Scrivener projects across Macs; there is also a Windows version of Dropbox. Just drag your project into your Dropbox folder and wait until it's updated on Dropbox's server, then you can turn off your Mac if you want. Open your other computer, wait until the project is downloaded, and start working.

Now, you *can*, if you desire, work on a project while it's in the Dropbox folder. As you make changes, the individual items in the project bundle will be synced. But I've had some problems with this, with some files occasionally not syncing correctly, leading to corrupted projects. So I suggest that you copy your projects from the Dropbox folder to another location, then copy them back when you're finished. See this thread on the Scrivener forum for some essential rules for working with Dropbox: <http://www.literatureandlatte.com/forum/viewtopic.php?f=2&t=11725>.

Sync to a Folder

Another Scrivener feature allows you to sync a project to a specific folder on your Mac, which can be used with Dropbox and similar services. You access this feature by choosing File > Sync > with External Folder. This saves the files of a project as text files in a folder. You should not, however, use this to try to keep two copies of a project in sync; if you do so, you will likely corrupt your project.

Syncing with an external folder is useful if you want others to have access to your work, and if they don't use Scrivener or if you need to change your project on an iOS device.

Please see the *Synchronized Folders* section of the *Cloud Integration and Sharing* chapter of the Scrivener manual for more information on this type of syncing, and visit the Scrivener Tutorial Videos page to find screencasts about using this feature and others (<http://www.literatureandlatte.com/video.php>).

Sync to Simplenote

Simplenote (<http://simplenoteapp.com/>) is a Web-based service that allows you to sync “notes, lists, ideas and more.” Scrivener has a special sync feature that works with Simplenote; when you sync a project with Simplenote, you can work on it with the Simplenote Web interface or the Simplenote app running on an iPad, iPhone, or iPod touch. In addition, a number of other Mac and Windows applications can interface with Simplenote.

Note: Simplenote is very different from Dropbox (described earlier in this chapter). With Dropbox, you sync your actual project file, and can use it in Scrivener on another computer. With Simplenote, you sync some of your project’s content, and can view or edit it, but you need to import the changes to your project later.

To sync to Simplenote, you first need to set up a Simplenote account. Next, from within the project you wish to sync, choose File > Sync > with Simplenote. Scrivener asks you to sign into your Simplenote account, and then presents a dialog as in **Figure 29**.

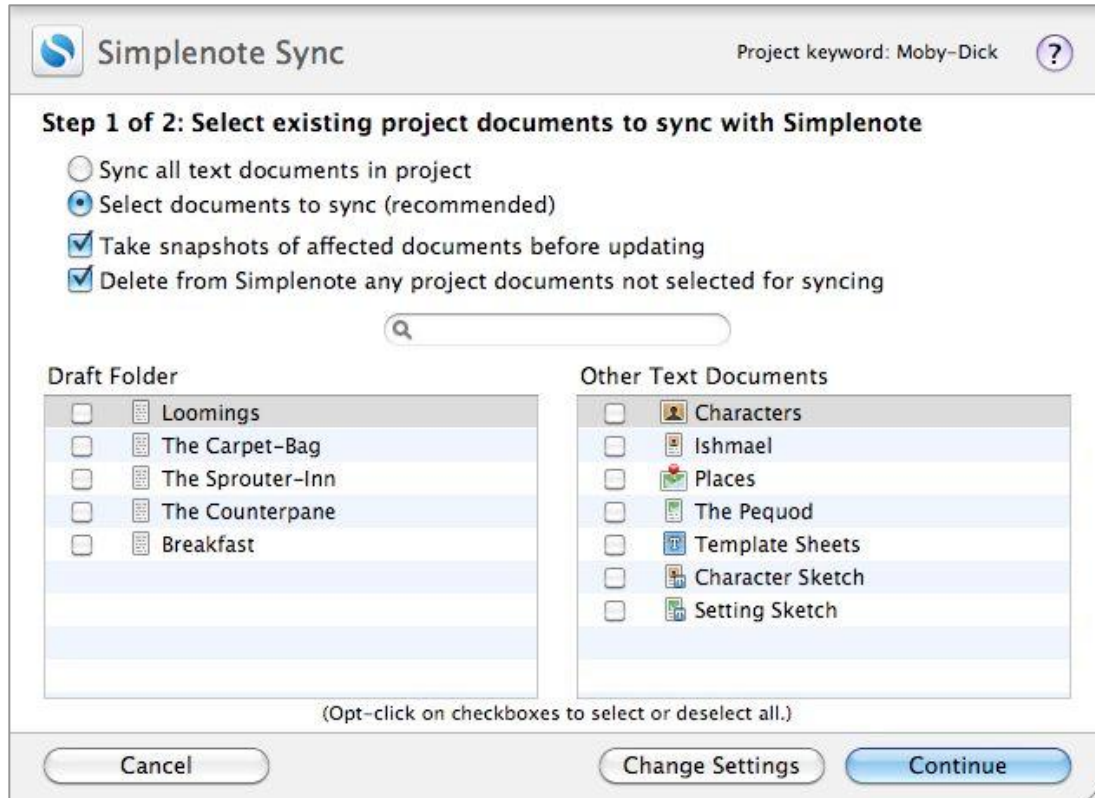


Figure 29: Choose which files you want to sync with Simplenote.

In the dialog shown in **Figure 29** (just earlier) you choose the files you want to sync. You can sync only text files, so you may not be able to sync many of the files in your Research folder, if it contains PDFs, images, and so on. In the next dialog, you are asked which folder you want to sync files from Simplenote to. The Research folder is selected by default, but you can choose any folder from a pop-up menu.

Note: If you plan to use Simplenote, please make sure to read the *Simplenote* section of the *Cloud Integration and Sharing* chapter of the Scrivener manual. It discusses limitations to syncing using this service.

Sync to iPad Apps

If you want to work on a Scrivener project on your iPad, here are several apps that stand out as options:

- **Index Card:** This app presents a corkboard similar to that found in Scrivener. It is an excellent tool for the preparation and outlining stages of your project. Scrivener can sync to Index Card, but this syncing relies on Dropbox, so you'll need to use that service as well (<http://www.denvog.com/iphone/IndexCard>).

See the *Index Card for iPad* section of the *Cloud Integration and Sharing* chapter of the Scrivener manual for more on Index Card.

- **Notebooks:** The Notebooks app can open Scrivener projects that are synced to Dropbox. You must sync your project to a folder in Dropbox, as plain text, using the Sync > With External Folder command, and that folder must be in Notebooks' folder. Also, when Notebooks reads files in .rtf format, it opens them as HTML, so you should export the files from Scrivener as text files; otherwise, after you edit files in Notebooks, you'll have HTML files that you'll have to convert back to text to put into your Scrivener project. So this is a bit complex, but the Notebooks interface is a good way to work with your texts on an iPad (http://www.alfonsschmid.com/Notebooks/Notebooks_for_iPhone.html).

The *Synchronized Folders* section of the *Cloud Integration and Sharing* chapter of the Scrivener manual discusses the procedure to follow to sync to a folder.

- **Plain Text and Elements:** These apps are text editors that can interface with Scrivener's external export feature, in the same way as Notebooks does. Like Notebooks, each one requires the synced files to be in their own sub-folder within the Dropbox folder, so you can't use the same exported files with more than one app. Both Plain Text and Elements, can only read files in .txt format, so you need to set the appropriate sync settings when you update your external folder (<http://www.hogbaysoftware.com/products/plaintext>, <http://www.secondgearsoftware.com/elements/>).

Other iPad text editors may also work in this manner. They must support Dropbox *and* nested folders in a Dropbox folder.

Revise and Edit Your Work

When the writing's done, and your draft is finished, you can take a break for a while. But then it's time to go back and work on revising, rewriting, and editing your work. As you go from first draft to second, and then to your final draft, you may make a lot of changes, and you may want to record them in case your original turns of phrase were better.

This chapter looks at the revision and editing process, talking about marking revisions, taking snapshots and managing this step in the production of your manuscript.

Find and Replace Text

When revising and editing your work, you may want to find certain texts—character names, locations, or phrases—to see how you have used them in your work. You may also want to replace texts; say you decide that a character named Cain should finally be called Ishmael. You may want to find the former name and replace it with the latter.

Scrivener has some useful options in its find/replace toolkit:

- **Find and replace text:** Press Command-F to bring up the Find window. Enter the text you're searching for, and click Next to find it. You can search the entire document or just the currently selected text, such as a block of text or a chapter.
- **Find by Formatting:** Choose Edit > Find > Find by Formatting to search for specific types of text. Find by Formatting not only lets you search for, say, bold or italic text, but also highlighted text, footnotes, revision marks, links, and more. You can search all documents, or limit your search to selected documents.
- **Project Search:** You can use the Search field in the [Toolbar](#) to search for text anywhere in your project. Click the triangle in this

field to see a pop-up menu from which you can choose which kinds of items to search and how to search them (**Figure 30**).

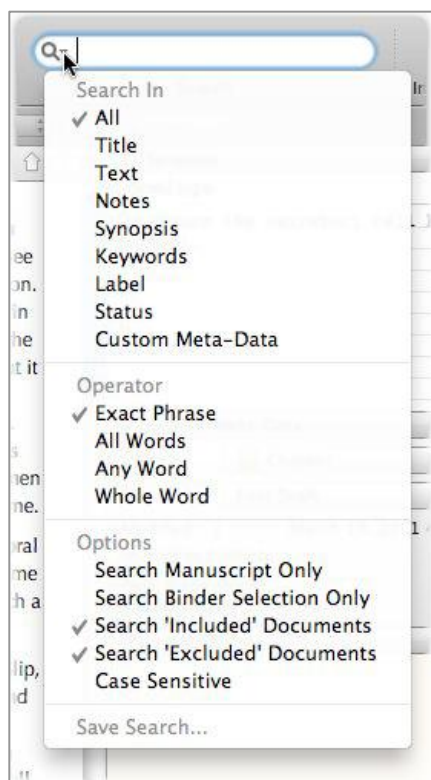


Figure 30: The Search field options give you great flexibility in searching in an entire project.

If you have hidden the Toolbar: You can perform project searches by pressing *Command-Control-F*; the window that appears offers you the same options as the Search field and pop-up menu in **Figure 30**.

The search scans all items in your project, not just the texts in your manuscript. This is especially useful when your projects contain a lot of disparately organized research materials.

Note: Scrivener's find and replace features offer many options. For more information on using them, read the *Searching and Replacing* section of the *Writing and Editing* chapter in the Scrivener manual.

Take Snapshots of Your Texts

For many writers, writing is a fluid process. You'll write a chapter, put it aside, go on to the next chapter, and then come back to the first to make changes influenced by what transpires later. Others may write a complete first draft without looking back, then start the revision process from the beginning. No matter which way you work, you may want to keep records of your texts before you change them.

Scrivener lets you take “snapshots,” which save the state of a file before you edit it. Then, you can use the snapshot to return to a previous version after making revisions, or compare your changes with an older version.

Snapshots are not backups! A backup of a project makes a copy of the entire project bundle; a snapshot makes a copy of one or more text files in the Binder and stores them in the project itself. I cover backups a few pages ahead, in [Back Up Your Projects Automatically](#).

Take Snapshots

There are several ways to take snapshots. Select one or more text files in the Binder, then do one of the following:

- For a quick snapshot, choose Documents > Snapshots > Take Snapshot (Command-5).
- For a snapshot with a custom name, choose Documents > Snapshots > Take Snapshot with Title. When you do this, a dialog asks you to name the snapshot. You can enter anything that will help you remember the current state of the file. Don't bother to enter a date, because Scrivener does that for you; you'll see these when you view snapshots.
- If the Snapshots pane of the Inspector is visible (**Figure 31**), click the plus  button in the title bar at the top of this pane. To add a title, double-click the text “Untitled snapshot” and enter a name.

No matter which method you use, it's a good idea to take snapshots of your texts before you start editing them, or, if you are an on-the-fly writer/reviser, from time to time as you work.

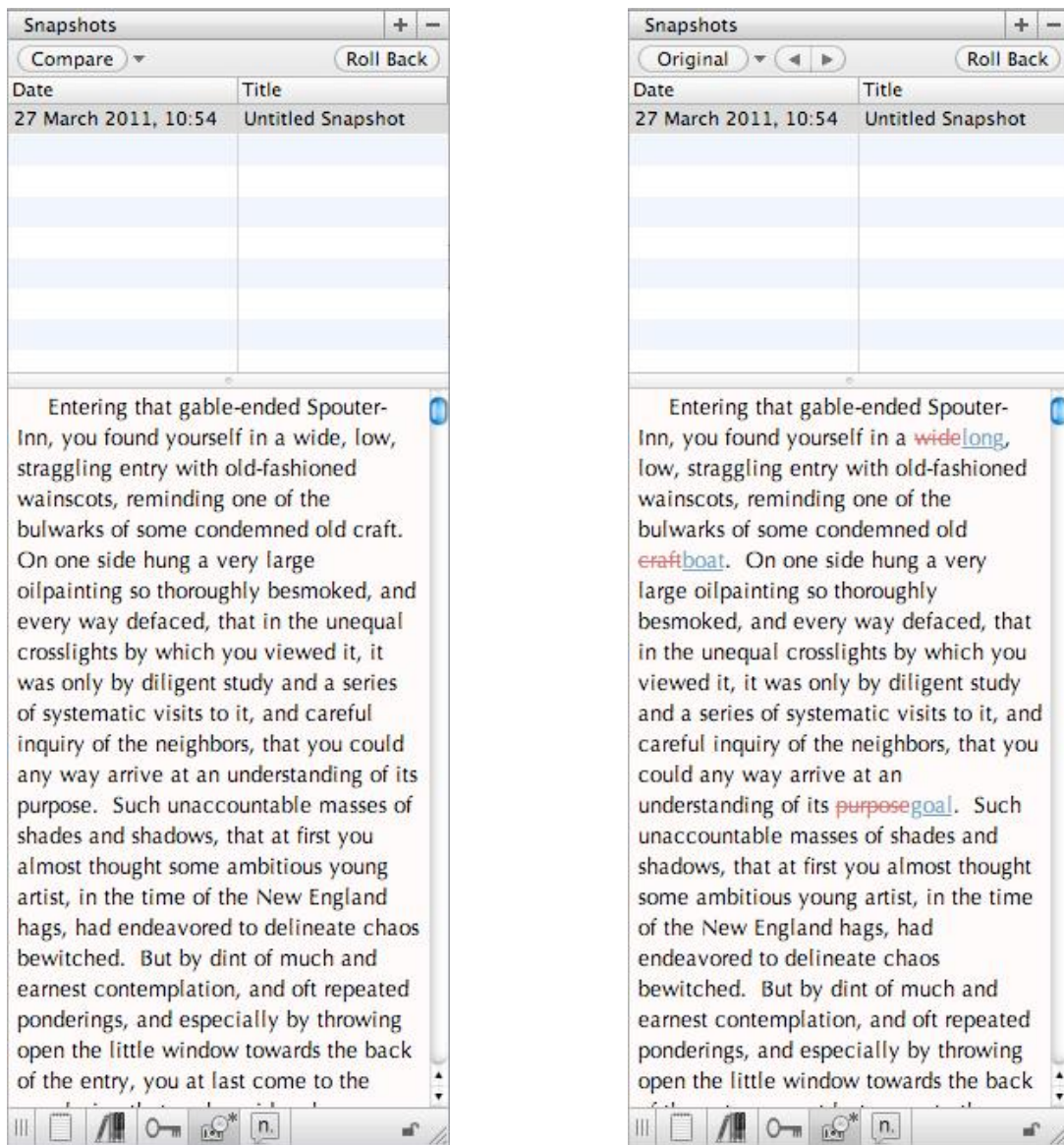


Figure 31: The Snapshots pane of the Inspector. Notice that the Snapshots button selected in the footer; you can click this button to display this pane. At left, you can see a snapshot, and at right you can see the result of clicking the Compare button at the top of the pane. Notice that the Compare button at left became the Original button at right.

Use Snapshots

You can view snapshots for specific text files by choosing Documents > Snapshots > Show Snapshots, then clicking on the different files in the Binder whose snapshots you want to see. Or, if the Inspector is visible, you can click the Snapshots  button in the Footer Bar beneath the Inspector (**Figure 31**). The selected snapshot shows its content in the bottom section of the Inspector. If you have multiple snapshots, just select a different one to view it.

To compare the currently selected text file with the selected snapshot, click the Compare button at the top of the Inspector. Now, changes are indicated with different colored text, in underline and strikethrough format, as in the right-hand screenshot in **Figure 31**, above. You can step through the changes by clicking the arrow buttons next to the Original button at the top of the Snapshots pane. Click the Original button to revert the display to the text of the snapshot.

You can also compare two snapshots. Select them in the Snapshots list, then click the Compare button.

Scrivener offers different levels of comparison granularity, allowing you to tell the program how to display changes. If you click the triangle next to the Compare button, a pop-up menu provides three choices; by default, all three are checked, which means that Scrivener goes through each level of granularity until changes are found (or not):

- **By Paragraph:** Changes in any paragraph will result in the entire paragraph being marked as a change.
- **By Clause:** Changes in any clause or sentence will lead to entire clauses or sentences displaying as changed.
- **By Word:** Every change at the word level is marked as such. If a word is different, or even if a letter in a word has been changed, a full word will be marked as changed.

In the right-hand screenshot of **Figure 31**, the default setting is active. You can see that each change displays at the word level. In most cases, you'll find this to be the best way to display changes. When changes are marked at higher levels, you'll have to look carefully to spot them. However, if you simply want to glance at a text and see changes, or if you have made very large changes, displaying changes by clause or paragraph may be appropriate. Try out the different settings to see what works best for you and your style of revising.

Snapshots pane too small? If the Snapshots pane is too small to closely compare your texts, you can split the Editor and drag a snapshot from the list to the Header View of one of the sections. This loads the snapshot into the section in read-only mode. If you press the Option key when you drag a snapshot to the Header View, the snapshot loads and shows the differences with the current version using the current granularity settings.

Unlike word processors that offer change tracking, you cannot choose to accept or reject single changes in a snapshot. However, you can “roll back” a text to a snapshot. To do this, select the snapshot you want to use, then click the Roll Back button at the top of the Snapshots pane.

Important! *You cannot undo a roll back, so if you’re not sure about your changes, make sure to take a snapshot of the latest version of your text before rolling back to a previous version. Scrivener displays a dialog asking if you want to do this.*

Back Up Your Projects Automatically

I mentioned that snapshots are different from backups. A snapshot is a copy of a single text file, whereas a backup is a copy of your entire project.

Scrivener has a built-in automatic backup feature. Automatic backups save copies of your projects in a pre-determined location. (Backing up your data is important. To understand backups, and choose the best backup strategy, see [Take Control of Mac OS X Backups](#).)

Scrivener’s automatic backup feature can be controlled from the program’s preferences. Open the preferences (choose Scrivener > Preferences), then click the Backup icon to access these settings.

By default, Scrivener saves backups to `~/Library/Application Support/Scrivener/Backups` (to find it, go to your home folder—the one with the house icon, named with your user name—then open the Library folder, open the Application Support folder, and so forth). You can change this folder location in the preferences, and, if possible, you should change this to a location on another hard disk. You can choose when backups are made—when you open a project, when you close it, or each time you save a project by pressing Command-S or choosing File > Save, or any combination of these three options.

Backups are compressed by default to save space, but you can change this if you want. You can also have dates added to the names of backups, and you can choose how many backups of each project Scrivener saves. The default value for this is 5, but you can choose other values, from 3 to 25.

For more on backups, see the *Backing Up Your Work* section of the *Project Management* chapter of the Scrivener manual.

Work with Revisions

Sometimes, when you are revising and editing your work, you may want to keep track of the changes you've made. You've seen in [Take Snapshots of Your Texts](#) that you can save snapshots at different times and compare them to the current version of a text file. But you can also use Scrivener's Revision Mode feature to mark texts as you edit them, and even have different color markings for subsequent edit passes so you can see the different layers of changes.

If you're used to using change tracking in programs like Microsoft Word or Apple's Pages, you should know right away that Scrivener's revision tracking is different. In Word and Pages, you can track changes, then, later, accept or reject any or all of the changes you've made. Word and Pages also track all changes, whereas Scrivener only tracks *additions* to your texts, not deletions. If you need more detailed change tracking, it's certainly best to use snapshots and compare them to different versions.

Scrivener's revision feature is a simple tool that applies different colors to your texts. To turn it on, choose Format > Revision Mode, then choose a revision level: First Revision, Second Revision, and so on. From this point on, all the new text you type in the current document will be in the color of that revision level.

Change Revision Level Colors

Scrivener offers five revision levels, and you can set a different color for each one: Open Scrivener's preferences, click the Appearance icon, then look in the Customizable Colors section. Scroll down in the list on the left until you find Revision Colors. Click this, then click a revision level. Next, click the color well and choose a new color.

You may want to mark certain a bit of text with a specific revision color, even if it is not new. To do this, choose Format > Revision Mode > Mark Revised. You may also want to remove revision marks for certain parts of a text. Choose Format > Revision Mode > Remove Current Revision Color to do this.

Revision Mode is active for a text file until you either turn it off (Format > Revision Mode > None) or select another item in the Binder.

Work with External Edits

When you've finished your manuscript, and sent it to your agent or editor (you'll see how to compile and export your project in [Compile Your Work for Print and Export](#)), you're likely to get back a document with changes or comments. In many cases, it is easiest to work with this document in the program in which the changes and comments were recorded, such as Microsoft Word or Final Draft.

However, in some cases, you can import these files and work with changes in Scrivener. The ability to do this depends on the quantity and type of changes and comments. For example, Scrivener can import comments from Word documents, provided you convert these files to RTF first from within Word.

Scrivener can also import Script Notes from Final Draft files, as long as they are in .fdx format.

If you really want to work with external changes in Scrivener, the best you can do is make a copy of, for example, the Word document. In this copy, accept all the changes. In Scrivener, make snapshots of each of your text files, and copy the equivalent texts from the Word document and paste them into Scrivener for each text file. You can then use your latest snapshot and compare this to the text returned by your editor or agent.

Nevertheless, this is a bit of a kludge, and I recommend that if you need to work on a lot of changes in a different file format, you should use the appropriate program if possible. When you submit your manuscript or screenplay, you have to accept that the publishing and movie industries generally use Word and Final Draft. As they say, sell in the language of your customers; if you want to sell a book or screenplay, do everything you can to be compatible with your agent, editor, or producer.

Writers Talk: James Fallows

I've used "word processing" programs since the dawn of the computer age, starting in the late 1970s with one called *The Electric Pencil*. The line has extended with various twists and turns since then—through *WordStar* and *WordPerfect* and *XyWrite* and *AmiPro* and *DeScribe* and of course the inescapable Word. (For which I actually worked on a design team, at Microsoft, for a short while in the late 1990s.)

Most of them managed to seem magical in some way in their time. Split-screen display! Customizable key shortcuts! Macros! Footnotes! Track-changes! Where would the wonders end?

But it was not until I started using Scrivener several years ago that I sensed that I had found a program designed for writing, not "processing words." That is because every part of the program's approach and layout reflects an understanding of the varied elements and stages involved in creating books, magazine articles, dissertations or theses, and other extended written works. It helps in the research stages, by making it easy to collect and retrieve information. It helps in the organization stages, especially through its inspired system for dividing work into small chunks that can easily be moved and redeployed. And it helps in the dreaded "actual writing" stage, through a variety of touches that make it easier to concentrate on what you're trying to say and filter out everything else. These range from the amazingly handy "QuickRef" windows to the Zen-inducing Full Screen view. And meanwhile it provides all the routine functions we require from advanced word-processing programs, from footnoting and annotation to automatic backups.

Many of Scrivener's features are so obvious—once you've seen them demonstrated—that you naturally wonder why mainstream programs have left them out. And, from experience seeing how the very most mainstream program was put together, I realize that the answer is: they're not created with real writers in mind. Scrivener is, and my only complaint is that I didn't have it decades ago.

James Fallows is a national correspondent for the Atlantic (<http://www.theatlantic.com/james-fallows/>).

Compile Your Work for Print and Export

You've finished your novel, screenplay, non-fiction book, thesis, short story, or article. It's time to liberate your work from Scrivener and send it to your agent, editor, or producer. You'll now need to export your work to a standard file format as used in the publishing and movie industries.

But you may also want to save your work in special formats so your manuscript can be read on ebook readers. And, in some cases, you'll want to print out work for submission, or even for your own use as you work on rewrites.

In this chapter, I cover printing and exporting Scrivener projects, and notably show you how to save your work in the formats that you need in order to send to others so they can read your words.

Print Your Work on Paper

Depending on what you are planning to do with your current manuscript, you may want to print it out. While some writers work in a purely digital format—in journalism, this is the norm—others still have to submit manuscripts in printed form. If you're a student writing a thesis, it's likely that you'll need to provide a hard copy of your final work. And even if you don't need to send anyone a printout of your work, you may want to print it for your own re-reading. I prefer printing out and re-reading my texts on paper; I find that I see them differently, and that I spot different mistakes and infelicitous words. And, given that I work on a computer when writing, I like reading on paper from time to time.

Scrivener can print anything in your project: not just the texts you've written, but also research materials you have imported, your outline, the index cards on your Corkboard, character or setting sketches, and more. When you choose File > Print (Command-P), Scrivener will present a Print dialog offering to print whatever you have selected in

the Binder. If you have selected a single text file, that will be printed; if you have selected multiple items, they will be printed; if you have selected your entire Manuscript folder, or a sub-folder containing multiple text files, all those files will be printed.

Scrivener prints what it displays in the Editor, though it places footnotes at the end of your text, and it prints the other elements that you specify, as shown in **Figure 32**. So, if you have selected, say, three text files, and the Editor shows these files with horizontal rules delineating each one, they will be printed as such; there will be no page breaks between the contents of each selected file. If you do want page breaks, you must print files separately.

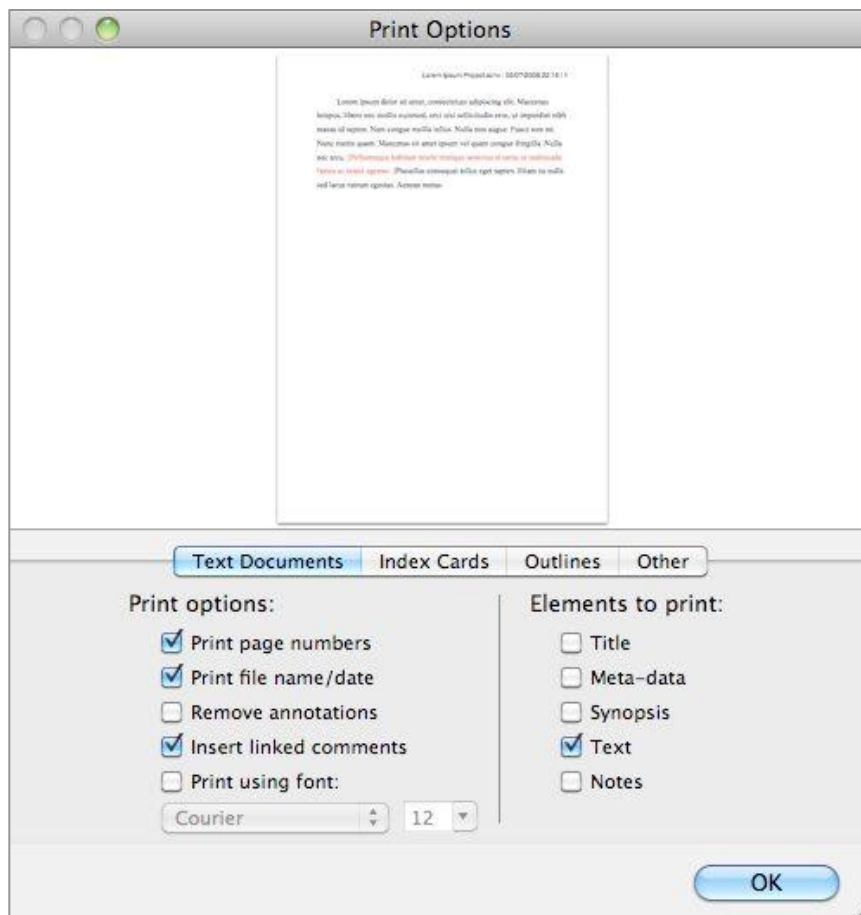


Figure 32: The Print Options dialog gives you many options that affect how a file or project prints.

Scrivener offers a number of options for printing. To access these, choose File > Page Setup. From the Settings pop-up menu, choose Scrivener. In this window, you can set margins. But if you click the Options button, you can access several other settings, shown in **Figure 32**.

Print Options offers settings for different kinds of items, as follows:

- **For text documents:** You can select whether to print page numbers, file names and dates, and annotations and comments, and you can specify a font for printing that is different from your onscreen display. You can also select which elements you want to print: just your text, titles, metadata and more.

Tip: Some writers find it useful to print their work in a different font from what they see on screen. It lets them view the work differently, and, perhaps, spot mistakes that they didn't see on the screen. You can use the "Print using font" controls in the Print Options dialog to make this change, if you wish.

- **For index cards on the Corkboard:** You can choose whether to print titles, keywords, numbers, and more; print cutting guides, so you can cut your texts and paste them on real index cards; and choose a font and size for printing. If printed in portrait mode on letter-sized paper, index cards fit perfectly on standard Avery index card stock that you can use in your printer.
- **For outlines:** Many settings let you choose how much content from your outlines to include. You can indent the printout for different outline levels, include word counts and targets, print labels and status, and much more.
- **Other print settings:** these are for printing Web pages and images. For the former, you can choose to print backgrounds; for the latter, you can print at actual size or scale to fit to the page.

After you've set these options, and clicked OK to save them, Scrivener will remember them for any printing you do in the current project. If you wish to change settings when you print again, make sure you remember to go back to these options.

Print a Full Draft

When you want to print a full draft of your project, the process is slightly different than that described just above. To print a full draft, choose File > Compile, and, in the Compile For menu, choose Printing/PDF. But before you do that, read the section below, [Compile Your Draft](#), as there are many important compilation options to consider before printing a compiled first draft.

Save as PDF

You can save your document as a PDF using built-in features of Mac OS X. If you wish to save a PDF of any part of your project, proceed as described earlier in this chapter, but when Scrivener displays the Print dialog, click the PDF button, then choose Save as PDF. This converts your selection into a PDF file.

To save your full draft as a PDF file, follow the procedure described above in [Print a Full Draft](#), but make sure to read [Compile Your Draft](#), below, first.

Compile Your Draft

This should be a time of celebration. You have battled against blank pages, procrastination, distractions, and deadlines, and have reached the end of the road; well, the end of the first part of the road. Because if this is your first draft, you know you probably have several other drafts to go before your work is ready for publication.

But by now you should be ready to export your project in a format that you can send to an agent, editor, or producer, or that you can print out before you start that long, slow process of rewriting.

The compilation process can be extremely simple, if one of Scrivener's presets suits you, or extremely detailed, if you wish to tweak the many settings available for this action. I discuss both possibilities, and, while I don't cover all of the many settings in the Compile window, I do tell you about the main options.

Prepare to Compile

To prepare to compile your work, all your files should be in their final locations (folders or sub-folders in the Binder), and your work should be either complete or ready for rewriting (for example, if you want to compile and save your work in a file to edit and revise).

All your text files should be in your Draft or Manuscript folder before compiling. (You can also compile Collections.) Your files should also be in the order in which you want them to appear in the final document.

You should know what type of file you want to create: a PDF, a .doc or .rtf file for Microsoft Word, an .fdx file for Final Draft, and so on.

When you have prepared as described above, choose File > Compile to display the Compile dialog.

Compile Your Project

For most writers, and for most uses, compiling your document using one of Scrivener's presets is the best way to go. You don't have to worry about complex options, and if you wish to tweak the file after compilation you can do so: you may want to add a header or footer, or you may want to change the font, size, or other settings.

To compile using a preset:

1. If you haven't already done so, choose File > Compile.
2. In the Compile dialog (**Figure 33**), from the *bottom* pop-up menu, Compile For, choose the format in which you want Scrivener to save your document. Options include Rich Text (.rtf), Plain Text (.txt), Microsoft Word (.doc and .docx), OpenOffice (.odt), Final Draft (.fdx and .fcf), and more, including ePub and Kindle ebook formats.

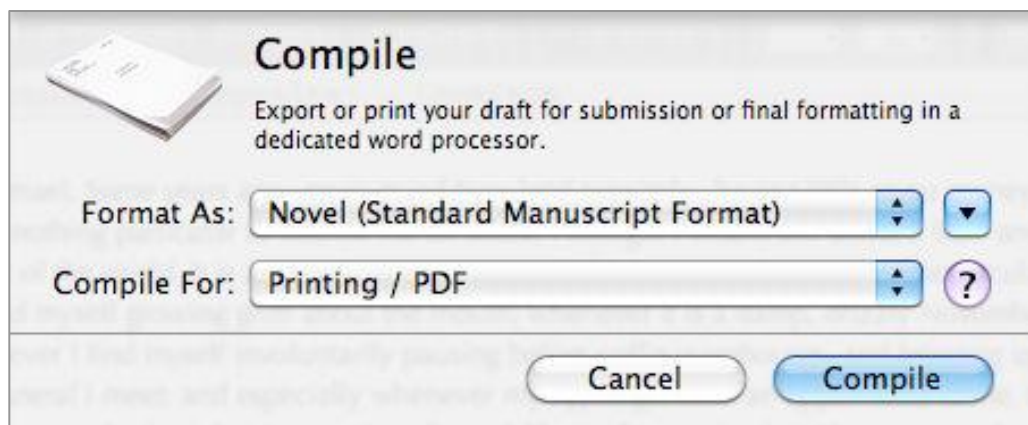


Figure 33: The basic Compile dialog lets you choose a preset and an output format.

3. Choose a preset from the *upper* pop-up menu, Format As:
 - **Original:** This preset retains the formatting that you have applied in the Editor. It stitches together your text files as they are, adding no page breaks, titles, or any other formatting changes. It will, however, add page breaks between folders. You can change some of these settings in the Compilation Options, but these settings are off by default, with the exception of the Footnotes/Comments setting, which inserts a separator (a rule) between your text and footnotes.

This setting is best if you have worked hard to apply specific fonts and formatting in the Editor.

Compilation Options? To access the compilation options, click the triangle located to the right of the Format As pop-up menu. I explain these settings more fully a few pages ahead.

- **Enumerated Outline:** This preset exports your work as an outline. The outline has titles for each text file in the Binder, with hierarchical numbering, and indentation to indicate hierarchy. You can also include synopses, if you wish, by checking an option in the Formatting pane in the expanded Compile dialog. You can add synopses only for specific levels of hierarchy if you want.

Why would you use this format? If you have created an outline using Scrivener's Corkboard, Outliner, and/or Binder, and want to print it, either for your own use, or as a file to send to an agent, editor, or producer.

- **Novel (Standard Manuscript Format):** As much as we may like using proportional fonts, custom sizes, and line spacing when we work, the publishing industry, for the most part, still seems to think that writers work with typewriters. For this reason, the standard manuscript format for both novels and screenplays is a fixed-width Courier font at 12 points, with double-spaced lines, no justification, and very specific margins.

This preset is designed to meet these requirements. It compiles your manuscript so that folders and top-level files are chapters, and everything else is sections within chapters. You can change this in the Formatting pane if you wish, but in most cases, unless your work has complex formatting, this preset may be the most appropriate choice to send your work to those who decide if it is worth publishing.

- **Proof Copy:** If you want to compile your manuscript for proofing, or for revising on paper, this format may be just what you need. It retains your formatting, but adds double spacing between lines, so you can easily add notes. You can also send the resulting file out to others, and ensure that they know it is not final, as it will have a footer saying, "PROOF COPY - Not for distribution."

- **Times 12pt with Bold Folder Titles:** In certain parts of the world, this type of formatting is becoming standard in the publishing industry. This format uses Times New Roman font, at 12 points, with double-spaced lines. Other than these formatting changes, this option is an alternative to the Original preset described above. You may find this useful for proofreading, or for exporting to a word processor if you want to start with a standard font and set final formatting with that program.

4. Click the Compile button.

5. Now:

- If you've opted to save a file, you will see an Export dialog asking you to name the file and choose a location for it.
- If you have chosen Printing/PDF in the Compile For pop-up menu, you will see a standard Print dialog. You can either print the file by clicking Print, or save it as a PDF by clicking the PDF button and choosing Save as PDF.

Congratulations! You've completed the process of compiling your Scrivener project, and you can send it out to whoever needs to read it next.

Use Compilation Options

The basic compilation options described just above will be appropriate for most writers in most situations. But you may need to go further, to tweak certain settings, choose which text files to include, make changes to formatting, and more. Scrivener's advanced compilation options give you dozens of settings you can change.

After you choose File > Compile, you can see the full Compile dialog by clicking the arrow button to the right of the Format As pop-up menu. In the full dialog, you can select any option in the Compilation Options list at the left to access a corresponding settings pane at the right. For example, in **Figure 34**, Contents is selected at the left. The Compilations Options list is contextual; the options available depend on the format you've selected in the Compile For pop-up menu. If, for example, you choose Rich Text (.rtf) in the Compile For menu, you will see more options than those shown in **Figure 34**. Or, if you choose ePub eBook, you will see an E-Book Options entry in the list.

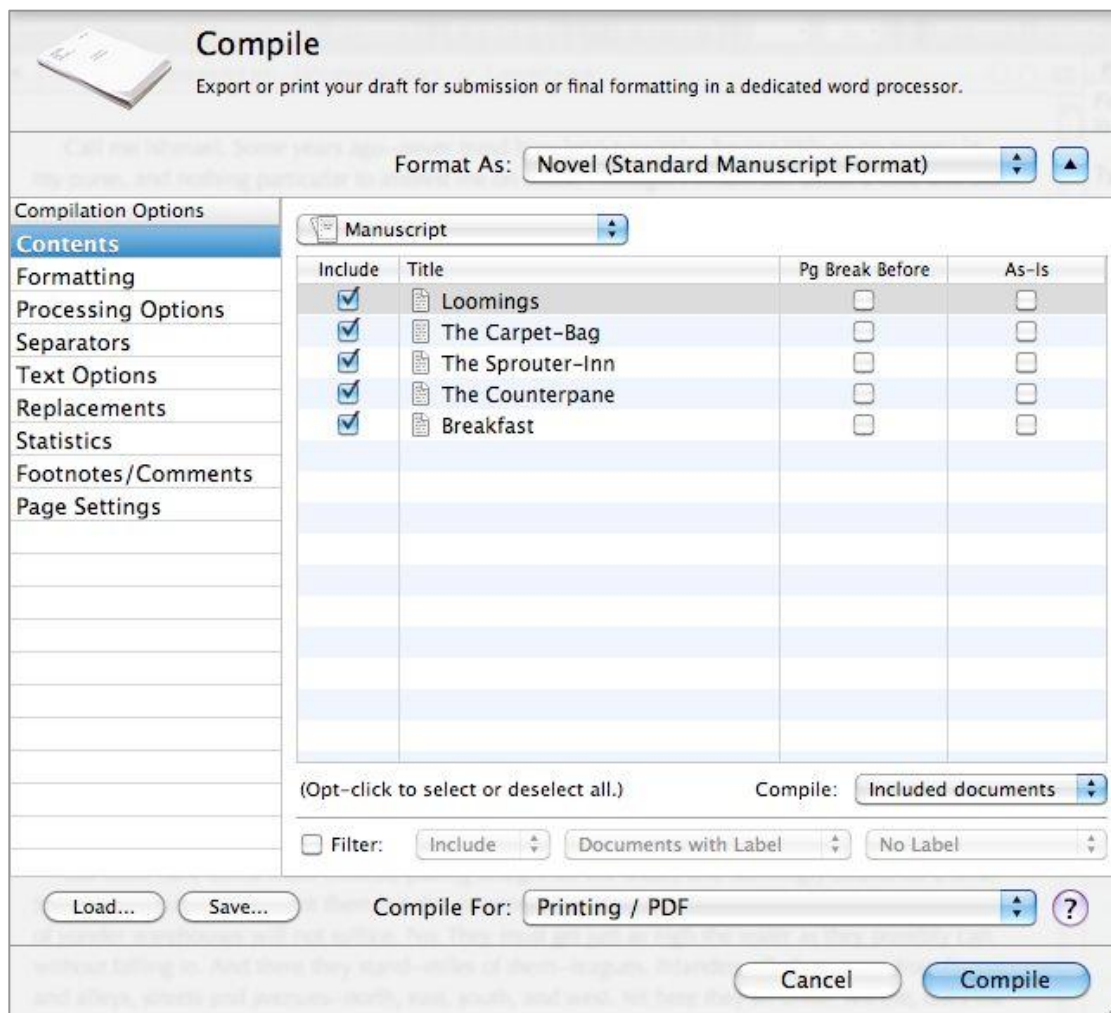


Figure 34: The expanded Compile dialog gives you a plethora of settings to tweak your work before it is compiled into a single file.

I discuss several of the items in the Compilation Options list below.

Contents Options

The first section in the Compilation Options is Contents. In most cases, you'll want to compile all of your text files, but if you want to only compile parts of your project (say for proofing, or to send to an editor), you can do so here.

Here's how to set your Contents options, working from top to bottom of the Contents pane:

1. Choose an item from the top-pop-up menu (the Manuscript pop-up menu in **Figure 34**), to limit which files can be selected as part of your compilation:
 - To use all or part of your Manuscript or Draft folder, leave the top pop-up menu as it is.

- If you selected specific files in your Binder before choosing the Compile command, choose Current Selection.
 - To work with the Search Results collection or any other Collection, choose it from the menu. (For more on this feature, see the *Compiling the Draft* chapter of the Scrivener manual.)
2. In the Include column, select or deselect the boxes to specify the files that you want to include. (Hold down the Option key and click any box to select or deselect all of them.)
 3. In the Pg Break Before column, select or deselect the boxes to tell Scrivener which files to add a page break before in the compilation. You can use this option to have each chapter start on a new page, but if your files are not full chapters, select the box only for those files that start chapters.
 4. In the As-Is column, select or deselect the boxes to have the compilation ignore any settings you may make in the Formatting options, which I discuss just below. Also, when an As-Is box is selected, titles and synopses are omitted from the compiled document.

Formatting Options

If you click the Formatting options, the Compile dialog displays the Formatting pane, as in **Figure 35**. You use this pane for two tasks:

- To include or exclude certain specific types of content.
- To optionally override the formatting used in Scrivener with formatting more appropriate to the compilation.

The main reason for making formatting changes here is so your compiled document has fonts and styles that are different from those you have used in the Editor while writing. If you have done a lot of work formatting your text in the Editor, you most likely don't want to change anything here. However, say you like working with 20-point fonts in the Editor; if you were to compile and/or print your document at that size, the text would be too large. Or an agent, publisher, or writing competition may have specific requirements you must follow.

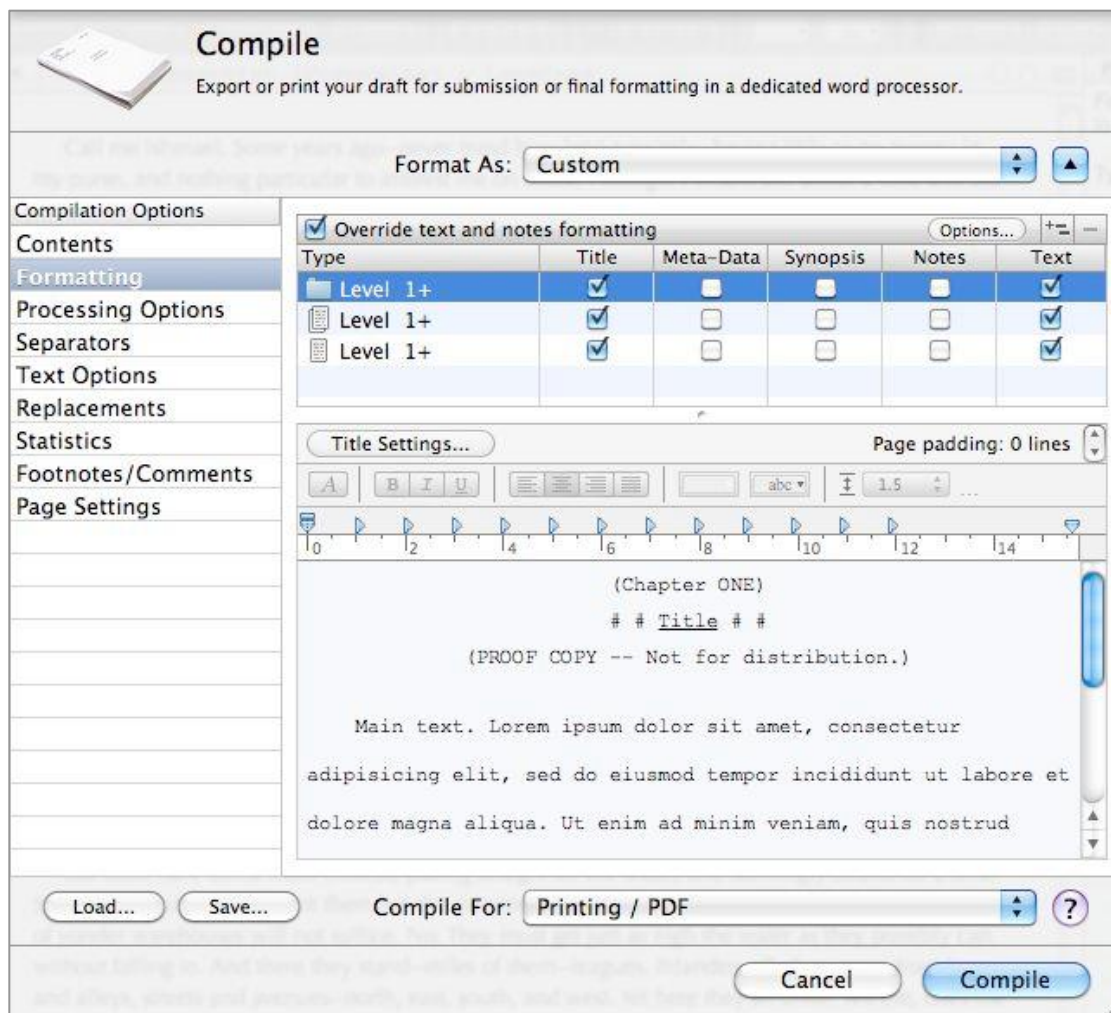


Figure 35: The Formatting options in the Compile dialog allow you to alter text formatting.

Follow these steps to work in the Formatting pane:

1. In the top section, which is called the Structure and Content Table, check or uncheck the boxes for the elements you want to include in your compiled document. For example, you can tell Scrivener that all Level 1 or lower elements will generate Titles, Meta-Data, Synopses, Notes, and/or Text. These items are included in the compilation in the order shown, and as you select the boxes, you see an example using dummy text in the Formatting Editor below.

Quick definitions: Levels are sub-folders and their contents in the Binder; Notes are annotation and footnotes.)

2. To format elements whose checkboxes you've marked, first select a row in the Structure and Content table containing a group of elements. Then, if you want to format notes or text, select the

Override Text and Notes Formatting checkbox. Finally, in the Formatting Editor below, click in the text and use the Formatting Bar to make changes.

3. Repeat Step 2 as needed for each row in the Structure and Content table.

Note: Depending on your manuscript, you can add other levels, and you can do more with the Structure and Content table. Also, Scrivener offers a huge number of formatting options you can set when you compile your document. See the *Compiling the Draft* chapter of the Scrivener manual to explore the many possibilities.

More Options

I don't go into detail about the other Compilation Options; again, the Scrivener manual gives you plenty of information about these, and many of them are self-explanatory. Here are the highlights:

- **Separators** let you add page breaks, lines, or custom characters between files. You may have files that are smaller than chapters, but that you wish to separate in your final document.
- **Text Options** let you change smart quotes to straight quotes, convert em-dashes to double hyphens, convert *italics* to underlines and more.
- **Replacements** let you choose any words and replace them—throughout your final document—with other words. For example, you may want to change MyHero to “Ishmael,” or MySetting to “the Pequod.”
- **Statistics** let you determine what text is counted if you have chosen to include statistics.
- **Footnotes/Comments** lets you choose how footnotes and comments are displayed, how footnotes are numbered, and more.
- **E-Book Options** appears as a Compilation Options pane if you have chosen the ePub or Kindle format from the Compile For menu. This pane offers some options that are useful if you are creating ebooks. A **Cover** pane also appears when you choose an ebook format. You can add a graphic that you have imported into your project to use as your ebook's cover in it.

- **Meta-Data** is also useful for ebooks. You can include authors' names, a title, description, publisher, and more.

Note: Other Compilation Options panes may appear, depending on which format you have chosen in the Compile For menu. For more information on these options and on compiling options generally, read the (extensive and comprehensive) chapter in the Scrivener manual, *Compiling the Draft*.

Compile for Ebook Formats

Scrivener offers options that let you compile a manuscript for two ebook formats: ePub eBook (.epub) and Kindle eBook (.mobi). You choose one of these formats from the Compile For menu. In this topic, I offer tips to help you get the most out of this type of compilation. These tips are especially important as editing the compiled files is not an easy task.

Before compiling an ebook you should be familiar with the compile settings, to ensure that your book gets formatted as you expect. A good way to do this is to begin by setting up compile formatting for PDF and checking how it looks in a PDF-reading application, such as Apple's Preview or Adobe Reader. Once the formatting looks as you want, it's fairly easy to switch to ebook format and generate an .epub or .mobi file. Creating an ebook is easy to do if you've used the Novel template, and the following instructions should be sufficient.

The instructions below assume that you've read the earlier parts of this chapter and are familiar with the basic compilation process.

To compile an ebook:

1. Import an image for your book's cover into the Research folder or any other folder.
2. Choose File > Compile.
3. In the Compile dialog, choose ePub eBook (.epub) or Kindle eBook (.mobi) from the Compile For pop-up menu.
4. Consider whether the checkbox for the title page should be selected in the Contents pane, especially if you are using the Novel template

or a similar template: ebooks generally don't have title pages, but you can include it if your book design calls for one.

5. On either the Separators or the Contents pane, ensure that chapters will have page breaks between them (if you chose an ebook option, Page Break is called Section Break in the Separators options). For the Novel template, this should already be set up so you shouldn't need to do anything (in the Separators pane Section break should already be chosen in the Text and Folder separator pop-up menu, meaning that a section/page break will be inserted every time a new folder is encountered following a text file; and in the Novel template, that means every time there's a new chapter folder).
 6. On the Formatting pane, go through the document types and, for those that have titles checked, click the title in the text area and select a heading level from the pop-up menu above the Formatting Bar. (If you have titles and subheads as in the Novel format, you might choose a different heading level for each.) This ensures that titles appear larger than body text, because the ebook formats ignore font size based only on heading levels.
 7. In the Cover options, select the cover image you imported from the Cover image menu.
 8. In the E-Book Options pane, decide whether to check "Generate HTML table of contents": some ebook reading apps, like iBooks, don't need an HTML table of contents because they have a separate table of contents feature; however, not all ebook apps have such a feature, so you should generate an HTML table of contents if you want to be sure your readers have access to your book's table of contents. You can leave the default settings for the other options for most ebooks, though should check "Center body text of HTML table of contents" if you want the table of contents to be centered.
 9. In the Meta-Data options, enter your title and author information. You may need to enter other information; if you are self-publishing, you should check with the site on which you are publishing your work to find out what metadata they expect to be in your book.
4. Click the Compile button.

Scrivener saves your ebook. Now you can load it into your favorite ebook-reading application and see how it reads!

What's Next

Throughout this book, you've seen how you can leverage the powerful tool that is Scrivener to create and manage projects, and write texts from short stories to novels, from screenplays to theses.

Now that you know the basics of using Scrivener, I suggest that you check the program's manual for more details about the features you use most. To do this, choose Help > Scrivener Manual. The manual is updated regularly, so each time there is a new program update, there will be new content in the manual. If you save the manual to view it separately (when viewing it, choose File > Save As to save a copy of the manual where you want), make sure to replace that copy each time the program is updated.

To learn more about Scrivener, visit the Scrivener Web site (<http://www.literatureandlatte.com/>), where you can get support for the program, read and post in its forums, and follow its blog. The forums are particularly useful if you have questions about using the program, or have feature requests you'd like to share with the developer.

The Scrivener Web site has a number of screencasts (<http://www.literatureandlatte.com/video.php>) presenting introductions to the program and walkthroughs of many of its features. These resources can help you understand some of the more complex features, as well as the basics.

Many writers have posted articles about Scrivener on their blogs. Best-selling mystery author David Hewson (featured in this book, in [Writers Talk: David Hewson](#)) has notably written a number of useful articles on using the program at <http://davidhewson.com/blog/> and he's even recently self-published an ebook about Scrivener (<http://www.davidhewson.com/writing-a-novel-with-scrivener/>).

I've included testimonials from a number of authors in this book, but you can read dozens of other comments on the Literature & Latte Web site's Testimonials page at <http://www.literatureandlatte.com/testimonials.php>. You'll see the broad range of writers who work with Scrivener.

About This Book

Thank you for purchasing this Take Control book. We hope you find it both useful and enjoyable to read. We welcome your comments at tc-comments@tidbits.com.

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About the Author

Kirk McElhearn is a freelance writer and translator who lives in a village in the French Alps. He is a senior contributor to *Macworld* and an occasional contributor to *TidBITS*, and he writes for a number of other publications as well. He has written or co-written more than a dozen books about Macs, iPods, iTunes and more, including several Take Control books. You can learn more about him on his Web site, Kirkville: <http://www.mcelhearn.com/>.

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About the Publisher

Publishers Adam and Tonya Engst have been creating Apple-related content since they started the online newsletter *TidBITS*, in 1990. In *TidBITS*, you can find the latest Apple news, plus read reviews, opinions, and more (<http://www.tidbits.com/>). Adam and Tonya are known in the Apple world as writers, editors, and speakers. They are also parents to Tristan, who thinks ebooks about clipper ships and castles would be cool.

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