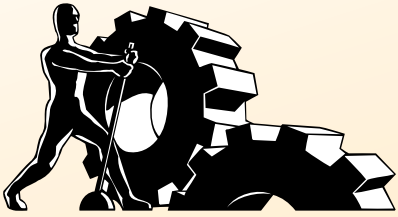


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# Scrivener 2

**Kirk McElhearn**

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# Read Me First

Welcome to *Take Control of Scrivener 2*, version 1.0, 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

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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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Literature & Latte

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

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## Basics

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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.

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## Understand the Scrivener Philosophy

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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.

# 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.

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## Know the Key Organization Tools

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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

# 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.

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## Show and Hide Interface Elements

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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.

# 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.

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## View Your Work Differently

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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.

# 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

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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.

# 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.

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## Find and Replace Text

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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

# 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.

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## Print Your Work on Paper

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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

# 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](mailto:tc-comments@tidbits.com).

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## About the Author

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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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## Author's Acknowledgments

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It has been a pleasure to write this book, especially in such good (virtual) company. While large distances separate me from the people with whom I worked, today's communications tools allowed us to be in contact by email, voice, and video as needed.

Working with Keith Blount, the creator and developer of Scrivener, has been interesting and rewarding. Keith has built a unique tool, one that I've used for many years, and I'm proud to be able to write about it.

Michael Cohen, author extraordinaire and Moby-Dick fan, provided his editing skills to make me look better, as well as many interesting conversations before and during the production of the book. Thanks Michael.

Thanks to my son Perceval (<http://www.prcvl.com/>) for help with some of the screenshots in this book.

Since the first Take Control books were published in 2003, I've had the great pleasure of working with Tonya and Adam Engst, who have created and shepherded this series to an unexpected level of success. I greatly enjoy working with both of them, and thank them yet again for all they do to create quality ebooks for Mac users. I especially want to thank Tonya for her insights that helped make this book better.

Tools used to create this book include a Mac mini (Early 2009), an Apple 27-inch LED Cinema Display, a 13-inch MacBook Air (late 2010), an iPad, OmniOutliner, Microsoft Word, Apple Pages, Dropbox, and, of course, Scrivener.

The soundtrack for this book included music by the Grateful Dead, Brad Mehldau, Ludwig van Beethoven, Franz Schubert, Jerry Garcia, the Durutti Column, Franz Joseph Haydn, Steve Reich, Einojuhani Rautavaara, Toru Takemitsu, Henry Purcell, George Frideric Handel, and many others. Intellectual stimulation was provided by Ralph Waldo Emerson (<http://www.readingemerson.com/>). Caffeine was provided by Japanese, Chinese, and first flush Darjeeling teas from Le Palais des Thés in Paris (<http://www.palaisdesthes.com/>).

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## About the Publisher

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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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